

About : Packaging Design

By Jonathan Sands

Jonathan Sands is Chairman of Elmwood Design, a brand design consultancy. He is a current council member of the Design Council.

A guide to packaging design, introducing current thinking applied to public and private sectors, highlighting future trends and challenges and including facts, examples and a glossary.

In brief

Packaging design can be viewed in four different ways:

- a means of protecting the contents of a package
- a contributor to the cost of the end product
- a sales canvas on which to promote the product's attributes and benefits
- a part of the product experience itself.

This topic concentrates on the latter two of these points, as it is here where design is concerned with adding real value. This is not to say that design hasn't a role to play in improving product protection or in helping to improve cost efficiency - it has.

For instance, design pundits often quote the egg carton as being a design classic. While the repackaging of many grocery items in foil wraps has not only improved shelf life and freshness levels of products, it has also improved product perceptions.

Packaging design in the modern age has gone way beyond simple functional benefits. It is now one of the most sophisticated and powerful examples of the designer's craft.

A well-designed pack must address the needs of its life cycle. This life cycle runs from the moment it is used to

wrap its product (whether this is by hand or in a factory), through its journey to the point of sale, followed by its journey to the point of use and - finally with current tough environmental laws - to its after-use.

At each stage of a pack's life it has different requirements: protecting contents, helping to sell them, and helping the user employ the product.

This section focuses on the pack at the point of sale and beyond - as it is from here that we start to think about the pack from the point of view of the customer's needs rather than the logistical needs of the manufacturer.

For the consumer a successful pack needs to address and understand the mindsets of the potential customer and end user.

First and most importantly, the pack needs to attract attention at point of purchase. According to various research findings, a pack on a supermarket shelf has less than three seconds to grab a shopper's attention.

There are in excess of 10,000 different packs to choose from in the average supermarket across both food and non-food items. The challenge is therefore to stand out from the crowd.

One technique is known as block merchandising. This technique works by creating a visual illusion that the individual pack is bigger than the reality by having multiple facings and creating a bigger picture like a jigsaw. This is a difficult concept to get across in print but next time you're in a supermarket, take a look at a display of OXO packs and it will become clear.

Another key factor in aiding standout is having recognisable, simple icons - things that stand out even without looking directly at them. These icons can be called 'visual equities'. There are a number of tools you can use to create visual equity and thereby improve standout:

Shape: eg the Perrier bottle, designed to echo a droplet of water, or a Cif lemon or Toblerone.

Colour: eg Heinz green or Kodak yellow or the black and cream of Guinness.

Illustration: eg the Fox's Glacier mint polar bear or the Kellogg's cockerel.

Name: eg 'I can't believe it's not butter'.

These are just a few tricks a designer can use to help a pack shout 'hello look at me'. But beyond this, the pack then has to stand closer scrutiny. At this level it is important to consider the hierarchy and digestibility of information.

First and most importantly, does the pack communicate its key benefit quickly, be it price (this is the cheapest on display), appetite appeal (this will taste great), or functional benefits such as size.

Beyond this, the designer needs to consider the order of secondary information such as performance criteria or foodstuff ingredients. Getting this hierarchy right is key to creating user-friendly packaging.

Lastly, you need to consider how the packs themselves work as part of the product proposition. Perhaps one of the best early examples of this is the wine box.

Today the after-use is a main consideration for all packaged goods. For instance, meat packaging that changes colour if the product has been exposed to temperatures likely to lead to contamination, toothpaste dispensers that ensure all the toothpaste can be used, resealable bags for peanuts and rice, widgets in beer cans, and so on.

This is just a basic overview. The focus here is largely on examples from the food retailing sector. This is where competition is at its most fierce and therefore also where innovation is often most valuable.



The principles, however, are sound whatever the sector. Nevertheless, this is just a starting point and should be taken in context with other information presented in this topic.

Why it matters to business

Whether you're a manufacturer or a retailer, packaging design should be viewed as an investment not a cost. Unfortunately too many businesses still look first at the price of design development rather than the value of the work.

To demonstrate the importance of this point, it is worth taking a look at the case studies in the packaging section of the International Design Effectiveness Awards (www.dba.org). It is evident that in many of these examples of best practice the design costs are recovered in a matter of days through the uplift in sales performance.

The real point here is that the packaging can often end up becoming the thing of real value above and beyond the actual product itself - the packaging becomes the brand.

As the pack becomes the embodiment of the brand, business needs to remember that brands need tender loving care. As Gerald Ratner learned to his cost, brands don't kill brands, people do.

A strongly packaged brand, however, can offer protection against competitor activity through trade marking. But perhaps even more significantly, a strong pack can provide the key to unlocking higher margins.

There are also numerous pitfalls that businesses need to be aware of. For example, the desire to over-design and over-promise can lead to a customer backlash, while following the style cues of the brand leader could lead to trade mark infringement and costly legal action.

Similarly, what works in one market doesn't always work in another. For instance, in the Middle East you can't show people's eyes or the soles of someone's feet as this is culturally unacceptable.



The bottom line for business is that packaging design will almost always have an effect on a company's profit and loss. Treated as a cost and nothing more than a cosmetic makeover, the effect on the bottom line is likely to be the wrong one. Treated as an investment and handled with care as a strategic weapon, the result can often be huge dividends.

Why it matters to public services

For many public services the link to the benefits of best practice in packaging design is not immediately obvious, however the principles outlined in the 'In brief' and 'Why it matters to business' sections do have significance.

For instance, in hospitals and healthcare generally, packaging design has a huge role to play in helping to communicate a whole host of vitally important messages to both doctor/nurse and patient. They range from facts about dosage to imagery designed to offer comfort and confidence and boost self esteem.

Intelligent packaging can also aid in the dispensing of medicines and ease of use for elderly or disabled patients.

It is also important to remember that packaging is a medium that invades our home. It is something we see perhaps many times over long periods. It can therefore be a good medium to promote information about a whole host of issues from positive, general wellbeing messages about healthy eating to warnings about smoking.

For Business Links and Government agencies promoting business there is a real need for those in the civil service to recognise and understand the role that packaging design can play in improving the UK's GDP and increasing its competitiveness generally.

Examples

There are many notable examples of packaging at its best and here are just a few personal favourites to illustrate a number of points. See 'Further information' for more material: books, articles, websites, organisations, etc.

Especially noteworthy is some of the own-brand work done recently by Boots, WH Smith, Superdrug and Marks & Spencer. With these retailers' ranges you will see the designer's craft at its most creative. Many packs use wit to arrest attention through clever use of illustration and typography. Marks & Spencer is also driving innovation with packs that aid the cooking experience - such as its Steam Cuisine range - and promote the provenance of its food by putting farmers and chefs on the pack.

Finally, there are two simple questions you can ask yourself to judge whether packaging design is great. Is it different and is it relevant? The neck design of Toilet Duck and the tiger-skin graphics of Wild Brew are both great examples of packs that pass these two simple tests.

The packaging design examples given here also answer these two questions well. And although they are all food and drink examples, the lessons are transferable to other retail sectors.

Project: **Rebranding Hovis bread**

Client: **British Bakeries**

Designer: **Williams Murray Hamm**

Year: **2001**

Packaging design was rebranded to force a dramatic consumer reappraisal of Hovis. The project is of special significance because it demonstrates that big brands can successfully make radical change without alienating consumers. The rebranding won the International Design Effectiveness Awards 2002 Grand Prix.

In early 2001, British Bakeries concluded that its Hovis brand was facing a problem. During the late 1990s retailers had adopted an EDLP strategy (everyday low pricing) forcing down the price of bread by 10% in real terms. This impacted on margins and profitability, which led to a reduction in marketing activity. The consequence was a decline in brand 'equity'. Effectively people were buying Hovis if it was cheaper, not because it was a desirable brand.

Research also showed, however, that to get people to buy into Hovis meant overcoming two image problems:

- It was seen as old-fashioned and out-of-date.
- It was associated with brown bread at a time when white bread offered a bigger commercial opportunity.

To succeed, Hovis had to become a contemporary bakery brand and this clearly demanded radical reinvention. British Bakeries had to force a radical consumer reappraisal of Hovis.

The existing packaging looked like that of every other player in the sector. So the new packaging had to look unlike anything that yet seen in the sector.

The creative idea was very simple. To wrap each loaf in packaging representing everyday foods associated with bread: beans, cucumber, eggs, tomato, and melted cheese.

In a simple way it continued the tradition of blocks of colour that undoubtedly make life easier for people shopping on 'auto-pilot' to pick out what they wanted. It also offered British Bakeries great campaign potential as it would be easy to update periodically.

With the 'big food' concept, British Bakeries had a truly protectable design. It was an idea that could be 'owned' in the context of bakery and morning goods, and so protected under laws of passing off (not the case if your

brand identity is based on generic category devices such as banners and wheatsheaves).

And it offered more than pack decoration - it was an idea that could live across many applications and so was adopted by PR company Borkowski as the focus for its launch activity.

In April 2002, ten months after the relaunch, Hovis was identified as the UK's fastest growing grocery brand (source: Taylor Nelson Sofres).

Project: **President's Choice own label range**

Client: **Loblaw's supermarkets, Canada**

Year: **1984 to present day**

This brand was probably one of the first true premium own-label brands in the world. Unlike many premium own brands it does not use obvious premium cues such as the use of gold foil or names such as 'best' or 'finest'. The brand has been built on the premise that 'The President' of Loblaw searches the world for special products. The back-of-pack text always talks passionately about the unique qualities of each particular 'find'.

website:

www.loblaw.com

Project: **Keeping an old brand fresh**

Client: **Perrier**

Designer: **Dragon Rouge**

Year: **2001-02**

It may be odd to include Perrier as a modern example of packaging best practice, given that the design of the bottle originated 100 years ago. But French consultancy Dragon Rouge has kept the design fresh in an instructive fashion.

The classic bottle shape and bow-tie label are perhaps untouchable. However, by introducing seasonal special designs to celebrate Christmas and the party season the brand has kept pace with modern times.

In 2001, Perrier introduced its first plastic line variant but the iconic shape remained. In 2002, Dragon Rouge won the top prize at the 'Grand Prix Strategies du Design' for its flavoured sub-brand Perrier Fluo. Again it combined the familiar classic iconography of the core brand alongside new graphics and colours, helping Perrier to develop new products in new markets without damaging its heritage.

Project: **ASDA Christmas Range**

Client: **ASDA**

Year: **Early 1990s to present day**

When this design strategy was introduced at the beginning of the 1990s, there was uproar from many people within the company as the new design replaced many individually excellent designs. The ASDA designs for Christmas puddings had even been successful in the highly coveted D&AD awards. However, despite internal resistance to change, the new 'one design fits all' approach won and the resulting sales uplift was huge. Christmas pudding sales alone increased by 250,000 units that year.

The reason for this success was simple. The range was designed with an understanding of what shopping at Christmas is really like - the depleted shelves, the hustle and bustle, the long queues, the last-minute dash down the aisle for a forgotten item. The consistent livery enabled customers to find those unfamiliar, once-a-year purchases quickly and easily, acting as a kind of on-shelf shopping list.

Project: **Intelligent packaging**

Client: **Superdrug**

Designer: **Turner Duckworth**

Packaging isn't just about 'selling'. In the non-food market, packaging has a big role to play in the successful delivery of the product itself. For instance, in the healthcare market there are issues around child protection, and safety caps on pill bottles have been around for many years. However these safety caps don't just prevent children opening bottles of pills, they also often impede the potential user if they are weak or elderly.

Design firm Turner Duckworth came up with a very simple solution to this problem when designing Superdrug's own-label range of vitamins and supplements. The cap was designed with a vertical extrusion including a hole. This allowed people with any physical disability to thread a pen or pencil through the hole and lever the cap open with less effort than conventional caps require.

Facts and quotes

Facts

Four million tons of food packaging end up in British landfill sites each year.

Source: John Vidal, 'Drowning in a tide of discarded packaging', *The Guardian*, Saturday 9 March, 2002

The volume of domestic waste we produce in one hour would fill the Royal Albert Hall.

Source: 'Waste facts, figures, information and tips', Leicester City Council website,

www.leicester.gov.uk

We throw away 500 million plastic bottles and eight billion plastic bags a year.

Source: 'Green eating', Newcastle City Council website,

www.newcastle.gov.uk

We use more food packaging per person than any other country in Europe.

Source: John Vidal, 'Drowning in a tide of discarded packaging', *The Guardian*, Saturday 9 March, 2002

The *Tidy Britain* campaign estimates that 25million tons of litter are discarded in public annually.

Source: John Vidal, 'Drowning in a tide of discarded packaging', *The Guardian*, Saturday 9 March, 2002

Quotes

'Only one brand can be the cheapest, the rest have to add value by design.'

Rodney Fitch, founder and Chief Executive of design consultants, Rodney Fitch



'We are so busy listening to public opinion that we forget we can mould it. We are so busy listening to statistics, we forget we can create them.'

Bill Bernbach, Advertising Guru, Doyle Dane Bernbach

'It's no longer good enough to be the best of the best, you have to be the only people who do what you do.'

Gerry Garcia, lead guitarist of The Grateful Dead

Challenges

Copyright issues

The issue of copyright needs to be considered from two different standpoints. First, does your pack design breach someone else's copyright? Second, can your design be protected from someone else copying it in the future?

There are many thousands of registered designs, names and trade marks. So before you sign off approval on any design do two things. First, look at every aspect of your design and ask yourself if any element of your pack (the name, the colours, the pack shape etc) looks, feels or sounds like anything else on the market.

If you've already done a competitor audit this will be a good place to start. Even if a competitor hasn't registered their design you could still find yourself in trouble if a court deems your design to be 'passing off' as theirs.

Second, show your design to a patent attorney (most reasonably sized legal firms will have someone specialising in intellectual property) and get them to advise you on how to both protect your mark and search to see if it is breaching anyone else's trade mark or patent.

As well as checking that your design doesn't breach another's rights, you should also see how you can protect your design from others stealing your image. The starting point should be your brand name. Try to get a name that is distinctive so that it is difficult to copy. However, all aspects of your pack can be protected. The colour, the shape, the trademark, illustration, any special feature such as the design of the opening, these can all be protected in law. And the more protection you have the longer your brand will stay unique.

Owning relevant web domain names

Companies often leave it until too late to check that they can purchase the relevant web domain name/s for their brand. So you may have come up with a fantastic pack only to be unable to promote it properly on the web. When you are initially looking at your pack, make sure you think about its life on the web even if the web isn't currently a key medium for your products - it might be in the future.

Most obvious web domain names have long since been taken, but there are always creative ways around registration. For instance, if you were trying to register the brand name 'coke', clearly this would be difficult. You might however be able to register a variant such as www.wearecoke.co.uk or www.i'llhaveacoke.com

How to avoid subjective changes

One thing designers hate is subjective change. You should hate it too. It doesn't matter if the boss likes blue rather than red, the colour or the shape or the name must all be there for a real, objective reason. The reasons could be about standout from the competition or about retaining an element of heritage. Before you allow any tinkering with the design, make sure it fits with the original brief and make sure such changes will enhance the design where it matters - at the point of purchase and in the eyes of the customer.

Contextual issues

A common error is judging your pack in isolation in an office. Make sure you see what it looks like in a store environment. Quite often, because of the way different outlets are lit you will find that different aspects of the pack can be virtually invisible in store. What appears to be a strong logo on a desk or a nice little touch can be hard to see at the point of purchase, either because of lighting, the shelf design or the use of secondary packaging. For instance, the carton your packs arrive in can often be

used to contain your packs in store.

Similarly, quite often one look doesn't fit all. If your pack is to work in more than one geographical market you will find that different aspects of it can unintentionally communicate different things in different countries. If you are planning to use your pack in different territories make sure you research its acceptance properly first.

Conclusion

The difference between a great pack and a disaster is all in the design. It's about starting with a good brief and following a process, and using the pointers given throughout this topic. If you cut corners by trying to miss out elements in order to save time or money you may find it costs you in the end.

Future trends

There are many trends affecting packaging design - some politically imposed, some the result of changing lifestyles. It is crucial to keep abreast of cultural trends and draft legislation to help predict future market opportunities. There are several useful trade associations to monitor. Perhaps the most interesting future-gazing site is to be found at:

www.thehenleycentre.com

There are a number of key trends already influencing the way you should be designing packaging.

Due to the high-profile Earth Summits of recent years and the growing pressures on governments to act on 'green' agendas, corporations are now bound by legislation to provide an environmental response to the problem of packaging waste. These issues are unlikely to come off the agenda and non-compliance will become ever more punitive. Details of the relevant legislation can be found in 'Standards and regulations'.

There are also a number of lifestyle trends that you need to take into account.

- Individuality - In today's brand-literate society, consumers are rebelling against the notion of doing what everyone else does. Consumers still desire brands as this helps communicate status, ie 'I'm part of this lifestyle set or another' - but, increasingly, consumers also want to say something about their own individuality within their peer group. This is why you can see products such as Nike shoes and Mini cars offering limited editions or even bespoke designs for individuals.
- Authenticity - Because of food scares such as BSE,

foot and mouth, and the GM debate, consumers are increasingly concerned about the provenance of food. We will see greater use of promotion of the origin of food on packaging.

- Anti-globalisation - Related to the points above, consumers have learned how to complain. No longer will they put up with being told what to do or with poor quality. Consumers will vote with their wallets and will be prepared to support brands and products that have a purpose beyond profit.
- Attitudinal packaging - It is becoming increasingly difficult to communicate product messages through advertising, due to the plethora of different channels and publications available. So many brands are already looking to use their packaging to work harder than simply acting as a mark of recall. Similarly, as retailers increasingly grow their share of own brand at the expense of rival brands, manufacturers will need to find a purpose beyond price to remain listed by retailers. These two factors point to brands having to use their packs to entertain and 'jolt' consumers out of their existing repertoires at point of purchase, and become far more stimulating than simply being a big logo on a box.

Glossary

Bespoke packaging - A unique solution eg a specific box or bottle shape.

Blocking - How individual packs work together to create the illusion of something much bigger.

BOGOF - Trade slang for a 'buy one get one free' promotion.

Dpp (direct product profitability) - A term used to describe the contribution to profit of an individual product line.

Over packaging - When the contents don't warrant the volume of lavishness of the packaging.

Own brand/own label/private label - A retailer's own product range.

Prototype - A model or mock-up of the proposed solution.

Shelf-ready packaging - Packaging that goes straight from the factory to point of sale without being unwrapped.

Shelf standout - How a pack appears at point of sale against its competitors.

SKU (stock keeping unit) - An individual product line and size variant.

Structural packaging - The three-dimensional aspect of a pack.

What do I do next : Packaging Design

By Jonathan Sands

Jonathan Sands is Chairman of Elmwood Design, a brand design consultancy. He is a current council member of the Design Council.

Advice on packaging design, including FAQs, tips, a reading list and signposts to further information.

FAQs

1 How do I find a design consultancy?

There are numerous places to look in the first instance. The DBA (

www.dba.org.uk

) and the Design Council (together with the British Design Initiative and Business Links) both keep databases of design consultancies (the latter is available at:

www.designdirectory.org

). However don't just pick from a list, make sure you take references from satisfied clients.

See the 'Further information' section of this topic for lists of good websites and trade magazines. Make sure you look hard before picking a consultancy to work with. And most of all, make sure they are people you will enjoy going through the process with.

2 How do I know which design route to pick?

Remember that good design is not about individual, subjective taste. When deciding which design route to follow, go through the checklist of tips in the 'Top tips' section and see how your solution measures up. Most of all, listen to your designer. They should be able to help

you when making your choice.

3 How do I write a good brief?

This is the key to getting good work. Before commissioning any piece of design it is really important that you set some critical factors.

Make sure your brief covers:

Project requirements and overall objectives - How many packs and pack variants are required? What limitations are there in the packaging process, eg can your factory only handle glass bottles or can you use cans and plastic?

Purpose - What are you trying to achieve? Cost savings? New messages?

Target audience - Who are you trying to talk to? What age? What sex? What lifestyle? Is there a secondary audience? - eg parents if you are primarily talking to children.

Background - How has the product performed in the past? Is there any existing market research? What is the competition doing?

Personality - What is the tone of voice for your brand and what are the product values?

Benefits - What makes your product different/better?

Mandatory requirements - What legal information do you need to communicate? - eg weights and measures, disclaimers, etc.

Timings - When does this need to be finished by and what are the key milestones in between?

Budgets - How much is all this going to cost and what are the specific elements?

Additional information - Who are the competitors and what do they look like? Who are the key contacts? Are there any brand guidelines?

4 How much does it cost?

You will find that prices vary widely on the face of it. So, make sure you are comparing like with like. The more detailed the brief and the more broken down by stage, eg design stage 1, design stage 2, photography, artwork, print management, etc, the better you will be able to judge one company against another. And the better the position you will be in to negotiate. Just beware prices that are too cheap, and check that the consultancy concerned really does have the right credentials.

Top tips

- 1** Make sure you conduct a thorough audit of all competitors in your market before you start, and make sure you understand their respective positionings and attributes.
- 2** Look at what is happening in other markets, eg if you are just considering the UK or Europe, what is happening in the US or Far East that might give you a point of difference?
- 3** Put measures in place at the start so you can track and learn as you go, eg measure awareness of and attitude to your packaging now and in the future. A good research agency will tell you how to do this.
- 4** Choose a design agency based on its track record not on price and get testimonials direct from at least three existing clients.
- 5** Make sure your pack has its own visual equity (see 'In brief') and has a strong personality/attitude.
- 6** Make sure your pack works at all stages of its life cycle from leaving the factory to ending up in the user's hands.
- 7** Make sure you can protect your pack in terms of trademark law and copyright and make sure you're not infringing your competitors' rights.
- 8** Make sure your pack leaps out at point of purchase by mocking up how it would look alongside your competition.
- 9** Make sure your pack is in keeping with current market trends and future trends.
- 10** Think about doing some pre-market testing to make sure your pack will find a willing audience. But be careful how you test it as consumers will always resist change. As Henry Ford once said: 'If I'd listened to what people wanted I'd have built a faster horse!'



Reading list

Edward Booth-Clibborn (ed), *British Packaging: Design for today's consumer interface*, Booth-Clibborn Editions, ISBN 187396899X

Stafford Cliff, *50 Trade Secrets of Great Design Packaging*, Rockport, 1999, ISBN 1-56496-599-6

Gail Deibler Finke, *White Graphics: The power of white in graphic design*, Rockport, 2001, ISBN 1-56496-724-7

Edward Denison and Richard Cawthray, *Packaging Prototypes (Design Fundamentals)*, RotoVision, 1999, ISBN 2880463890

Edward Denison and Guang Yu Ren, *Packaging Prototypes 3: Thinking green (Design Fundamentals)*, RotoVision, 2001, ISBN 2880465605

Anne Emblem and Henry Emblem, *Packaging Prototypes 2: Closures (Design Fundamentals)*, RotoVision, 2000, ISBN 2880465044

Roger Fawcett-Tang and Daniel Mason, *Experimental Packaging (Pro-graphics)*, RotoVision, 2001, ISBN 2880465095

Japan Package Design Association, *Package Design in Japan Biennial Vol 9*, Rikuyosha Co Ltd, 2001, ISBN 489737-408-1

Michael Johnson, *Problem Solved: A primer for design and communication*, Phaidon Press, 2002, ISBN 07148-4174-9

Jeremy Myerson and Graham Vickers (eds), *Rewind: Forty years of design and advertising*, Phaidon Press, 2002, ISBN 07148-4271-0

Robert Opie, *The Art of The Label*, Chartwell, 2001, ISBN 0785813306

Jane Pavitt (ed), *Brand New*, V&A Publications, 2002, ISBN 185177324X



B Martin Pedersen, *Graphics Packaging Design 8*, Graphis Press Inc, 2001, ISBN 1-888001-87-9

Paul Southgate, *Total Branding by Design: How to make your brand's packaging more effective*, Kogan Page, 1995, ISBN 0749418648

Further information

Companies

According to *Design Week* magazine, the following companies are among the major winners of awards for packaging design.

Design Bridge Limited

18 Clerkenwell Close, London EC1R OQN

tel: 020 7814 9922

fax: 020 7814 9024

email:

enquiries@designbridge.com

website:

www.designbridge.co.uk

Elmwood Design

Elmwood House, Ghyll Royd, Guiseley, Leeds LS20 9LT

tel: 01943 870229

fax: 01943 870191

email:

enquiries@elmwood.co.uk

website:

www.elmwood.co.uk

Jones Knowles Ritchie - JKR

128 Albert Street, London NW1 7NE

tel: 020 7428 8000

fax: 020 7428 8080



email:

info@jkr.co.uk

website:

www.jkr.co.uk

Lewis Moberly

33 Gresse Street, London W1T 1QU

tel: +44 (0)20 7580 9252

fax: +44 (0)20 7255 1671

email:

hello@lewismoberly.com

website:

www.lewismoberly.com

Pearlfisher

12 Addison Avenue, London

tel: 020 7603 8666

fax: 020 7603 1208

website:

www.pearlfisher.com

Williams Murray Hamm

Alfred Mews, The Heals Building, London W1P 9LB

tel: 020 7255 3232

fax: 020 7637 8404

email:

info@creatingdifference.com



website:

www.creatingdifference.co.uk

Organisations

The Institute of Packaging: The Institute, founded in 1947, is the only professional education and training body for the packaging industry. Members use the support, services and activities offered by the Institute to react and adapt to change in their industry.

Sysonby Lodge, Nottingham Road, Melton Mowbray
Leicestershire LE13 0NU

tel: 01664 500055

fax: 01664 564164

email:

info@iop.co.uk

website:

www.iop.co.uk

Packaging Solutions Advisory Group (PSAG): The Packaging Solutions Advisory Group provides designers and clients with up-to-date information and practical advice about every aspect of their packaging needs.

Contact via: Design Events, 11-29 Fashion Street, London
E1 6PX

tel: 020 7247 6116

fax: 020 7247 8661

email:

psag@desginevents.co.uk

website:

www.psag.co.uk

Design Business Association (DBA): The DBA was founded in 1986 when design first became recognised as a significant business sector in its own right. A non-profit organisation, it is run by members for members, and as such is dedicated to representing the interests of design businesses of all disciplines.

Objectives:

- to promote design as an effective and measurable contributor to the commercial success of a business
- to promote best professional practice in the provision, management and purchasing of design
- to continuously develop relevant services for design businesses to help them succeed in a competitive market.

35-39 Old Street, London EC1V 9HX, United Kingdom

tel: 020 7251 9229

fax: 020 7251 9221

email:

enquiries@dba.org.uk

website:

www.dba.org.uk

Industry Council for Packaging and the Environment (INCPEN): INCPEN is a UK-based non-profit organisation established in 1974 dedicated to:

- analysing the environmental and social effects of packaging
- creating a better understanding of the role of packaging
- minimising the environmental impact of packaging.



INCPEN draws together an influential group of companies with common interests in packaging and sustainable development.

Soanne Point, 6-8 Market Place, Reading, Berkshire RG1 2EG

tel: 0118 925 5991

fax: 0118 925 5993

email:

info@incpen.org

website:

www.incpen.org

The PDA (Pan-European Brand Design Association):

The PDA was formed in the early 1990s, when a number of Europe's leading designers identified a need for a new, European forum. They wanted to share information, ideas and opinions - however controversial - about packaging, identity, literature, point-of-purchase and electronic media. Just as packaging design is the communicative link between products and consumers, the PDA unites brands and packaging designers from all over Europe.

Director PDA Secretariat, Pfeffingerstrasse 19, CH 4153 Reinach, Switzerland

tel: +41 61 603 24 10

fax: +41 61 603 24 14

website:

www.pda-europe.com

World Packaging Organisation

c/o Packforsk, Swedish Packaging Research Institute, PO Box 9, Kista 16493, Sweden



tel: +46 8752 5700

fax: +46 8751 3889

email:

info@packforsk.se

website:

www.packforsk.se

Tim Rich - Freelance journalist and copywriter.

tel: 020 8693 8767

email:

timrich@btconnect.com

Publishers

Booth Clibborn Editions

12 Percy St, London W1T 1DW

tel: 020 7637 4255

fax: 020 7637 4251

email:

info@booth-clibborn.com

website:

www.booth-clibborn.com

Laurence King Publishing Ltd

71 Great Russell St, London WC1B 3BP

tel: 020 7430 8850

fax: 020 7430 8880

email:



info@laurenceking.co.uk

website:

www.laurenceking.co.uk

Phaidon Press Limited

Regent's Wharf, All Saints Street, London N1 9PA

tel: 020 7843 1234

fax: 020 7843 1111

email:

esales@phaidon.com

website:

www.phaidon.com

Rockport Publishers, Inc

33 Commercial Street, Gloucester, MA 01930, USA

tel: +1 978-282-9590

fax: +1 978-283-2742

email:

e-info@rockpub.com

website:

www.rockpub.com

RotoVision SA

Sheridan House, 112-116A Western Road, Hove, East
Sussex BN3 1DD

tel: 01273 716 010

fax: 01273 727 269



email:

sales@rotovision.com

website:

www.rotovision.com

Researchers/research centres

The Helen Hamlyn Research Associates Programme:

The Helen Hamlyn Research Centre explores the practical design implications of key social developments. It works with three design communities - students, new graduates, and professionals - to promote inclusive design through practical projects, research, events, exhibitions and publications.

Royal College of Art, Kensington Gore, London SW7 2EU

tel: 020 7590 4242

fax: 020 7590 4244

email:

hhrc@rca.ac.uk

website:

www.hhrc.rca.ac.uk

The Henley Centre: A strategic marketing company and part of the WPP group.

11-33 St John Street, London EC1M 4PJ

tel: 020 7955 1800

fax: 020 7955 1900

email:

future@henleycentre.com



website:

www.henleycentre.com

Taylor Nelson Sofres plc: A global market research group which does research and market analysis in over 50 countries.

Westgate, London W5 1UA

tel: 020 8967 4494

fax: 020 8967 4119

website:

www.tns-global.com

Annual events

TOTAL Processing and Packaging

29 March - 1 April 2004 at the National Exhibition Centre, Birmingham

This event combines the traditional strengths of leading UK exhibitions - Pakex, the PPMA and REC's processing exhibitions Eurochem and Interphex. The event will address the requirements of all those in the packaging supply chain.

website:

www.totalpp.com

PSAG (Packaging Solutions Advisory Group) events

The PSAG is the leading platform for discussion and debate in the packaging industry. It hosts a series of leading-edge events about current issues in branding, packaging and design.

In these forums, leading speakers from design and industry take the stand and argue their case. The issues tackled are of broad interest to the design industry, their clients, design managers, marketers, brand managers and the advertising industry

tel: 020 7251 9229

email:

adam.fennelow@dba.org.uk

website:

www.psag.co.uk

Packaging Design Association Congress

The PDA has two congresses every year, in different



locations. The spring congress is a large-scale event, open to members and non-members - clients and academics as well as design company professionals. The autumn congress is for members only, plus a few, selected non-member design companies, usually from the host country.

PDA Secretariat, Pfeffingerstrasse 19, CH-4153 Reinach, Switzerland

tel: +41 61 603 24 10

fax: +41 61 603 24 14

email:

barbara@pda-europe.com

website:

www.pda.org/calendar

Competitions

DBA Design Effectiveness Awards (formerly known as the IDEAs - International Design Effectiveness Awards)

Organised by the Design Business Association, these awards reward commercially successful design projects from all around the world from client companies, either in partnership with their own design teams or design consultancies. They are highly regarded because they reflect real and measured benefits delivered by design alone. Judged by senior figures from industry and commerce they reward both the client and the consultancy.

DBA, 35-39 Old Street, London EC1V 9HX

tel: 020 7251 9229

email:

hannah.paterson@dba.org.uk

website:

www.dba.org.uk

Design Week Awards

Established in 1989, this is the largest awards scheme of its kind in the UK. The Design Week Awards recognise excellence and innovation in design across nearly 20 design specialisms ranging from corporate identity and packaging through to websites and consumer products. Every area of the commercial design spectrum is catered for. The judging panel comprises some of the best-respected designers (and clients) in the UK.

Design Week, St Giles House, 50 Poland Street

tel: 020 7970 6404



email:

dwcirc@centaur.co.uk

website:

www.mad.co.uk/publication/dw/awards

D&AD Awards

Founded in 1962, the D&AD awards set the benchmark for the very best in design.

D&AD, 9 Graphite Square, Vauxhall, London SE11 5EE

tel: 020 7840 1111

email:

awards@dandad.co.uk

website:

www.dandad.org

Marketing Brand Design Awards

Established by *Marketing* magazine in 2002.

Haymarket Events, 174 Hammersmith Road, London W6 7JP

tel: 020 8267 4017

email:

cate.maccreadie@haynet.com

website:

www.marketingmagazine.co.uk

Clio Awards

These awards aim to provide the international design industry with the world's best-judged creative competition



in the areas of TV, print, outdoor, radio, integrated media, innovative media, design, internet and student work - to honour advertising and design excellence worldwide.

tel: +1 312 583 5300

email:

clioawards@aol.com

website:

www.clioawards.com

New York Art Directors Club - ADC Annual Awards

Established in 1921, the ADC Annual Awards honour visual excellence and originality in print and broadcast, advertising, graphic design, new media, publication design, packaging, environmental design, illustration and photography.

The Art Directors Club, 106 West 29th Street, New York NY1001

tel: +1 212 643 1440

email:

awards@adcglobal.org

website:

www.adcglobal.org

Mobius

This competition, founded in 1971, provides an international forum through which advertising agencies, producers, art directors and designers, TV and radio stations as well as corporate advertisers can attain recognition for their creative endeavours.

713 Pacific Coast Highway, Suite A Redondo Beach,



California 90277 - 4233, USA

tel: +1 310 540 0959

email:

mobiusinfo@mobiusawards.com

website:

www.mobiusawards.com

The Golden Mermaid Design Award

Organised by the PDA, The Golden Mermaid Design Awards were founded in 2002 and present the state of art of the creative quality of its members - 'the best of brand design agencies in Europe'.

PDA Secretariat, Pfeffingerstrasse 19, CH-4153 Reinach, Switzerland

tel: +41 61 603 24 10

fax: +41 61 603 24 14

email:

barbara@pda-europe.com

website:

www.pda-europe.com

Starpack - The Institute of Packaging (IoP) Awards

These awards are organised by the Institute of Packaging and have been running since 1960. They are the premier awards in British packaging that recognise all that is best in design and technology. There are various related awards for students and international entries. See below for details.

The Institute of Packaging, Syonsby Lodge, Nottingham Road, Melton Mowbray, Leicestershire LE13 0NU



tel: 01664 502132

email:

rclark@iop.co.uk

website:

www.iop.co.uk

Student Starpack

Running since 1964, these awards give students at colleges/universities throughout the UK and overseas the opportunity to refine and develop their skills in this fascinating market.

Schools Starpack

Launched in 1999, these awards are designed to increase awareness of packaging in schools and to encourage design talent.

WorldStar

Success in the Institute of Packaging organised Starpack awards enables entry into WorldStar.

Eurostar

An annual competition organised by the European Packaging Federation.

European Packaging Federation, 2 rue Jules Cloquet,
75018 Paris, France

tel: +33 158 60 26 26

email:

gemfec@aol.com

or

info@ifecpromotion.tm.fr

website:

www.ifecpromotion.tm.fr

WorldStar

Organised by the World Packaging Organisation (WPO), this annual competition seeks to recognise packaging excellence worldwide.

Contact: Madeleine Klackenberg

tel: +11 46 8 752 5719

fax: +11 46 8 751 3889

email:

madeleine.klackenberg@packforsk.se

website:

www.packforsk.se

Scottish Design Awards

Launched by *The Drum* in 1998, this is Scotland's premier annual design event. All work produced by Scottish-based companies is eligible. Entries can also be made by companies outside Scotland, provided that the client's headquarters is based in Scotland.

Contact via The Drum, 3 Park Street, Glasgow G3 6 BG

tel: 0141 352 4661

Best in Metal

Organised by the Metal Packaging Manufacturers Association, the Best in Metal Awards reward excellence in metal packaging.

Metal Packaging Manufacturers Association, Siena Court,
The Broadway, Maidenhead, Berkshire SL6 1NJ

tel: 01628 509029



fax: 01628 509100

email:

enquiries@mpma.org.uk

website:

www.mpma.org/uk/bima

The Shine Awards

The only awards to recognise excellence in glass packaging, the Shine Awards are a prestigious showcase for the best in glass packaging. Organised by Glasspac, the packaging promotions arm of British Glass, they are designed to encourage an appreciation of what can be achieved with glass when designers, brand owners and manufacturers work closely together.

Information Officer, British Glass, 9 Churchill Way
Sheffield S35 2PY

tel: 0900 801 3322 (premium rate call charges apply)

email:

info@pelicanpr.co.uk

or

website:

www.glasspac.com

Standards and regulations

There are many regulations relating to packaging. Some have more relevance to designers than others:

The Packaging (Essential Requirements) Regulations 1998 put into practice the EC Directive on Packaging and Packaging Waste. These regulations came into force on 31 May 1998, but enforcement powers did not come into effect until 1 January 1999.

A full copy of the report can be obtained from the DTI at:

www.hmsso.gov.uk

The law governing intellectual property is contained in *The Copyright, Designs and Patents Act 1989*. This gives protection to Design work created since 1 August 1989.

More information relating to this law can be obtained from:

www.hmsso.gov.uk

There are regulations covering the information that must be present on food packaging. This is governed by the *Food Labelling Regulations 1996 (SI 1996/1499)*.

More information relating to this law and guidance on its application can be obtained from the Food Standards Agency:

www.foodstandards.gov.uk