

CREATIVITY BEYOND THE DESKTOP: ENVIRONMENTAL SUSTAINABILITY
REDESIGN OF PACKAGING FOR ADOBE SYSTEMS INC.
CREATIVE SOFTWARE

THESIS

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CREATIVITY BEYOND THE DESKTOP: ENVIRONMENTAL SUSTAINABILITY
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CREATIVE SOFTWARE

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2013

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DEDICATION

This thesis is dedicated to my family who has always believed in me, this would not have been possible without your constant faith, support, and encouragement. When I grow up I want to be like you.

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CHAPTER I

INTRODUCTION

The objective of this thesis research was to explore the re-packaging of commercial software for mainstream retail environment, as a means to capture customers who remain uncomfortable with cloud-based technology. This research focused on the creation of an environmentally sustainable packaging for Adobe Systems Inc. (ASI) creative software (CS). The process of redesigning ASI's packaging, including preliminary research into sustainability principles, established iterative design methods, and product package development, are included in this thesis and documented in a multi-page illustration.

Packaging

With the exception of some commemorative or collector editions, standard retail packaging is ephemeral, and has a short lifespan designed to get a consumer's attention while on the shelf, get the product from the store to the consumer's residence, and then be discarded by the consumer, to eventually ending up in a landfill. According to a 2011 United States Environmental Protection Agency (EPA) study almost 30% or 72 million tons of the average municipal dump is made up of discarded packaging materials (EPA, 2011a, p. 6). Researchers at the EPA have seen a steady increase in the amount of waste being recycled since recycling began in earnest in the 1970's. Between the years of 1960

to 2010 the amount of solid waste that was recycled or recovered increased from 9% to 34.1% (EPA, 2011b). In response to the growing concern with the impact packaging is leaving on the environment, companies have started to take steps to change how they package and distribute their products for the consumer market place. What is missing from retail packaging is a combination of minimized materials, better-resourced materials, and a way to encourage alternative usage for packaging.

Building to Sustainability

With the generation of cloud-based software, the impact software packaging has on landfills has begun a slow decline. Simply stated, cloud-based software goods require no packaging and with more software manufacturers adopting cloud-based avenues for selling and distributing their products, less post consumer packaging will enter landfills in the future. Though cloud-based software is more sustainable than software packaged for the retail environment, cloud-based software lacks a visual presence outside of a digital storefront and fails to capture consumers still preferring to shop in mainstream retail environments. ASI is headed towards cloud-based distribution; however, ASI has an urgent need for a transitional packaging system to bridge the gap between their current wasteful—unsustainable—packaging and a cloud-based future.

Founded in 1982, ASI, a leader in the creative and visual arts software market, has made a commitment to improve their ecological footprints and minimize their impact on the environment. A 2010 *Newsweek* report ranked ASI as the seventh greenest company in the top 500 publicly traded American companies (Newsweek, 2011). Recent packaged versions of ASI's CS have taken steps to use more recycled materials, and minimize both the materials and glue usage. The question is have these steps been enough? As one of the leading distributors of software, ASI is in the position to change

how in-store retail software is marketed and explore creative solutions to spark change in the packaging arena, during the transition to cloud-based media.

Not only did this package redesign address environmental concerns like increased consumer packaging in landfills, this research also focused on changing the mindset of creative professionals—who design and shape consumer products and related media—with retail packaging that is sustainable while encouraging creativity.

Influence the Change

Can one company influence consumers to think differently? To date roughly 90% of creative professionals have at least Adobe Photoshop installed on their computer, as well as other ASI software (Adobe Systems Incorporated, 2010). With this type of market saturation, ASI is in a favorable position to effect meaningful change in the area of sustainably packaged software goods. “As designers search for inspiration... they must remember that the innovators in these movements were not merely exploring new styles; they were suggesting new ways of thinking about design’s relationship with its culture” (Boylston, 2009, p. 35). Currently, ASI’s packaging incorporates tree-free materials and toxin-free inks; however, this is only part of the journey to starting a sustainable movement.

Sustainability

Sustainability is not a new idea, it is creation without endangering availability of future resources, it is endurance. Merriam-Webster dictionary defines sustainability as “of, relating to, or being a method of harvesting or using a resource so the resource is not depleted or permanently damaged.” How to maintain earth’s finite resources with a growing human population has been in the thoughts of leaders for generations. Sustainability isn’t just about recycling; it has to become a lifestyle. This research

focused on two methods available to make packaging more sustainable: re-use and cradle-to-cradle.

Re-Use

The waste hierarchy, or the 3R's (i.e., Reduce, Re-Use, Recycle), has become synonymous with the environmental or sustainable movement. While there is research documenting the amount of packaging reaching landfills, and research on the volume of packaging currently being recycled, there is limited research on the volume of packaging that is re-used prior to being discarded in landfills. For example, baby food jars to hold nuts and bolts, old water jugs used as a piggy bank, or wine bottles as candle holders, are just a few ways in which packaging can be re-used. There are generally four factors, which govern re-usability: the materials it is constructed from, the relationships people have with the object, where it is used in the home, and if the object can easily replace a future purchase (Fisher & Shipton, 2010, p.159).

By building re-usability into packaging, the amount of materials entering landfills is reduced, through both the amount of waste generated and the number of goods produced. There is also an added benefit to using this method: every time the packaging is re-used, awareness is generated, with the added benefit of increased brand awareness for companies who adopt sustainable practices.

Cradle-to-Cradle

To date, the majority of products consumed or purchased, were designed in a cradle-to-grave system. A product leaves the cradle (i.e., the manufacturer), gets used by the consumer, and then eventually ends up in the grave (i.e., landfill). While part of the material ending up in landfills gets recycled, currently, recycled products cannot be used to their optimal capacity due to a degradation of material. The promotion of recycling and

biodegradable materials distances both the manufacture and consumer from the problem. This creates a byproduct of decreasing the sense of ownership or responsibility of materials at their end of life (Fisher & Shipton, p.7).

A better system has emerged in recent years. Cradle-to-cradle (C2C), a less fatalistic cycle in which the manufacturer accepts responsibility for a products end of life, engineering the end of life into the products lifecycle. C2C can easily be adapted for consumer products and packaging. A lifecycle emerges where the products and packaging are created at the factory, purchased and used by the consumer, then sent back to the factory for updating or redistribution. Braungart and McDonough encourage designers to “Set out to create... products that, when their useful life is over, do not become useless waste but can... return to industrial cycles to supply high-quality raw materials for new products” (2002, p. 91). In the C2C system both the manufacturer and consumer becomes vested in what happens at the end of a products current lifecycle.

CHAPTER II

ADOBE PACKAGING

Project Overview

Addressing weaknesses outlined in the previous chapter, this research resulted in a system with a built in re-usability, designed with the intent of promoting alternative thinking in software packaging. As stated in chapter one, ASI is one of the largest providers of boxed CS, which demonstrated a opportunity for ASI to adopt even more sustainable practices while increasing brand awareness with consumers. The redesigned sustainable package enabled ASI to connect with their current consumer base on a new level. As the packaging (see illustration p. 50) is re-used, ASI is generating visual brand awareness outside of the computer environment with the additional benefit of making the user a promoter. The sketchbook feature of the ASI package redesign—referenced in the illustration—allowed ASI's core consumers continued interaction with the ASI brand even when the consumer is not in the ASI computer environment.

Core Consumers

Who are ASI's Core consumers? Graphic designers, illustrators, multimedia developers, other creative professionals, and the casual graphic software user are ASI's core consumers (CC). The CC are those in the position to inspire change in the standard design thinking through creative approaches. In addition, the redesigned packaging is to

be targeted to consumers still preferring to make purchases in a mainstream retail environment, and who are unsure of the transition to cloud-based software.

Methods

SWOT

Credited to Albert S. Humphrey in the 1960's a Strengths, Weaknesses, Opportunities, and Threats (SWOT) Analysis is a visual breakdown of the positive and negative aspects of a company or future marketing plan. A SWOT aids in identifying the weaknesses of a company, or plan, while helping to maximize the strengths of the same. "By identifying and categorizing various aspects of people, projects or business ventures according to these four groups, the SWOT analysis can help companies decide on a business strategy that's suitable for them" (Rothwell, 2010). For example, the ASI SWOT uncovered a weakness—low customer support & service ratings. From this weakness arose an opportunity for ASI to increase consumer outreach, which could be addressed through marketing efforts (see illustration p.33).

Media Re-Use

Media for the purpose of this research is defined as "devices" for delivery of software products. According to a 2003 EPA report, every month approximately 100,000 pounds of compact discs (CDs) become obsolete. The optical disc drive is progressively being phased out of use due in part to the use of USB drives and cloud-based storage. ASI currently uses two methods to deliver their product: CDs, which are becoming obsolete, or digital downloads. While digital downloads (i.e., cloud-based media) do not leave a quantifiable mark on the environment, there are customers who remain uncomfortable with not having a physical copy of the software.

The redesigned ASI sustainable package is predicated on distributing software on an ASI branded USB flash drive (see illustration p. 54), which would replace the single-use CD device currently used by ASI. There are notable benefits to using the USB, namely, re-usability and portability.

In the redesigned ASI sustainable package USB flash drives serve the same purpose as traditional media (i.e., CDs, DVDs) used for data storage, file back-up, and transfer of computer files. Addressing re-usability, unlike CDs or DVDs, USB devices allow up to 100,000 write/erase cycles and a 10-year lifespan, depending on the developing manufacturer of the USB.

The consumer can reuse the ASI branded USB flash drive for their personal data storage, file back-ups, and transfer of computer files long after purchasing ASI software. USB devices are portable due to compact size of (e.g., approximately 2 cm in length, 1 cm in width and 2 mm in thickness). Portability allowed consumers to use the ASI branded USB flash drive anywhere and anytime. The ASI brand benefitted from increased exposure and added visual presence in the marketplace, while generating brand awareness as customers use the ASI branded USB flash drive in locations outside their home or workplace. In addition, as part of the transition from pure physical media to a mix of physical and cloud, the option to purchase additional cloud services is presented as part of the packaging (see illustration p.63-64).

Visual Survey

According to brand identity specialist Alina Wheeler, “From the moment we wake up to the time we go sleep, we experience 6,000 marketing messages... Every company needs to differentiate itself from its competitors and gain a greater market share. Every company also has a compelling need to be distinctive” (Wheeler, 2006, p. 10). A

visual survey (VS), sometimes called a swipe file, is a pictorial reference aiding in the idea generation process. The VS provided an idea of where a company's brand currently lies, how it compares to what competitors are doing, and also allows for a starting point in idea generation (Klimchuk & Krasovec, 2006, p. 190). As part of this body of research, a VS was conducted using online searches and retail store visits was taken of current software packaging (see illustration p. 38-40). This provided insight into the methods currently used by ASI to promote its products, as well as how this compares to competitor's approaches at the same task. Upon completion of the VS, the research transitioned into the iterative process of designing packaging prototypes incorporating areas of differentiation, which include the aforementioned ideals of creativity and sustainability.

Iterative Process

The iterative process is a method of quickly cycling through ideas and approaches without a big investment in time or money. The benefit of this process is where one idea starts, and sometimes ends, another can quickly build off of the previous idea to develop into something new. There were two methods used in the iterative process for the redesigned ASI packaging: sketching and prototyping.

Sketching

Taking what was learned in the VS, pencil sketches were done for the initial design phase of the new packaging. Designer Bill Buxton has described sketches as quick, timely, disposable, and plentiful (2007, p.111). Sketching allowed for the generation of multiple ideas in a short time frame without any expense other than a piece of paper and a pencil. The obvious ideas are eliminated first, expediting the process of creating and seeing how all the pieces come together to form a whole. As Buxton

described in his book, “A sketch is created from current knowledge. Reading or interpreting the resulting representation creates new knowledge” (see illustration p.38). Sketching was beneficial in its openness and freedom; its job is to provide the start of an idea, not the end result.

Prototyping

After the sketching process, ideas deemed viable were taken to the prototyping stage. By using paper and cardboard ideas were rendered in a three-dimensional form, where scale, material, and shape were tested. These prototypes provided a glimpse into the interaction generated in a real-world environment and showed where there might be flaws in the initial design.

Ideation

Re-Use of Packaging

Through the process of sketching and prototyping a flaw was found in the initial design thinking: The packaging was still ephemeral. As mentioned previously the ASI package would include a USB flash drive. The USB would have a second use for the customer, but the packaging, though greatly minimized in size, served no purpose other than a shelf display and as a method to get the product home. The challenge became building in a second use for the packaging after it was done containing the software. “The design of some packaging deliberately encourages re-use... explicitly acknowledges that re-using it is another way of dealing with it, offering suggestions for some further uses” (Fisher, Shipton, p. 141). Additional sketches were produced and an idea was formed: tie ASI’s packaging to the initial design process outside of the computer, through the use of a sketchbook.

Results

The package redesign was intended as a means of keeping ASI in touch with the mainstream retail environment during the growth phase of cloud software, as well as ASI's long-held principle of creativity. The research resulted in a package redesign that functions as a method of engaging customers to connect on new levels with ASI and its products. Elements of the resulting packaging rebrand were the following: sketchbook, USB flash drive, web communities, in-store displays, and interactive advertising.

Sketchbook

The traditional "product-in-a-box" packaging currently used by ASI will be replaced by a 4.25" x 5.5" sketchbook incorporating a USB flash drive, resulting a 40% reduction in the overall packaging volume (see illustration p.49, 52). With strong tiebacks to creative idea generation, the new retail packaging (see illustration p.50), took the form of a pocket-sized sketchbook. The sketchbook was divided into three sections: Section 1: the cover —die-cut with a "window" to display a small USB device, which will store the CS software; section 2: internal pages —dedicated to consumer information, licensing, terms and agreements; and section 3: consumer choice —46 pages of high quality recycled blank paper make up the balance of the sketchbook. The blank pages in the sketchbook can be used for sketching, note taking, journaling or anything else a consumer might need a piece of paper for.

Unlike standard retail box packaging, which may reside on a shelf, and eventually be discarded, the sketchbook comes with an automatic built in re-use. By providing an instrument with a built in re-use "the amount of waste produced is reduced, as is the amount of goods entering, if re-used packaging is substituted for a new item" (Fisher &

Shipton, p.6). This secondary use also serves as a visual touch point outside of ASI's traditional environment—the real world instead of a digital environment.

The reduction of size from the original boxed packaging will save in shipping costs and will allow for more products to be moved in smaller containers. There is a security risk—shoplifting— associated with high-end software and this could be compounded with downsizing ASI's packaging. The redesigned ASI packaging will fit into standard DVD keeper boxes allowing for the packaging to be out in the open. The redesigned packaging also will easily hang in a locked glass display case (see illustration p.80).

Materials

With the goal to reduce ASI's ecological footprint, every component of the redesigned package was chosen with the sustainability in mind. This research addressed four components to a sustainable package design: paper, plastic material, inks, and binding method.

Paper

The sketchbook's exterior components —front and back cover— are constructed with synthetic paper designed by YUPO. This paper is made from natural plastic resins and inorganic fillers and is waterproof, tear resistant, tree-free, and 100% recyclable.

Pages in the interior of the sketchbook are made from 100% post-consumer recycled paper. A post-consumer product is paper material repurposed from recycle bins and landfills. This reduces the need for virgin materials, such as new trees, and generates a demand for new recycling programs to contain paper waste.

Plastic

The tray containing the USB in the sketchbook is made out of PLA (polyactic acid) plastic with its main characteristics being it derived from plants, and how fast it will biodegrade. Due to the decreased amount of oil in this product, and its being derived from renewable resources (currently sugarcane), there is a smaller carbon footprint effecting the environment. Under the right circumstances, PLA plastic will decompose in forty-seven to ninety days, about four times faster than PET plastic (Harris, 2010).

Ink

All graphic information on the proposed ASI package redesign—both on the interior and exterior—are printed with soy-based ink. This ink derived from soybeans is petroleum free, easy to recycle, and doesn't release harmful VOC (volatile organic compounds) into the air. In addition, soy based inks used in the printing process require less harmful and thus more environmental friendly solvents in the manufacturing process.

Binding

Instead of using glue adhesive to combine all components of the sketchbook a wire-o binding was used. Commonplace in the production of workbooks and note books, this method of binding uses a metal wire to clamp all components together, allowing a product to lay completely flat when open and for rotation of all pages. In addition, wire binding has the advantage of being easier to recycle than adhesives commonly used in bookbinding and packaging.

Color Palette

It was necessary to maintain ASI's current brand standards throughout the design process. The color palette for the software program packages was obtained from current and past software icons used for individual programs. ASI has created a signature color-

set for its programs and it was essential to use these branded colors to maintain recognition. Packaging designs were generated for a sample of ASI product line: Adobe Photoshop, Adobe InDesign, and Adobe Dreamweaver (see illustration p.55-57).

Typography

As a means to differentiate itself from competitors, in 2009 ASI began the use of the proprietary font Adobe Clean to be used solely by them for branded materials (Adobe, 2010b). It was essential the packaging maintain as many of the ASI branded visual elements as possible. With Adobe Clean being a proprietary font not available to the general public, the font Dax was used as the substitute font for packaging mock-ups. As shown in illustration p. 58-59, Dax has similar characteristics to Adobe Clean, with a similar x-height and slight modulation in shape.

USB

As previously stated, the USB was branded with ASI trademark, colors and information is housed inside a plastic tray embedded in the cover of the sketchbook (see illustration p.54). The USB has write-protected software programs as well as some additional storage space for customer files. By using a USB versus a CD, the rewritable nature of the media will allow for a C2C lifecycle as consumers can now send the USB back to ASI for updating when newer software versions are released. The USB, more portable than traditional CDs and DVDs will allow the consumer to have the CS software available at all times. This added convenience—ASI/CS software always available on USB—is indispensable should the consumer need to perform an emergency CS software install due to the compact size and resulting portability of USB drives.

Community Websites

ASI is about empowering a person to explore new avenues of creativity. On the Internet there are thriving communities of artists uploading, viewing, and reviewing each other's artwork. ASI's current online presence is strong in tutorials and online learning but lacks a creative online forum to help compete in the marketplace (see Illustration p.74). While ASI competitors rely on internal product generation, one of ASI's strengths is growing the company through strategic acquisitions. In December 2012 ASI purchased Behance, a networking site for visual artist allowing users to showcase their work (Kosner, 2012).

By using the system already in place with Behance and allowing a section of the website to host the various creations of customers, a new online community of creatives is captured. This will allow for further exposure to the product and a sense of brand awareness, and along with the sketchbook as a means to inspire future creativity.

Adobe Beyond

The proposed "Adobe Beyond" community will take advantage of the new Behance offerings and the Creative Cloud, and will allow customers to upload to an online gallery, and more importantly share and connect with others (see illustration p.76). Offering feedback and community support on projects in process, or just a place to share work - be it sketches or final images - Beyond will be a new creative community with ASI as the hub. This will connect the creative community further and encourage creatives to interact beyond their normal circles and join together on a new level.

Adobe Sketch

To coincide with the new sketchbook packaging, a new ASI micro portfolio site will be dedicated to sketches online. The "Adobe Sketch" mini-site will be a vital link

between the consumer and ASI. ASI/Adobe Sketch will provide a portfolio venue for creative professionals to showcase their work from their sketchbook to a broader audience (see illustration p.77). In addition, ASI/Adobe Sketch will be a forum for creative professionals to engage in online conversations through posting content and replying to forum post. This is to encourage both re-use of the packaging and to promote the sharing of rough ideas (e.g., from the sketchbook packaging) for feedback.

In-Store Displays

The redesigned packaging allows for a hanging display in a mainstream retail environment, allowing for a presence outside of computer screens, a feature that is lacking in cloud-based retail. In-store displays created using post consumer recycled cardboard, and printed with soy based inks showcase the range of ASI products offered. Each display will feature unique artwork from sketch to final product done by a featured “Beyond” artist and give an insight into the creative possibilities offered by the software (see illustration p.78).

When it comes to the more expensive programs, a common practice among major retailers is the use of an “empty box” display method, or pick-ticket display to deter theft. While there isn’t an actual product in front of a customer, it is still necessary to create an impact in the store. Displays with cards designed to mimic ASI’s sketchbook packaging shape take the place of the generic white paper ticket. These displays also include small tablet screens, which provide a visual insight into ASI’s product lineup (see illustration p.81).

Conference Promotions

Annually and globally there are conferences, some sponsored by ASI, catering to the creative community. To draw in new consumers and remind current owners of ASI’s presence, a simplified version of the newly designed sketchbook package will be

provided to attendees of conferences as part of the standard giveaway package (see illustration p.82). The inside of the sketchbook will inform participants of new ASI software offerings and other ASI ventures.

Interactive Advertising

To further promote ASI and its offerings, blank posters, only imprinted with a QR code and the phrase “creativity beyond the desktop” will provide a canvas for small creations. Strategically placed around coffee shops, cafes and in schools, each poster will have a large pencil or pen attached, inviting those passing by to make a quick creation (see illustration p.83). In addition to the posters, blank canvas advertisements will be placed in magazines creative consumers might read.

All these components—Sketchbook, Adobe Beyond, Adobe Sketch, in-store displays, conference promotions, and interactive advertising—work together to give ASI a presence outside of the standard digital environment while promoting interaction with consumers, all the while increasing brand presence, and insuring differentiation in the marketplace.

CHAPTER III

CONCLUSION

This thesis, *Creativity beyond the desktop: Environmental sustainability redesign of packaging for Adobe Systems Inc. creative software*, documented the preliminary research, conceptual development, and implementation of an environmentally sustainable packaging re-design and supporting marketing components for ASI. The body of this research poses a sustainable package redesign solution allowing for continued presence in a mainstream retail environment, serving as a bridge from physical media to cloud media.

The outcomes proposed in this research offered ASI a number of tangible and immediate benefits for the ASI brand, the company, and consumers. In addition, these outcomes presented potential for a “domino-effect” within the software industry for the potential for sustainable package design. This research outlined some of the most important and immediate benefits, including a 40% reduction in size, reducing starting materials as well as the amount of packaging that ends up in landfills. The proposed package redesign would continue to promote brand awareness while satisfying consumers who prefer to have something tangible in their hands versus the intangible presence of a cloud based product. This research also highlighted the potential positive effects of ASI adopting the proposed sustainable package redesign, encouraging other software

manufacturers to reconsider their ecological footprint as related to their standing in the marketplace.

Future Research

Through the design process additional ideas for possible research evolved. The following are possible avenues for future research:

- 1.) When a new public image is generated, what is the impact to a corporation who has a tangible re-usable object as part of their packaging? If there is a following, can a tribe be built around the corporation's products or just how the packaging is re-used?
- 2.) By creating a dialog between the two, can customer participation encourage both the manufacturer and consumer to become more environmentally sustainable?
- 3.) With designers being the primary CC, how can designers be encouraged to be the primary dialog provider with corporations and manufacturers in the shift to designing for re-use/sustainability?
- 4.) How to apply methods from this research to video game packaging and other computer software during a transition to cloud-based media?
- 5.) After the transition to cloud-based technology is complete, how to encourage other products to package their materials in a re-usable manor?

The following illustration documents the preliminary research, creative process, and outcomes for the sustainable redesigned ASI packaging and supporting marketing components. This research and outcomes focused equally on a solution that benefits both the company and the consumer through the adoption of sustainable methods and practices from the communication design discipline. The document highlights not only the immediate, tangible solutions but opens the door to ancillary benefits to other manufacturers and consumers by adopting more of the principles of sustainability.

APPENDIX A

ILLUSTRATION

Adobe Systems Inc.

.....

Adobe Design Software

Packaging Ideation Book

Instead of thinking outside the box, get rid of the box.

— Deepak Chopra

Introduction

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Adobe Design Software Packaging

.....

Introduction

- Project Objective
- Company Overview
- Product Overview

Project Objective

Using current sustainability practices (e.g., alternative usage and changes in materials), Adobe System Inc.'s (ASI) packaging will be redesigned with outcomes which will define ASI's brand's commitment to sustainability, while continuing it's dominant visual presence in the global market place, and differentiate themselves from competitors.

New creative approaches to the package design will be explored, drawing attention to the reduction of materials, shifts in delivery methods, and show the life the redesigned packaging takes on away from the landfill.

Company Overview

Founded in 1982, ASI has focused on the changing the world through the creation of multimedia and creativity software. In the last thirty years, ASI has pushed the print, video, film, and web industries forward through their software development. To date roughly 90% of creative professionals have at least Adobe Photoshop installed on their computer, as well as additional ASI software.

(Adobe Systems Incorporated, 2010)

Adobe Product Overview

CREATIVE SOFTWARE

- Adobe Photoshop
- Adobe InDesign
- Adobe Illustrator
- Adobe Fireworks
- Adobe Soundbooth
- Adobe Acrobat
- Adobe Audition

VIDEO EDITING AND VISUAL EFFECTS

- Adobe Premiere Pro
- Adobe After Effects
- Adobe Prelude
- Adobe SpeedGrade

SERVER SOFTWARE

- Adobe ColdFusion
- Adobe Content Server
- Adobe LiveCycle Enterprise Suite
- Adobe Blaze DS

WEB-HOSTED SERVICES

- Adobe Kuler
- Photoshop Express
- Acrobat.com

WEB DESIGN PROGRAMS

- Adobe Dreamweaver
- Adobe Contribute
- Adobe Flash
- Adobe Muse
- Adobe Edge

E-LEARNING SOFTWARE

- Adobe Captivate

WEB CONTENT MANAGEMENT

- Adobe Web Experience Management

TABLET/TOUCH APPS

- Adobe ideas
- Photoshop Touch

FORMATS

- Portable Document Format (PDF)
- PDF's predecessor PostScript
- ActionScript
- Shockwave Flash (SWF)
- Flash Video (FLV)

(Adobe Systems Incorporated, 2013)

Adobe Design Software Packaging Ideation

.....

Research & Methods

- Waste Figures
- SWOT Analysis
- Storage Media
- Shifting The Media
- Visual Survey
- Iterative Process
- Designing for Re-Use

Current Position

In 2010, *Newsweek* ranked ASI as the 7th greenest company in the top 500 publicly traded American companies.

ASI, a leader in the boxed software market, has made a commitment to minimize their impact on the environment and actively seek new ways to improve their ecological footprint. Recycling, shipping methods, and material reduction in packaging, are a few of the ways ASI seeks to protect the world for future generations of creatives.

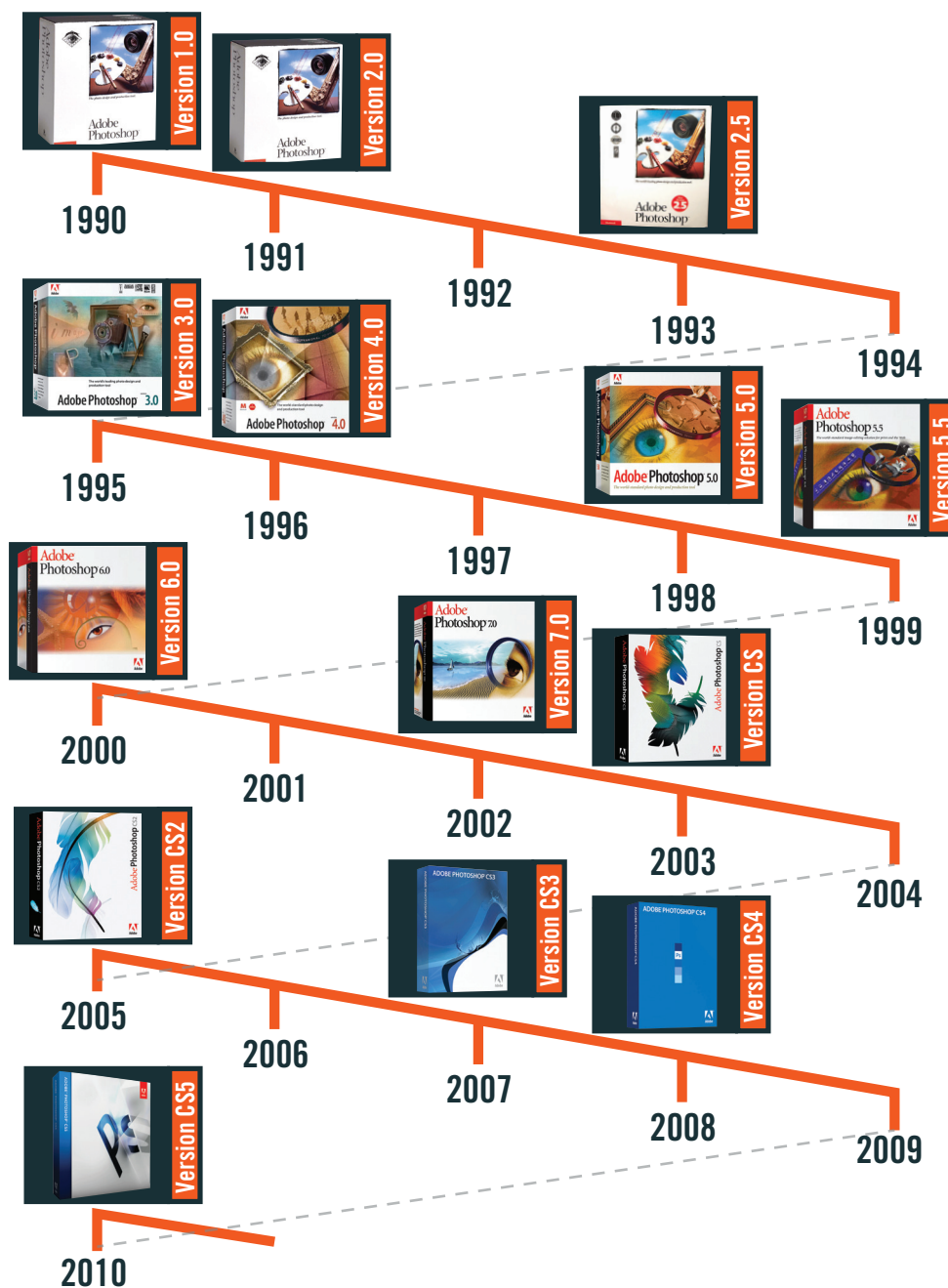
ASI has actively taken steps to reduce the packaging of its current product line by using recycled materials, minimizing glue usage, and fewer inserts.

Although ASI has made substantial progress in the area of sustainability this research explores in-depth how simply reducing the materials used in the packaging of a product is not enough.

(Adobe Systems Inc., n.d.)

Photoshop Packaging Timeline

Photoshop is ASI's flagship product for creative professionals. It is currently sold as a stand alone product or as part of a Creative Suite bundle.



Waste Figures

AS OF 2011

311,591,917 PEOPLE

LIVED IN THE UNITED STATES 

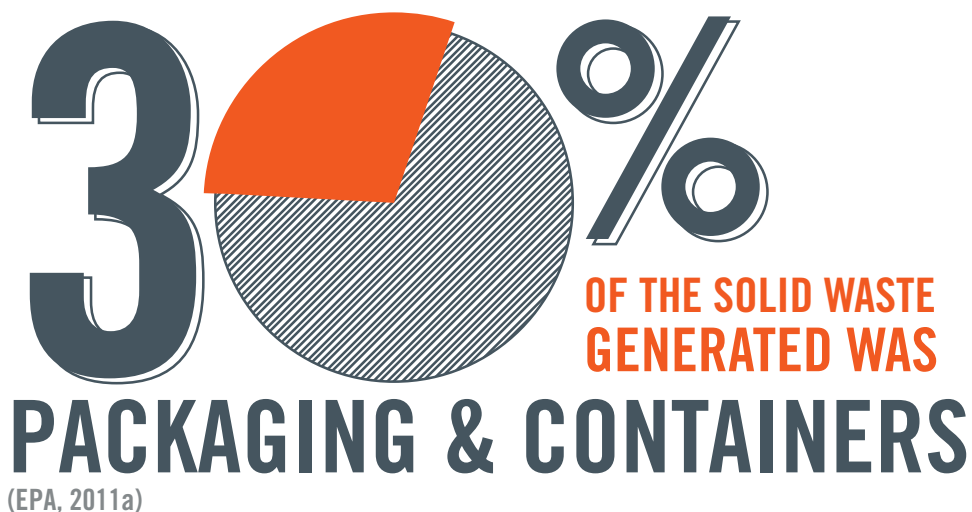
AMERICANS GENERATE ON AVERAGE
 7 POUNDS OF TRASH PER PERSON EVERY DAY

250,000,000 TONS

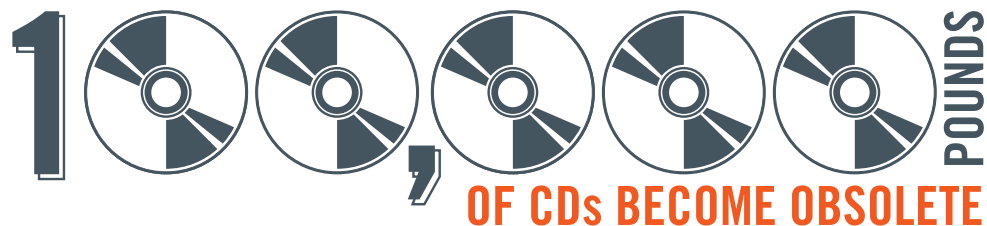
OF SOLID WASTE WAS GENERATED IN 2010 ALONE

(EPA, 2011a)

Waste Figures Continued



EVERY MONTH APPROXIMATELY



EVERY YEAR APPROXIMATELY



2011 To Early 2012 Creative Suite Packaging



Strengths/Weaknesses/Opportunities/Threats Analysis

STRENGTHS

- Large and dedicated user base
- Product names are recognized even by individuals not in the creative field
- Continued research and development into emerging technologies
- Recognized as a company who focuses on it's environmental impact
- Rapid release of new programs with strong research and development

WEAKNESSES

- Higher price tag of software, discouraging casual consumers
- Low customer support/service ratings
- Update fatigue

OPPORTUNITIES

- Bridge the need for a physical retail presence with the benefits of cloud services
- Software/products for emerging technologies
- Engage customers in marketing efforts
- Growth through acquisitions

THREATS

- Shifting to strictly cloud based the physical/visual marketing presence provided by big box retail/stores will be lost
- Might lose customers who want a perpetual license as opposed to contractual
- Economic downturns might inhibit the software update/purchase cycle
- Competition from similar free services like Google Gimp

Storage Media

CD-ROM (COMPACT DISC-READ ONLY MEMORY)

The CD-ROM is the traditional media for boxed software. Introduced in 1985 as a follow-up to the standard floppy disc, the CD-ROM quickly became the standard software media due to its fast read speeds and reliability.

- Capacity of up to 680MB (MegaByte)

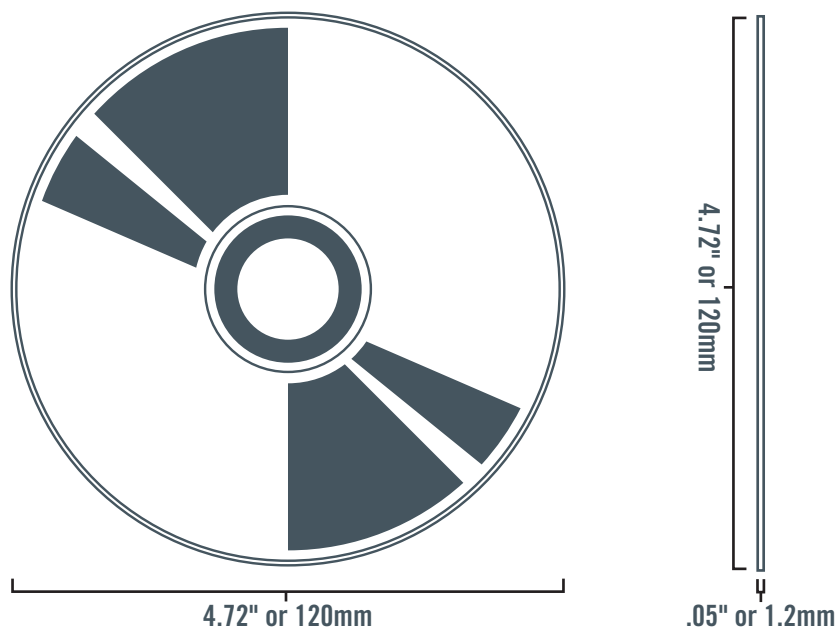
(Koninklijke Philips Electronics N.V. , n.d.)

DVD (DIGITAL VERSATILE DISC)

Introduced in 1995, and easily mistaken for a CD-ROM, a DVD allows for the storage of higher quantities of information with the same read speeds and reliability of a CD-ROM.

- Single-sided single-layered disc capacity of up to 4.7GB (GigaByte)
- Single-sided double-layered disc capacity of up to 8.5GB
- Dual-sided dual-layered disc capacity of up to 17GB

(PC Tech Guide, n.d.)



Storage Media Continued

USB STORAGE

Invented in 1999, a storage device which connects to a computer through an integrated USB (Universal Serial Bus) interface. Known for their compact size and the amount of data they can store. Allows for multiple re-writes of data and ease of re-use.

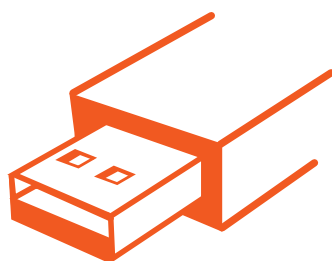
Other names for this method of storage include: Flash Drives, Jump Drives, Thumb Drives, and Pen Drives.

- Current capacity of up to 1TB (TeraByte) with increased sizes in development. (USB Memory Direct, 2012)

CLOUD STORAGE

In development since 1999, cloud storage offers customers access to software and data on external servers rather than on their own device. Has recently been brought to the forefront of digital storage through the work of companies like: Google, Amazon, Apple, And Microsoft.

- Subscription based (Mohamed, 2009)



Storage Media: Physical Vs. Cloud

PHYSICAL MEDIA STRENGTHS

- Provides a tangible object and the feeling of “Ownership”
- Easily re-install if hardware malfunctions
- Not subject to internet connectivity/Servers down
- Can be seen outside of digital environment
- If the product is sitting on a table or shelf, they’re subconsciously prompted to think of the company

CLOUD MEDIA STRENGTHS

- Convenience/can be accessed anywhere
- Easy updates
- Subscription model keeps customers up-front cost down
- No shipping or packaging cost
- Not confined by geography
- No limit on media size

PHYSICAL MEDIA WEAKNESSES

- Shipping costs to customers/retail stores
- Requires shelf space in stores
- Can be damaged or lost
- Not easy to update
- Cost of packaging product
- Temporary packaging and impact on landfills
- Limit on media size to what the container is

CLOUD MEDIA WEAKNESSES

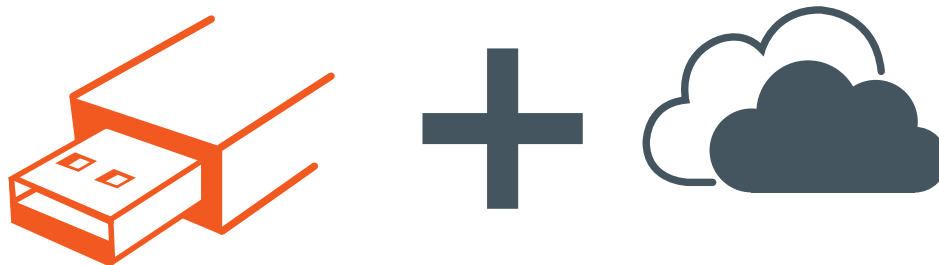
- No visual presence outside of computer
- Subject to server crashes
- Not available to customers who lack consistent internet access
- Does not allow customers to have permanent license for use
- Currently some internet providers cap internet usage which may inhibit the streaming of programs
- Susceptible to hacking/Ownership verification

Shifting The Media

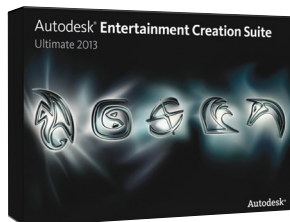
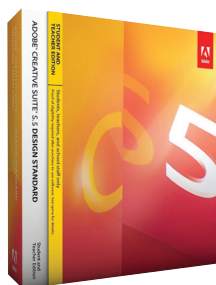
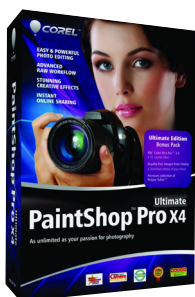
Digital media can shift locations without the consumer ever being aware but a physical object creates a tactile memory. Cloud based storage also does not allow for a physical presence in the marketplace, leading to the lose customers that still prefer to shop in a mainstream retail environment.

While a CD is single use and is being phased out of use on personal computers, USB drives are reliable and can last for a number of years, and are not susceptible to damage through scratching. A USB has the ability to be updated and reused by both the consumer and the manufacturer.

By writing the software on a USB, and replacing the current CD/DVD method, it's portable and re-usable nature allows for ASI to have a visual presence in the marketplace, generate brand awareness, and also aid in the promotion of additional cloud based services.



Visual Survey: Boxed Software



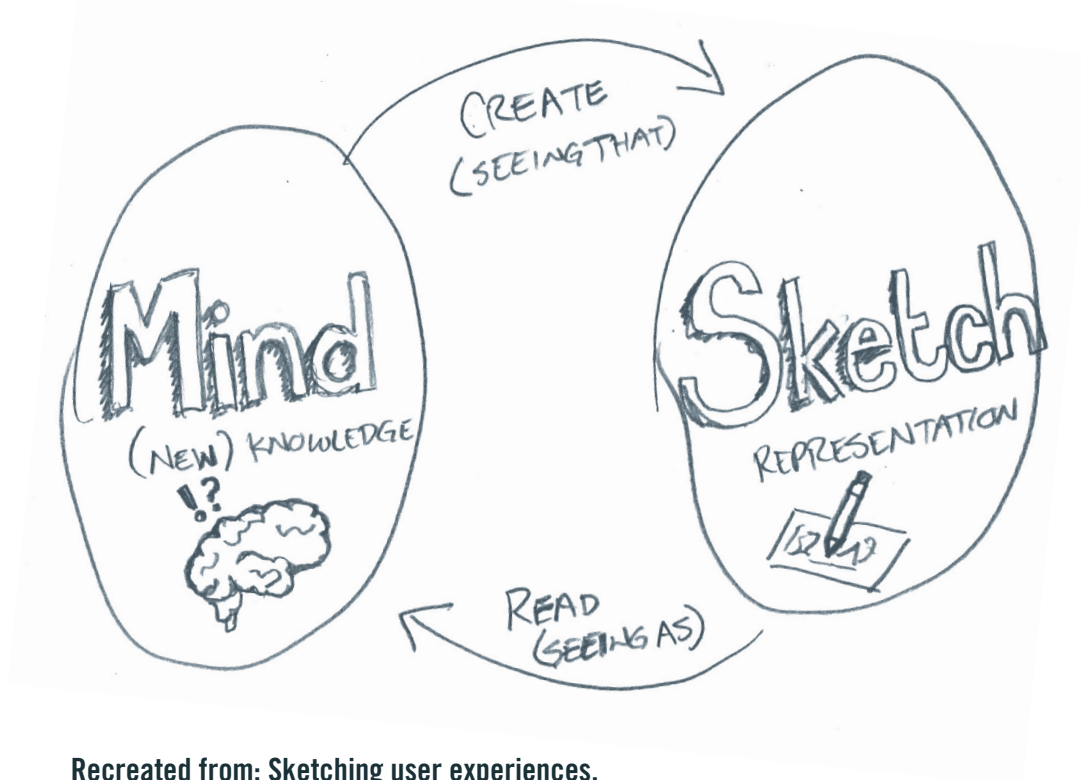
Visual Survey: In-store Software Display



Visual Survey: USB Packaging

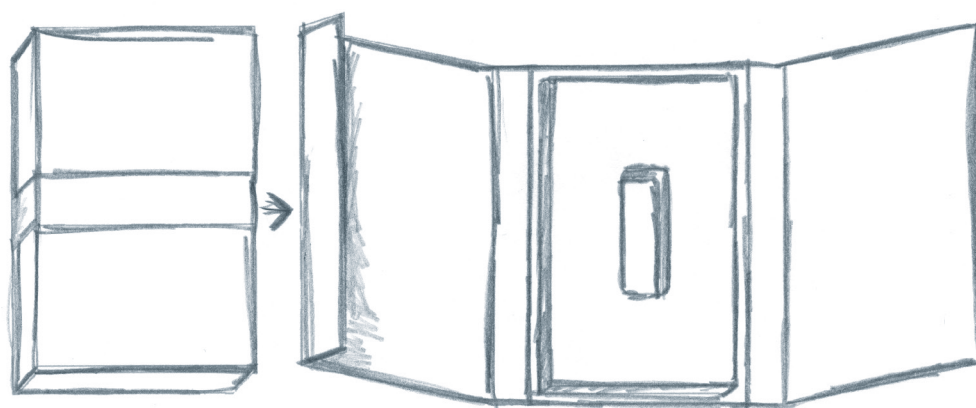
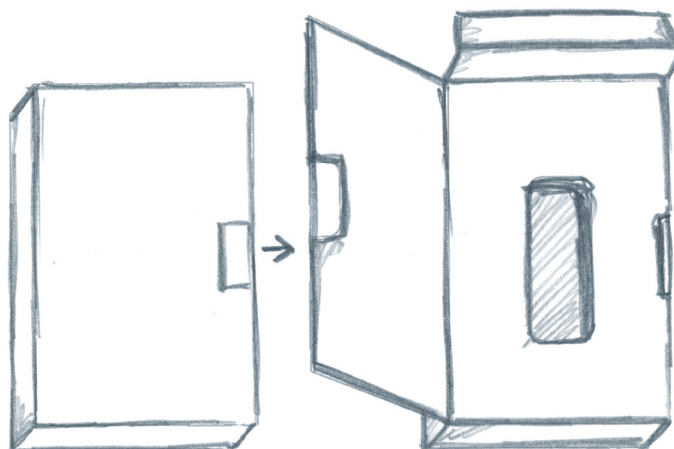
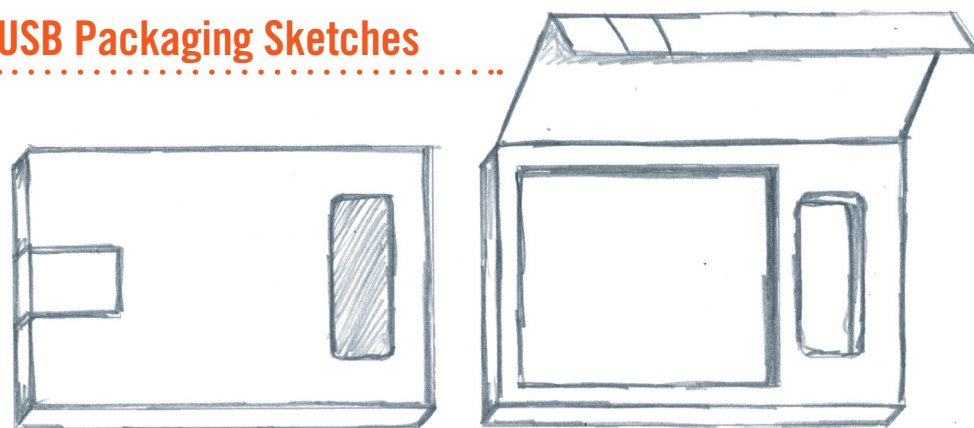


“Sketch of a Dialogue With A Sketch”

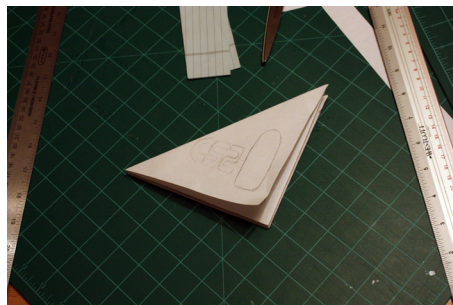
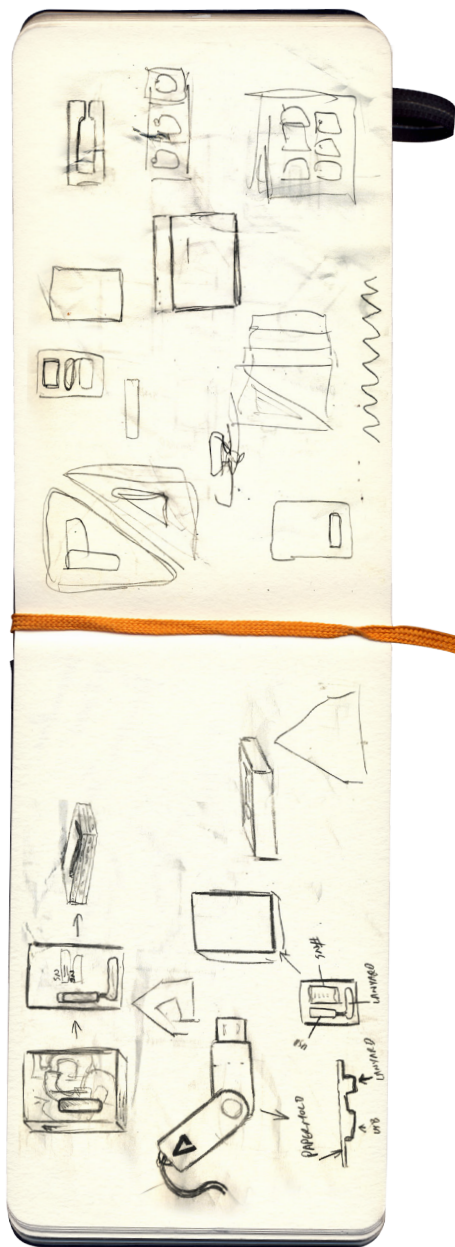


Recreated from: Sketching user experiences.
(Buxton, B., 2007, p.114)

USB Packaging Sketches



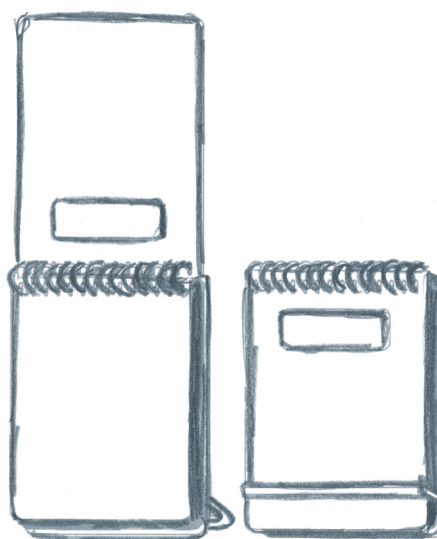
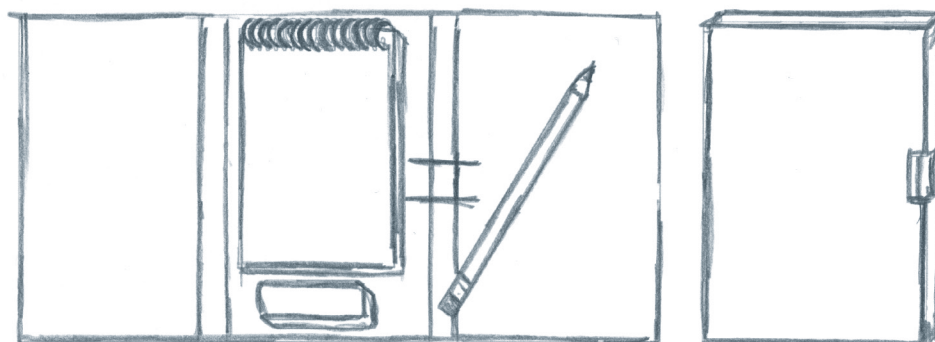
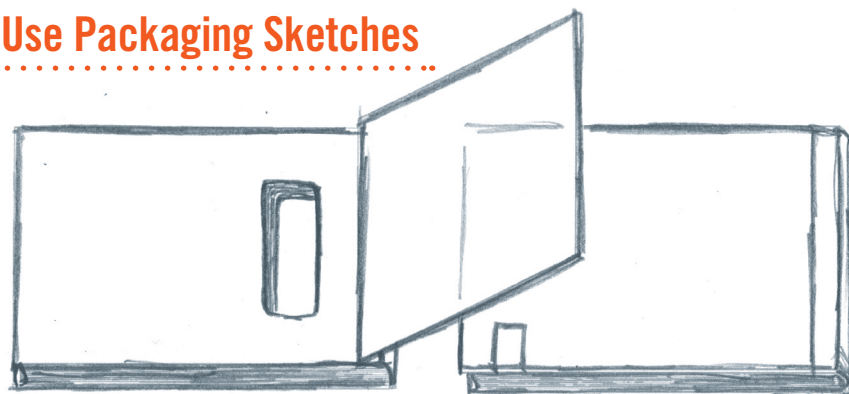
Iterative Process: Prototyping



Visual Survey: Sketchbooks



Re-Use Packaging Sketches



Adobe Design Software Packaging Ideation

.....

Outcomes

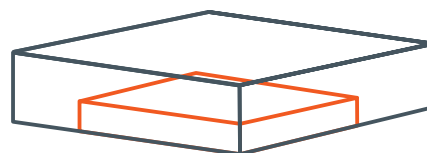
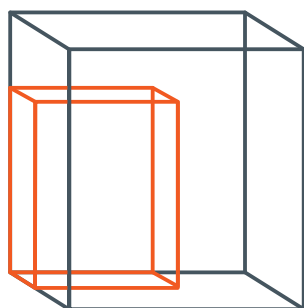
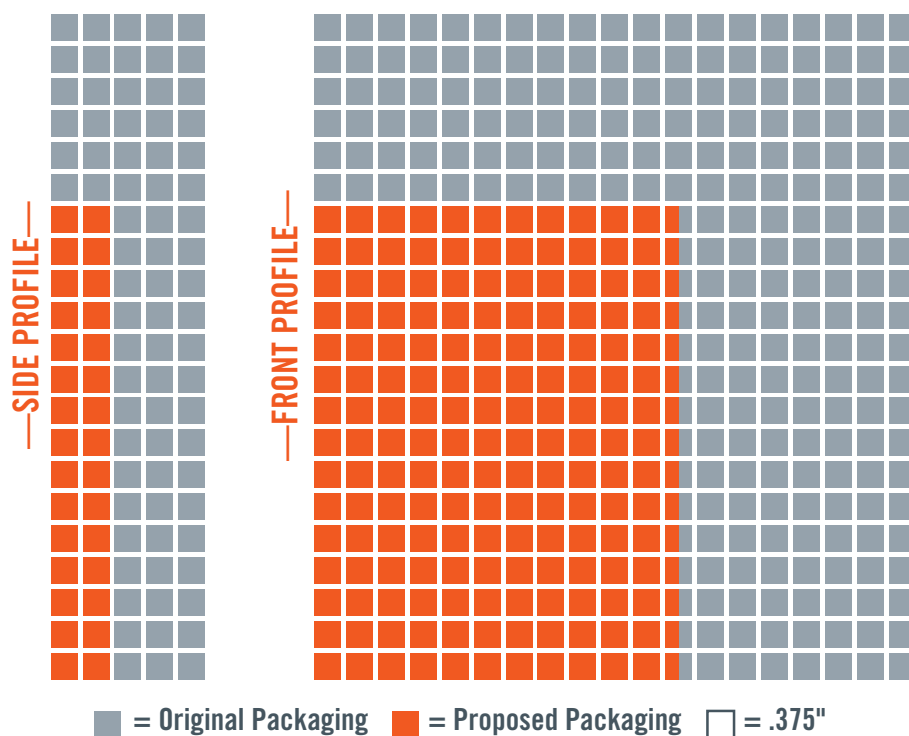
- **Size Reduction**
- **The Packaging**
- **Materials**
- **Non-Reusable Components**
- **Typography**
- **Color Palette**
- **Additional Programs**
- **Interior Information**

Outcome

ASI's redesigned packaging steps away from the traditional Russian Doll approach, of box within a box, minimizing the components, and providing easily re-usable objects. The first re-usable object is a USB embedded into the newly designed packaging's cover letting the purchaser know what they are receiving. The other re-usable object is the sketchbook, where every piece is either made out of post consumer materials or is easily recyclable, from the wire binding, to the pages inside. The sketchbook's has been sized for the retail environment to not easily fit into a shoplifter's pocket, but is still conveniently sized for when the consumer starts to re-use the packaging to generate sketches or notes.

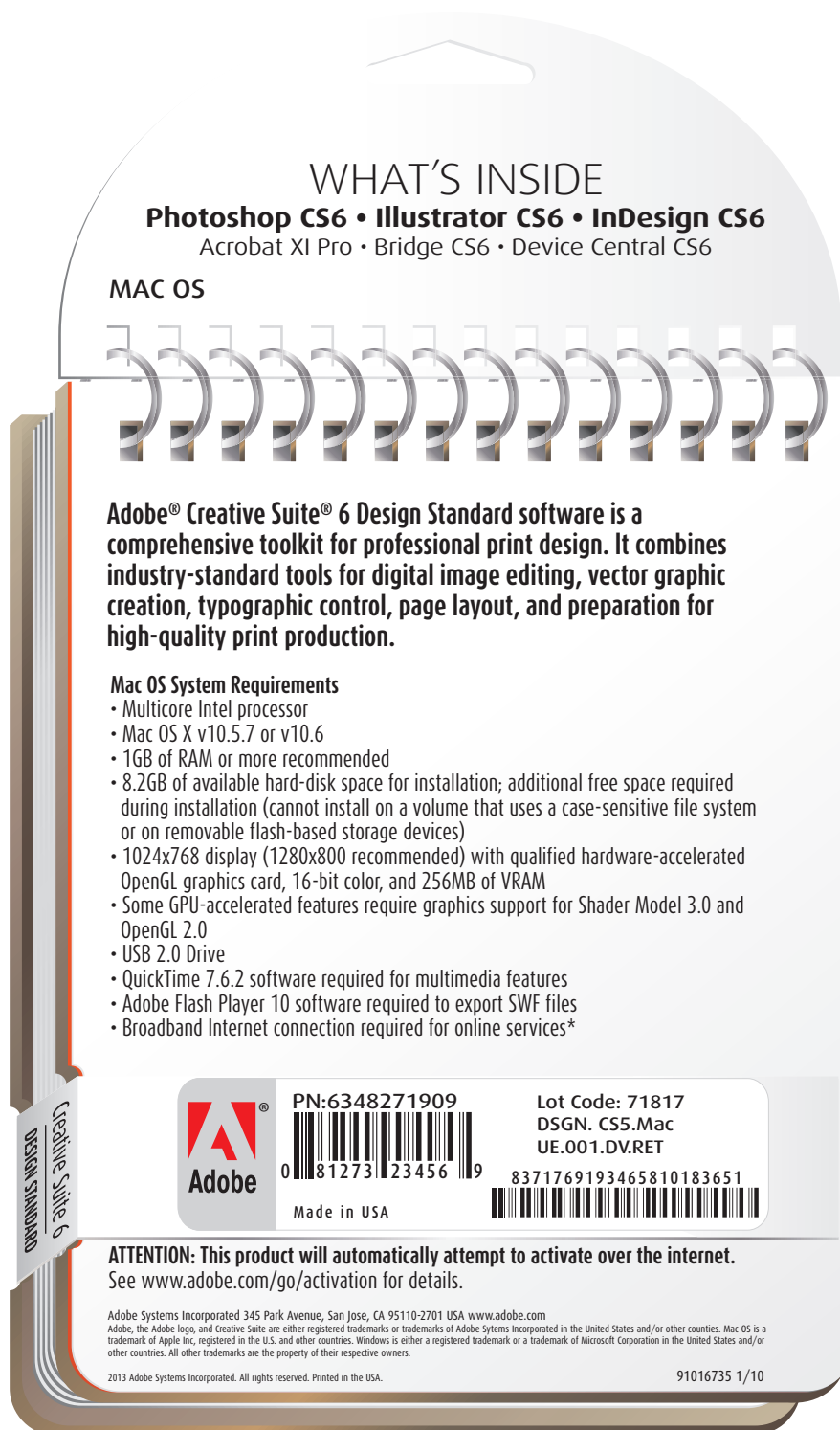
Size Reduction

40% DECREASE IN OVERALL SIZE



Original Packaging: 7"x7.875" • Proposed Packaging: 4.25"x5.875"



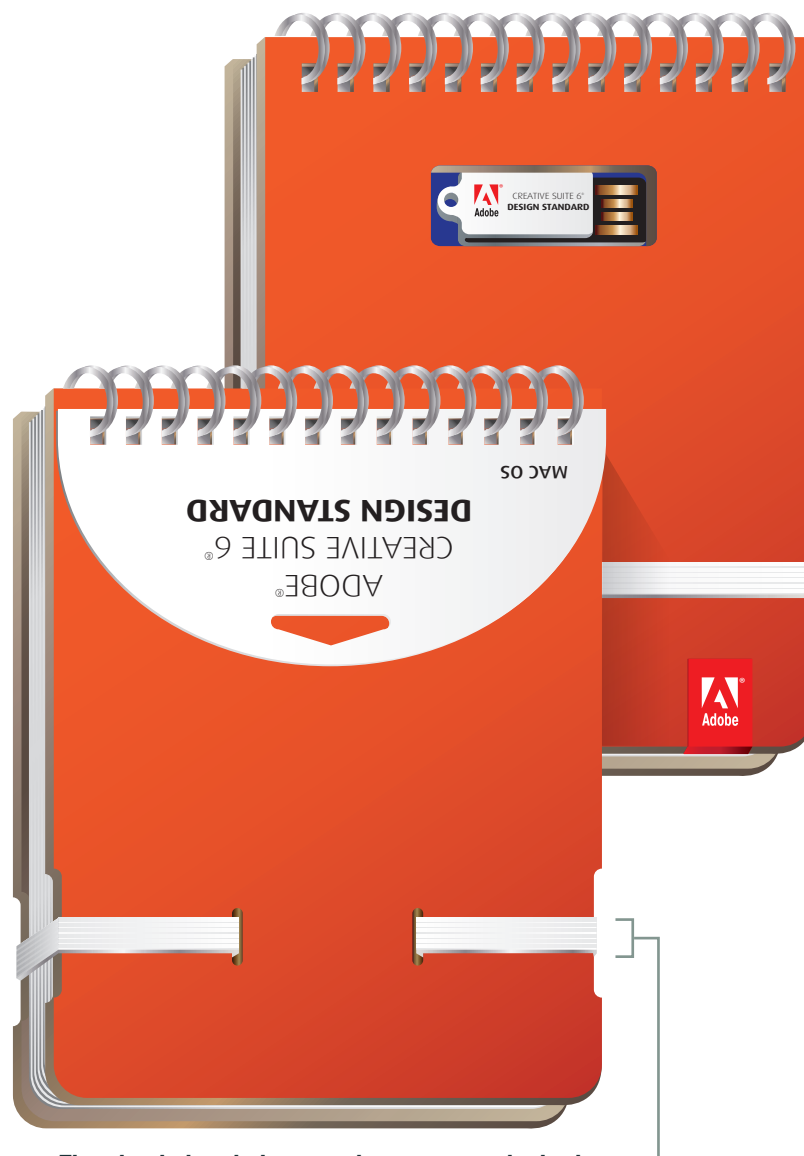


Security and Size



The .0625" (1/16") indent will provide an extra security measure preventing the band, identifying the program, from easily being slipped off.

Elastic Closure



The elastic band closure adds extra security both before purchase and after the packaging has taken on its second purpose as a sketchbook/notebook.

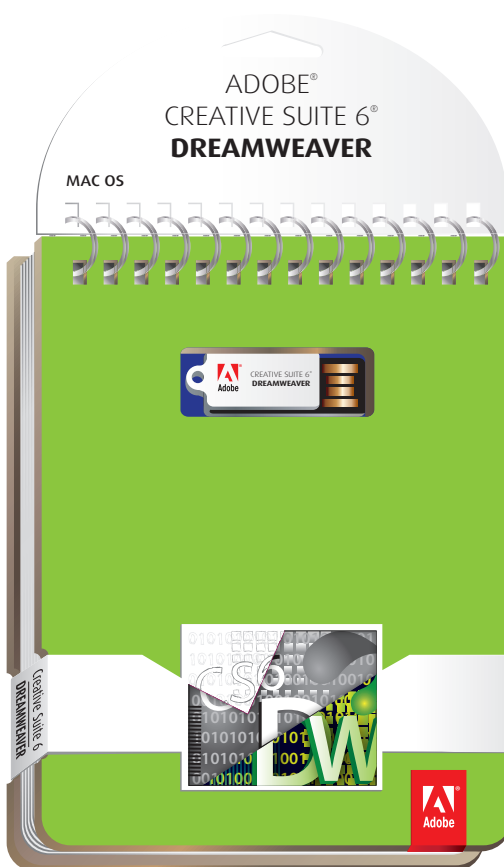
Adobe Program USBs



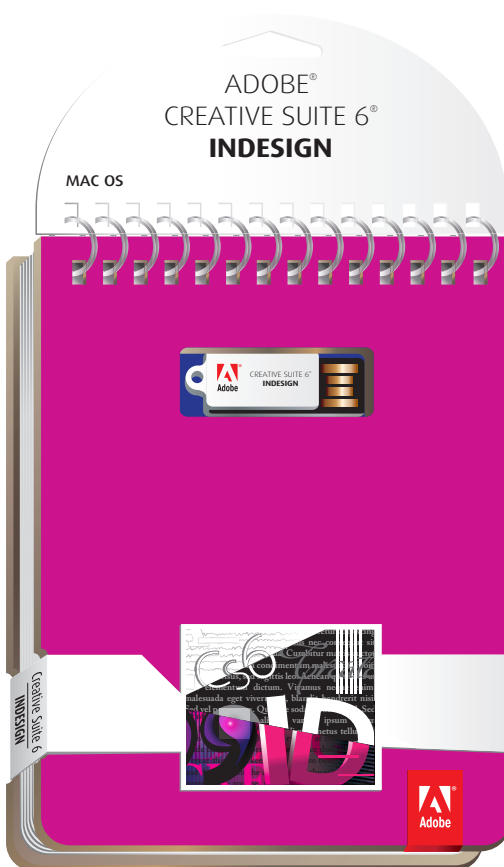
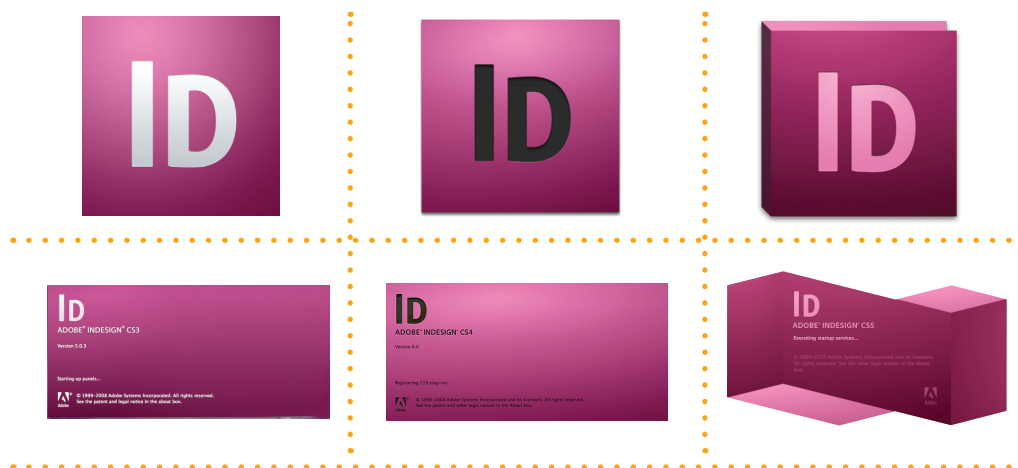
Scale: 155% of original size



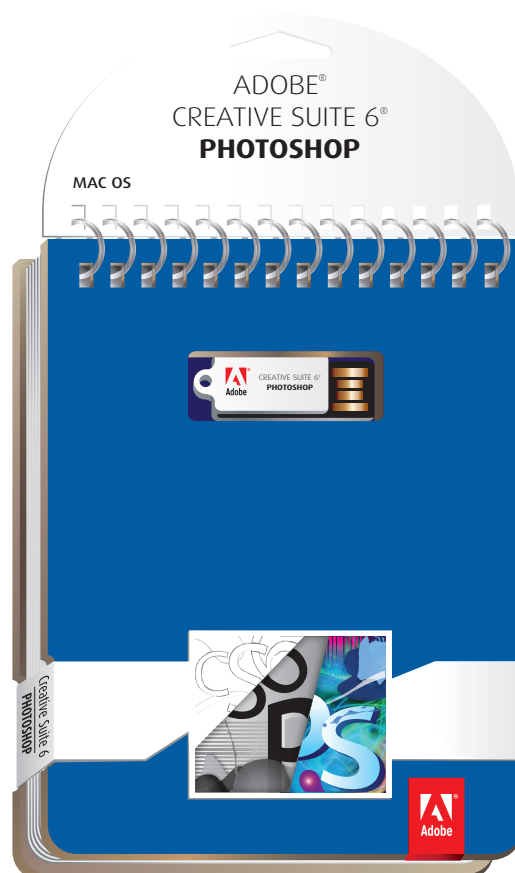
Color Palette & Additional Programs



Color Palette & Additional Programs



Color Palette & Additional Programs



Typography

Adobe Clean (Proprietary Font)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 01234567890
 =~!@#\$%^&*()+[]\{}|:;':"<>?.,/

Dax Wide (Substitute font used for Adobe Clean)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 0123456789
 =~!@#\$%^&*()+[]\{}|:;':"<>?.,/

Dax Compact (Substitute font used for Adobe Clean)

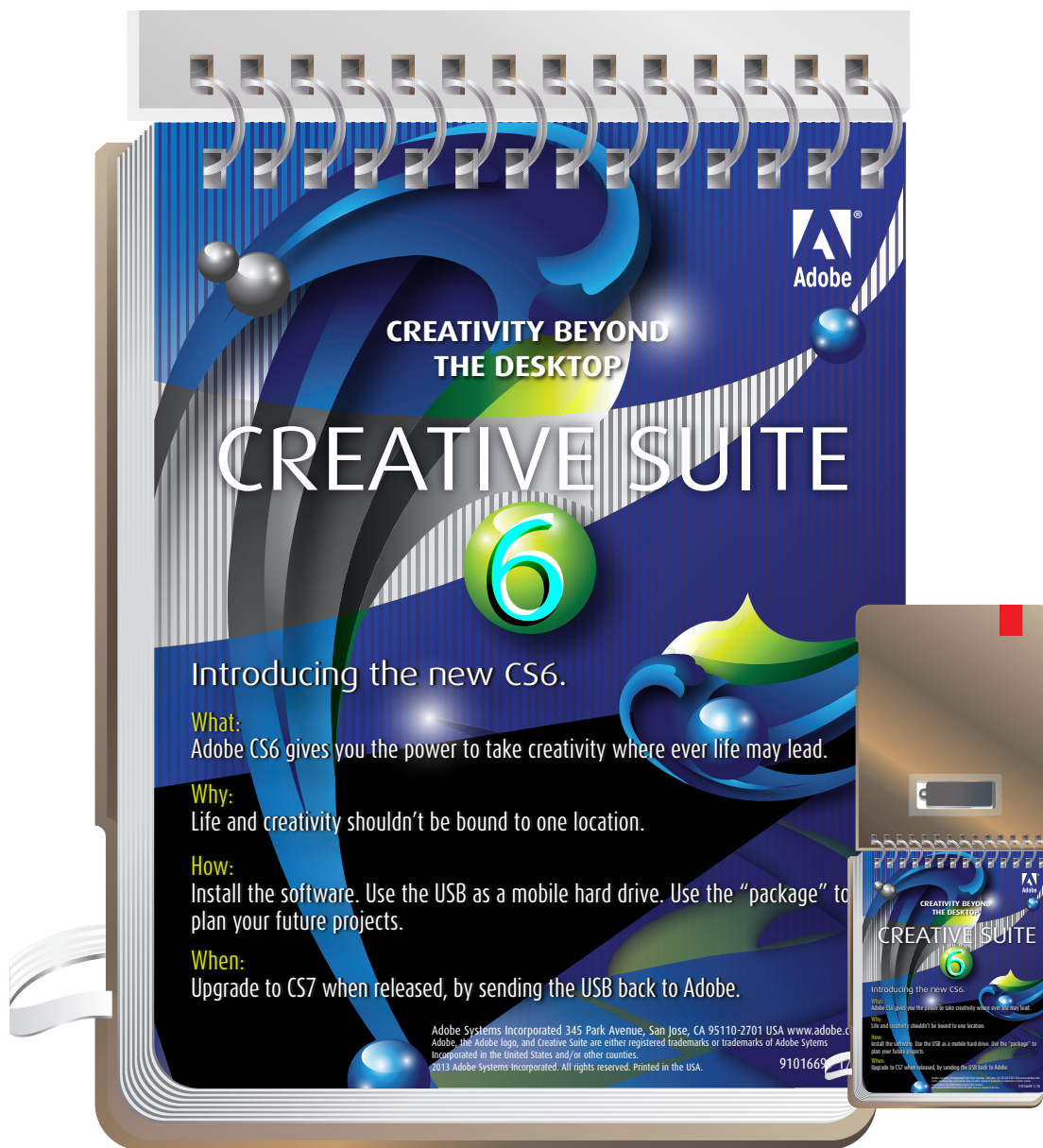
ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 0123456789
 =~!@#\$%^&*()+[]\{}|:;':"<>?.,/

Typography Continued

Adobe Clean Vs. Dax

Clean [Adobe Photoshop
Dax [Adobe Photoshop

Packaging Interior: Welcome Page



Packaging Interior: Life Cycle

INNOVATION

Adobe is committed to conserving natural resources and minimizing our impact on the environment. We actively implement measures to increase efficiency, conserve energy and water, improve air quality, and reduce waste.

As one of the largest providers of software in the world, Adobe is uniquely positioned to reduce the impact of product packaging in our industry. The company recently launched an environmentally sensitive redesign of its software packaging based on a comprehensive evaluation of materials, production, transport, use & disposal.



RE-USEABLE PACKAGING

Use the packaging for reminders or to sketch out your next great idea.



MANUFACTURING



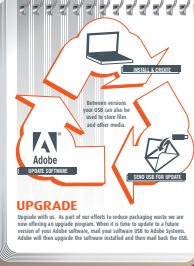
DISTRIBUTION



RETAIL

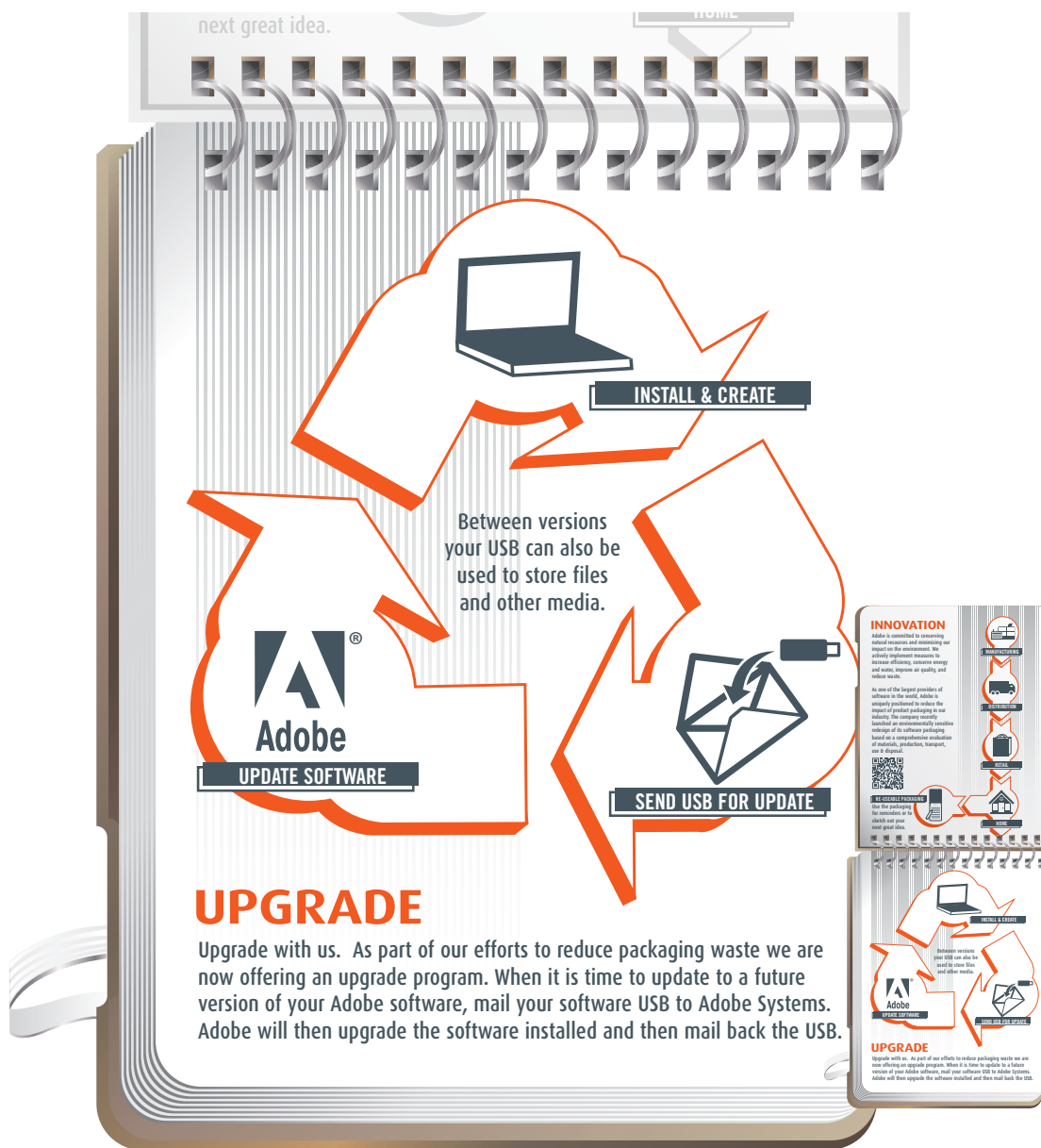


HOME



The QR Code will send the purchaser to ASI's environment site. Here they can find out the steps ASI is taking to protect the environment, as well as suggest ideas to further promote the becoming of a more environmentally sustainable company.

Packaging Interior: Life Cycle Continued



Packaging Interior: Creative Cloud



Launched in April 2012, Creative Cloud a subscription-based service where users are able to gain access to the full Adobe Creative Suite 6 suite on a per-month basis, plus additional cloud storage spaces and services.

Packaging Interior: Creative Cloud Continued



As part of the transition from full physical media to a hybrid of physical/cloud technology offer a 30-day trial to those who have just purchased an ASI product.

Packaging Interior: Installation Instructions/Information

WINDOWS® AND MAC OS



ATTENTION:

Important installation information

What do you need to know?

the components of your suite edition are located on USB drive with it's own serial number.

- Adobe Creative Suite 6 Application
- Adobe Acrobat 10 Application

To install all Adobe applications, you must install the applications from the USB. It is recommended that you locate all media and serial numbers before you begin the installation process. **Important requirement:** Before you install Acrobat 10 Pro, you must uninstall earlier versions of Acrobat.

Where should you go for installation instructions?

Detailed instructions can be found:

- Online at www.adobe.com/go/a9_installation
- In the ReadMe file located on the Adobe Creative Suite 6 USB.

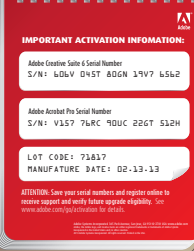
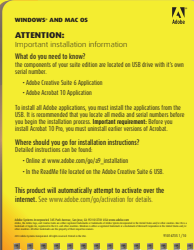
This product will automatically attempt to activate over the internet. See www.adobe.com/go/activation for details.

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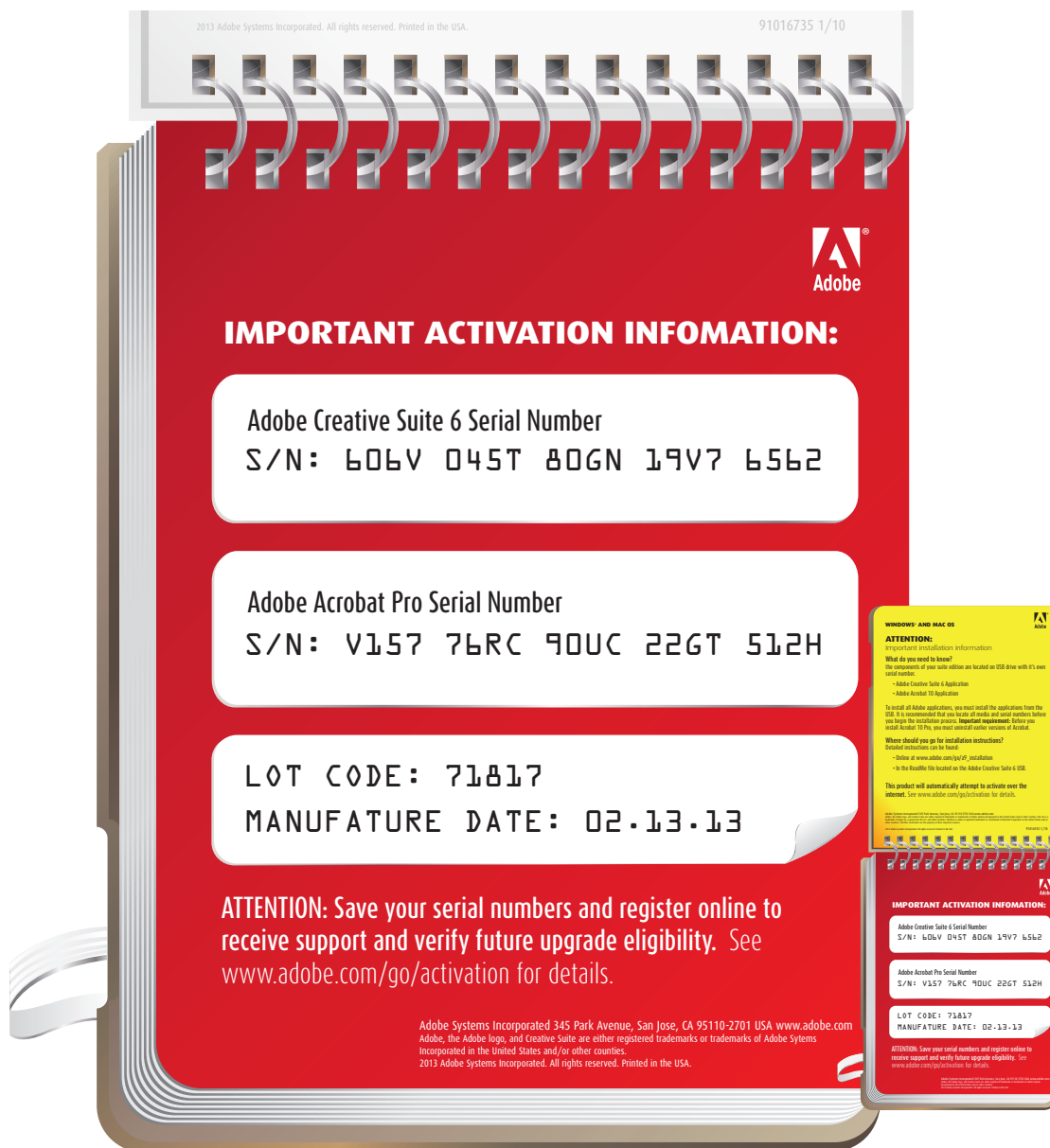
2013 Adobe Systems Incorporated. All rights reserved. Printed in the USA.

91016735 1/10

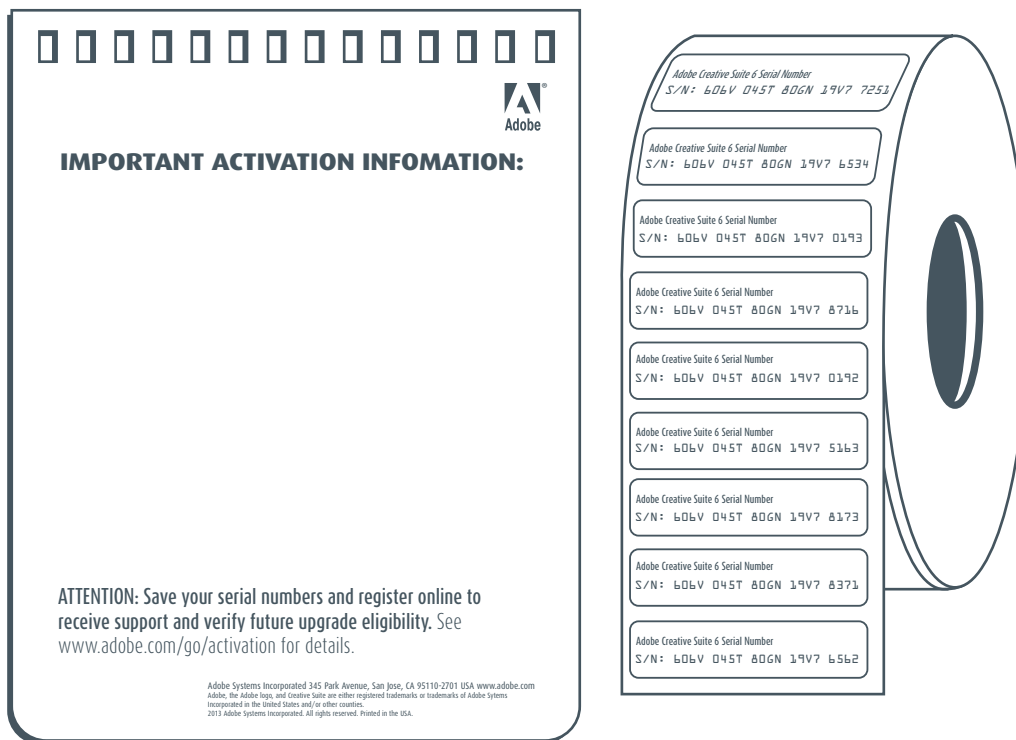
IMPORTANT ACTIVATION INFORMATION:



Packaging Interior: Serial Numbers



Serial Numbers & Lot Code Stickers



Serial Numbers and Lot Code information will be printed on stickers and then attached to blank “Activation Information” pages during the package assembly process.

Packaging Interior: Notice To Users

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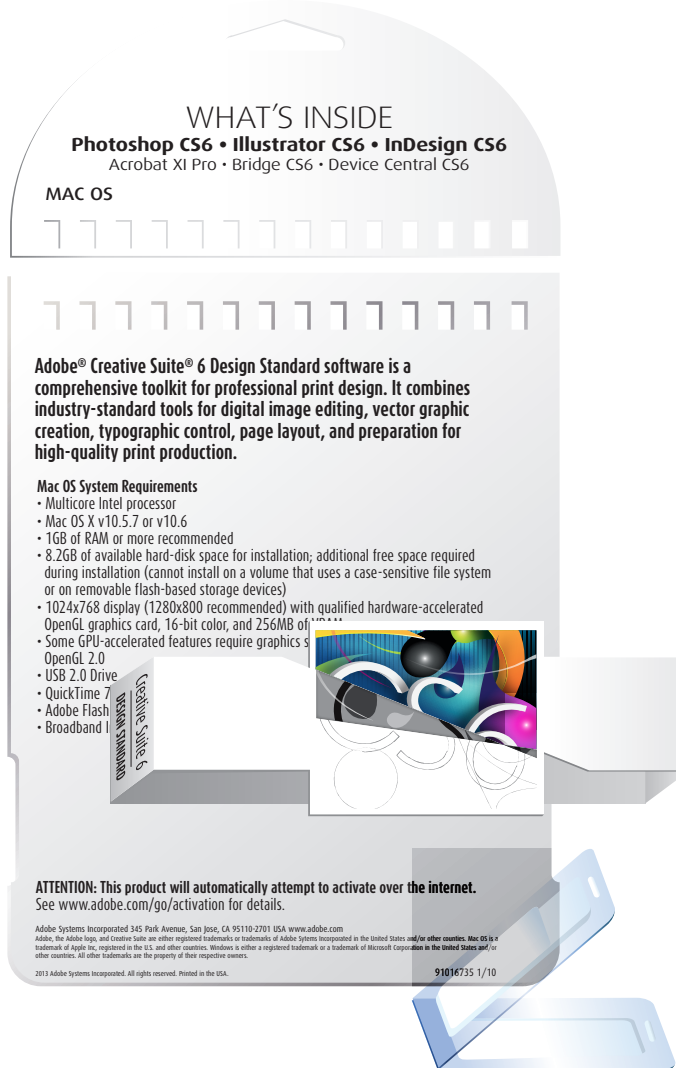
Packaging Interior: Sketch/Blank Pages



After the “Notice To Users” page the remaining 46 pages are blank.

This space is provided so the packaging can take on the next phase of it’s life as a sketchbook or notebook.

Non Re-Usable Components



All non re-usable components are made out of recyclable materials:

- **USB Tray:** made out of PLA (polylactic acid) plastic, with its main characteristics being it derived from plants, and how fast it will biodegrade.
- **Hang tag, software requirement sheet, and belly band:** made out of Synthetic Paper. Made from plastic resins and inorganic fillers, synthetic paper is 100% recyclable, waterproof and tree-free. (Yupo, n.d.)

Waste Comparison



VS.

Adobe® Creative Suite® 6 Design Standard software is a comprehensive toolkit for professional print design. It combines industry-standard tools for digital image editing, vector graphic creation, typographic control, page layout, and preparation for high-quality print production.

Mac OS System Requirements

- Multicore Intel processor
- Mac OS X v10.5.7 or v10.6
- 1GB of RAM or more recommended
- 8.2GB of available hard-disk space for installation; additional free space required during installation (cannot install on a volume that uses a case-sensitive file system or on removable flash-based storage devices)
- 1024x768 display (1280x800 recommended) with qualified hardware-accelerated OpenGL graphics card, 16-bit color, and 256MB of VRAM
- Some GPU-accelerated features require graphics support for Shader Model 3.0 and OpenGL 2.0
- USB 2.0 Drive
- QuickTime 7.6.2 software required for multimedia features
- Adobe Flash Player 10 software required to export SWF files
- Broadband Internet connection required for online services*

ATTENTION: This product will automatically attempt to activate over the internet. See www.adobe.com/go/activation for details.

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USB Re-Use



The USB has read/write protected locked software but also has additional storage space for personal files and projects. As the purchaser re-uses the USB in other locations it creates a visual touch point outside of the computer or retail environment.

Adobe Design Software Packaging Ideation

.....

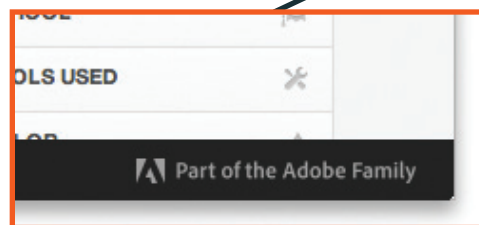
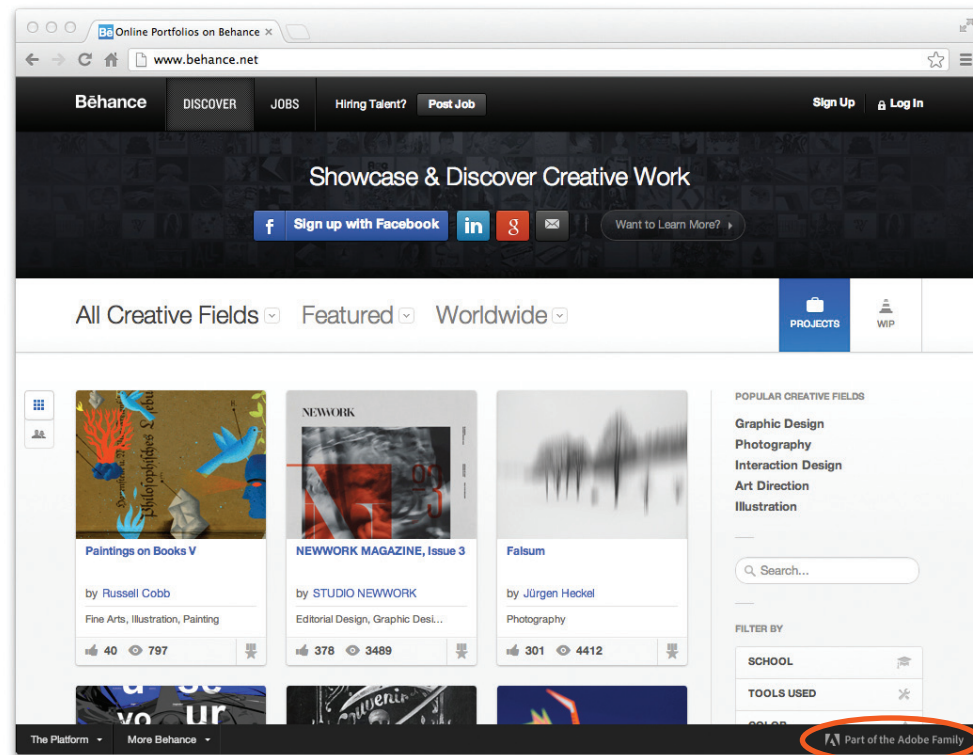
Extensions

- Online Communities
- Mainstream Retail
- Conferences
- Interactive Advertising

Visual Survey: Competitor's Communities

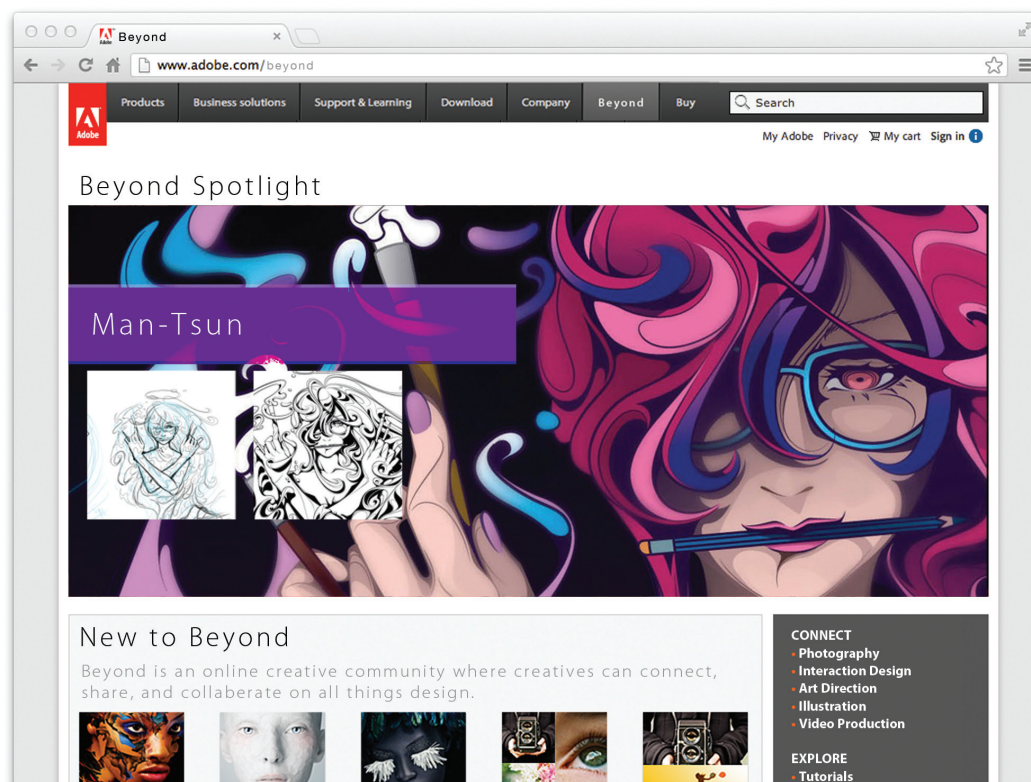


Behance



Behance.com, acquired by ASI December 2012, is an online community with over one million users. It provides portfolios, feedback, inspiration and a job boards for the hiring of creative pros.

Adobe Beyond

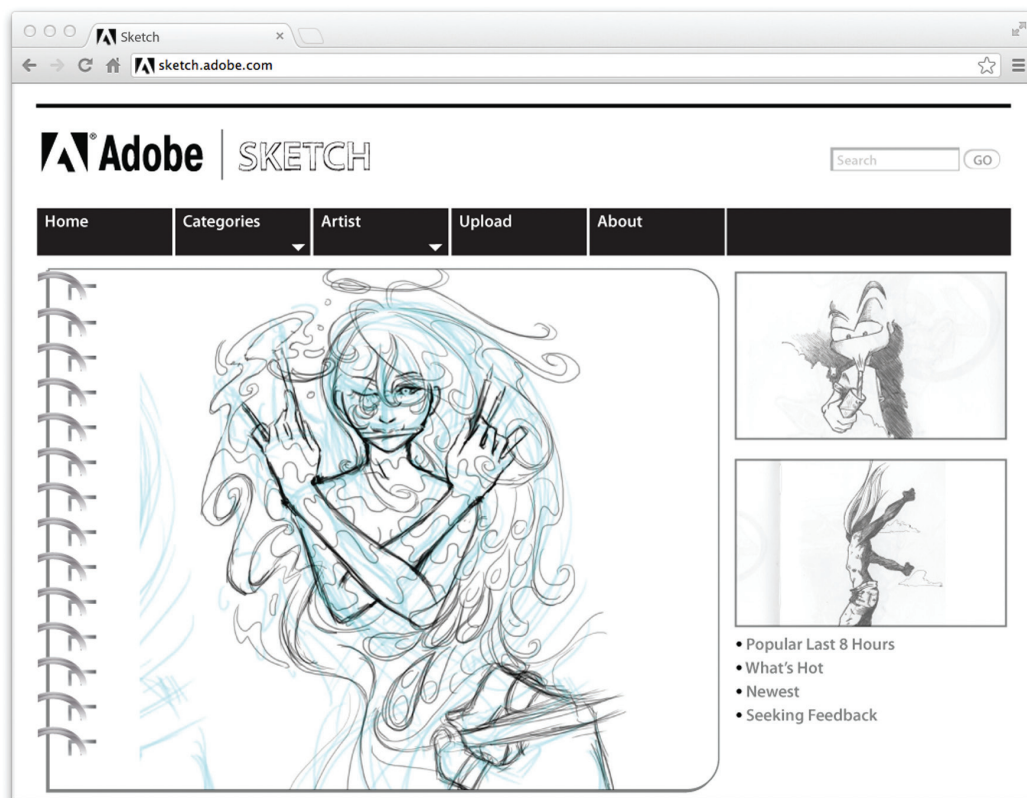


Artwork by Man-Tsun (www.manxtsun.com)

BEYOND WILL:

- Allow customers to upload their creations: sketches created using the re-purposed packaging, or videos/images using ASI's wide range of products.
- Create an online creative community with ASI has the hub.
- Allow for feedback and community support on projects in progress.
- Give customers a chance to be part of ASI creative marketing by sharing their works, sketches to final images.

Adobe Sketch



SKETCH WILL:

- Allow customers to upload their original sketched creations
- Encourage feedback and community support on sketches.
- Create an additional online creative community with ASI has the hub.

Retail: Hanging Display Stand



Retail: Keeper Case Display



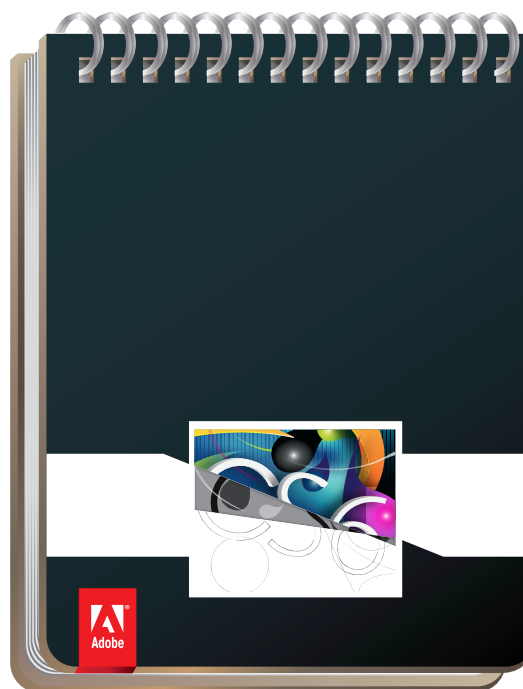
Retail: Interactive Display



Retail: Pick Card Display



Conference Promotions



Every year there are creative conferences all over the world, including some hosted by ASI. While ASI is well known in the creative industry it doesn't hurt to remind customers of its exist outside of the everyday work flow. As part of the giveaway package existing at most conferences, attendees can be given a simplified version of the newly designed package which doesn't include the USB.

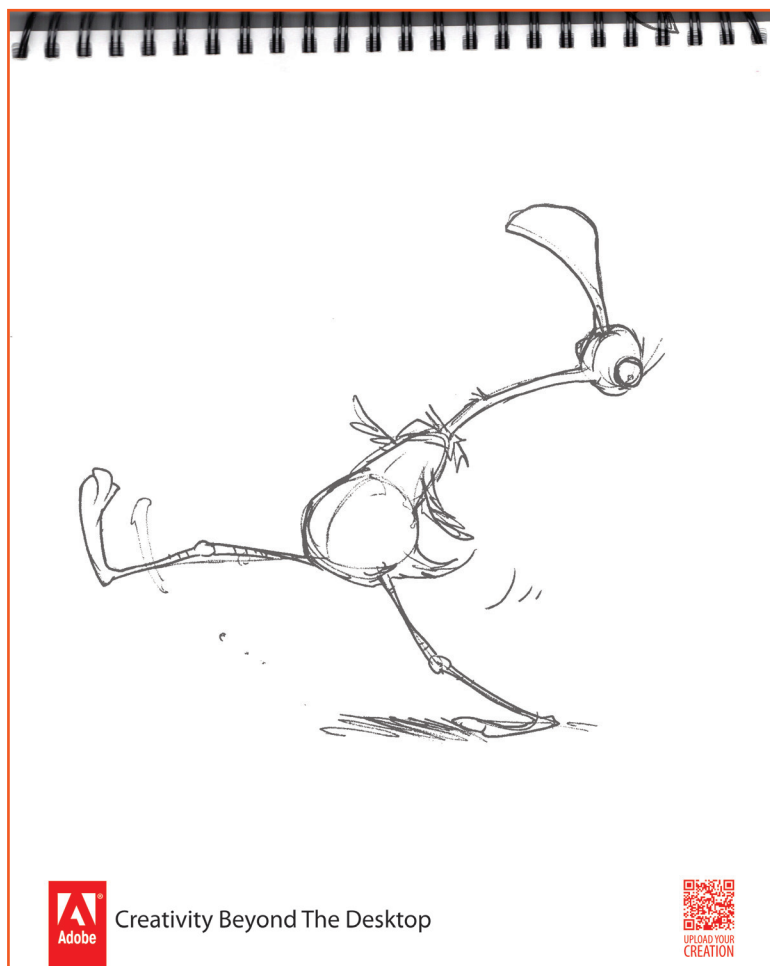
SAMPLE OF CONFERENCES

- Adobe Max/Summit
- AIGA Design Conference
- Brand New Conference
- HOW Design Live
- SXSW Interactive

Interactive Advertising



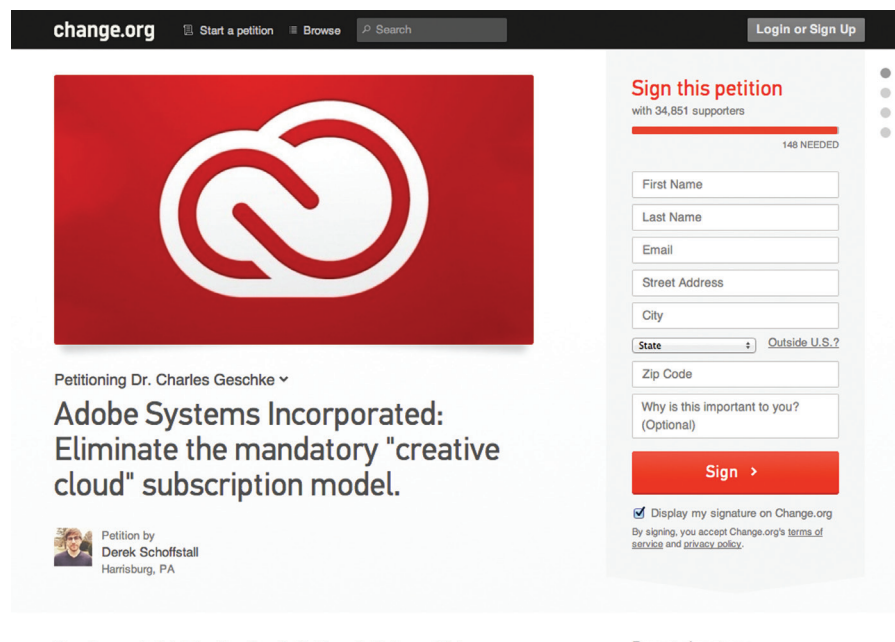
Interactive Advertising Continued



APPENDIX B

ADOBE CREATIVE CLOUD

On May 7, 2013 ASI announced the decision to cease the production of physical software and only sell its product through cloud media. Creative Cloud will be ASI's new subscription-based service that will only allow customers to access the latest software on a monthly contract basis. Immediately following this announcement petitions online, through Change.org and other petition sites, emerged asking for ASI to leave the option for a full retail purchase of the software.



The screenshot shows a Change.org petition page. At the top is a navigation bar with the Change.org logo, links for 'Start a petition', 'Browse', and 'Search', and a 'Login or Sign Up' button. The main content area features a large red square with the Adobe Creative Cloud logo. Below this, the text reads 'Petitioning Dr. Charles Geschke', 'Adobe Systems Incorporated:', and 'Eliminate the mandatory "creative cloud" subscription model.' A small profile picture and name 'Petition by Derek Schoffstall, Harrisburg, PA' are visible. To the right, a sidebar shows 'Sign this petition' with 'with 34,851 supporters' and a progress bar indicating '148 NEEDED'. Below this is a form with fields for 'First Name', 'Last Name', 'Email', 'Street Address', 'City', 'State' (with a dropdown menu), and 'Zip Code'. There is also a checkbox for 'Display my signature on Change.org' and a link to 'Terms of service and privacy policy'. A red 'Sign' button is at the bottom of the form.

Figure 1. Change.org petition with 34,851 signatures

Could ASI have benefited from this missed hybrid transition phase of offering both subscription and packaged software at the same time and avoided some of the backlash for its decision? While many software companies see subscription based cloud services as the future, the approach taken and the outcomes vary greatly by company. Clint Patterson, a director at Microsoft, wrote in his blog that he sees the transition taking years in order to not alienate current customers: “Unlike Adobe, we think people's shift from packaged software to subscription services will take time... In the meantime, we are committed to offering choice--premier software sold as a package and powerful services sold as a subscription” (2013).

The hybrid method allows a customer to see which model they actually prefer. When the new product is superior, consumers will gravitate to it and the market will decide. By jumping into a future generation without a time of transition, the consumers that desire to have a tangible object, a hard copy back-up, might be forced to explore other developers who they feel meets their needs or desires.

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VITA

Danna Renee Kenney was born in Ennis, Texas on October 21, 1981, the daughter of Dan and Donna Kenney.

Since receiving a Bachelors of Fine Arts in Communication Design in 2004 from Texas State University-San Marcos, Danna has worked in the design and advertising industry in the Central Texas region.

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