



UNWRAPPING INFLUENCE OF PACKAGING AND LABELLING ON CONSUMER CHOICES IN PAKISTAN

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Abstract

This study explores the compelling impact of packaging and labelling on customer purchasing behaviour in the busy marketplace of Rawalpindi and Islamabad, Pakistan, where companies compete for consumers' attention. Its goal is to ascertain how these unseen factors influence brand recognition and, in turn, propel success. According to the research, packaging is the main pull and what entices buyers to buy, much like moths to a flame. According to this, the elusive butterfly that packaging aims to capture is customer purchasing behaviour. Distinctive colours, robust materials, eye-catching patterns, eye-catching font styles, and thoughtfully written informational features are examples of packaging factors that act as independent variables, manipulating the strings of decision-making. The popularity of packaging as a silent salesperson and catalyst for impulsive purchases is growing, driven by the emergence of self-service and changing lifestyles. This study demonstrates how packaging goes beyond its primary purpose to become an important marketing tool, particularly at the point of sale. Packaging is elevated to the level of a maestro by means of its subtle orchestration of the symphony of choices made by consumers. In order to investigate this fascinating relationship between purchasing behaviour and packaging, the study collected data from 120 different people in Rawalpindi and Islamabad. The results demonstrate the indisputable influence of printed content, colour, material, design, font style, and brand engagement on customer behaviour. This study demonstrates the covert influence packaging and labelling has on the final act of purchase by subtly offering assurances of quality, value, and experience.

Keywords: Brand recognition, purchasing behaviour, decision-making, patterns, informational features, design, packaging & labelling.

Introduction

Solomon Oluwagbemiga (2021) asserts that consumers are drawn to packaging because it greatly influences their perception and helps them form an opinion about a product. Packaging helps consumers select the appropriate product among a variety of comparable products by highlighting differences between them (Immonen, 2010). Since packaging is thought to be one of the key factors affecting consumers' buying decisions and plays a crucial role in communication. Knowing how to optimise a package's marketability is crucial in this scenario. Some academics look into how every aspect of



packaging affects customer behaviour. Certain researchers attempt to determine the effect of a few package components on customer behaviour. Additionally, some researches (Rundh, 2013) attempt to determine the effect of all packing aspects on the overall purchase decision made by the consumer. Every criterion listed above indicates how important it is to look into this matter more thoroughly. The following research question may be written, taking into account these problematic issues: “What aspects of a package have the greatest influence on a consumer's decision to purchase?”

Problem Statement

Numerous companies compete for the attention of consumers in today's busy market. In addition to clever wording and devious tactics, they use attractive packaging and attention-grabbing labelling, which act as a silent weapon at the point of sale. Often before a word is said, these vibrant, painstakingly made ambassadors whisper promises of value, excitement, and quality. This study explores the intriguing subject of how much consumers' hearts and minds are influenced by these silent salesmen. By examining how packaging and labelling affect customer behaviour, researchers hope to reveal the hidden meanings behind their eye-catching designs and enlightening murmurs.

Significance of Study

Consider navigating a busy grocery aisle. Products crowd the shelves, competing for your attention. One box suddenly pops out; its eye-catching design and vivid colours invite you in. You pick it up and are drawn in by the lucid, detailed label that explains everything within. This is the power of packaging and labelling, to put it simply. Packaging and labelling are more than just a box or a sticker; they have a direct impact on our purchasing decisions. According to studies, they can even make or break our purchasing decisions. Here's where research enters the picture and becomes extremely important for brand building and brand imaging. Through an awareness of the ways in which package aspects influence our decisions to purchase various products, brands can develop tactics aimed at increasing sales and profitability.

Consider a brand manager as a sculptor who shapes the shopping experience for customers with labelling and packaging. The chisel and hammer they need to refine every detail, from colour and typeface to information hierarchy and sustainability features is provided by research. Every decision is thoughtfully designed to influence how we see things and ultimately direct us towards the desired outcome. This study explores how various package features whisper sweet nothings to our inner consumer while delving into the theoretical foundations of this interaction. It's an exploration of the science of persuasion, where each phrase, curve, and texture has the power to sway our decisions. Brands can traverse the always changing terrain of consumer behaviour and forge closer bonds with their customers by being aware of these subtle indicators.

Objectives of Study

As we move through the aisles of stores, a kaleidoscope of colours, shapes, and fonts are continuously thrown at our eyes. However, in the midst of this sensory assault, what quietly speaks to our inner consumer, affecting our decision to purchase? The fascinating interplay between packaging and our purchasing habits is the focus of this study.

Packaging designers use text, materials, colours, and typefaces to establish a silent dialogue with customers, just like an artist orchestrates a symphony of elements on a canvas. This study breaks down this discussion into its constituent parts in order to determine the relative importance of each. It explores the intriguing realm of the following:



a. Colour enchantment: Is it possible for a bright red box to spur rash decisions while a serene blue one inspires confidence and dependability? This goal investigates how colour in packaging can influence our purchasing decisions on an emotional and psychological level.

b. Material Matters: Does an elegant glass bottle exude luxury, or does a cardboard box made from recyclable materials convey an eco-conscious message? This goal looks at how the physical characteristics of packaging, as well as its fabric, affect how we view the goods inside.

c. The Dance of Design & Font: Can a sophisticated serif typeface impart an impression of elegance, while a whimsical, handwritten font lends a feeling of joy to a product? This goal looks into how decisions about what to buy are influenced by the visual languages of typography and design.

d. The Power of Print: Does engaging storytelling arouse curiosity and engagement, while succinct, unambiguous information fosters trust and encourages informed decision-making? This goal investigates how important packaging information is and how it can affect our purchasing decisions.

The goal of this study is to solve the puzzle of how packaging appeals to our inner shopper by carefully examining these components. Brands may create package strategies that are more effective by comprehending the hidden language of materials and design, which will ultimately impact our decision-making in the alluring world of consumerism.

Literature Review

Picture yourself meandering through a thriving marketplace. What draws your attention away from the bewildering array of options and compels you to choose one above the rest? What it is, the alluring hints of packaging and labelling! According to Rundh (2013), these components have the ability to attract customers and sway their purchasing decisions.

Consider the label as the voice of the product, eloquently describing its attributes as a master storyteller would. It addresses particular groups of people, such as families or those who are health-conscious, and crafts a message that resonates to their particular needs and preferences. Labelling influences your purchasing behaviour, a dependent variable, and acts as an independent variable; therefore this influence is not the result of chance. Certain components like colour, images, material, and even text size become indicators of how quickly things sell out and pique consumers' buying impulses.

Packaging, however, serves as both a persuasive tool and a shield. As noted by (Orth & Malkewitz, 2008) it both protects the product and persuades you that it is the one you require. Packaging whispers promises of satisfaction and shapes your perspective through its visual language. While a bright, lively style suggests pleasure and adventure, a clean, minimalist design speaks of modern efficiency. Every detail, including colour and texture, contributes to this silent dialogue and gently encourages you to make that purchase. The capacity of packaging and labelling to close the distance between the product and the consumer is ultimately what gives them their power. Their ability to convert features into feelings elevates your buying experience above a simple transaction to something truly intimate. The brand's voice, as expressed in packaging and labelling, shapes your perception and guarantees that you locate the product that satisfies your needs (Asif & Shaheen, 2022; Atif et al., 2023; Creusen & Schoormans, 2005).

Thus, keep in mind that it's not merely a coincidence the next time you find yourself mesmerised by a gorgeously packaged goods. It is the result of extensive research, thoughtful design, and a profound comprehension of what drives us as consumers. One purchase at a time, it's a symphony of messages, carefully crafted to seduce and sway. Businesses are aware of the tremendous influence these quiet salespeople have in the current competitive environment. Packaging and labelling, which draw attention and leave enduring imprints on our brains, are the fundamental building blocks of brand value, as



(Reimann et al., 2010) insightfully noted. As brand ambassadors, they represent the company and strategically position it (Ampuero & Vila, 2006).

However, it goes beyond only eye-catching hues and memorable phrases. Kotler (2012) points out that label are important sources of information that obliquely provide important details about the goods they contain. They develop become dependable confidantes who help us make selections about what to buy by providing accurate and frank information (Adkins & Ozanne, 2005). Packaging unleashes a cacophony of sensory stimuli beyond just information. Rocchi et al. (2005) draw attention to the alluring qualities of style, colour, and design. A colourful, colourful package promises adventurous enjoyment, while a sleek, minimalist bottle exudes sophistication.

Indeed, packaging's main goal was previously disregarded and given a secondary position (Kotler, 2012). But that's over now. It's a leading role in the world of today, moulding our thoughts, muting our wants, and ultimately affecting the dance of our decision-making. So keep in mind that it's not merely a coincidence the next time you find yourself enthralled by a neatly packed goods. It's a tale presented in hues and cardboard, a wordless symphony that appeals to your inner shopper with each twist and feel.

Klimchuk and Krasovec (2013) asserted that packing is the voice from the shelves that is hidden. Packaging has evolved into a sophisticated sales tool that shapes our purchasing habits and influences our desires, going beyond a simple cardboard and cellophane shell. Consider packaging to be a brand's silent representative and a conduit between it and its customers. It tells a compelling story with colour, texture, and design even before words are spoken. Orth and Green (2009) noted that the visual components bright colours, shiny surfaces, and captivating typefaces act like magnets, attracting and pinning our attention. We stay, captivated by the product's narrative, and the chance that we will select it over competitors increases with every second that goes by.

Packaging is a reliable confidante, not just a pretty face. Its contents, from ingredients to benefits, provide us with the knowledge we need to make wise judgements. A well-designed label serves as a roadmap, subtly conveying assurances of dependability and quality (McLeod, 1999). It guarantees the product's legitimacy in a world of rival brands, increasing trust and making it more desirable (R. J. Asghar et al., 2021; Fombrun & Van Riel, 2004).

However, packaging is a communication, a quiet exchange between a brand and a customer, which goes beyond sales and marketing. According to Raheem et al. (2014), the superior materials and careful attention to detail all have an impact on our subconscious minds, influencing how we view the product within. A robust box exudes quality, a simple yet elegant design whispers luxury, and every detail from the finish to the typeface contributes to the entire story. It's not only serendipity, so keep that in mind the next time you find yourself drawn in by a gorgeously packaged goods. It's the result of meticulous planning, astute placement, and a profound comprehension of what drives us as customers. Crafted with care using cardboard and cellophane, the tale is a symphony of colours and textures that talks directly to your inner consumer, evoking feelings of fulfilment and subtly influencing your decision (Agariya et al., 2012; Ettenson & Knowles, 2008).

Packaging is much more than simply a protective covering in the cutthroat world of today; it's a potent marketing weapon that shapes consumers' perceptions and even helps them make purchasing decisions. Madden et al. (2000) point out that packaging influences how we perceive a product right from the start by subtly conveying promises of value and quality through the use of materials and design. This effect transcends aesthetics and is vital for adjusting to a changing surroundings. According to (Raheem et al., 2014), the competition is always changing, so packaging needs to be continuously rethought to make sure it fits the product and changes with what customers are looking for (Khalid et al., 2016).



Barber and Almanza (2007) highlight that packaging has become an essential component of marketing due to this quick transformation. It's now a vital tool for drawing in and keeping customers, not just an afterthought. Packaging, as Pinto and Droulers (2010) so eloquently puts it, is the product's first impression, a colourful invitation that entices us in and piques our interest. Keller (2013) and Roberts et al. (2010) remind us that when items have comparable features, creative packaging can make the difference and give a significant competitive edge. The chance for firms to visually proclaim why their product merits a spot in your shopping cart is finally presented via their product packaging and labelling. So keep in mind that it's not merely a coincidence the next time you find yourself enthralled by a neatly packed goods. It's a masterfully composed symphony of information, design, and marketing expertise, skilfully created to sway your decisions and imply satisfaction with each hue and curve.

Packaging is more than simply an attractive face; it's a reliable confidante that mutters guarantees of worth and quality. As suggested by Hogg and Gabbott (1998), attractive packaging and clear labelling satiate your inner craving for more while also fostering brand loyalty. It turns into a silent dialogue with a guarantee of dependability upheld by high-quality content and understandable explanations. Packaging, however, is a silent marketer and a master of differentiation—it's not only about brands and promises. It stands out from the throng with a "look at me!" yell, differentiating itself from its competitors with size, form, and colour. It's essential to creating brand identity since it makes sure you can identify and recall it even among a plethora of identical products (Ali & Asif, 2022; Rana Jamshad Asghar et al., 2021; Asif et al., 2022; Asif et al., 2019; Asif & Shaheen, 2022; Klimchuk & Krasovec, 2013; Raheem et al., 2014).

Package is more important than appearance when it comes to making wise choices. Singh reminds us that the label serves as a link that goes beyond simple aesthetics, elucidating the core of the product and creating a relationship between you and its features. It turns into a window into the essence of the product, enabling you to assess, compare, and make decisions based on information rather than whim. Marketers invest a great deal of money in learning what drives human behaviour and what small voice persuades us to make an impulsive buy. They create packaging that appeals to our intellect, emotions, and past experiences through research and testing (Aurangzeb et al., 2021; Isyanto et al., 2020). They pique our interest with a hint of the unexpected while also appealing to our need for the dependable and comfortable.

Beneath the captivating exterior lies the label, your trusted translator. It deciphers the product's secrets, detailing its features, ingredients, and origins. It allows you to compare with rival offerings, ensuring an informed choice. It's like having a friendly whisper in your ear, guiding you towards the perfect purchase. But why do these silent elements hold such power? It's because they speak directly to our desires and emotions. The playful shape of a cereal box awakens childhood memories, while the sleek bottle of perfume promises a night of glamour. They tap into our deepest aspirations, making us believe that buying this product isn't just about acquiring an item, but about stepping into a desired identity.

In the end, Colbert and d'Astous (2021) asserted that packing takes centre stage in this dance in a quiet way. Your hand is guided towards one object over another by first impressions, silent nudging, and subtle whispers, which shape your decisions and affect how you move through the busy aisles of the store (R. J. Asghar et al., 2021; Zubair et al., 2022).

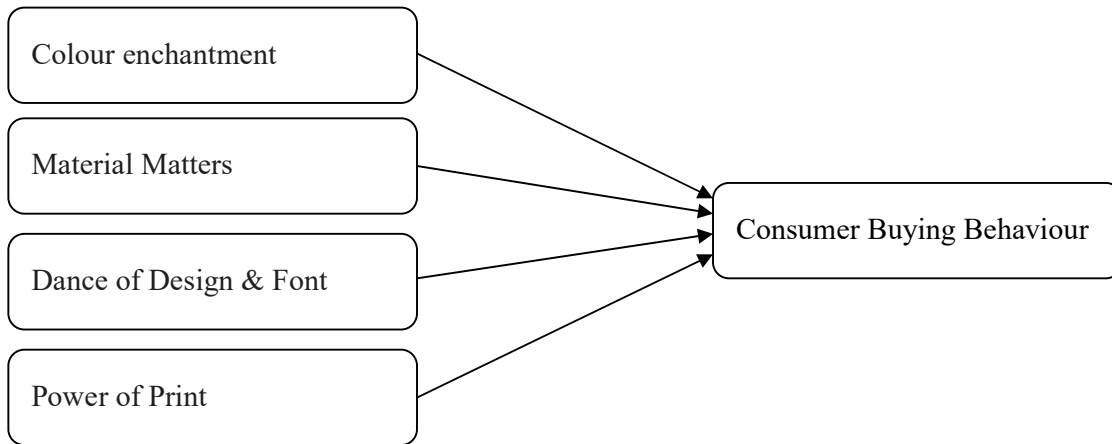
Theoretical Framework

This study includes the factors "Colour enchantment," "Material Matters," "Dance of Design & Font," and "Power of Print." Each factor is connected to the central concept of "Consumer Buying Behaviour" with arrows, indicating their influence on it.



Figure 1

Theoretical Framework



According to the Business Dictionary (Doyle, 2016), consumer buying behaviour is “the process by which individuals search for, select, purchase, use, and dispose of goods and services, in satisfaction of their needs and wants.” The diagram suggests that the visual aspects of a product, such as its colour, material, design, and print, can affect how consumers perceive and evaluate it, and ultimately influence their purchase decision.

Research Methodology

The descriptive arm of our investigation paints a vivid picture of the landscape we're exploring. We'll use qualitative methods, immersing ourselves in the world of consumers, observing their interactions, listening to their stories, and capturing their experiences. Through rich descriptions and detailed narratives, we'll build a comprehensive understanding of how consumers engage with the market, what factors influence their decision-making, and the emotions that guide their choices.

Through this dual approach, we aim to not only paint a vivid picture of the present, but also to predict the future. By identifying the relationships between variables, we can understand how changes in one element might ripple through the system, impacting consumer behaviour and influencing market dynamics. This knowledge empowers us to make informed decisions, design effective marketing strategies, and ultimately, cater to the ever-evolving needs of consumers.

Sampling and Data Collection

We sought the voices of individuals aged eighteen to forty-five and beyond, encompassing a diverse range of educational backgrounds, from matriculation to postgraduate degrees. To ensure a visual representation of our findings, we incorporated relevant images alongside the questionnaire items. This study's sampling method, known as "convenient sampling from non-probability sampling," prioritized accessibility and practicality. We aimed for a sample size of 450 and distributed questionnaires accordingly. To our delight, we received a remarkable response rate of 82%, meaning every questionnaire sent returned to us, brimming with valuable insights.

This exceptional response can be attributed to two key factors. Firstly, we facilitated on-the-spot questionnaire completion, minimizing inconvenience for respondents. Secondly, the research itself sparked genuine interest, fuelled by the awareness of its potential contribution to a deeper understanding of consumer behaviour. And so, with a data treasure trove in hand, we embark on the next stage of our journey: analyzing the responses, uncovering hidden patterns, and weaving the threads of information



into a tapestry of understanding. This rich tapestry will unveil the nuances of consumer preferences, the subtle influences shaping their choices, and ultimately, the path towards better serving their needs and aspirations.

Generation of Hypotheses

Driven by the insights gleaned from our literature review, researchers formulated a series of hypotheses, each a stepping stone on our path to understanding the subtle dance between packaging and consumer behaviour.

Hypothesis 1:

Vibrant language of packaging colour has impact of buying behaviour.

Do hues whisper promises of value and quality, influencing our choices before we even utter a word? Or do bold palettes ignite impulsive decisions, urging us to reach for the most eye-catching box on the shelf? This hypothesis beckons us to unravel the hidden power of colour, to understand its influence on our purchasing decisions.

Hypothesis 2:

There is a relationship between buying behaviour and the very essence of packaging and its material.

Does a sturdy glass jar whisper promises of freshness and quality, while a flimsy plastic container evoke doubts about its contents? This exploration promises to reveal the unspoken language of materials, their subtle influence on our perception and ultimately, our buying decisions.

Hypothesis 3:

Design and font style has impact on consumer buying behaviour.

Researcher investigated the impact of this visual narrative on our buying behaviour. Does a minimalist design exude sophistication, drawing us towards its timeless elegance? Or do playful fonts and quirky illustrations spark a sense of joy, prompting us to reach for a product that promises a smile? This hypothesis invites us to decipher the visual language of design and fonts, to understand how they shape our perception and influence our choices.

Hypothesis 4:

The power of printed information has impact on consumer buying behaviour.

Can a detailed list of ingredients and ethical certifications nudge us towards informed choices? Or do concise marketing slogans hold the key to impulsive decisions? This exploration promises to illuminate the role of printed information, its ability to guide our choices and shape our buying behaviour.

These four hypotheses, woven together, form a tapestry of inquiry. By investigating them, researchers embark on a fascinating journey to understand the hidden influence of packaging, to unveil the whispers that guide our hands as we navigate the shelves of the marketplace. Stay tuned, dear reader, as we unpack the secrets of packaging, one compelling hypothesis at a time.

Data Analysis

First, researchers meticulously examined the data itself through reliability test. This tests act as gatekeepers, ensuring the consistency and accuracy of our measurements. By passing this critical checkpoint, we could be confident that our findings were built on a solid foundation of trustworthy information. Next, researchers embarked on a voyage of discovery using the statistical technique of multiple regressions. This powerful tool allowed us to delve deeper, uncovering the hidden relationships between dependent and independent variables. Multiple regressions teased out the intricate web of influences, revealing how changes in one element might ripple through the system, impacting others.



For some hypotheses, researchers reached for the simpler, yet equally insightful, tool of simple regression. This focused analysis provided a clear picture of the direct relationship between specific variables, offering valuable insights into specific aspects of our research question. Through this careful combination of reliability checks and sophisticated statistical analysis, researchers were able to paint a nuanced picture of the phenomenon under investigation. Our findings shed light on the complex interplay of factors that shape our world, empowering us to draw informed conclusions and contribute to a deeper understanding of the interconnectedness of everything around us.

Results

Like a skilled detective sifting through clues, we've carefully examined the test results for reliability analysis, and the findings are reassuring.

Table 1

Reliability Statistics

Cronbach's Alpha	No of item
0.695	5

The table 1 reveals a Cronbach's Alpha value of 0.695, a testament to the consistency and trustworthiness of the data within our 5-item dataset. This value, confidently standing within the realm of "good," acts as a beacon, illuminating the path towards reliable understanding and confident forecasting (Agbo, 2010; Asif et al., 2019). With this Cronbach's Alpha value as our steadfast companion, we can embark on the next stage of our journey, confident in the solidity of the foundation beneath our feet.

The path ahead may hold twists and turns, but with a trustworthy dataset as our compass, researchers can navigate the unknown with clarity and purpose, forging a trail towards deeper understanding and impactful insights.

Table 2

Model Summary

Model	R	R ²	Adjusted R ²	Std. E of the Estimate
1	.532a	.283	.272	.59984

It reveals a captivating dance between independent and dependent variables, with the R-value acting as a measure of their intimate connection. This numerical envoy reveals the strength of the bond between the observed values we've gathered and the predictions our model has dared to make. In table 2, it states that the independent variables within our model can account for 28.3% of the variance observed in the dependent variable. While not a perfect union, this connection holds promise, suggesting that our model has captured a significant portion of the factors at play.

Table 3

ANOVA^a

Model	Sum of Squares	Df	Mean Square	F	Sig.
Regression	19.945	4	4.315	9.841	.001 ^b
Residual	49.438	117	.425		
Total	69.383	121			

The table 3 shows significant regression results. The F-statistic is 9.841 and is significant at p-value = .001, indicating that the regression model explains a significant amount of the variation in the dependent variable. Sum of squares is 19.945 is a substantial portion of the total sum of squares 69.383, suggesting that the independent variables have a meaningful impact on the dependent variable. The



mean square for regression is 4.315 is much larger than the mean square for residual is .425, further supporting the model's significance. Based on this ANOVA table, we can conclude that the regression model is statistically significant and that the independent variables included in the model have a significant impact on the dependent variable.

Table 4

Coefficients^a

	Under standardized Coefficients		Standardized Coefficients	T	Sig.
	B	SE	Beta		
Constant	1.34	.401		4.654	.007
Colour	.206	.108	.284	3.025	.005
Packaging Material	.201	.132	.116	1.549	.098
Design and Font Style Printed Information	.008	.121	.015	.061	.652
	.174	.101	.189	1.623	.154

Table 4 shows the significant positive impact of colour. Colour remains the most significant predictor $p = .005$, with a positive impact on the dependent variable. Packaging material also gains significance impact according to the results. Packaging material now has a significant positive effect which is $p = .098$, suggesting it also influences the dependent variable. Design and font style and printed information are non-significant their effects remain non-significant $p > .05$, indicating less certainty about their impact.

In the above table the value of constant is 1.34 and the expected value of the dependent variable when all independent variables are zero. Colour is .206 and a one-unit increase in Colour is associated with a 0.206 unit increase in the dependent variable. Packaging material is .201 and depicts that a one-unit increase in Packaging Material is associated with a 0.201 unit increase in the dependent variable. Design and font style is .008 and has a negligible and non-significant effect. The value of Printed Information is .174 and has a positive but non-significant effect.

Colour still has the largest standardized coefficient .284, but Packaging Material now has a comparable impact .116. Colour and Packaging Material significantly and positively affect the dependent variable. Design and font style, and printed information have less certain effects. The relative importance of Colour and Packaging Material is similar.

Table 5

Model summary

Model	R	R ²	Adjusted R ²	Std. E of the Estimate
1	.448 ^a	.2007	.195	.5428

Table 5 shows a statistically significant relationship between the independent variables and the dependent variable at p-value for F-statistic in the previous table likely indicates this. However, the R2 and adjusted R² values suggest that the model explains a moderate portion of the variance in the dependent variable. Other factors may be influencing the dependent variable that your model does not account for. The standard error of the estimate indicates that there is some error in the model's predictions.



Table 6
Coefficients^a

	Un-Standardized Coefficient		Standard Coefficient	T	Sig.
	B	SE	B		
constant	2.634	.254		6.211	.000
Colour	.398	.058	.458	4.325	.000

a. Consumer buying behaviour

The model has a statistically significant relationship between Colour and the Consumer buying behaviour. The positive coefficient for colour suggests that higher values of Colour are associated with higher values of the dependent variable.

Table 7
Packaging Material

Model	R	R ²	Adjusted R ²	SE of the Estimate
1	.419 ^a	.176	.175	.0458

a. Packaging material

In the table 7, the value of R is 0.419, which shows moderate positive correlation suggests a relationship between the predicted and actual values of the dependent variable, but it's not a very strong relationship. As the value of R2 is 0.176, which explains that 17.6% of the variance in the consumer buying behaviour, meaning other factors not included in the model play a role. Adjusted R2 is 0.175 which shows that slight decrease from R2 suggests a minor inflation of the model's explanatory power due to the number of variables. There is a statistically significant relationship between Packaging Material and consumer buying behaviour assuming significance based on previous tables. Packaging Material alone explains a moderate portion of the variance in the consumer buying behaviour.

Table 8
ANOVA^a

Model	Sum of Squares	Df	Mean Square	F	Sig.
Regression	9.345	1	14.325		
Residual	52.204	369	.398	26.35	.000 ^b
Total	61.649	370			

From table 8, ANOVA table, we can conclude that the regression model is statistically significant and that the independent variable included in the model has a significant impact on the consumer buying behaviour.

Table 9
Coefficients

Model	Unstandardized Coefficients		Standardized Coefficients	T	Sig.
	B	SE			
Constant	1.711	.258		4.523	.000
Packaging Material	.452	.075	.358	4.523	.000

In the above table 9, constant is 1.711, this is the expected value of the dependent variable when Packaging Material. Packaging Material is .452 for every one-unit increase in Packaging Material, the



dependent variable is expected to increase by 0.452 units on average, holding other factors constant. This is the unstandardized effect size. Beta is .358 this standardized coefficient tells us that Packaging Material has a moderate positive impact on the dependent variable, even compared to other variables in the model. Both coefficients are statistically significant, meaning the observed effects are unlikely due to chance and Packaging Material Total has a true relationship with the dependent variable. This model demonstrates a statistically significant positive relationship between Packaging Material Total and the dependent variable. Increasing Packaging Material leads to a proportional increase in the dependent variable, as indicated by the coefficients and significance levels.

Table 10

Model Summary

Model	R	R ²	Adjusted R ²	SE of the Estimate
1	.395 ^a	.156	.153	.69684

Predictors: Design and Font Style

In the table 10, R is 0.395 represents the Pearson correlation coefficient, showing a moderate positive relationship between the predicted and actual values of the dependent variable. This suggests that Design and Font Style has some predictive power, but the relationship is not very strong. The value of R² is 0.156 which shows that the coefficient of determination indicates that Design and Font Style alone explains 15.6% of the variance in the consumer buying behaviour. This means a large portion of the variance (84.4%) remains unexplained by this model. Adjusted R² is 0.153 which is slightly lower than R², suggesting a minor inflation of the model's explanatory power due to using just one variable.

Std. E of the Estimate is 0.69684. The average difference between predicted and actual values is about 0.697 units, indicating some error in the model's predictions. Considering Design and Font Style alone, the model has some ability to predict the dependent variable, but it explains a fairly small portion of the variance.

Table 11

ANOVA^a

Model	Sum of Squares	Df	Mean Square	F	Sig.
Regression	9.369	1	9.369	24.578	.000 ^b
Residual	48.954	369	.427		
Total	58.323	370			

Dependent Variable: Consumer Buying Behaviour

The F-statistic is 24.578 which shows significant at p-value = .000, indicating that the regression model explains a significant amount of the variation in Consumer Buying Behaviour. The sum of squares is 9.369 which shows a substantial portion of the total sum of squares is 58.323, suggesting that the independent variables included in the model have a meaningful impact on consumer buying behaviour. The mean square for Regression is 9.369, which is much larger than the mean square for Residual is .427, further supporting the model's significance. Based on this ANOVA table, we can conclude that the regression model is statistically significant and that the independent variables included in the model have a significant impact on Consumer Buying Behaviour.



Table 12

Coefficients^a

Model	Unstandardized Coefficients		Standardized Coefficients	T	Sig.
	B	SE			
Constant	2.012	.301		7.358	.000
Design and Font style	.401	.068	.358	5.121	.000

a. Dependent Variable: Consumer Buying Behaviour

In the above table Constant is 2.012 which depicts that the expected value of Consumer Buying Behaviour when design and font style is zero. For every one-unit increase in design and font style, Consumer Buying Behaviour is expected to increase by 0.401 units on average, holding other factors constant. The value of Beta is .358. This standardized coefficient indicates that Design and Font Style has a moderate positive impact on Consumer Buying Behaviour, even compared to other variables in the model. Significance at $p = 0.000$, the coefficient for design and font style is highly significant, meaning its impact is unlikely due to chance and it has a true relationship with Consumer Buying Behaviour. The model demonstrates a statistically significant positive relationship between Design and Font Style and Consumer Buying Behaviour. Improving Design and Font Style is likely to lead to an increase in Consumer Buying Behaviour, as indicated by the coefficient and significance levels.

Table 13

Model Summary

Model	R	R ²	Adjusted R ²	Std. Error of the Estimate
1	.352a	.124	.123	.5214

a. Predictors: Printed Information

While Printed Information has some predictive ability, it explains a relatively small portion of the variance in the dependent variable. Exploring other factors that might influence the dependent variable could significantly improve the model's explanatory power. The model's predictions have a moderate degree of error, suggesting room for refinement. Consider whether a 12.4% explanation of variance is meaningful for your research goals.

Table 14

ANOVA^a

Model	Sum of Squares	Df	Mean Square	F	Sig.
Regression	9.451	1	8.541	22.548	.000 ^b
Residual	49.144	369	.425		
Total	58.595	370			

a. Dependent Variable: Consumer Buying Behaviour

The F-statistic is 22.548 and is significant at $p\text{-value} = .000$, indicating that the regression model explains a significant amount of the variation in Consumer Buying Behaviour. The sum of square is 9.451, which is a substantial portion of the total sum of squares is 58.595, suggesting that the independent variables included in the model have a meaningful impact on consumer buying behaviour. The mean square for Regression is 8.541, which is much larger than the mean square for Residual which is .425. Based on the ANOVA table alone, this model appears to be significant in predicting Consumer Buying Behaviour.



Table 15

Coefficients^a

Model	Unstandardized Coefficients		Standardized Coefficients	T	Sig.
	B	Std.Error			
Constant	1.854	.289		5.985	.000
Printed Information	.381	.082	.401	4.528	.000

Dependent Variable: Consumer Buying Behaviour

In the table 15, Constant is 1.854. This is the expected value of Consumer Buying Behaviour when Printed Information is zero. The value of printed information is .381. This unstandardized coefficient represents the change in Consumer Buying Behaviour for each one-unit increase in Printed Information. The Beta is .401. This standardized coefficient allows comparison of the relative strength of different variables. The results are Significant at $p = 0.000$. Both coefficients are highly significant, indicating a true relationship unlikely due to chance. Knowing the specific units for both variables would refine the interpretation of the effect size. Printed Information significantly influences Consumer Buying Behaviour and improving Printed Information is likely to increase Consumer Buying Behaviour.

Conclusion

A marketplace buzzing with colourful boxes, each whispering promises of quality, convenience, and luxury. The research paints a compelling picture: packaging, not simply a marketing tool, but a crucial communicator, shaping our perceptions from the very first glance. Material, the silent hero, plays a critical role. It speaks of sustainability through its choice of cardboard or glass, whispers of luxury through sleek metal, and promises practicality through sturdy plastic. It's the tactile language that guides our fingers before our eyes even take notice. But packaging's reach extends far beyond a shelf display. It surpasses the limitations of advertising, staying with us through every encounter with the product, reminding us of its promise and influencing our perception, not just at purchase, but throughout its use. It's the ever-present voice advocating for the brand within our homes. And its appeal surpasses demographics. Different serving sizes cater to diverse needs, overcoming cost barriers and making the product accessible to a wider audience. It's the inclusive actor, ensuring everyone can participate in the brand's story. However, research reveals a note of caution.

Just as well-designed packaging can elevate a product, poor packaging can lead to its downfall. Consumers judge quality often at the first touch, at the first glimpse of the box. It's a harsh critic, unforgiving of packaging that fails to convey its message. Therefore, the research offers invaluable insights for those who orchestrate this captivating performance: the marketers. Packaging, it says, is not just a cost, but an investment in brand equity, a differentiator in the crowd, a market segmenter, and a silent salesman. It's the foundation upon which pricing, promotion, and ultimately, brand success are built. But in this global theatre, cultural nuances demand attention. Colours, symbols, and designs have different meanings across cultures. Ignoring these differences can lead to misunderstandings and missed opportunities. The research urges marketers to be not just storytellers, but anthropologists, understanding the language of each audience to craft packaging that resonates.

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