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Empowering Local Mind in Art Design
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2016

Empowering Local Mind
In Art Design & Cultural Heritage

3rd ISME International Colloquium 2016

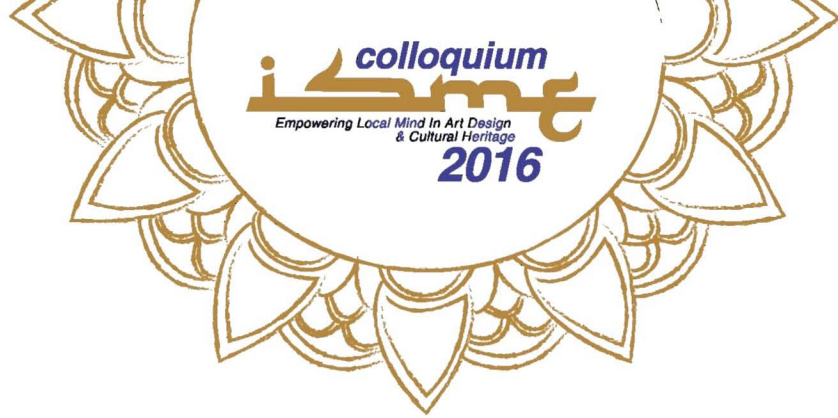
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Brand Identity on Local Malay Herbal Toiletries Packaging Design as a Potential Tourism Product

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Abstrak - Herbal products are gaining popularity in the worldwide market due to the believing of their medication value to users. Even in Malaysia, herbal industry is increasing and the products are highly in demand. The Malaysian government is now focusing on the herbal industry as new economic resources since in the Ninth Malaysia Plan. This study attempts to look into the local Malay herbal toiletries packaging design. Through visual assessment on Malay toiletry products' packaging design which are being displayed on the market shelves, it has been discovered that majority of the packaging design are without Malay identity presented. We argue that packaging design of the Malay herbal toiletries products can look attractive by having the Malay identity on its packaging design in making purchasing decision for tourists. This research delves into recommending packaging design by identifying the criteria expectation need. In order to improve this situation, we believe that the packaging design should adopt the Kapferer's Brand Identity Model (Kapferer, J.N 2004) that includes physique, personality, culture, relationship reflection and self-image. It is hoped that this study will improve packaging design of local Malay herbal toiletries products in the local market shelves by revealing the Malay identity.

Keyword: Malay, herbal, toiletries, packaging design

1. INTRODUCTION

Herbal medicine is also known as Herbalism or Botanical medicine which is used for medical treatment because of its curing medical value. Herbal plants are estimated to have more than 500 000 world widely. The leaves, flower, stems, berries, and roots of herb plants used by herbalist to treat, prevent or relieve illness of its patient. Each specific herb plants have their own therapeutic value to

cure illness due to the natural chemical content.

There are two categories of herbs – wild grown and farm-grown. Wild-grown herbs grow naturally without human interfering with their growth. Contrast to the farm-grown herbs, these are planted and carefully taken care of by farmers. Farm-grown herbs are produced for commercialization and guarantee the good quality of herbs. This is because the farmers has the specialize knowledge of the plants growth.

In the competitive market today, there are many types of herbal products, giving consumers many to choose from. They can be found in variety of forms, depending on their uses for treatments. They can be found in tinctures, extracts, capsules, tablets, lozenges and ointment. The medicines value of these form of herbal products are as good as the quality of the raw herbs which it was made. However, raw herbs such as fresh and dried, still can be found at the local physicians' business center.

Herbal products are gaining popularity in the worldwide market due to the believing of their medication value to users. Even in Malaysia, herbal industry is increasing and the products are highly in demand. The Malaysian government is now focusing on the herbal industry as new economic resources in the Ninth Malaysia Plan. The local market is expected to reach RM333.7 million in herbal product sales by 2010 ("Herbal Produce Sales to Hit RM333m.", 2006). According to Agriculture and Agro-based Industry former Deputy Minister Datuk Nah Siew Keong, herbal product industry is considered the most dynamic sector, with an annual growth estimated at 10% a year and worth in excess of RM8 billion annually compared with RM4 billion in year 2000 ("Time to Look at Herbal Potential", 2006). Malaysia's government has encouraged the local businessmen in looking forward on herbal industry which is highly in demand. It is believed that with the increment of herbal industry in Malaysia's market, the industry will lead to a positive effect to the economy. It will create balance of development between urban and rural areas as well as eradicates poverty and restructures communities ("Local herbal market to hit RM8 billion by 2010", 2006, p. 10).

The local herbal industry has developed products of cosmetic, medicines, bio-pesticides, toiletries and perfumes. The business shall develop into one of the most profitable in the world and the Economist Intelligent Unit has projected a growth of 10% in international herbal medicine sales ("Time to Look at Herbal Potential", 2006). With the potential of this industry, there are many specialize government bodies has been set up and responsible in the growth of the industries such as Ministry of Health – Traditional and Complimentary Medicine, USAINS Holding Sdn. Bhd., Agriculture and Agro-Based Industries Ministry, Forest Research Institute of Malaysia etc.

According in the annual report statistic 2009 by the National Pharmaceutical

Control Bureau, Ministry of Health Malaysia, there were already 1040 traditional medicine products have been registered (Biro Pengawalan Farmaseutikal Kebangsaan, 2010, p. 15). It reveals that the local businessmen are slowly involving into this particular business venture.

Government bodies such as the National Treasury Bhd. is required to help in developing the local herbal industry and to market the products into international level. Thus, to encourage the local businessmen to get involve in the herbal industry. Since there is also potential in herbal farming, farmers are encouraged to involve in the sector and there are facilities prepared by the government such as motivation guidelines on herbal plantations. According to Agriculture and Agro-Based Industries former Ministry parliamentary secretary Dato' Rohani Abdul Karim, there are already 1500 hector of farming land are used for herbal plantation ("Herbal Produce Sales to Hit RM333m.", 2006). There are talks and exhibition organized by the government to expose and educate both businessmen and farmers on the benefits of the potential herbs cultivation. It is good news that more than 700 000 visitors has showed up during the exhibition of the Agriculture Exhibition - Horticulture and Agro-Tourism Malaysia 2006 (MAHA 2006) last November in Serdang ("Khabar: MAHA mampu lonjak industri herba negara", 2006, p. 10). It shows that many locals have realized the opportunity of herbal cultivation marketing which are highly in demand and profitable.

Packaging Design

Packaging design is the most important tool of getting the products across to the targeted consumers. It communicates visually and convinces the consumers to purchase. Through packaging design, the product is able to convince consumers that it has a good image background, established and trustworthy. With good packaging the product is able to stand out on the shelves competing favorable results over rival in the market. Many companies invest substantial among of money in packaging design to be able to stand out with other prominent and established brands.

Packaging is the most familiar daily example of graphic design which can be seen easily by everyone either at home, office, supermarket etc. Packaging has become an important sales tool in the competitive market.

Many professionals have defined the meaning of packaging. In the Oxford dictionary it defines packaging as a design or manufacture of material for packing goods (Oxford, 1994). But the two widely quoted ones are:

- a) Packaging is the art, science and technology of preparing goods for transport and sales.
- b) Packaging maybe defined as the means of ensuring the safe delivery of a product the ultimate consumer in sound condition at the minimum

overall cost (Briston, J.H. & Neill, T.J., 1972).

From the above definitions of packaging, it is explained that packaging is actually a material which is used to wrap or protect goods during storage, distribution, sales and use.

The best experience when consumers purchase products are from the attractive packages. Packaging is a medium which has the ability to communicate directly with consumers. They generate trust and confidence to the targeted consumers on their content.

The basic role of packaging is to protect and preserve the content. There are factors to consider before a packaging is designed for a product. It involved the consideration of compression during delivery or in storage, impact damage, puncturing, vibration, effect of temperature, effect of light and macro-organism. Products will be able to last long and sustain in perfect condition when the manufacturers take these factors seriously.

Generally, packaging must be designed in a way that will appeal to buyers shape and label. The shapes are usually designed according to the function of the product. A shape of a product can be creatively designed by designer. However, consideration - ease of opening the product such as breaking the seal and the convenience of having the product on display or use are also considered by the designer. It is to ensure that the products will be able to position suitably well during display on shelves and function perfectly during usage.

Consumers could get information other product from the packages label. A label refers to any information, images, and wordings in a layout form on a packaging. It must convey the right messages to give a greater impact to the consumers by understanding the terms of the product's usage. Labels carried essential information such as description of the contents through the use of images, typography, colours and size.

2. **BRANDING**

Today's hottest topic is on branding. Brands are not just about logos or names. In business, brands are important as they are a reputation or identity of the company, a product or a service. They live in the mind of people.

A brand gives the company unique identity which will differentiate the company's product with its competitor. A brand actually tells its' consumers about the specialties of the company's products or services in the market. It is the promise, the big idea and expectations that reside in each customer's mind about the company, product or service (Wheeler, A., 2003). To compete in the competitive

market, companies attempt to build brands with marketing-related activities such as advertising, public relationship and promotion to tell about their existence. The appealing packaging design builds awareness to consumer on their presence in the market. Packaging is the silent salesman.

Brand identity is the visual and verbal expression of a brand. Identity supports, expresses, communicates, synthesizes and visualizes the brand (Wheeler, A., 2003). A strong identity is shaped around the unique alignment between what the company offers and the identified consumer group's need, aspirations and preferences. Brand identity feelings are primarily unconscious. It has been estimated to be as much as 95% below conscious awareness. These feelings and judgments operate very quickly- much more quickly than conscious evaluation (Stewart, B., 2004).

For products, well-executed brands through packaging gains respect and loyalty by its targeted consumers as it establish the relationship between the company and consumers. Strong brand has long life spend in the competitive market.

3. RESEARCH FRAMEWORK

Elements of packaging design are used in this research for the analysis purposes. Hence, research questions pertaining to Kapferer Brand Identity model (Kapferer, J.N 2004) that includes physique, personality, culture, relationship, reflection and self-image is referred:

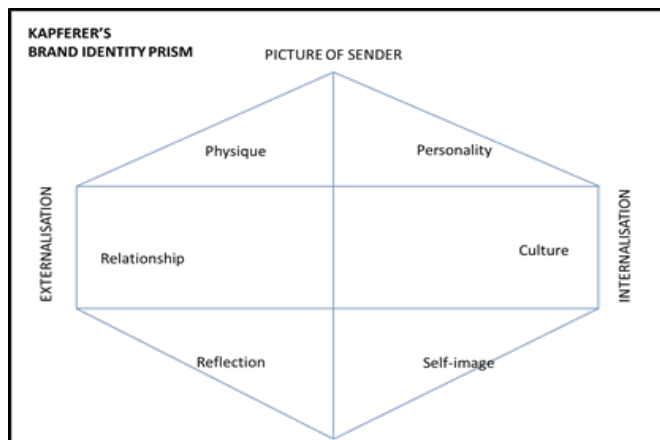


Image 1: Kapferer's Brand Identity Prism / Model

1. What is the suitable product **PHYSIQUE**?
2. What is the product **PERSONALITY**?
3. Which culture does the packaging **REPRESENT**?
4. What is the **RELATIONSHIP** between consumers?
5. What is the **REFLECTION** of the product?
6. What is the **SELF-IMAGE** of the product?

Physique this is the set of the brand's physical features, which are evoked in people's minds when the brand name is mentioned i.e. brand name, colours, images and typography.

Personality associate the attractive emotional qualities that makes the purchaser to be pleasant with i.e. identical personal behavioral and emotional characteristic.

Culture represents the te origin of the product originated.

Relationship is the relation connecting or binding with the consumer.

Reflection is the brand to make a realistic remark of the actual target group of the product image.

Self-image is how the target audience want to be seen on the product.

4. **METHODOLOGY**

In pursuing the result on branding the Malay herbal toiletry products through packaging design, several methods of receiving data collection are to be undertaken.

The first phrase is to observe the Malay Herbal toiletry products presentation on the local market shelves. Potential selling the Malay Herbal toiletry products centers are chosen for the study, which located in Kuala Lumpur and Selangor. The task is to observe the availability of the toiletry products on the shelf market. Several products are selected and closely examine for further observation on the design implementation on the toiletry packaging proposed later in the third phase.

Under the second phase, a qualitative study on the three selected Malay herbal toiletry products brands which can be potentially can be sold as tourism product are carried out to understand the concept of design application on their packaging designs. These selected brands are analyzed according to Kapferer's Brand Identity Model (2004), which includes the six aspects physique, personality culture, relationship, reflection and self-image.

In the third phase, with the qualitative study case information gathered, the significant design is presaged and test for the implementation of new packaging design relative to the study. For the purpose of discussion, the development of a new packaging design is proposed.

5. FINDINGS

Case study is being done on packaging design of three local Malay herbal toiletry product brands focusing on facial soap. The brands that have been selected are Natasya, Tanamera, and Jamu Ratu. The data for further implementation on the Malay herbal toiletry packaging design. Observation by looking into the Kapferer's Brand Identity model in order to assess the selected packaging designs from the mark

No	Aspects in Packaging Design	Assessments
1.	PHYSIQUE (logo/colour)	The tree brands' logo/wordmark resemble of the Malay name. Natasya packaging design colour is bright, easily recognizable on shelve market whereas Tanahmera and Ratu Jamu packaging design cecept is commonly used by other brands.
2	PERSONALITY (Layout – colours/ images/ typography)	Presentation: a) Natasya – mature & stylish b) Jamu Ratu & Tanamera – mature & modern
3	CULTURE (Patterns/images)	Legibility: The packaging designs do not show the belonging of the country.
4	RELATIONSHIP (Concept of design/ tone of voice)	Presentation: The products still manage to connect with modern female consumers due to the colours and typography style.
5	REFLECTION (Layout – colours/ images/ typography)	Presentation: a) Natasya – religious Malay b) Jamu Ratu & Tanamera – contemporary & modern. Conscious of skin care to look beautiful
6	SELF-IMAGE (Layout – colours/ images/ typography)	Presentation: Belonging to middle social class career women

Table 2: Local Malay Herbal Toiletries packaging design from Natasya, Tanamera and Jamu Ratu.

In table 2, based from the observations, three packages **physique** can be recognize as a Malay herbal toiletries due to the brands' name. However, Natasya's packaging colour is recognizable to compare the other two brands

which is commonly use by other herbal products.

Each of the packaging designs gives a different **personality**. However, the products packaging design able to reflect feminism, targeting mature females. It can be seen from its colours, images and typography on the packaging.

The products do not represent any local **culture** value. It is difficult for the consumer to identify the origin of the Malay herbal toiletries as some products in the market shelve are originated in Indonesia.

The **relationship** between the brands and female consumers can be seen on the packaging designs. The usage of the brand names, combination style of colours and the selection on typography gives the feeling of modern women.

Reflection of the products shows that the consumers are concern with skin care to look beautiful yet modern. Nastasya brand is targeting for adult Malay Muslim ladies whereas the Tanamera and Ratu Jamu focus on modern and contemporary Malay adult women.

Three of these brands' packaging design showed that the **self-image** belonging to the middle social class carrier women.

6. RESULT

Based on the observation done as in Table 2, the researcher made a recommendation for the implementation design one of the local Malay herbal products' brand – Ratu Jamu.

From the findings, the researcher has worked out the packaging design based on Kapferer's Brand Identity Model (2004) on the absent of one of the aspect. The aspect that has been missed out from the original packaging design is the culture aspect.



Plate 1: Proposed packaging design for Jamu Ratu Toiletries

Plate 1 is the proposed packaging design without interfering the original concept idea of design of the product's – modern and contemporary. The researcher inserted the culture value to give the feeling of the origin of the product. The culture value can be seen on the consistent patterns implementation on each of the packaging design.

The pattern has been extracted from the local Malay *songket*, representing of the product country's origin. Thus, the product can be sold as tourism product which represent the country's Malay culture identity. It will be able to differentiate from other Malay herbal toiletries products on the competitive market shelf.

The patterns consistent repeated on the physique of packaging design can be easily noticeable and evoked in people's minds when the brand name is mentioned. Even without noticing the brand name, the mind sub-consciously will relate them to our local Malay herbal toiletries product.

7. CONCLUSION

The study reveals that the packaging design has the ability in transmitting immediate communication to the audience with the right value of design. It creates an impression of more meaningful by completely implement the six aspects - physique, personality culture, relationship, reflection and self-image. The proposed sample on the local brand Malay herbal toiletries, Ratu Jamu, by injecting the culture aspect, the local Malay identity can be seen and recognized easily. The new proposed packaging design still maintained the original concept - modern and contemporary even though the Malay Identity has been implemented on the packaging design.

Patterns or images of any local motives, from the traditional clothing or wood carving, they can be simplified and implemented into the packaging design. Consistently maintaining the packaging design with the culture aspect of local Malay Identity, it can create awareness on the products' ownership and origin. It can promote the local Malay herbal toiletries as the potential tourism Malaysia product.

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