

# Packaging Development in order to Enhance Image of Thai Traditional Herb Product and Its Standard Suitable for China Export

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## ABSTRACT

This project is conducted underneath the project titled Packaging Development in order to Enhance the Image of Thai Traditional Herb Product "Kwang Thong - Golden Deer Brand" and Its Standard Suitable for China and International Export which focuses on the concept of having a notably universal and good logo. This project has obtained a grant from the National Innovation Agency (public organization) (NIA). Therefore, in order to approach the packaging development, it has to follow the principles of design, studying examples of products in both Thai and Chinese market, analysing participant responses and conducting several testing stages until the final result presented that the objectives have been achieved. The finding also revealed that the satisfaction of overall packaging design was at the Good Level.

**Keywords:** *Packaging development, Northern Thai cultural identity, China market.*

## INTRODUCTION

The emerald massage oil product (Kwang Thong - Golden Deer Brand) is popular among the local Thais. Chiang Rai Phu Fai Ltd., Part., the owner of this product wants to expand its market to China. The key concept in order to offer a product to a wider section is to re-design the package. The new design needs to be more impressive and also present the Thai identity in its appearance. Moreover, the package should make the product last longer and well-suited for packing and fitting into the standards of international logistic. Eventually, when the brand Kwang Thong - Golden Deer Brand becomes well-known in the Chinese market, it may open the pathway for global appearance. In doing so, the following are the parts of logo and its several sizes of the package that need to re-design: 1.) Logo with Chinese name 2.) Label and Package for 24 ml bottle 3.) Label and Package for 24 ml x 4 bottles 4.) Label and Package for 100 ml bottle 5.) Instruction Leaflet

The objectives of this project are 1.) to enhance brand image by creating a logo and package that is memorable, universal and in accordance with the tastes of Chinese consumers and 2.) to present information about the product such as instruction, caution, storage suggestion and expiration in 3 languages; Chinese, English and Thai.

## LITERATURE REVIEW

In this project, the process of design development is created following the research problems and their objectives which answer the research question that the package should display the Thai identity, especially northern Thai style (*Lanna*) as this product originates from that part of Thailand. Eventually, the design will highlight the universal image of Thai herb products related to the Thai identity and its value alongside the improvement of product recognition among Chinese consumers through its design of the logo and packaging with a significant identity.

### *Lanna* House and the Way of Life

The *Lanna* flag and lantern, traditional northern Thai style house and hand-painted mulberry paper umbrellas can be the visual icon of northern Thai style which is a distinctive identity today. There is a wide use of the concept which represents the local *Lanna*'s cultural identity alongside the western culture that has played crucial roles in this region and become the packaging design's main idea of its development. In addition, through the design, using the form and the decoration or ornament of the colonial style of the Thai house might interpret the symbols of multiculturalism and the universal design. Furthermore, within the packaging design, the perforated designs which are the significant decoration parts of Thai colonial style house may be noticed as an influence of the western culture paralleled with the use of the *Lanna* Spiritual Flag; the image of cultural identity related to faith and belief representing the eastern spirit and the Buddhist influences (Kruaraya, 2017).

### Fundamental Branding Principles in China

The design emphasises on auspiciousness, good fortune, happiness, power and status which are important in the Chinese culture. Decoding China's cultural codes is essential in creating successful and memorable brands. The following are the fundamental branding principles in China (Wheeler, 2017);

**Table 1 Fundamental branding principles in China**

General	Naming
The need for cultural understanding impacts naming, product design, identity design, taglines and colour selection	Chinese is a character-based language with essentially small picture icons conveying both meaning and pronunciation.
Due to the rapid rate of development in China, it is vital to monitor cultural and economic changes.	A Chinese name should reflect brand attributes and may not need to be direct translation of the original name.
China is a place where diverse influences converge, where local and foreign brands coexist and where change is local and international.	The pronunciation and connotation of the Chinese language vary greatly by region. Testing in the main Chinese dialects to avoid negative associations is critical.
Cultural heritage is important for Chinese consumers. It is an ancient culture.	Creating a local-or foreign-sounding Chinese name depends on the brand's target consumers, competitors, cities, industry and other marketplace dynamics.
Mandarin and Cantonese are the main, but not only, Chinese dialects.	Sometimes Chinese names are chosen for the similarity of sound to the original brand name, but more often for associative and relevant meaning
China's trademark registration is competitive. Brands must be aware of intellectual property regulation in China and incorporate this into their brand development process.	The emphasis on auspiciousness, good fortune, happiness, power and status is important in the Chinese culture

## Considering the Colour for Packaging

Packaging engages consumers on multiple levels, from the informational to the emotional. Whether in a large retail setting or an intimate boutique, successful packaging is as important as successful marketing. Good packaging communicates and entices consumers to try something new. When considering colours for packaging, developing a heightened sense of awareness will not only allow you to select an aesthetically pleasing palette but one that may serve other roles in your package's success. Colour is as much a business decision as it is a creative one. The following are some considerations when choosing the colour for packaging (Mousner, 2008);

1. Purpose — one of the most basic questions regarding design in any application pertains to understanding the purpose of the product: Do the product need to live in a series of stand-alone? Who will be the intended audience? How will people benefit from the product? The answers to these questions provide the first level of understanding.
2. Strategy — Depending on the product, research can provide invaluable background for making strategic decisions about the colour choices. Any knowledge regarding the competitive landscape, industry trend, history of the product, consumer perception or other knowledge can provide business intelligence and intuitive impressions for selecting the colour.
3. Product Profile — Rule Number One: Know your product. Understanding aspects of the product such as whether it is new or established; expensive or affordable or specialized for a niche versus essential for everyone will let you know if colour consideration should be broad and widely appealing or highly focused and customised.
4. Audience Profile — Rule number Two: Know your audience. Age, sex, socioeconomic status, personal preference, hobbies and so on. Any demographic knowledge will aid in making appropriate and appealing decisions about colour.

## Colour in the Chinese Culture

Colour in the Chinese culture refers to certain values that the Chinese culture attaches to colours; like which colours are considered auspicious or inauspicious. The following are 3 lucky colours in China (Mitra, 2018);

1. Red — Happiness, Success and Good Fortune: Red represents fire and is the most popular colour in China. It is also the national colour representing happiness, beauty, vitality, good luck, success and good fortune.
2. Yellow — Royalty and Power of the Throne: Yellow corresponding to earth symbolises royalty and is reserved for the emperor.
3. Gold — Richness, and Nobility: Gold is a colour of richness and nobility similar to how it is perceived in the West. A combination of gold and red is seen on special occasions and is a winning colour combination for packaging consumer goods.

Red is a legendary colour idolised by the Chinese community. As early as forty thousand years ago, the upper cave men spread red mineral powder along the dead and prayed for spiritual eternity and perpetual life. Today, red is still a symbol of life. The red col idol has rooted the worship of nature, the sun, fire and human blood which is the symbol of a human's own life. At the end of a long night, it is the red sun rising from the east that brings everything back to life. Where there is a red sun, fire and warm blood, there is life. During Chinese New Year, people are like waves of the red ocean. Many are dressed in red; red blouse, red hat or red all over. Huge red letters of happiness, antithetical couplets and red fireworks are everywhere, creating a joyous and festive mood. Red is also a colour that dispels evil. Life-threatening ghosts and devils are all scared of red. Therefore, cinnabar and bright red paper become the legendary colour for the Chinese (Zhilin, 2004).

## Deer in the Chinese Culture

Through the use of concept based on conventional and universal mixture, there is a development of the logo combining the shape and form of a deer head and hand which in the Chinese culture symbolises a holy and sacred animal, prosperity, fulfilment and family's problem-solving. In addition, deer in the Chinese culture is also a symbol of Chinese God, *Fu Lu Shou*, the God of career progress, nobility, prosperity, richness and immortality in which the Chinese believe that having the image of a deer will result in happiness and prosperity (Angkurawacharapan, 2006).

## A Package Die

The die is the blueprint of the structure or design layout and provides the exact dimensions and production specifications. Bleed requirements and gluing specifications are included in a two-dimensional drawing to which the designer can apply brand information and graphics using computer graphic softwares. Solid lines represent cut lines and depict the package contours or outside edge; dotted lines represent score line (of folding carton, set-up boxes, etc.) made by depressing a metal rule into the exterior surface of paperboard or other material to create a crease. The packaging material is then folded on the crease of the score (Klimchuk, 2006).

## RESEARCH METHODOLOGY

### Sampling

Target group and research area are 1) Chinese students at Chiang Rai Rajabhat University, Chiang Rai, Thailand and 2) Chinese students at Kunming University, Kunming, Yunnan, PRC.

In terms of market survey, it is the process of studying through examples of herbal massage oil products in the Thai and Chinese markets as seen in Figure 1.



Figure 1 Examples of herbal massage oil products in the Thai and Chinese markets

## Design and Development

For the conceptual design development, the process of idea development is organised through 50 design students from the Department of Computer Graphics and Multimedia, School of Information and Communication Technology, University of Phayao. The finest idea was selected from a variety of ideas of package design development as seen in Figure 2.

Since the inception of the Golden Deer Brand, the deer's head has been the core identity's element. In order to make it more meaningful, the new logo design is developed based on the concept of the shape of the hand which is similar to a deer's antler. This represents the action of rubbing down while using this massage oil at the same time to characterise a golden deer. From the studies above, the next step is to sketch and find references as seen in Figure 3 and Figure 4.

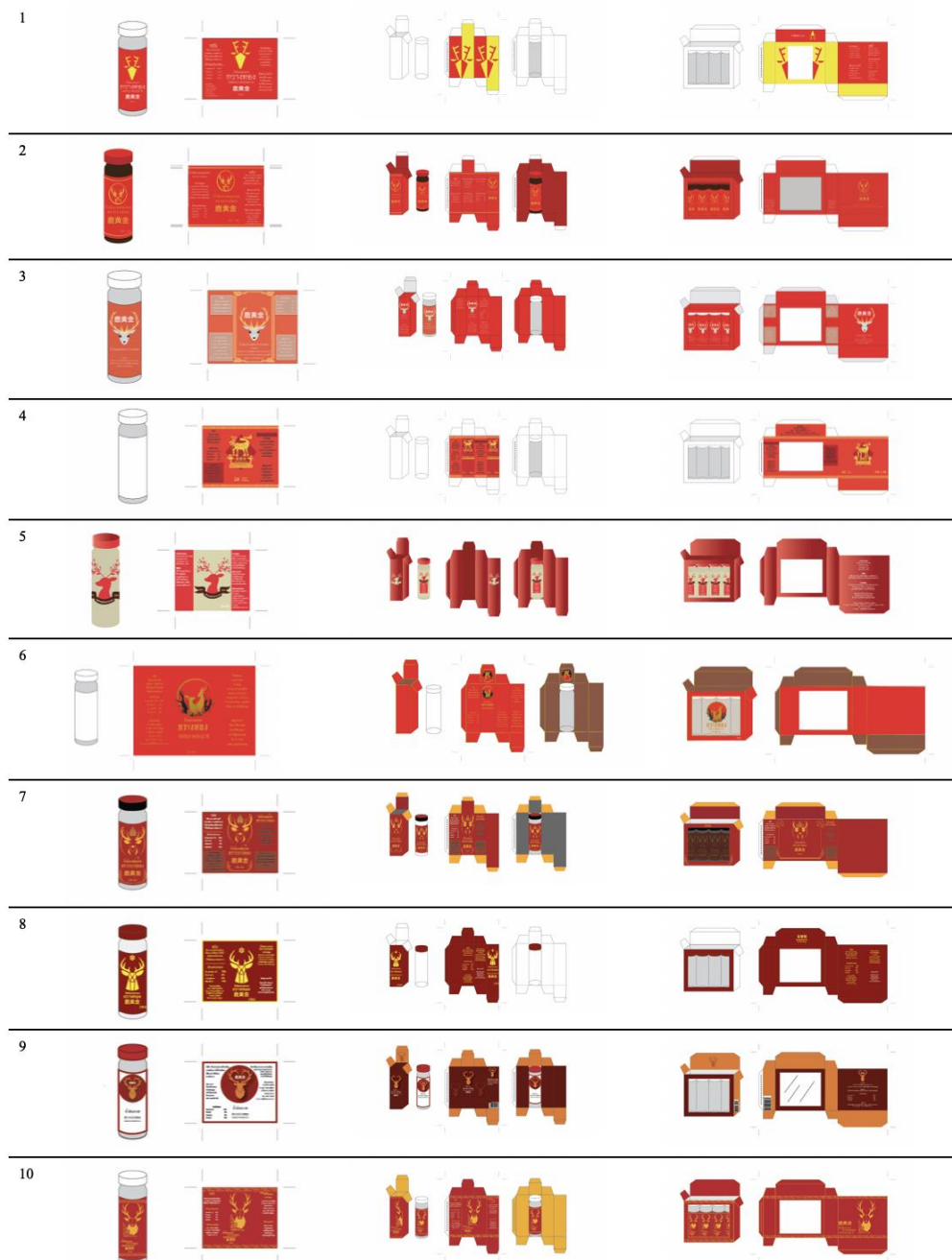


Figure 2 Best conceptual designs selected from graphic design students' works

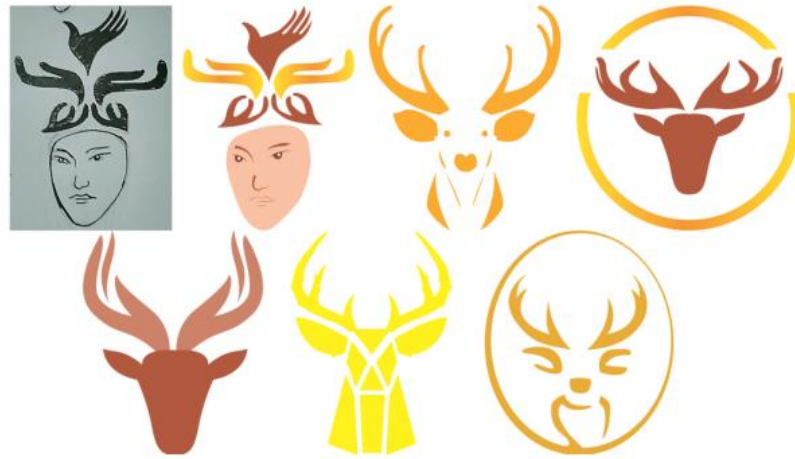


Figure 3 Sketches for logo design

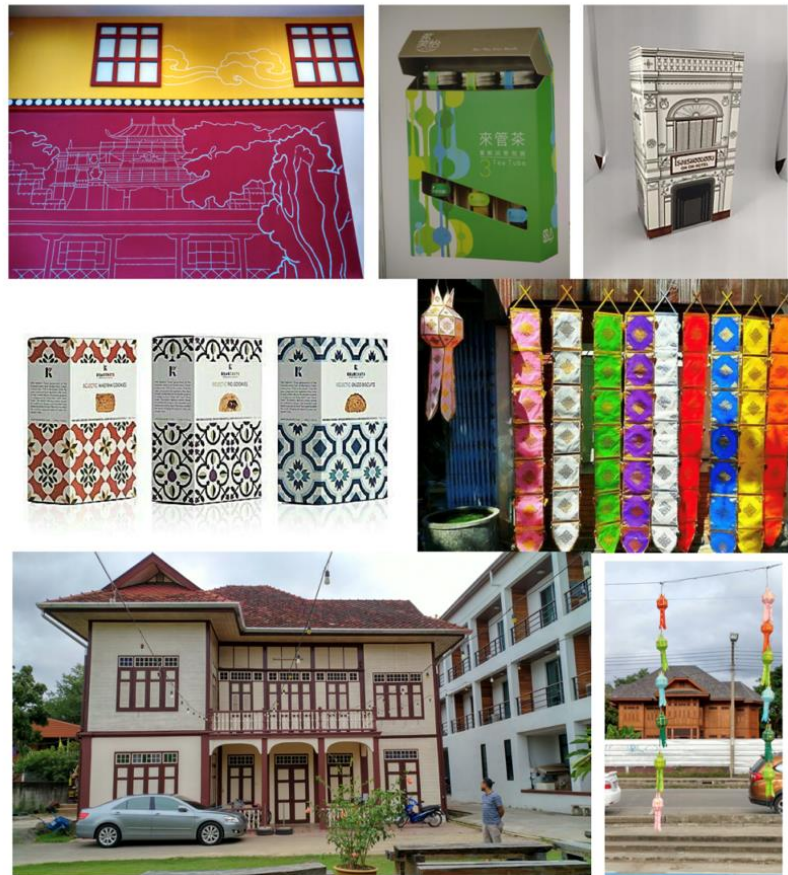
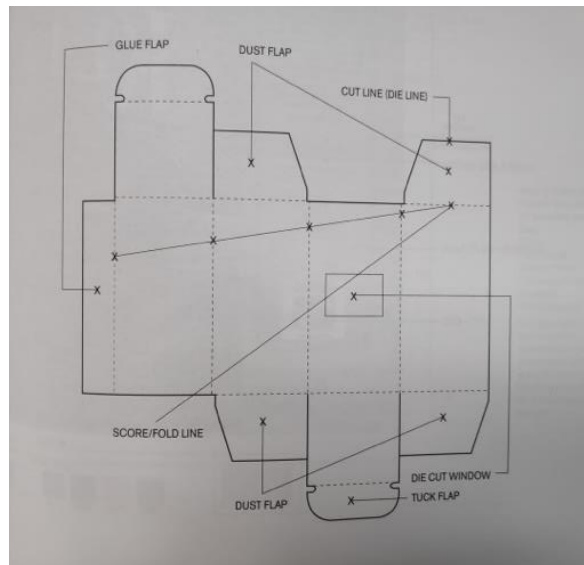
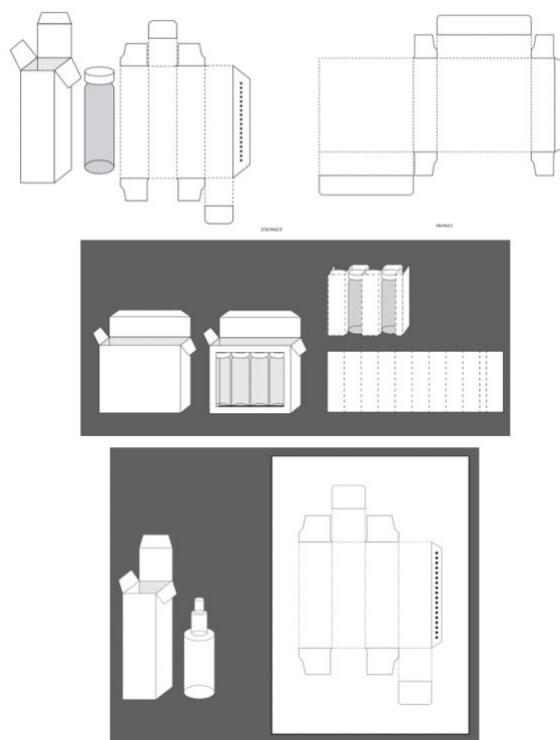


Figure 4 References for package design

For the stage of mock-up design, it is necessary to create a package die (Figure 5) to make sure that the package has the accurate size and a perfect fit. After that, it is a process of setting up the document in Adobe Illustrator and creating an outline template that follows its actual size (Unit: centimetre) as seen in Figure 6. Adobe Illustrator software was utilized in order to create the artwork on a package. It is vital to set the colour theme and typography as a standard to use for all types of package.



**Fig 5 A package die**



**Figure 6 Creating outline package design using Adobe Illustrator**

The participation design with experts should be operated during the design process; hence a meeting with three experts from the Department of Computer Graphics and Multimedia, School of Information and Communication Technology, University of Phayao was organised (Figure 7). As a result, the design which was developed and finalised based on these experts' guidance can be seen in Figures 8 and 9.



Figure 7 Design experts' focus group



Figure 8 Packaging designs for 24 ml bottle (1 bottle), 24 ml bottle (4 bottles) and 100 ml bottle



<p><b>Logo</b></p>	<p>Before</p> 	<p>After</p> 
<p><b>Label and package designs for 24 ml bottle</b></p>	<p>Before</p> 	<p>After</p> 
<p><b>Label and package designs for 24 ml x 4 bottles</b></p>	<p>Before</p> 	<p>After</p> 
<p><b>Label and package designs for 100 ml bottle</b></p>	<p>Before</p> 	<p>After</p> 
<p><b>Instruction leaflet</b></p>	<p>Before (None)</p>	<p>After</p> 

Figure 9 Comparing previous designs and new designs

## FINDINGS

For the market test on consumers' satisfaction (Figure 10), relevant information was collected through the use of questionnaire and focus group related to design satisfaction. The responses from the questionnaire were used to suggest the satisfaction levels related to the packaging design of the Thai herbal massage oil product; "Kwang Thong - Golden Deer Brand". The suggested satisfaction levels related to the packaging design can be divided into 5 levels (5 = Outstanding, 4 = Good, 3 = Average, 2 = Poor, 1 = Extremely poor). The following are aspects of the questions; 1.) The suitable form and structure of the packaging 2.) The appropriate pattern or ornament used within the design 3.) The right colour used in the packaging design 4.) The representation of the Thai identity and its relationships with the Chinese culture through logo design and related parts 5.) The great overall picture through the presentation of beauty and its interesting design 6.) The potential and possible use of the packaging design in the future.

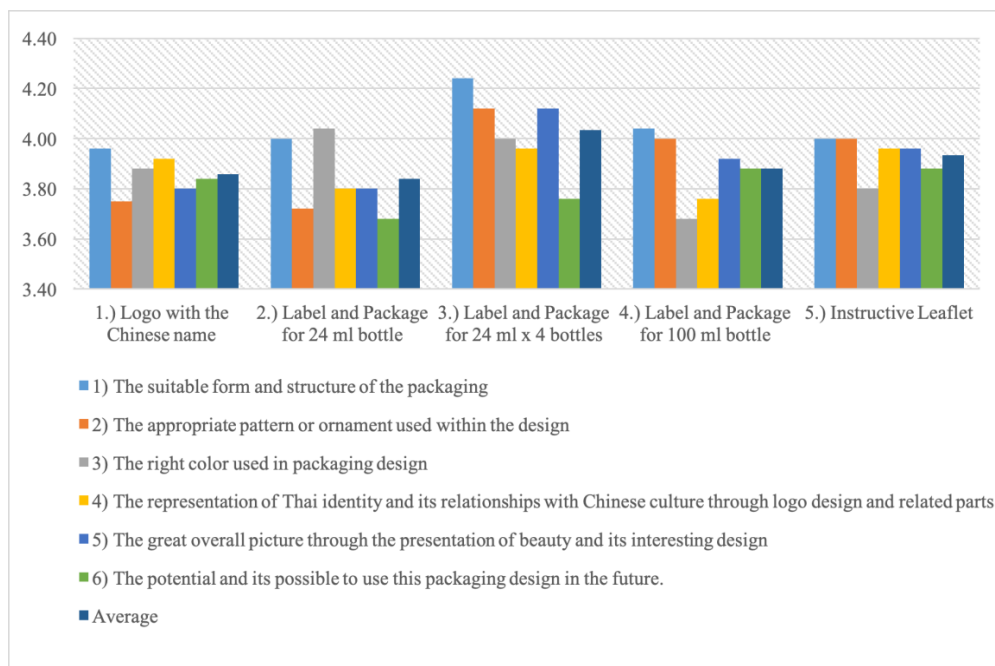


Figure 10 Market test

A number of Thai students at Chiang Rai Rajabhat University, Chiang Rai, Thailand and Chinese students at Kunming University, Kunming, Yunnan, PRC were randomly selected as samples. A questionnaire is used as a data collection instrument. In total, the number of respondents was 55 which consists of 33 Thai people and 22 Chinese people. The finding revealed that the satisfaction of overall packaging design was at the 'Good Level'. The statistical data is shown in Table 2 and Figure 11.

**Table 2 Survey result on satisfaction towards Kwang Thong brand packaging**

	1) The suitable form and structure of the packaging	2) The appropriate pattern or ornament used within the design	3) The right colour used in packaging design	4) The representation of the Thai identity and its relationships with the Chinese culture through logo design and related parts	5) The great overall picture through the presentation of beauty and its interesting design	6) The potential and possible use of the packaging design in the future.	Average
1.) Logo with the Chinese name	3.96	3.75	3.88	3.92	3.80	3.84	3.86
2.) Label and Package for 24 ml bottle	4	3.72	4.04	3.8	3.8	3.68	3.84
3.) Label and Package for 24 ml x 4 bottles	4.24	4.12	4	3.96	4.12	3.76	4.03
4.) Label and Package for 100 ml bottle	4.04	4	3.68	3.76	3.92	3.88	3.88
5.) Instruction Leaflet	4	4	3.8	3.96	3.96	3.88	3.93



**Figure 10 Bar chart displaying the survey result on satisfaction towards Kwang Thong brand packaging**

## CONCLUSION

The study revealed that the satisfaction level of the overall packaging design was at the 'Good Level' due to its design which reflects the interesting cultural roots of both the *Lanna* culture and the related Chinese culture alongside unique qualifications such as; 1) The suitable form and structure of the packaging, 2) The appropriate pattern or ornament used within the design, 3) The right colour used in packaging design, 4) The representation of the Thai identity and its relationships with the Chinese culture through logo design and related parts, 5) The great overall picture through the presentation of beauty and its interesting design, and 6) The potential and possible use of the packaging design in the future. The results are the outputs of the processes of re-branding the packaging development following the objectives of this project, which are; 1.) To enhance brand image by creating a logo and package that is memorable, universal and accordance with the tastes of the Chinese consumers, and 2.) To present information about the product such as instruction, caution, storage suggestion and expiration in 3 languages: Chinese, English and Thai. Unfortunately, the outcomes of this project through the use of new designed packaging could not be observed as the launching of the Kwang Thong Emerald Oil Massage in the China market was cancelled due to the product owner's decision. Even though this project might be considered as lacking completion, the research is still considered a success through the design of the packaging reflecting the crucial performance during the processes of research methodology, the study of literature reviews, the data collection and so on.

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