THE DESIGNER-MARKETING/CLIENT RELATIONS: TOWARDS A CRITICAL UNDERSTANDING OF PACKAGE DESIGN PROBLEMS IN NIGERIA

BY

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A thesis submitted to Postgraduate School Ahmadu Bello university, in partial fulfillment of the requirements for the Degree of Master of Art in Industrial Design with Specialization in Package Design

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DECLARATION

I hereby declare that the work presented in this thesis for the Master of Art degree of Industrial Design has never been presented previously either wholly or in part for any other degree and is not being currently submitted for any other degree.

I also hereby certify that this thesis is entirely the result of my own independent investigations. The various sources to which I am indebted are clearly indicated in references in the text or in the bibliography.

Attah Abdullahi Haruna

CERTIFICATION

This thesis entitled THE DESIGNER-MARKETING/ CLIENT RELATIONS: TOWARDS A CRITICAL UNDERSTANDING OF PACKAGE DESIGN PROBLEMS IN NIGERIA by Mr Attah Abdullahi Haruna meets the regulations governing the award of the degree of M.A. (Industrial Design) of Ahmadu Bello University, and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

To God Almighty; to my beloved wife, Ruth; to our daughter, Unekwu.

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ABSTRACT

The main objective of this study was to evaluate the degree to which the relationship between the package designer and package marketing/client determines a product's personality, claims and benefits to the consumer through the structure and graphics of its package. The specific objectives of the study were:

(a) to determine the nature of the task of both the designer and the marketing/client,

(b) to evaluate the contributions of the designer and marketing/client to products' package designs in terms of their relative contributions: who has more say in the package design,

(c) to identify the communication objectives for package design in terms of:

(i) reasons for package design,

(ii) the role of packaging in product marketing,

(iii) communicating the package design objectives to the designer,

(d) to evaluate generally the package graphics in the area of in-store recognition, visual impact, image mediation and overall appeal,

(e) to determine the consumers' perception of the product in relation to the intended message.

Three sets of questionnaires were administered, one each to the designers, marketing/clients and the consumers. Data collected were either converted to frequencies, percentages or means using the Statistical Package for Social Science (SPSS). These were employed in analysing the data and computing of the results of the findings of the study.

Among the conclusion drawn from the results were that:

1 Clients have no adequate knowledge of the nature of the designers' work. Designers are not provided with specific communication objectives when designing the package,

2 There is no incentive such as refresher courses, seminar and a professional body to which the designer could belong,

3 Packaging industries do not conduct research to ascertain the tastes of the consumers,

4 The marketing/client has more say in decision making in the packaging industry than the designer. Package design does not actually reflect the creative will of Nigerian designers,

5 There is inadequacy of raw materials, lack of machinery and spare parts, and shortage of manpower,

6 Consumers respond to package graphics: its visual impact, shelf impact and overall appeal.

As a result of the conclusions of this study several recommendations for planning and implementing effective packaging as well as areas for future research were suggested.

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DESCRIPTION OF TERMS

Advertising Firms refers to an establishment or organisation that designs package along with creating, producing and circulating advertisements.

Consumer is a buyer of packaged goods or products.

Design may mean the material, structural functions, shape, colour, texture and graphics of the package.

Designer refers to a professional graphic artist who creates and produces designs.

Marketer is a person who structure the relations between his firm and its customers so as to further sale of goods.

Marketing/Client refers to a marketer or any client that commission the designer to produce package design.

Package Design refers not to the product in the package but to the graphics of the package, its material, structural functions, shapes, colour and texture.

Packaging Industry is an industry that designs and/or produce designs.

Chapter 1

INTRODUCTION

1.1 Background of the Problem

Nigerians have always practised packaging in one form or the other. Certain food items were packed in gourds, pots, leaves baskets and in recent times others were packed in cans. According to Akinjogbin (1986), "originally, leaves, hollowed-out tree, limbs, gourds, skins, reed-baskets, and earthenware vessels were used as containers. As civilization progressed and became more complex, container bottles were developed to meet specific needs." Packaging then was not necessarily for preservation but for easy transit, display and the sale of products. Those forms of packaging were practised in other parts of the world. Davis (1969) acknowledged the widespread of those forms of packaging when he wrote "men made use of gourds and hollow tree-trunks long before they had learned to make jars or boxes, animal bladders and skins were the far forerunners of Cellophane, leaves of wrapping paper. In some African and Eastern markets, leaves are still used in this way today." Up till the present, leaves are used by many Nigerians especially in the South where the evergreen

vegetation forests produce wide sized leaves that can be used for packaging purposes.

This mode of packaging has no need for any design as the sellers of the goods use their tongues to sell and it is on the basis of person to person. Their goods are not stored on the shelf since they are perishable. They sell at a particular time of the day when people are prepared to buy and each member of the community knows this. The history of modern packaging in Nigeria can be traced back to the colonial era when jute bags and steel drums were used to export cash crops like cocoa, palm kernel, groundnut and palm oil (Longe, 1986).

Modern packaging as it is done today reflects the influence of our former colonial masters, Britain's first contact with Nigeria was mainly to trade. For this reason the Royal Niger Company was formed and it dominated the entire economy of the country until 1898, when it handed power to the British Company. Today the Royal Niger Company still exists as the UAC Nigeria Limited with a good number of subsidiaries. As one of the multinational corporations it is virtually in almost any business in Nigeria including oil.

Akinjogbin (1986) asserts that "it was not until the late 1930s that the packaging industry started growing in the country. For a start, these packaging industries imported what they needed while manufacturing companies imported the bulk of the packages."

The launching of the Ten-year Programme of Development and Welfare for Nigeria after 1945 by the Colonial government brought the Nigerian economy to the attention of foreign investors. According to Onimode et al (1983), "as an indication, the number of companies registered in Nigeria rose from an average of 18 per year between 1912 and 1946 to 93 companies per year between 1946 and 1958. One effect of these developments was the rapid growth of imports and the general increase in demand in the Nigerian market." They further stated that:

> Until the early 1950s, the Nigerian economy was dominated by commercial multinationals like UAC, John Holts, A.G. Leventis and Paterson Zochonis. With the attractiveness of the Nigerian market, these merchant houses were challenged by other importers/ distributors, by overseas manufacturers eager to secure a foothold in Nigeria and, to a much smaller extent, by Nigerian traders. As a result of these competitive pressures, the leading foreign merchants found it necessary to deploy part of their capital in the establishment of semi-autonomous manufacturing firms.

The degree of control of property and trade monopoly of these companies and especially the United African Company has continued even after independence (Nzimiro, 1975). Products of these companies, are usually in packages and containers. The extent to which multinational companies spread the modern packaging industry can be seen in the amount and scope of trade monopoly they had. According to African Red Family as quoted by Nzimiro (1975): 'today, UAC is the world's largest international trading companying and now concentrates on development in cars, engineering, and pharmaceuticals, while Unilever is a world wide force, making detergents, margarine, lards, ghee, cooking oils, canned foods, candles glycerine, oil cake, toilet preparations, toothpaste etc.' Evidently then, most of these products were packed in containers for transit while the packages had designs to advertise.

Nzimiro (Ibid) accounts that the marketing of petroleum products in Nigeria started in 1927 when Shell BP Comapny became the first company to win an oil exploration concession. When oil was discovered in commercial quantity by Shell BP, the other world oil companies joined in the trade.

Designs were made on the containers of these oil products by various oil companies to advertise.

The multinational companies have established industries in Nigeria for several reasons. The availability of raw materials like minerals and agricultural products created a favourable ground for the establishment of industries. Another major attraction was the cheap labour which was in abundance. Other reasons were that high profits were derived from the cheap raw materials and cheap labour. Higher rates of profit overseas encouraged the export of capital from Nigeria to the home countries of the multinational companies. Access to lucrative markets and the avoidance of high tariffs especially after independence also encouraged the establishment of the industries (Onimode et al, 1983).

Among the industries established in Nigeria by the multinational companies were the advertising firms. One of the popular and the oldest was the UAC owned West African publicity which is now known as Lintas. Most of these firms operate in Lagos and some state capitals with numerous others spread throughout the country (Amaefuna, 1976). Some of these firms specialise in package design. The development of packaging industry in Nigeria

is a gradual one. According to Akinjogbin (1986), "it was not until the 1960s that these few packaging industries actually started manufacturing packages. Even then, it was on a very small scale because the manufacturing companies did not encourage them. They prefered the imported packages and this made the growth of the industry very slow." Graphic designers are employed or commissioned to do the package designs and other art works for product advertising. Many of the designers are graduates from universities, polytechnics and colleges of design. The packaging industries are involved in packaging at various levels. According to Akinjogbin (1985), "the packaging industry in Nigeria produces various types of packages which include light packaging, flexible (soft) packaging, corrugated packaging, paper sack packaging and so on. There are three main industries groups in the industry; the paper, metal, and plastics."

With the establishment of manufacturing industries and the development of package design industry problem emerged between the professional designer and his client in terms of their relative contribution or authority to product designs.

1.2 Statement of the Problem

The researcher who himself is a designer has for a long time been a keen observer of product designs especially in the aspect of products' packages. Although formal advertising is foreign in Nigeria, one would expect that since its introduction in the early twentieth century, products' package design would have made greater impact on the consumers but there seems to be no serious impact and where the impact is felt it is minimal (Longe, 1986). With this observation, the researcher discussed extensively with many practising designers. Their view highlight among other things, that the relationship between designer and clients contribute much to the package designs of products. Many of these designers complained of being turned to mere copyist of companies' designs and changing of colours of labels and trademarks as the company deemed necessary. They are thus denied of the opportunity of exercising their creative ability and of being part of the package design decision making. This point is emphasized by Amaefuna (1976), "on point of personnel it has to be said loud and clear that it is unfortunate that the graphic communication men are not grouped under special and essential service class." Other designers complained that

even when they made request that their designs should be produced, manufacturers have turned them down. Nwoko (1976) relates his experience when he wrote, "I have approached a number of factories in the country to manufacture some of my designs... but they have turned the request down. They instead, advised that I use their standard product designs." Furthermore, Nwoko (1978) declared that "in industry which depends on the manufacture of products of creativity, all designs are imported and local designs are strictly taboo, if available." This problem is also highlighted in the words of Waley, head of Packaging Group at Lintas as quoted by Nicholl (1973), "no matter how much sweat and genius the designer applies to the package, it will eventually be designed by the chairman."

The researcher has also on further analysis met consumers and found that many of them complained of packages not actually containing the quality and quantity of products as can be perceived from the designs of product packages or as displayed by television commercials. Detergents, toothpastes, some food and beverages were among the products mentioned by the consumers which according to them did not measured up to the designs on their packages.

Philips (1979) equally highlighted this problem, by stating that "it is the atmosphere in which sellers of goods and services routinely and regularly cheat consumers. Goods and services are sold without the slightest regard to ensure that the consumer receives in full expected benefits of their purchase." The plight of the consumer is best described in the words of swann (1969), according to him, the consumer is:

> as the hapless victim of the highly professional modern corporation. He is the object of their marketing manipulation. He is bombarded with a stream of advertising messages which are largely persuasive and sometimes misleading or untrue. He is supplied with products which are sometimes physically injurious and which all too often break down. On the supermarket shelves, he is faced with a bewildering variety of sizes which make rational choice either impossible or capable of achievement only with the deft use of a pocket calculator. Large economy sizes sometimes prove to be more expensive per unit of product than smaller packages. Products hold their price, but quietly shrink in a quantity. Some products are effectively bags of mystery they do not reveal their ingredients, or indicate their proportionate significance, in a way which would, for example, enable the nutritive value of a food stuff to be assessed. The consumer is on occasions subject to downright deception... Deceptively large packets contain surprisingly small contents - a phenomenon referred to as the 'slacked - filled' container.

When the content of the package does not meet the emphasis of the design there is bound to be conflicting thoughts within the consumer. Stern (1981) must have noticed such a situation when he wrote:

> This confusion in the consumer's mind is another demonstration of the perception of package and product as an entity. When a shopper complains, for example, about being deceived by a wall cleaner package, she may mean just that (e.g. "it looks twice as big as the competitors but contains only 30% more product") - a package size deception. However, she may also mean "I have to scrub much harder than is implied by television duplicate in the package's illustration."

The intent of this study therefore, is to evaluate the degree to which the relationship between the package designer and package marketing/client determines a product's personality, claims and benefits to the consumer through the structure and graphics of its package and to probe the perceived realities projected by the package.

1.3 The Conceptual Framework

According to Larrabee (1935), "the subject of package design needs more research, needs a better understanding..." Larrabee's statement is obvious, this is because of the importance of package design

in product marketing. The success of a product to the targeted consumer depends on the message conveyed by the package. Packages are required to furnish the consumer with an amount of information that will persuade him to buy.

For a critical understanding of package design problems, the relationship of the designer - marketing/client would need a specific consideration in terms of their orientations and the motivational reasons underlying their contributions in products' package designs. How this relationship affects the consumer's choice of packaged product will give a complete understanding of package design problems. The variables in this study therefore are the designer, marketing/client, producer and the consumer.

1.4 Objectives of the Study

The research is based on the relationship between the designer and the marketing/client in terms of their relative contribution (authority) to product designs: who has more say in the package design as manifested in the relationship between the designer and the marketing/client at every stage of package design.

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The main objective of this study is to evaluate the degree to which the relationship between the package designer and package marketing/client determines a product's personality, claims and benefits to the consumer through the structure and graphics of its package. In doing this, one will focus on the following areas:

(a) to determine the nature of the task of both the designer and the marketing/client,

(b) to evaluate the relative contributions of the designer and the marketing/client to products' package designs in terms of their relative contributions: who has more say in the package design,

(c) to identify the communication objectives for package design in terms of:
   (i) reasons for package design
   (ii) the role of packaging in product marketing
   (iii) communicating the package design objectives to the designer,

(d) to evaluate generally the package graphics in the area of in-store recognition, visual impact, shelf impact, image mediation and overall appeal,

(e) to determine the consumers' perception of the product in relation to the intended message.

1.5 Design Practicals

The practical work shall be to redesign some packages that are in circulation in the Nigerian mark[illegible]ich are assessed to be inadequate, such packages will be selected. Alternative package designs for these packages will be made by the researcher based on professional standards in product package design. Special focus will be on package's objectives, identity, colour, illustration, information, legal requirements or regulations, instruction and uses. Also, whether the design reflect indegenous or foreign cultures. These criteria by experts such as Stern (1981), Richardson and others will form the bases for selecting and redesigning a package.

1.6 Justification for the Study

A review of the relevant literature reveal that there has been a few studies carried out on package design. Most of these studies dealt with packaging as a marketing tool used in the process of testing a package's physical performance characteristics, in the area of its functional requirements during its distribution and use. Stern (1981) accounts that "package design research - the use of scientific methods to evaluate the degree to which a product's personality, claims and benefits are communicated to the consumer through the structure and graphics of its package - has been practiced in some form or other since 1950s." He stated further:

> Except for some well attended but isolated seminars, no regular courses have yet been established to teach this highly specialized discipline of consumer market research. Except for a few articles, no literature is available for those who will want to learn more about this field. Moreover, no group or professional society has yet emerged to combine the widely scattered expertise and knowledge into cohesive organization facilitating interchange of insights.

Stern's account shows clearly that not much has been done in the area of package design studies. Package design research has been carried out in few

countries including U.S.A., Canada, United Kingdom, Sweden, and Latin America as confirmed by Nicholas (1981), Gilman (1981), Suter (1981), Flory (1981), and Templeton (1981) respectively.

Although packaging has been practised in some form or other by Nigerians, no formal report or literature has yet been published in this field that is known to the researcher. The researcher hopes that this study will lay a cohesive experience and knowledge in the field of package design studies thereby becoming a standard reference work for industrial designers, manufacturers, marketers, consumers, educators, social workers and policy makers. Also, the study will offer some useful guidance to future researchers on a subject which is somewhat under-researched, this will further research in this field.

1.7 Scope and Delimitation

It is evident from the available literature that issues and processes in package design are broad-based. It is therefore important that the scope of this present study be delimited as shown below.

As showed in the title, this study focuses specifically on the problems of package designing in Nigeria with a singular reference to the impact of the relation between the designer and the marketing/client on package design. The study therefore is delimited to the impact of this relationship on a product's personality, claim and benefits to the consumer through the structure and graphics of its package. This delimitation also includes the nature of the task of both the designer and the marketing/client, the communication objectives for package design, the package graphics and consumer's perception of the product in relation to the intended message.

Chapter 2

REVIEW OF LITERATURE

2.1 Introduction

This chapter will consider, (1) theory of advertising with regard to packaging, (2) development of packaging, (3) assessment of packaging with regard to the theory of advertising and the methods of assessment, (4) designing the package, (5) package design studies.

Packaging is a rather complex industry with multifarious functions. It is intended that the specific areas mentioned above will be covered in the review of literature to provide a sound theoretical base that relates to practice of packaging.

2.2 Theory of Advertising with regard to Packaging

The main purpose of advertising is communication between the advertiser and his audience. In marketing, advertising is to create identity for the product so that it can sell and be demanded for again and again when seen in retail store by the consumer. Jefkins (1973) says that people advertise because they have something to sell or

someone else has something others want to buy. According to Wright et al (1977), "advertising is a powerful communication force and vital marketing tool - helping to sell goods, services, image and ideas (or ideals) through channels of information and persuasions." Also according to Kleppner (1925), advertising is the vehicle that moves a product along the journey from the point at which it was made to the point at which it is bought by its user.

Product packaging falls to the category of consumer advertising. Consumer advertising is often divided into four types: packaged goods, hard goods, soft goods, and services. Packaged goods advertisings deal with products that are sold in consumer outlets such as in food stores, drug stores, filling stations etc (Faison, 1980). Faison (1980) went further to give the characteristics of packaged goods. According to him:

> These products can be characterized as low cost, having mass appeal, and requiring repeat purchase throughout the year. Products such as detergents, cereals, frozen foods, desserts, cosmetics, and headache remedies are prime example, Packaged goods companies are usually more interested in developing brand distinctions that justify continued purchase. Most packaged goods are purchased by women.

Engel et al position packaging in a category called "Supplemental Communications." They hold that "apart from the obvious function for the product, packages also serve to identify the product and convey meaning about it." Burnett (1971) placed it as a prime advertising medium: "your package is your number one display piece... In many cases it is your No. 1 advertising medium viewed by far more people than the readers of Reader's Digest, life, and look combined." Albert Kner, a pioneer package designer, opined that:

> A good package has to be market, sales, consumer and product oriented. All those things have to be in the package design... the very first requirement... is that customer, consumer, has the right to know exactly what is in the package. So you have to make a clear cut statement on the package."

It must be recognized that a package performs two major functions: serving as a container for the product and secondly as a communication that will influence the purchaser (Gardner, 1981). The package must be able to protect the product, it should equally be convenient for use, shipping, handling and distribution. The package should be able to communicate a visual information to the buyer of the product (Gilman, 1981, Wackerman, 1981). The importance of packaging is not only in protection

of product and its convenience but also for the use of branding and rise in the standard of public health and sanitation (Akinjogbin, 1986, Udo-Aka, 1986).

The main reason for using package in advertsing is to establish identity and recognition value that may be carried into the retail store so as to persuade the consumer to buy the product. If a product fails to sell it could be due to bad marketing policies or bad advertising. If the package does not reflect the actual, factual attribute of the product it may not equally sell (Larrabee, 1935).

Packaging has developed from container for products into a vehicle for communicating marketing objectives planned by product managers, marketers and other executives responsible for the marketing of products to the consumer. According to Meyers (1981), "in the past 20 or 30 years package has increasingly become one of the most important and crucial elements in the marketing mix, equallying and occasionally surpassing in importance the product's advertising and sales promotion." Meyers' statement agrees with Wright et al (1977) that while advertising and sales promotion can stimulate the consumer to look for the product,

it is the package which the consumer faces at the point of purchase that makes the most impact. Gilman (1981) view the role of a package to be multifarious according to him it is:

> Imbued with specific sensory and tactile appeals, the package invites curiosity and involvement, unlike other communications, it is a palpable force that can be touched, handled, opened, closed, reused, or 'reconstituted.' Because of its many visual, psychological, and mechanical characteristics, the package excites interest, elicits discussion, and on occasion incites wrath. In short, it testifies to truism that art often imitates life.

If the consumer purchases the product it means the package has succeeded in communicating the marketing objectives to the targeted consumer. Package serves as a vehicle for identification by carrying the manufacturer's name, trade mark and the brand name. It provides informations about the product and with instructions for the consumer. Package therefore is the marketer and salesman at the point of sale. The importance of packaging in the modern advertising is summed up by Wright et al (1977):

> All of this discussion adds up to the observation that packaging is the biggest advertising medium of all. It has been estimated that a typical grocery product may get more than 15 billion potential exposures to the public in a year. This will cost nearly 50 million if conventional media were used. The package has evolved from a protective device into an extremely

> important sales tool. In some product categories, packaging innovations is as crucial as product development in itself... packaging is also becoming increasingly important to marketing success of industrial goods manufacturers.

Even though package visual appeal is becoming increasingly important in product marketing, few managements involved in packaging markets do actually assess its importance. Wills (1975) states that "whereas the marketing information system will frequently show all manner of important data on pricing responses and the responsiveness to point-of-sale merchandising, the package as such is seldom assessed." Fladager (1956), in a related development opined, "my own impression of the latest trends affecting packaging is that selling has grown relatively more important than other consideration as the dominant motivating force for upgrading packaging."

2.3 Development of Packaging

According to Akinjogbin (1986), "of the artifacts created by man, the package is the oldest. Any object that is stored or transported needs package." The historical account of packaging as an industry in the world is hard to be found.

This is because early packaging have been disposable things. Davis (1969) acknowledges this problem when he wrote that "nowhere is there a large museum of packaging to which historian can turn." Packaging touches several spheres of human life. From the food man eats to the preservation of his products from harm to the sales of goods is packaging. Packaging is an age long practice of man. Natural containers such as gourds hollow tree-trunks, animal bladders and skins were used. Though this practice was on with mankind it was recently and in the second half of the nineteenth century that packaging became a coherent industry (Davis, 1969).

Certain conditions have to be fulfilled before goods are packed for sale. There must be a trading community, having the ability to make containers with identification readable to the prospective buyers who themselves must be able to recognise the identity. The Germans fulfiled this condition for as early as 1550s, they wrapped their products with fine printed designs. Andreas Bernhart, is acknowledged as the earliest recorded practitioner of packaging in the world. He packed his paper wrapper with a printed design on it (Davis, 1969). The original aim of packaging was not advertising of goods but it was to prevent damage to products in

transit and their deterioration while they were being stored. People used package simply as a container covering and protecting a product, at the point of product's origin it was used for storage, as a transportation to the point of sale and the distribution of the product to the consumer. These roles have over the years developed to what is known today as package communication (Meyers, 1981).

The development of package design with its specified function in modern marketing is a gradual development. Larrabee (1935) states:

> As modern merchandising developed the package took on for the manufacturer, another function and for both retailer and buyer still another. Manufacturer discovered that the packaging could be made a sale asset. They discovered further that by the proper use of design, by the clever welding of line and color, their packages were given a beauty appeal and attention value caused the consumers to pick their product over those of competitors.

With the passing of time packaging has gone beyond being mere containers for storage and transportation to a specialized marketing tool for product advertising, promotion and sale. Gilman (1981) refered to packaging "as a rather complex organism." Various branches of knowledge are combined to make packaging an effective marketing tool. According to Van den burg (1975):

> Packaging of merchandise is as much as science as it is an art. It uses the corpus of knowledge, with its dependence on specialized branches of physics and chemistry, biology and engineering, graphic design and marketing, statistics and operational research - growing all the time as we develop new materials, new markets and more advanced methods of construction and manufacture.

Packaged - goods advertising has gone a long way to its present position but suffice it to say that the development of packaging cannot be discussed fully without the consideration of the technological and social preconditions to modern advertising for the two are interwoven. Cleeton et al (1963) declare that "printing has been basic factor in shaping civilization... Advertising and packaging are major uses of printing." The development of modern advertising started about the middle of the fifteenth century. It was at this period that movable type came into use with its phonetic symbols. The Chinese and the Koreans are known to have developed movable type 400 years earlier than the famous publisher of the time Johann Genfleisch Gutenberg who published his latin Bible. It was in 1455 when Gutenburg made his publication that the technology was fully developed. It was after this break through that people started copying books with lesser labour (Faison, 1980, Turnbull et al, 1980). William Caxton was the first to have made printed advertisement

in English language in 1473. He printed and distributed a handbill which called the attention of potential buyers to a book of ecclesiastical rules he had just published. By the middle of the 17th century, weekly newspapers, called "Mercuries" started to appear in England (Wright et al, 1977). According to Swerdlow (1979), "the art of printing spread rapidly throughout Europe soon after Gutenberg began his printing activities. By the end of the fifteenth century, printing was firmly established in England. From England printing moved to the American colonies."

Industrial revolution was the second event that led to advertising. According to Faison (1980), "the printing press provided the medium for advertising; the industrial revolution provided the products and money to buy them. The industrialization of society provided low-costs products and wages to thousands who heretofore were not in money economy." Aslo, Akinjogbin (1986) holds that "it was during the industrial revolution which created a need for packaging a large number of similar items for shipping that the packaging industry became economically important." The third reason was the development of literate consumer. With the coming of compulsory minimum level of education in England

and the United States of America as a result of laws passed in both countries during the early 1800s, requiring all children to obtain a minimum level of education, the masses became literate to the extent that printed advertising became meaningful to many (Faison, 1980).

The invention of paper making machine by Nicholas-Louis Robert in France in 1778 and the discovery of lithography by Alois Senefelder in Bavaria in 1796 led to the replacement of natural containers by commercial packages (Samson, 1961, Karch et al, 1967, Davis, 1969). The availability of paper in large quantity and the discovery of lithographic printing made the production of packages in large quantity to meet the needs of goods manufacturing industries possible. Developments in printing has led to reproduction of package designs with lesser labour, printing has revolutionalized package design. According to Davis (1969):

> The influence of developments in printing and typography on nineteenth century package design can hardly be overestimated. Besides all the packs which were wholly printed-wrappers, bags and fancy tins - the surface design of most others was printed design applied to packaging with the paste-brush most wooden boxes, cardboard boxes, bottles and pots, the cheaper tins, relief largely for character on printed paper labels.

Various types of materials are used for packaging. According to Akinjogbin (1986), "the basic materials of packages include paper, paper-board, cellophane, aluminium, glass, wood, textile fabricated flexible semi-rizid or rizid containers. The conventional package forms include wraps, bags, pouches, cartons, set-up boxes, cans, bottles, pails, drums, barreds and bulk containers."

2.4 Assessement of Packaging with Regards to the Theory of Advertising and the Methods of Assessement

Package assessment is to establish how well the package will communicate the objectives specified by the marketing plan. It will determine how well the package will perform as marketer and salesman. The success of this depends on a whole array of other factors such as distribution, promotions advertising, pricing, competitive environment and dealing (Stern, 1981). Advertising of a product is done with the intention to persuade the potential buyer to buy. It is the persuasive advertising that finds the markets and maintains demands. According to Jefkins (1973), "the persuasive, hard-selling advertisement must perform five functions if it is to succeed, (i) attract attention, (ii) command interest, (iii) create desire, (iv) inspire conviction, (v) provoke."

Lowenthal et al (1981) remarked that the package is the most conspicuous identification a product can have and it is a major factor that attracts attention, enabling it to be recognized as the item that has been advertised and promoted. At the point of sale the package is usually compared to other brands in the same category, it should be able to withstand the competition of several packages. The package is commonly associated with the use of the product, it should therefore be sufficiently compatible with the product's performance to avoid disappointment which may affect the consumer's perception of its image. Since several types of advertising and promotion may be presented during the life of a specific package design, the package must be capable of relating a number of promotional approaches with related advertising. The package is expected to be more than a reliable communicator, it should be efficient for storage, convenience, durability and manoeuvrability. It is also expected to facilitate handling, shipping and other usage convenience (McCarthy 1978, Gilman, 1981). Another aspect of package that is important is the design that communicates to the buyer. Gilman (1981) stated that:

> As to consumer packaging, designers are aware that its message must be personal as well as practical. Regardless of how varied the product mix (size, weight, grades, etc.), the packages must be able to tell the consumer something he wants to hear, or he will look for another brand. One of the package's primary jobs is to encourage purchase. Supported by promotional and advertising communications, in store or in the media, the package and its design are integral parts of a marketing network committed to sales, profit, and growth.

Kleppner (1925) states two criteria for assessing package, namely (1) assessment from the consumer's view point (2) assessment from store operator's view point. Assessment from the consumer's viewpoint deals with certain basic requirements in packaging that never change; the package must protect its content from spoilage and spillage, leakage, evaporation, and other forms of deterioration from the time it leaves the plant until the product is used up. It must fit the shelf of the frigerator or the cabin in which that type of product is stored. The package should be comfortable to hold and not slip out of hand. It should be easy to open, without breaking a fingernail, and reclose for future use. It should be equally attractive. The store operator's viewpoint has additional criteria for judging a package. That a package must be easy to handle, store and stock. It should not take up more shelf

space than any other product in that section, as might a pyramid-shape bottle. The package should not be an odd shape for when it is odd it put some buyers off. It should be soil resistant. It should have convenient space for marking. The package should be in the full range of sizes and packaging common to that field.

Assessment of this nature takes into consideration the package's advertising requirements and its functionality requirements. According to Richardson (1981), "the most important single requirement in package evaluation is a clear understanding of what a package is supposed to do and where it is supposed to be going." Richardson (1981), concluded by saying that there are three tools for package evaluation, the company's packaging philosophy which deals with the package's basic functions, the brand positioning statement and a set of project design objectives as being the first three essentials to effective package evaluation.

2.5 Designing the Package

The design of a package depends upon a variety of relationships. According to Mayal (1979), "design work cannot be undertaken effectively without establishing working relationships with all those activities concerned with the conception, manufacture

and marketing of products and, importantly, with the prospective user, together with all the services he may call upon to assist his judgement and protect his interest." The marketing department should establish what the client wants before the package can be designed and manufactured. The marketing manager co-ordinates and integrates various personalities that are involved in obtaining information on what the client wants (Baddeley, 1980, Tobolski, 1981).

The management of the industry is responsible for the running of the industry (Kotler, 1973, Wasson, 1978). Bell (1979) affirmed that "the function of the management is to plan and use the resources of the company, resources of capital and resources of manpower, in the most effective way possible." The designer depends very much on the competence of the company's management; it is the management that sets the designer working through the information it supplies (Mayal, 1979). The designer should participate with the management at the early stage of communication planning (Meyers, 1981).

Bell (1979) views direct participation to be meaningful to the designer if it will include "(a) The provision of all information relevant to his job. (b) Consultation particularly about changes

that may affect him. (c) A personal involvement in the decision making process at his own level."

However, not all writers on management agree with Bell's opinion. According to Lansley et al (1974):

> Some management writers have said that structures which emphasise control are 'bad' while those which allow the individual the opportunity to participate in decision-making are 'good'. We believe that systems in which the individual is given little chance to decide his own activities are appropriate, and indeed desirable, in some circumstances, while systems leaving more to the judgement of the individual are more suitable in others. There are three important factors which can be thought of as influencing the level of control which exists in a structure; the type of work, the nature of the technology used, and the attitudes of the work force.

Lansley et al (1974), concluded by saying that the nature of the designer's work makes it less subjective to management control.

The role of the designer in designing the package is complicated. His designs must be understood by different publics such as distributors, retailers and a variety of consumers (Fladager, 1970). The designer is often commissioned by a client who may not really understand the exact type of design he wants. According to Lawson (1980):

> In design, the problem usually originates not in the designer's mind but with a client or user;

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> someone in need who is unable to solve the problem, or perhaps, even fully to understand it without help. The designer, unlike the artist, is almost always commissioned; the task, albeit ill-defined, is brought to him.

The designer must be skilled in his work, well enough to communicate with his audience. Mayal (1979) states that "the designer must be capable of expressing his thoughts in such a way that they will be understood by others..." Furthermore, the designer is constrained by packaging regulations. Package design must satisfy packaging regulations. Therefore, the designer must understand and operate within the confines of the law guiding packaging (Davis, 1973). Nicholl (1973) noted that "apart from price, the Trade Description Act requires that weights and formulae be clearly displayed on pack-on top of brand-names, slogans, 'house' - colours and trade marks."

The designer should be provided with specific communication objectives which will be the guidelines to executing his work effectively. Tobolski (1981) opined that:

> The designer begins his work within the strategy guidelines to meet the specific objectives they entail. Not only does he work with existing elements he creates a configuration - or range of configurations - with which he tries to fulfil the specified needs.

> While he works with the elements of typography or specially developed logotypes, color, design forms and illustration, his objective is a total package to meet the needs and specifications.

The communications objectives for package design constitute part of the elements that form the panoply for effective package designing. The initiation of communications objectives for package design may vary substantially from company to comapny. In some cases the objectives are combination of concerns of several departments within the company. The communications objectives for package design should address itself specifically to three important elements, namely: the recognition requirements, the image communication requirements and the technical requirements. Recognition requirements comprise of package design elements that make the consumer to recognise the brand, product or product manufacturer. Image communication requirements are the package design elements that are designed to influence the consumer image perception of the product. Technical requirements deal with the package manufacturing aspects (Meyers, 1981).

The designer should be furnished with the package design objectives both in general promotional terms and specific packaging terms. The design should

include the followings: a history of the product, description of product benefits, degree of copy emphasis, point of sale, retail environment, marketing plan, advertising plans, corporate or brand policies, competitive activity and list of competitive products (Meyers, 1981, Tobolski, 1981).

Marketing research is fundamentally useful in defining communications objectives. The researcher will develop the proper data and information which will be useful to the designer. Tobolski (1981) postulates that the designer:

> ...must understand the audience for his design. He must understand how the package must be positioned. He must be fully conversant with the findings of predesign research and more importantly, their implications for his creative corridor for his creative development. Further, the diagnostic information obtained from during design research and postdesign research helps in the fine tuning of the designs and in the final decision process of which he is a part.

Meyers (1981) equally shares the opinion that communications objectives should be communicated to the designer in the most detailed manner. According to him "the importance of a thorough orientation of the package designer, prior to proceeding with his assignment, cannot be overemphasized. All professional designers will agree that the more information they have, the better they are able to accomplish meaningful design solution in the most

economic manner." The designer in his interpretation of design principles and his use of design elements is directed by the communications objectives.

The role of the creative designer in the entire package industry is very important. The quality of his designs have marked effect on product marketing. Apart from being able to interprete design principles and use of design elements, the designer must have a powerful imagination. Berlin (1963) asserts that "the role of the artist in package design can have a marked effect on sales and involves not only the principles of design but active imaginations." The designer being a creative being needs freedom to utilize his creative ability. The nature of the designers work demands the highest level of creative thinking. This makes it less subjective to company's system of management control. This is because his activity cannot be completely 'programmed'. Lansley et al (1974) state that:

> Where the nature of the work makes it difficult to measure performance or to pin-point 'ideal' methods of activities are clearly less subject to control and can be described as 'unprogrammed.' The artist engaged in a design problem is one example. Decision about how long the job should take, how it should be tackled, or what is a 'satisfactory' are likely to be arbitrary and subjective. Although some management control of the studio is essential, the important point to

> remember is that there will be limits to which work of this type can be controlled; beyond this limits control systems may be largely self-defeating.

Lansley et al (1974) and Mayal (1979) maintained that freedom for the skilled designer to exercise his talent is important to his creativity in design. However, their views equally emphasize the need for the designer to be self disciplined.

Design material is among the elements that should be considered in designing effective package. People attach different meanings to materials used in packaging. Proper care should be taken in selecting materials which will communicate to the minds of the consumers. According to Gardner (1981):

> Studies show that there are distinct differences in the meaning and imagery evoked by different materials. Thus, metal arouses feelings different from plastic, paperboard, or glass. Each evokes a different set of associations ranging from descriptive realism, i.e., hard, brittle, to the non-rational, emotion-laden ideas such as purity and warmth. This means starting with the choice of materials, the designer is beginning to create a communication which will, in its ultimate form of the completed package, reach into the minds of the consumer and influence his reactions to both package and contents.

Similarly, the use of the right materials for packaging is emphasized by Dichter (1981) when he wrote that "a package is an expression of the respect we have for the consumer. We put a diamond ring on

a velvet tray, we surround it with dignity and glamor, enhancing its intrinsic value."

Cheskin (1951), listed the followings as factors that should equally be considered among others in designing the package: size, dimensions, shape, ease of handling, the space it will occupy in the store and the consumers home, and the way in which the package is to be opened. The influence of form is immense, the form of the package and the surface design can be treated to give the illusion of greater volume. Certain shapes are known to give the impression of being larger than they are. Cheskin (1951) noted:

> Lines in the design that lead the eyes out from the package make the package appear larger than it is, but lines that lead the eye inward cause the package to appear smaller. Lines that run up and down make the package appear taller than it is. Lines running accross the package make it look shorter and wider. And outward curve appears larger than inward curve.

The actual shape of the package is a strong communicator because consumers identify certain products merely by the shape of their packages. Certain shapes suggest femininity or masculinity. Infact shapes can communicate a feeling of solidarity and quality (Swope, 1981). Wackerman (1981), opined that functions of a package should

be part of the things that guide package design, "functions of packaging such as protection, containment, handling requirements, and communicating information required by law. Costs, of course are a major concern,..."

In designing an effective package colour is another factor that should be considered. Colour is used in graphic arts for emphasis, contrast, identification, appearance and impact (Walker, 1980, Turnbull et al, 1980). The designer's knowledge of basic physical and optical principles about colour can be of great value. Colours affect all people by direct sensation and by symbolism through unconscious or conscious association. The visibility and legibility factors of colour are important. Colour attracts and is remembered in accordance with its degree of visibility. The colour that is seen at the greatest distance is the colour that can be remembered most easily. Use of colour power in packaging has a great effect on the prospective buyer of a product. The right colour combination and the fitness of colour for a product is also important. Colours that are not harmonious can be offensive (Cheskin, 1951, Lynn, 1981).

The symbolic power of colour is an important colour factor in package design. According to Lynn (1981),

"colour symbolism plays an important role in our daily lives. From the beginning of history, colour symbolism has had a place in human affairs. It is involved in our spiritual values as well as our physical well-being." Wackerman (1981) states that "colour plays a major role as symbolic communicator that can cause psychological reactions in consumers." Colour by its nature is highly symbolic. Colour express several things such as sex, durability, reliability, cleanness, freshness, efficacy, professionalism, culture and nationalism. Colour symbolism is relative to the object with which the colour is associated and the context in which the colour is seen. Colour symbolism is to suggest the product and favourable characteristics of the product (Lynn, 1981).

The colours that should be used in package design are those that are favourites with the target buyers. Unfortunately, colour selection is generally made subjectively. Lynn (1981) states that:

> Even in the highly specialised field of package design, color is generally used haphazardly, subjectively, without realisation of the power it has in communicating and motivating. The subjective colour selection of the package designer, or preference of the brand manager, is too often the deciding factor in the creation of package graphics. The assumption is that 'if I like it, others will.'

Predesign research should be conducted to determine the consumers' colour tastes. The reliable colour is the one that has been tested and analysed from a consumer aspect. According to Cheskin (1951), "the scientific approach should be used in selecting colour and design intended as merchandising colour aids. The scientific approach means avoiding reliance on individual judgement and eliminating personal taste." Designers are not to follow research whose conclusions and recommendations are ambiguous, they are to ask for clarification. According to Opatow (1981):

> Designers and other nonresearchers placed in that position should be sure that they understand how and why the study was conducted and what the results were. They should not be afraid to question research conclusions where they cannot follow the reasoning that led to those conclusions or where their interpretation of the data differs.

The designer should have the knowledge of printing and production parameters and package engineering constraints. This will allow the production of his designs into realities (Fladager, 1970, Tobolski, 1981). This point was equally emphasized by Larrabee (1935) when she wrote that "one of the first things a competent designer learns involves the production possibilities..." Hutchings (1978), established that the printing process extensively used in package design reproduction are photogravure,

flexography and screen process. The photogravure employs intaglio etched or gravure cylinders as printing surface. Flexography uses resilient rubber or synthetic relief plates and engraved rubber cylinders as printing surfaces. Screen process uses flat or cylindrical screen stencils printing surfaces.

Typography and lettering style is another element that is essential in package designing. According to Swope (1981):

> Typography is an extremely important communicator because it conveys product information in a way that is different from color or shape, typography communicates through language. Typography becomes the advertiser as well as identifier. Typography can be the prime package identification element; in many cases it fills both roles.

The criteria for choosing lettering or type should be legibility, simplicity and beauty. According to Larrabee (1953), "... legibility is the first essential, simplicity is the next and after that comes beauty." The choice of type faces should be in relation to the mood that the package is to convey. According to Cheskin (1951), "the various type faces have distinct characteristics. Some suggest informality, others austerity. Some are delicate character, others strong... type faces vary

greatly in their degree of legibility. A type face should be chosen both for affinity to the character of the message and maximum legibility."

In designing the package, not all the words supplied to the designer may appear on the package. Farrar (1931) advised the designers that;

> After the copy has been selected for a package, go over it to eliminate every useless word. While doing this put yourself in the shoes of the buyer of your product. What would you want to know about the product that had definite uses if you were being offered this product for the first time? Then divide the copy for the package into three groups: (1) name of product, (2) major selling point or points, (3) minor facts about the product. After the name of the product and its major and minor selling facts are carefully worked out is the time to begin to design the new package.

The last package communicator, most subtle of all, is texture. Texture reinforces the consumer's preconceived ideas of how packages for certain products should feel. Texture reinforces all the elements that form the panoply for effective package designing (Swope, 1981). Texture is achieved by the designer manipulating contrasts which leads to visual interest. Louer (1979) states that:

> Texture refers to surface quality of objects. Texture appeals to our sense of touch. Even when we do not actually feel an object, our memory provides the sensory reaction or sensation of touch.

> In effect, the various light and dark patterns of different textures give visual clues for us to enjoy the textures vicariously. Of course, all objects have some surface quality even if it is only an unrelieved smooth flatness. The element of texture is illustrated in art when an artist has purposely exploited contrasts in surface to provide visual interest.

2.6 Package Design Studies

Though the practice of packaging has been long in existence studies on packaging are quite few. Package design research is a recent development in packaging. This field of study uses scientific methods to evaluate the degree to which a product's personality, claims and benefits are communicated to the consumer through the structure and graphics of its package. The terminology package design research is used for the process of testing a package's physical performance characteristics, how well it performs, its functional requirements during its distribution and use life. Many marketers are increasingly becoming interested in package design research. This could be due to the fact that package design can detract from a marketing effort or contribute immensely to its success (Stern, 1981).

Package design research involves perception, emotions and consumer's psychological involvement with products and their packaging. Its testing methods and

its analytical methodology are based on psychology and behavioural science. Stern (1981) states that many package design researchers have ignored this very important aspect. He said that the principles of learning has to be considered. The first principle is that repetition is an effective way of learning new skills. The second principle is that spaced practiced is usually more effective than continous practice. Before a consumer picks a product from a store she must have had several occasions to relate to it. The consumer might have met it displayed on the television many times and might have met it displayed on the shelf of a shop many times as well before she finally gets convinced that the new product is good for her to buy. The more we live to see things around us the more familiar we become with it so much that things we do not like at the first instance may become our favourite if it is repeated over a period of time.

One of the most important decision to be made at the beginning of package design research is to select the research method that is pertinent to the problem along with choosing of the research group. This is of immense importance. Package design dually deserves this procedure because package testing relies heavily on the planning application techniques and final analysis of the research group.

In testing the package design, certain research techniques are used to provide information that can be translated into guidelines for a sound package design program. The research techniques used includes the following techniques as specified by Kleppner (1925), Stern (1981) and Wackerman (1981); (1) tachitoscope test, (2) focus group interview, (3) semantic differential test, (4) forced choice association test, (5) attitude study interviews.

Tachitoscope test is the optical measurement devices which are used to measure, legibility, conspicuity, recognition and recall. It is the oldest technique for testing package design, a slide projector flashes pictures on a screen for very short controlled periods of time, split second intervals. The respondents are exposed to pictures of package to determine how quickly they recognise some aspects of the package such as the brand name, the type of product, package size, illustration, or any other design feature of the package. The test compares degrees of legibility, contrast, recognition of graphic elements, correct interpretation of illustrations and so on. This test assumes that certain level of communication will be accomplished if a shopper glances just fleetingly at the package. This test will aid both predesign and post design effectiveness.

Tachitoscope is used for it can be easily administered and its result are quantitative. Its test result enables weak package designs to be eliminated before other tests are carried out. The weakness of this technique is that it is not able to tell the researcher about the elements that communicate to the respondent about the product character which stimulate desire that leads to purchasing. The outstanding advantage of it is that it enables the researcher to know whether the pictures displayed have been seen, observed and understood.

Focus group interview is an approach that usually employs a group of carefully selected consumers (usually from 6 to 10 who have interest in the product area that is to be discussed. They are brought together under the direction of a group discussion leader who engages them in an open discussion about the product. This approach is an ideal tool for it provides useful insights into the consumer feelings and comments which highlights the potential strengths and weakness in product as represented by their packaging. This test does not often provide valid results as the respondent often turn to criticise the package rather than expressing their views on the product.

Semantic differential test is the technique that leads the respondent to make specific statements about the product's attributes as projected by packaging to be tested. This test is designed to rate accurately certain product characteristics by viewing or handling the package, but not the product itself. The respondent are invited to choose by marking on a scale consisting of two opposing adjectives; for example, adequate-inadequate, good-bad, attractive-unattractive, expensive-cheaper. Responses are analysed to determine the primary meaning which appears to surrounds each of the two opposing adjectives thereby providing informations that will lead to design effectiveness evaluation.

Forced choice association tests deals with the rating of package attributes by the respondent. A scale providing answers that most accurately reflect the opinions of respondent on certain questions provided, out of which choice is made. For example, a scale of answers to questions on smoking characteristics could be as follows: very strong/strong/slightly strong/not at all strong, pronounced flavour/fairly pronounced flavour/not all pronounced flavour, high satisfaction/little satisfaction/no satisfaction. This tests allows comparison among various packages or design elements. However, the technique has a short-

coming in the sense that respondent is "forced" to choose out of the provided answers as he cannot express any related view of his own especially if such a view is not among the suggested answers.

Attitude study interview is conducted by the researcher to determine consumer attributes towards packaging. The interviews are usually conducted at sites where potential shoppers of the product are found. The respondents are asked a variety of questions pertaining to the product and packaging. These respondents are consumers who have purchased or used the product. According to Stern (1981), "interviews would typically attempt to gain insights in these areas: Brands currently bought, and brands bought in the past. Evidence of brand switching and reasons. Evidence of brand discontinued and reasons. Imagery conveyed by new designs. Demographic or even psychographic information." The advantage of this technique is that there is a sense of "closeness" between the interviewer and the respondent thus enabling the researcher to assess the respondent properly.

Field studies on package design have been carried out in few countries including U.S.A. (Nicholas, 1981), Canada (Gilman, 1981), United Kingdom (Suter, 1981), Sweden, (Flory, 1981) and

Latin America (Templeton, 1981). The research methods used in these field studies are both qualitative and quantitative which makes the studies valid. According to Nicholas (1981), "qualitative and quantitative research must work together to be effective marketing tools."

Qualitative research deals with the use of depth interview. The ability of the interviewer/moderator to ask vital and relevant questions is very important. However, qualitative research has its limitation of its interviewer/moderator. There is no established norms for use in qualitative research, this is because such research deals with man whose behaviour and attitude can change, this method is vulnerable to error as one answer may necessitate jumping to another question which is not the actual one following. Quantitative research is usually designed in a questionnaire format, analysed and summarized for reference. It is a written analysis of the situation, product or concept creating a hypothesis, which is valuable in designing qualitiative studies (Nicholas, 1981).

It may be concluded in the words of Opatow (1981) that:

> The research method and testing materials used must be appropriate to the product and the particular design problem, there is no standard technique or series of techniques for packaging communication evaluation. The particular method used depends on the packaging goals to be measured, economic feasibility, and the extent and nature of the product and brand information that is already available.

2.7 Summary

Burnett (1971) and Engel et al (1975) believed that advertising is a powerful communication force that establishes identity and recognition value for products. Wright et al (1977) view advertising as a vital marketing tool that helps in the selling of goods, services, image and ideas. Kleppner(1925) perceived advertising to be the vehicle that moves the product along, from the point of production to the point of sale. Faison (1980) established that package-goods, are usually sold in consumer outlets such as food stores, drug stores, filling stations etc.

Lowenthal et al (1981) wrote of package as the major factor that attracts attention among other competing product brands. According to McCarthy (1978) and Gilman (1981) the package is expected to be more than a reliable communicator, it should be efficient for storage convenience, durability and manoeuverability. Gardner (1981) asserts that the failure of a product

to sell can be attributed to bad marketing policies, bad advertising or inadequate package design. However, Larrabee (1935) maintains that the failure of a product to sell, is due to the advertising and sales promotion not reflecting the actual, factual attribute of the product the package contains.

Meyers (1981) noted that in the past 20 or 30 years package has increasingly become one of the important marketing tools for it occasionally surpasses in importance the products advertising and sales promotion. While advertising and sales promotion stimulate the consumer it is the package that makes the most important impact being the last contact at the point of sale. Package carries the manufacturer's name, trade name and other information about the product for the consumer. Wright et al (1977) summed up that packaging is the biggest advertising medium of all.

The developmental account of packaging as an industry is hard to be found in the world. This is due to the disposable nature of packages after use. Originally packaging of goods was for preservation and not for advertising (Davis, 1969). Larrabee (1935) noted that manufacturers, retailers and buyers discovered packaging as a marketing tool gradually. Van den burg (1975) holds that packaging, with passing of time, has developed into a gargantuan

merchandise industry, embracing various branches of knowledge with its dependence on specialized branches.

Advertising and packaging are inter-woven (Cleton et al 1963). Therefore a thorough developmental account of packaging must reflect the development of advertising. Swerdlow (1977) and Faison (1980) advanced three reasons which led to mass advertising as being printing, machine produced products of industrial revolution and enough money for purchase of products produced. Literate consumers developed as a result of laws passed both in England and United States of American requiring their citizens to obtain maximum level of education, making the masses able to read and write.

According to Karch et al (1967) and Davis (1969) the invention of paper making machine by Nicholas-Louis Robert in France in 1778 and the discovery of lithography by Alois Senefelder in Bavaria in 1796 made printing of packages in form of wrappers, bags and fancy tins possible.

Package design assessment is to establish how well the package will communicate the marketing objectives and how well the package will perform as marketer and salesman (Stern, 1981). Kleppner (1925) states two criteria for assessing package as namely:

assessment from the consumer's view point and assessment from the store operator's viewpoint. However, Richardson (1981) postulates that "the most important single requirement in package evaluation is a clear understanding of what a package is supposed to do and where it is supposed to be going."

According to Mayal (1979) the design of a package depends upon a variety of relationships. The marketing manager co-ordinates and integrates various personalities that are involved in obtaining information on what the client wants (Baddeley, 1981, Tobolski, 1981). What the client wants must be established by the marketing department before the packages can be designed.

Berlin (1963) and Fladager (1970) view the role of the creative designer in the entire packaging industry to be very important. The quality of designs produced have marked effect on product marketing. Apart from being able to interprete design principles and use of design elements, the designer must have powerful imagination. His designs must be understood by different publics such as distributors, retailers and a variety of consumers. Davis (1973) and Nicholl (1973) disclosed that the designer is constrained by packaging regulations. He must understand and operate within the confines of the law

guiding packaging. Also, Lawson (1980) noted that the designer is often commissioned by client who is unable to solve the problem or fully to understand it. In designing an effective package colour is one of the factors that should be considered. According to Cheskin (1951) and Lynn (1981) the designer's knowledge of basic physical and optical principles about colour can be of great value. They maintain that colour attracts and is remembered in accordance with its degree of visibility. Swope (1981) views typography and lettering style as "extremely important" in package designing.

According to Meyers (1981) and Tobolski (1981) the designer should be provided with specific communication objectives which will be the guidelines to executing his work effectively. To this effect marketing research should be conducted to ascertain the taste of the target consumers. Meyers (1981) holds that the designer should participate with the management at the early stage of communication planning. Bell (1979) views direct participation to be meaningful to the designer if it will include "(a) The provision of all information relevant to his job. (b) Consultations particularly about changes that may affect him. (c) A personal involvement in the decision making process at his own level." However, not all writers

on management agree with Bell's opinion. Lansley et al (1974) "believe that systems in which individual is given little chance to decide his own activities are appropriate."

According to Stern (1981) package design research uses scientific methods to evaluate the degree to which a products personality, claims and benefits, are communicated to the consumer through the structure and graphics of its package. In testing the package design certain research techniques are appllied. Kleppner (1925), Stern (1981) and Wackerman (1981) specified the following tests for package studies: tachitoscope test, focus group interview, semantic differential test, forced group association test and attitude study interviews. Field studies have been carried out in some few countries using qualitative and quantitative research methods. Nicholas (1981) believed that a combination of the two methods validate a study for according to him the two methods work together for effective results. Furthermore it is established by Opatow (1981) that the selection of any research methods should depend on the goals of the study.

It is apparent that various techniques such as tachitoscope test, focus group interview, semantic differential test, forced choice association test and attitude study interviews are generally used in

conducting package design research. These techiques used in gathering data are based on observation of behaviour, the use of questionnaire, interview and examination of existing records. In most of these techniques used especially questionnaire and interview, information is obtained by asking questions. Selltiz et al (1965) states that "questioning, is particularly suited to obtaining information about what a person knows, believes or expects, feels or wants, intends or does or has done, and about his explanations for any of the preceding." This study therefore will be approached through the use of questionnaire, interview and material consultation as methods of data collection. The use of any of these three methods as a sole means of gathering data limits information (Starch, 1978). However, a combined use of these methods will eliminate a considerable number of errors thereby making the study valid (Nicholas, 1981).

Chapter 3

RESEARCH DESIGN

3.1 Introduction

The specific purpose of this chapter is to outline the sampling plan, procedure for questionnaire design, data collection, analysis and procedure for selecting packages to be redesigned in this study.

3.2 Description of Research Design

The main objective of this study is to evaluate the degree to which the relationship between the package designer and package marketing/client determines a product's personality, claims and benefits to the consumer through the structure and graphics of its package.

Specific objectives are:

(a) to determine the nature of the task of both the designer and the marketing/client,

(b) to evaluate the relative contributions of the designer and the marketing/client to products' package designs in terms of their relative contributions: who has more say in the package design,

(c) to identify the communication objectives for package design in terms of:

(i) reasons for package design,

(ii) the role of packaging in product marketing,

(iii) communicating the package design objectives to the designer,

(d) to evaluate generally the package graphics in the area of in-store recognition, visual impact, shelf impact, image mediation and overall appeal,

(e) to determine the consumers' perception in relation to the intended message.

These will be examined through the use of questionnaire and interview.

3.3 Subject/Population of the Study

This study deals with package design problems in Nigeria. It was considered pertinent to know the locations of the packaging industries and advertising industries in Nigeria. Most packaging industries are located in Lagos, the federal capital and commercial city of Nigeria. Only few are found in some state capitals and towns in the country. An attempt to get a comprehensive list of these industries has

been difficult as packaging and advertising are relatively young. ICON Nigeria Company Handbook and guide to operating business in Nigeria (1983) gave a list of packaging industries. It was however made clear in the handbook that the industries mentioned are those that responded to the call for enlistment in the handbook. This means that packaging industries that failed to respond may not be on the list. This is likely to be the situation for there are some existing packaging industries which are not on the ICON list. The packaging industries as compiled in the ICON handbook are as follows:

(1) Abiprint and Pak Limited, Lagos.
(2) Bengo J. International Co. Nigeria Limited, Lagos.
(3) Daily Times of Nigeria Limited, Lagos.
(4) Industrial Cartons Limited, Lagos.
(5) John West Packaging Limited, Lagos.
(6) Nasco Pak Nigeria Limited, Jos.
(7) Nigerpak Limited, Lagos.
(8) Paper Conversion Co., Nigeria Limited Lagos.
(9) Skyway Press Limited, Lagos.
(10) Studio Press Nigeria Limited, Lagos.
(11) Van Leer Containers Limited, Lagos.

Among others not mentioned in ICON handbook are:

(1) Bordpark Premier Packaging, Lagos.

(2) Universal Packaging Limited, Lagos.

(3) Olympic Packaging, Onitsha.

(4) Benro Packaging Company Limited Mbayion near Gboko in Benue State.

(5) Triumph Packaging, Kano.

As revealed in the literature review of this study, product packaging and advertising are interwoven such that a study on packaging will be incomplete without including some advertising industries in the sample. The discussion between the researcher and Mr. D.H. Kolo (Area Manager - North) of Bordpark Premier Packaging on February 21, 1985 at Kaduna International Trade Fair, shows that some clients have their packages designed by advertising agencies before taking them to the packaging industry for production. It is therefore reasonable to include some advertising agencies in the study sample.

According to the Standard Newspaper of March 28, 1985 page 12, there were over 200 advertising agencies operating in Nigeria. Only 55 were members of the Association of Advertising Practitioners in Nigeria. It is worth mentioning that out of these 55, only 10 were located outside Lagos.

In the light of the above, the sample for this study had to include packaging and advertising

industries. The selection of the sample was by purposive or judgemental sampling method; the rationale being that it is perhaps, the most effective method since the exact boundaries of the population might not be reliably determined. Furthermore, it is established that with good judgement an appropriate strategy can be used to pick cases that may be typical of the population (Selliz et al, 1965; Babbie, 1973). Errors that may occur in judgement will tend to counter-balance each units.

While full representation of the population may not be practicable the following industries were selected as sample units:

1 Packaging Industries

(a) Bordpark Premier Packaging, a division of U.A.C. of Nigeria Limited Apapa, Lagos.

(b) Studio Press (Nigeria) Limited, Ikeja, Lagos.

(c) Benro Packaging Company Limited, Mbayion near Gboko in Benue State.

(d) Nasco Packaging Jos, Plateau State.

(e) Triumph Packaging, Kano.

(f) Nigerpak Limited, Apapa, Lagos.

(g) Skyway Press Limited Ikeja, Lagos.

(h) Paper Conversion Co. Ltd Ikeja, Lagos.

Advertising Agencies:

(a) Lintas Nigeria Limited, Lagos.

(b) Galaxy Advertising Agency, Makurdi.

(c) Image Communications, Makurdi.

(d) Teek Ltd, Advertising, Public Relation, Kaduna.

(e) Jenny's Advertising Agency, Kaduna.

The selection of the above industries is predicated upon the fact of their being fairly established. In terms of age and the variety of the products they deal with. It was however noted that the selection of Nasco Packaging, Jos and Triumph Packaging, Kano and some advertising agencies which were recently established is a way of getting other sources of informations that are outside Lagos.

Product consumers constitute part of this study. For the impact of package design on consumers to be measured there should be a sample of consumers and package designs to be tested. Consumers in Samaru, Zaria formed the sample for this study. The heterogenous nature of the Samaru population made it suitable for this purpose. Samaru was made up of all classes of people, ranging from farmers, traders,

students to workers which made it a typical representative of the Nigerian consumers.

Toothpaste packages were chosen and tested. The choice of toothpaste was due to the researcher's observation that toothpaste of various brands were used widely in Nigeria. Secondly, toothpastes were used daily in most homes in urban areas and as a result they were made available regularly in most stores by their manufacturers. Macleans, Pepsodent and Close-up toothpaste packages were displayed before the respondents in the course of the investigation. The choice of these toothpaste packages was based on the fact that the three are relatively older than other toothpastes like the Aquafresh and Daily-need. Another reason is that the package designs of Macleans, Pepsodent and Close-up are distinctively different from each other thus allowing reasonable investigation on the consumer and package design impact.

3.4 The Description of Measures

According to Selltiz et al (1965), "the quality of research depends not only on the adequacy of the research design but also on the fruithfulness of the procedure employed." Two questionnaires and a

structured interview were used for the study. The use of a questionnaire as a sole means of gathering data has been criticised (Starch, 1978). It is said that it limits information hence the use of interview pari passu with questionnaire. The literature review indicated that each method of data collection has its own short comings. The choice of combining these two methods eliminates considerable errors (Nicholas, 1981).

3.5 Measures for Designers and Marketing/Clients

The questionnaire designed by the Department of Agricultural Economy at the University of Tennessee, USA was adapted for the development of the two questionnaires for the designers and the marketing/clients in this study. The choice of the Tennessee questionnaire was based on its relevance to the objectives of this study. It was designed for soliciting information on several aspects of the crafts in Tennessess including marketing, production and training. It was used by Ahuwan (1976) to develop a method of collecting data on Nigerian crafts with a view to identify the inherent problems with craftsman in Nigeria. According to Ahuwan (1976), "the research team that developed the questionnaire at the University of Tennessee are recognised

authorities with experience in their field which provides the reliability for the questionnaire."

The Tennessee questionnaire is divided into three sections, the first section is on the production with 7 questionnaire items on the type of crafts the craftsman produce and how they are produced, supplied, equipment used and cost involved. The second section with 9 questionnaire items deals with the marketing aspects of crafts while the third section with 6 questionnaire items seeks to ask the craftsman how he acquires the training necessary for his profession. There were 22 questionnaire items altogether but Ahuwan (1976) in his use reduced them eventually to 18 with some items considered to be pertinent to the study of developing a method of collecting data on Nigeria crafts which were not included in Tennessee questions added.

In adapting the Tennessee questions for this study modifications were made. The first area of the Tennessee questionnaire dealing with the type of craft item produced and the materials used was considered relevant to this study. The second questionnaire item dealing with whether crafts are mostly traditional or contemporary was also considered relevant. The third area dealing with the type of material each design item primarily is made of and the function for which it was

made was not used because it was not considered relevant. The fourth questionnaire item listing the supplies required to make craft items in terms of type of supply, cost per unit, number of units per year, total cost, where purchased and amount of discount was also not considered relevant to this study. The fifth questionnaire item investigating whether the craftsman works with other people on his craft was considered relevant.

The sixth questionnaire item which tries to determine whether the craftsman receives helps from other professionals; and the seventh questionnaire item which deals with the cost of production in terms of the unit number of pieces of equipment, the maintenance cost of equipment, the cost of power and water, telephone bills and other forms of correspondence as well as the cost of advertisement were not used as they were not considered relevant.

The second area of the questionnaire dealing with marketing is divided into two sections. The first questionnaire item in the first section which determines whether advertising is contracted out and if contracting arrangements have been terminated; if there are provisions in the contract for pricing, the normal duration of such contract, the advantage and disadvantage of such contract and the method mode was considered relevant to this study. The remaining

questionnaire items in the first section of the Tennessee questions on marketing were not used since they were not considered relevant to this study.

The second section on marketing deals with the level of craft training. The first questionnaire item, which seeks to solicit information on the craftsman specific training whether the training was in production design, marketing or others is relevant; the second and the sixth questionnaire items which determine whether the craftsman offers training, feels he needs more training and type of training he needs were both considered appropriate.

In operating the questionnaire Ahuwan (1976) recommended that a letter be first written to each respondent explaining the aim of the questionnaires and interview before the investigation is carried out. This is to avoid any suspicion that may arise on the side of the respondent. A letter was written by the supervisor of this study to the managements of both packaging and advertising industries to acquaint them with the intention of the investigation (See Appendix A).

The researcher visited the chosen packaging and advertising industries. The questionnaires were administered through personal contact and not by mail. Some amount of time deemed necessary and dictated

by circumstances in each of the industries was spent. The responses were obtained by personal interview and not by mail.

3.6 Measures for Consumers

A structured-interview schedule was used. The aim of the consumer structured-interview is to facilitate the collection of information on sections of the objective for the study which concerns the consumer. The sections (d) evaluate generally the package graphics in the area of instore recognition visual impact, shelf impact image mediation and overall appeal and (e) determine the consumers' perception of the product in relation to the intended message.

To determine the consumers' perception of package/product a system of testing was used in which the respondents rated the test package on a long series of attributes that might be used to describe the package product. Other dimensions known to be important to the consumers in deciding to buy/not buy the test brand/product were included as well. The attribute list forms the basis of the imagery analysis proportion of the package research study (Morich, 1981).

According to Morich (1981), the attribute list should cover three dimensions:

1 Product efficacy dimensions. These attributes measure the extent to which respondents believe the product inside the package will live up to performance expectations. Examples of these types of attributes are:

- Clean pots and pans without rubbing.
- Makes silverware sparkle
- Rinses off easily
- Especially effective in removing grease

Other product-related dimension focus on such things as:

- Would be economical to use
- It's convenient to use
- It's a modern product.

2 Dimensions related to aesthetic assessment of the package:

- It's an attractive package
- The colours are cheerful
- It's an eye-catching design
- Sprays on easily

3 Statement of a self-referral nature that reflect the respondents personal interest in the product:

* It's my kind of product :
* I'd use this product every day.

In the consumer structured-interview schedule the visiometric testing was applied. The visometric test measures the relative effectiveness of a package through an exploration of touch and light. This test measures the extent to which these senses react to colour, shapes, typography and lettering style and texture appeal of the package (Swope, 1981).

Macleans, Pepsodent and Close-up toothpastes packages were displayed before the respondent at a certain stage of the interview. This was after the respondent had answered some questions pertaining to his memories of the packages. Such questions formed the first part of the structured-interview schedule. The displaying of packages before a respondent in package design research has been described as the most ideal. According to Morich (1981), "the actual package makes an ideal stimulus. Respondent can hold it, shake it and examine it, front and back. Straight up and upside down."

The questionnaire used in a toothpaste investigation and sample analysis of appeals for a toothpaste by Starch (1978) served additional guide for structuring the interview questions for the consumer. Only questions that are relevant were adapted and where necessary modifications were made. This is because the purpose for which Starch's questionnaire was designed is not the same with that of this study. Besides this, the questionnaire items are too few, only seven in number which do not probe sufficiently into the depth of consumer behaviour to package graphics. Therefore other items considered pertinent to this study were added to consumers' interview schedule.

The researcher met the consumers in Samaru, Zaria and recorded answers during the interview.

3.7 Pilot Testing

Before the questionnaires and the structured-interview were used, pilot testings had been conducted to determine the suitability of the questions in relation to the objectives of the study and the population for which they are intended. Questions which were found not to be clear to the respondents were restructured and tested.

To avoid the respondents anticipating what the questions for the final survey would be, the sample for the pilot testing was chosen differently from that of the sample for the final survey.

Ten lecturers in design, in the Department of Industrial Design, Ahmadu Bello University, Zaria constituted the population for pilot testing for the designer questionnaire. A cross section of ten marketing/Clients from Zaria formed the testing group for the questionnaire on marketing/client. Ten regular consumers of the products who's packages were tested constituted the pilot testing group for the consumer questionnaire.

3.8 Statistical Treatment

Data collected was either converted into frequencies, percentages or means using the Statistical Package for Social Science (SPSS). These were used in analysing the data and computing of the results of the findings of the study. Open ended questions were content analysed. This analysis provided guide for evaluating the degree to which the relationship between the designer and the marketing/client determined a product's personality, claims and benefits to the consumer through the structure and graphics of its package.

3.9 Procedure for the Selection of Package to be Redesigned

Since it was not possible to gather all packaged products in Nigerian market, ten were randomly selected. Using the criteria by experts four out of the ten package designs were found to be inadequate for the Nigerian market. They were the Pears Baby Oil manufactured by A.J. Seward in Nigeria, Starlot Medicated Soap manufactured by CCI in Nigeria, New Dew Soft Medicated Soap manufactured in Nigeria and School Chalk made by See NObles Limited. These four packages were analysed and redesigned by the researcher.

Chapter 4

4.1 Introduction

The main objective of this study was to evaluate the degree to which the relationship between the package designer and packaging marketing/client determines a product's personality, claims and benefits to the consumer through the structure and graphics of its package.

This chapter deals with the analysis of data collected from the investigation carried out among 30 designers, 20 marketing/clients from 7 packaging industries, and 4 advertising industries and some 150 consumers of packaged products in Nigeria. Three sets of questionnaires were used in conducting the investigation. They are the designer, marketing/client and consumer questionnaires. The analysis of data and the presentation of data is in the order of designer, marketing/client and consumer.

4.2 Treatment of Data

The total responses obtained from the designers, marketing/clients and consumers on each questionnaire items were converted either into frequencies, percentages

the Statistical Package for Social Science (SPSS). These were employed in analysing the data and computing of the results of the findings of the study. Open ended questions were content analysed.

4.3 Socio-Demographic Data

A concise treatment of the demographic variables of the respondents is considered by the researcher as a logical starting point of this analysis. Age, sex, highest qualification, place of subsequent training, area of specialization and number of years of practice are the variables to be considered under the demographic data. The socio-demographic data is found under the personal details of each questionnaire.

A close observation of the age distribution in table 4.1. indicates that most of the designers are between the ages of 21 to 30 years.

Table 4.1: Age Distribution of the Designers

N = 30

Years	Absolute Frequency	Relative Frequency (percentile)
21-30	23	76.7
31-40	6	20.0
41-50	1	3.3
Total	30	100.0

Table 4.2. reveals that 93.3 percent (28) of the designers are males while only 6.7 percent (2) are females. This may likely mean that a minute number of women do participate in package design in the packaging industries.

Table 4.2: Sex Distribution of the Designers

N = 30

Sex	Absolute Frequency	Relative Frequency (Percentile)
Male	28	93.3
Female	2	6.7
Total	30	100.0

All the respondents except one have post-secondary qualifications. Thirty six point six (11) out of the 30 respondents are first degree holders. Thirty percent (9) are Higher National Diploma holders while 33.3 percent (10) are holders of National Diploma. Only 1 (3.3 percent) of the 30 respondents is an Ordinary Level Certificate holder. It is therefore

reasonable to conclude that most of the designers are adequately educated.

The respondents were asked to indicate their area of specializations. The data in table 4.3. summarises their responses to the question. It is evident that most of the designers (86.7 percent) are professional graphic designers while a few are professionals in other areas of design and fine arts.

Table 4.3: Designers' Area of Specializations

N = 30

Specialization	Absolute Frequency	Relative Frequency (Percentile)
Graphics	26	86.7
Ceramics	1	3.3
Sculpture	2	6.7
Painting	1	3.3
Total	30	100.0

The respondents were further asked to indicate whether they had any subsequent training or not. As seen in table 4.4., 83.3 percent answered 'no'. This is an indication that very few of the designers in the package industries receive in-service training.

Table 4.4: Designers' Subsequent Training

N = 30

Responses	Absolute Frequency	Relative Frequency (Percentile)
Yes	5	16.7
No	25	83.3
Total	30	100.0

In an attempt to probe further into the in-service programme, the respondents were asked to state the number of years they have practised. Eighty three point four percent have worked for a period between 1 to 5 years and 16.6 percent have also worked for a period between 6 to 10 years. The responses of the designers seem to reveal that only little attention is paid to their in-service training regardless of the years they spent working.

The age of the marketing/clients ranges from 21 to 50 years. Thirty percent (6) out of the 20 respondents fall between the age group of 21-30 years while 60 percent (11) which is the largest group are within 31-40 years. Only 10 percent (2) fall within the age group of 41-50 years. The sex distribution of the marketing/client indicates that 95 percent (19) are males with only 5 percent (1) being female.

Forty percent (8) of the respondents are degree holders. Twenty percent (4) are Higher National Diploma holders while 25 percent (5) are National Diploma holders. Fifteen percent (3) are holders of Ordinary level certificate.

The respondents were asked to indicate their area of specialization, 40 percent (8) specialized in marketing while 20 percent (4) specialized in administration. Ten percent (2) specialized in production management while another 10 percent (2) specialized in graphic design. Twenty percent (4) did not indicate their area of specialization.

Responses of the marketing/client as to whether they have had any subsequent training, reveals that 45 percent have had such training. (See table 4.5.). When compared to table 4.4. it is evident that those in the management have more opportunity for in-service training than those who are designers.

Table 4·5: Marketing/clients Subsequent Training

N = 20

Responses	Absolute Frequency	Relative Frequency (Percentile)
Yes	9	45.0
No	11	55.0
Total	20	100.0

Some 20 percent of the respondents have had 1-5 years of practice. Fifty percent had 6-10 years of practice. Twenty percent had 11-15 years of practice while 10 percent had 16 to 20 years of practice.

The ages of the 150 consumers respondents are between 15 to 40 years. Twenty six point seven (40) are within the age group of 15-20 years while 64.7 percent (97), the largest group, lies within the age group of 21-30 years. Eight point six percent (13) fall within the age group of 31 to 40 years. As can be seen in table 4.6., majority of those within the age groups of 15-20 and 21-30 years use Close-up toothpaste. Those within the age group of 21-30 years form the largest group of Close-up toothpaste users. Eighty six out of the 150 consumers use Close-up toothpaste. Those within the age group of 31-40 years form the largest users of Macleans toothpaste.

Table 4.6: Consumers' Age Group per Choice of Toothpaste Brand

N = 150

Age group	Macleans	Pepsodent	Close-up
15-20	10	6	24
21-30	24	16	57
31-40	7	1	5
Total	41	23	86
Mean	13.7	7.7	28.7

One hundred and twenty out of the 150 respondents are males while 30 are females. As revealed in table 4.7., 64 out of the 120 males use Close-up toothpaste. Twenty two out of the 30 females also use Close-up toothpaste. Thirty seven out of the 40 users of Macleans toothpaste are males. It can be concluded that most women use or prefer Close-up toothpaste.

Table 4.7: Sex Distribution of the Consumers Per Choice of Toothpaste Brand

N = 150

Sex	n	Macleans	Pepsodent	Close-up
Male	120	37	19	64
Female	30	3	5	22
	Total	40	24	86
	Mean	20	12	43

Educational levels of the respondents were also investigated, 108 have attained post-secondary qualifications. Seventy nine out of the 108 made their choice of toothpaste brand based on influence of the package design. Fourteen have attended secondary school. Eighteen are primary school leavers, 15 out of these said that they were influenced to the use of their brands of toothpastes by other users. Ten have no formal education.

Occupations of the consumers varied since 43 were civil servants, twenty were artisans while 15 were traders and sixty who were students formed the largest group. Twelve did not specify their occupations.

4.4 Selection of Final Package Design

For a thorough investigation into package design problems in Nigeria, it is reasonable for the level of package industries' involvements in package design to be known. A question as to the level of involvement of the packaging industries in package design, reveals that 50 percent of the designers indicated that their industries design and produce package. Twenty three point three percent indicated that they designed partially and produced while 26.7 percent said they only designed. These latter 26.7 percent are likely to be from the four advertising industries which do not produce package but only design. These advertising industries formed part of the study population. Thirteen point three percent out of the 23.3 percent of the designers who indicated that they designed and partially produced rated the completed design from outside sources as three quarters of the

entire package they produced. The remaining 10 percent out of the 23.3 percent could not ascertain the amount of the designs that came from outside sources.

The same question was addressed to the marketing/ clients as to the level of the involvements of their industries in package design, 55 percent indicated that they designed and produced. Twenty five percent indicated that they only produced package and did not design. Fifteen percent of the 25 percent that indicated 'we design partially and produce' said that three quarters of their jobs came from outside sources. Five percent of the 25 percent respondents recorded that half of their jobs came from the outside source with the designs already completed. Another 5 percent said one quarter of their entire designs came with the designs completed from the outside sources. Comparing both responses of the designers and marketing/clients it is evident that most of the packaging industries designed package and produced. A small number only produced and did not design. It is also evident that some, package designs came from outside sources to the packaging industries.

The marketing/clients were asked to list the packaging items they made and the materials used in

making them. The followings were the materials listed: cartons, corrugated cases, folding boxes, cement bags, wrappers and labels. Others listed were laminates, poly bags, poly films, cellophanes, pharmaceutical packages and various types of consumer product packages.

The packaging materials used for the item listed are kraft liner and fluting papers, chip board, sack kraft paper, paper board, poster papers, polyesters, polyethlenes and poly-coated boards. Others are the printing ink, starch, glue, evostick, stictch binding wires, metal and rubber plates, thinner, tying ropes, signode, stripe, caustic soda, formalin and some other chemicals. It is evident from the lists that the packaging industries were highly involved in producing a wide range of packages. It also indicates that various types of raw materials were used in producing packages.

The designers and marketing/clients were asked to rate the contributions of the top management, marketing/sales management, design director/packaging co-ordinator, outside sources and package design consultant in terms of which among a set of designs is selected for the package. As can be seen in table 4.8., 14 out of the 30 respondents rated the top management as having made 75% contribution in terms of which among a set of designs is selected for the package. Seventeen of the designers rated the marketing/sales management as having made 75% contribution while 12 designers rated the contribution of the design director/packaging co-ordinator to be 75%.

Table 4.8: Contribution to Package Design as Seen by Designers

N = 30

	100%	75%	50%	25%	None
Top Management	4	14	7	4	1
Marketing/Sales Management	1	17	3	7	2
Design Director/Packaging Co-ordinator	4	12	10	4	0
Outside Sources	1	7	6	11	5
Package Design Consultant	2	7	5	10	6
Mean	2.4	11.4	6.2	6.8	2.8

Table 4.9. shows the ratings of individual contributions in terms of which among a set of designs is selected for package as seen by the marketing clients. Ten marketing/clients out of 20 rated the marketing/sales management as having made 75% contribution while 8 respondents out of the 20 marketing/clients said that outside sources made 75% contribution. The data show that both the designers and the marketing/clients ratings for 75% contribution is the highest among the other ratings with the designers having the mean of 11.8 and the marketing/client having the mean of 6.2. There is a fair distribution of contribution as evident in the mean of ratings for 75%, 50% and 25% (See Table 4.9.).

Table 4.9: Contribution to Package Design as Seen by Marketing/client

N = 20

	100%	75%	50%	25%	None
Top Management	4	5	4	5	2
Marketing/Sale Management	1	10	2	7	0
Design Director/Packaging Co-ordinator	2	6	8	2	2
Outside Sources	1	8	8	3	0
Package Design Consultant	0	2	4	10	4
Mean	1.6	6.2	5.2	5.4	1.6

Comparing tables 4.8. and table 4.9. it is clear that the management made more contribution than the package designer in terms of which among a set of designs is selected for the package. These ratings seem to add further weight to the claim by some designers that the management have high 'control' over what the designer designs. Any contribution of the management that is upto 75% may likely be too high. This is because the designer's job by its nature, involves a high proportion of creativity which is guided by elements and principles of package design which makes it less subjective to management 'control' (Sadler et al, 1970, Larrabee, 1935, Lansley et al, 1974). Outside sources is also having a high rate of contribution to the selection of design for the package. This may cause more interference on the independence of the designer to do his work. Most clients from outside the packaging industry have no adequate knowledge of what they exactly want thus constituting an external constraint to the designer (Lawson, 1980).

In answer to a question as to whether they are normally provided with enough information when designing the package, 16.7 percent of the designers

said they were very much provided with information while 23.3 percent said also that they were quite much provided with information. However, 60 percent which constitutes the largest opinion group claimed that they were not normally provided with sufficient information when designing the package. The responses seem to reveal that the managements of packaging industries do not provide adequate information for the effective working of the designers. That these internal constraints do affect the designer's work confirms Lawson (1980) findings.

The designers were asked whether they were normally provided with enough materials needed to execute design, 53.3 percent answered 'yes' while 43.3 percent said 'no'. Only 3.3 percent were not certain about the sufficiency of the design materials that they were normally provided. The results do indicate that there is lack of designing materials in the packaging industries.

On a question as to the things that constitute constraints to the graphic designers' work, the marketing/ clients identified lack of adequate tools, and designing materials, lack of appropriate incentive such as refresher courses, seminar and lack of a professional body as constraints to the graphic designers' work.

The marketing/clients identified the major problems facing packaging in Nigeria as inadequacy of raw materials and low percentage contribution of local source of raw materials. Lack of machinery and spare parts, machine limitation on some locally produced raw materials and lack of skilled manpower. Industries were also not able to obtain sufficient import license from the government to import raw materials and spare parts. This could be largely due to the global economic recession which has left the country with insufficient foreign exchange.

The designers were questioned whether their industries have staff development programme, 66.7 percent said they did while 33.3 percent said they did not. On whether they need some form of refresher courses in packaging, 86.7 percent felt they needed it. Only 13.3 percent answered that they did not. These results along with the constraints identified by the marketing/clients on the designer's job further authenticated that majority of the designers do not enjoy in-service training even where the industry operate staff development programme. As a result the designer is unlikely to have reasonable source of updating information on design.

Both the designers and the marketing/clients were asked to rank their regards for the graphic designer. A close observation of the rankings in table 4.10. indicates that even though the marketing/clients have high regards for the designer the designers regard themselves as more important than the marketing/clients rating for them. (Compare the mean per item for the designers and marketing/clients in table 4:10.). The ratings are likely to be an indication of the very high regards they both attach to the role of the graphic designer in the packaging industry.

Table 4.10: Ranking of Regards for the Graphic Designer by Designers and Marketing/clients

Ranking	Designers		Marketing/clients	
	n = 30	%	n = 20	%
very Highly	15	50	7	35
Highly	15	50	10	50
Lowly	-	-	3	18
Group mean	27		27	
Mean per Item	4.5		4.05	

Questioned as to how often the graphic designer met the time schedule for submission of designs, the marketing/client rated the designers as follows: 15 percent rated the designer as often making the time schedule at 100%, 60 percent of the respondents rated 75% and 25 percent rated 50% for the designers. Twenty percent of the designers rated themselves as often meeting the time schedule by 100% while 80 percent felt they meet the time schedule by 75%. It is evident that all the respondents feel the designers usually do their jobs within the specified period. All the marketing/clients agreed that the designers also do their jobs according to the specifications given them.

The following views represent responses of designers and marketing/clients as to what they consider to be the goal of packaging in Nigeria:

1. To satisfy the clients and consumers.
2. To persuade the consumers to buy products.
3. To develop designs on packaging materials that are attractive, cheap and conform to market requirements.
4. To protect the product life and create appeal.

4.5 The Package Design Standards

In rating the package design as to the percentage that reflects the international standard, there seem to be agreement between the designers and the marketing/clients. As revealed in table 4.11. below 50 percent of the designers and 55 percent of the marketing/clients, the largest distributions in the two groups, are of the opinion that package design in Nigeria measure up to 75% of the international standard.

Table 4.11: Ratings of Package Design as to the Percentage that Reflects the International Standard by Designers and Marketing/clients

Percentage Ratings	Designers n=30	%	Marketing/clients n=20	%
100%	3	10.0	4	20.0
75%	15	50.0	11	55.0
50%	8	26.7	2	10.0
25%	3	10.0	3	15.0
None	1	3.3	-	-
Total	30	100.0	20	100.0

Table 4.12 below also shows a consensus between the designers and the marketing/clients in their ratings of package design as to percentage

to conform 75% with package design tradition. Seventy five percent of the marketing clients indicated a rating of 75%, 20 percent indicated 100%, while 5 percent of the respondents gave a rating of 50%. The designers' ratings are as follows: 66.7 percent indicated a rating 75%, 13.3 percent indicated 100%, 10 percent indicated 50%, 3.3 percent indicated 25% while 6.7 felt uncertain about the conformity of the Nigerian package design with package design tradition.

Consensus of these result may be an indication that both the designers and marketing/clients were aware that their packages must communicate both traditional and contemporary meanings to many audiences.

The respondents were asked to state how often their industries conduct research into consumers' acceptability of their design, 13.3 percent of the designers perceived that their industries conduct research biannually while 10 percent indicated that research is conducted annually. However, 46.7 percent are of the opinion that no research is conducted at all, 30 percent are not sure whether such research is conducted. The marketing/clients responses to the same question shows that only 10%

of the marketing/clients indicated that they carry out research annually. Fourty five percent opined that no research is conducted at all while 15 percent are not certain. For the majority, 46.7 percent of the designers and 45 percent of the marketing/clients to declare that no research is conducted on the consumers acceptability of the package design they produce is an indication that the marketing/clients who are over 75% involved in what the designer designs (see table 4.8) are only imposing on the designers what they feel the consumer wants. The responses of the designer has a mean score of 2.2 while that of the marketing/client is 2.5. The significant level of the difference is 0.25 which cannot be attributed to chance. It means there is likely a divergence of opinions between the designers and the marketing/clients on whether research is conducted in the packaging industries or not. However, it is evident from the results that most of the packaging industries do not conduct research to ascertain the consumer's acceptability of the package they produce.

On a question as to who generally chooses the colours for design, 53.3 designers said they make the choice based on what they feel is right. Thirteen

point three percent indicated the management makes the choice of colours for designs at their own discretion while 33.3 percent claimed that the clients are responsible for the choice of colours for their jobs.

In response to a question on whether the designers were familiar with production process of package design, 80 percent said they did while 20% said they did not. This is likely to be an indication that majority of the designers were aware of the printing and production possibilities of what they designed. A good knowledge of printing and production possibilities of designs is a basic requirement for a competent designer (Larrabee 1935, Tobolski 1981). The printing process used in the production of package design by the industries investigated are offset lithography, letterpress, gravure and silkscreen process.

The designers and the marketing/clients were asked whether they had seen regulations guiding packaging in Nigeria, 26.7 percent of the designers said they did while 73.3 percent did not. Fourty five percent of the marketing/clients had seen the regulations while 55 percent had not. These results shows a high rate of ignorance on the part of both

the designers and marketing/clients on what the existing regulations on packaging in Nigeria are. Without the awareness of what the packaging regulations are, they may not produce packages that meet packaging standards and legal requirements. Lack of adequate knowledge of regulations only create failure for the package (Mayal, 1979, Lowenthal, 1981).

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A structured-interview schedule was used in the collection of data on sections of the objective for the study which involves the opinion of the consumer. To evaluate generally the package instore recognition, the respondents were asked to say the first thing they would do if they got to a shop they had never been to before, 41 (27.3 percent) out of the 150 respondents said they would ask directly for what they came for. One hundred and eight respondents (72 percent) said they would look around the shop if the item they came for was there on the shelf. Only one lone person was not certain as to what he would do if he got to a shop he had never been before. With 72 percent responding that they would look around the shop to see if the item they came for was on the shelf is a likelihood that most of the product consumers respond to package graphics: its visual impact, shelf impact and overall appeal.

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The 150 consumers interviewed are users of three brands of toothpastes, Macleans, Pepsodent and Close-up.

In response to a question on whether they remembered any aspect of the package appearance of the toothpastes they used, various aspects as can be seen in table 4.13. were mentioned. Forty-eight percent remembered the package colour of their toothpastes, this is followed by 22 percent that remembered the colours and illustrations on their toothpaste packages. The colours used on the toothpastes packages can be seen in Plates I, II, III and IV.

Table 4.13: Aspects of Package Appearance Remembered by Consumers of Macleans, Pepsodent and Close-up Toothpastes.

N = 150

Aspect Remembered	Absolute Frequency	Relative Frequency (Percentile)
Colour	72	48
Colour and Illustration	33	22
Illustration	19	12.7
Typography and Illustration	12	8
Brand name Typography	3	2
Can't Remember	11	7.3
Total	150	100.0



Plate I. Macleans Toothpaste Package used in the Consumer Interview



Plate II. Pepsodent Toothpaste Package used in the Consumer Interview



Plate III Close-up Toothpaste Package (red brand) used in the Consumer Interview



Plate IV Close-up Toothpaste Package (blue brand) used in the Consumer Interview

The results shows that most people do remember the package appearance of the product they use especially, the aspect of the dominant colour of the package. The respondents were asked further whether the most prominent colour on the toothpaste of their choice is powerfull to attract attention, 70 percent said the colour is eye-catching, 16 percent said the colour is cheerful, 1.3 percent felt the colour is dull while 12.6 percent could not say what they actually felt about the prominent colours of the brands of toothpastes. With 70 percent identifying the colour of their toothpastes as eye-catching is an indication that most of the respondents are colour conscious or sensitive. Colour attracts and is remembered in accordance with its degree of visibility (Cheskin 1951, Lynn, 1981).

In answering a question on what impression the package appearance gives about the product it contains, 70.6 percent perceived that the product in the package is good while 29.3 said they perceived nothing. The respondents were also asked as to what became their impression when they started using the product, 98.7 percent felt the products were satisfactory while only 1.3 percent felt that the product did not measure up to what was portrayed on the package. The result is a likely indication that

package designs should portray the products they contain. Consumers believe the product inside the package will live up to performance expectation (Morich, 1981).

As to the quality of the product, 72.7 percent of the respondents felt their brand of toothpastes are better than the other brands. Three point three percent were not certain as to the quality of the toothpastes they use when compared with other ones.

To assess the package overall appeal, respondents were asked whether they were influenced toward buying the type of toothpastes they use by the toothpaste package appearance, 52.6 percent said 'yes' while 28.7 percent said 'no'. Fourteen percent were influenced by other users while 4.6 percent were not certain whether they were influenced. Among the 150 consumers interviewed, 41 persons used Maclean toothpaste, 23 persons used pepsodent toothpaste and 86 persons were users of close-up toothpastes. Seventy nine out of the 86 users of close-up could describe certain aspects of the aspect. Thirty fourt out of the 41 users of macleans described certain aspects of their brand of toothpaste package appearance while 17 could not describe any aspect. Twenty one out of the 23 users of pepsodent could remember certain aspects of the appearance of their type of toothpaste's

package while two could not. The aspects mostly described are the package colours, visual images illustrated on the packages. The result shows that close-up toothpaste has the greatest overall appeal with 86 users out of 150 consumers of the three types of toothpastes being tested. It is likely that colour combinations and image illustration might have created impact on the consumers of close-up toothpaste thus attracting a large number of users than the macleans and pepsodent toothpastes. Close-up even though being the late comer to Macleans and pepsodent toothpastes still attract a larger number of buyers. Other reasons perhaps could be advertising and promotional exercise by the product manufacturers (see plates XIII and XIV). It is likely that close-up toothpaste is advertised more often on television. In this way the consumers are adequately communicated with and are involved in an 'emotional relationship' with the product (Sotang, 1981).



Plate V Close-up Toothpaste, introducing the blue brand



Plate VI Pepsodent Toothpaste, television advertisement

4.6 Evaluation and Redesigning of Some Packages

Using the criteria by the experts, four out of the ten packages randomly selected were found to be either inadequate for the Nigerian market or sub-standard. Thus they were evaluated and redesigned. They are the package of Pears Baby Oil, Starlot medicated soap, New Dew medicated soap and School chalk.



Plate VII. Package Design of Pears Baby Oil



Plate VIII Redesigned Package of Pears Baby Oil

Pears Baby Oil (Plate VII) - The product is manufactured in Nigeria and is meant for the Nigerian

market where people are generally and by nature black. The illustration depicting the white baby may not be identified with by the generality of Nigerians. In Plate VII emphasis is on improved illustration to further communicate to the targeted consumer who are Nigerians. The illustration portraying the white baby is replaced with a black baby, since the product is meant for black people. The wordings which are below the brand name 'Pears Baby Oil' in Plate VII have been shifted to the other two opposite sides in the redesigned package. The researcher felt that moving those words to the other two opposite sides could create eye movement and curiousity which may invite the consumer to hold the package, look round it and eventually be persuaded to buy.

Pears Baby Oil manufactured by A.J. Seward is just one of the many products made in Nigeria by multinational companies with foreign designs on their packages. Other multinational companies in Nigeria such as UAC Nigeria Limited, John Holts, A.G. Leventis and Paterson Zochonis (PZ) equally maintain foreign designs on some product they design for the Nigerian consumers.



Plate IX Package Design of Starlot Medicated Soap



Plate X Redesigned Package of Starlot Medicated Soap

Starlot Medicated Soap (Plate IX) - the design on this package appears busy and untidy. The package which is likely to have been designed by a Nigerian designer and for the Nigerian consumer has a portrait of a white lady. This could be an indication of how some Nigerian designers are instructed to build their designs on foreign aesthetic idiom rather than the Nigerian indigenous culture. As a result there is lack of competent judgement of designs by the Nigerian Public which has led to the acceptance of mediocre and outright bad designs of product pacakges. In plate X the package has been redesigned to a simple design that can attract and invite a buyer.



Plate XI Package Design of New DeW Soft Medicated Soap



Plate XII Redesigned Package of New Dew Soft Medicated Soap

New Dew Soft Medicated Soap (Plat XI) - this product has an unattractive package which if placed

among other competitive product of the same category it may not stand competition due to the size of the package and its design. The words are not arranged in order. One side of the package that is supposed to be reading the same thing with the opposite side have different arrangements with different typefaces. In plate XII it is redesigned, the product brand name is emphasized in black letters over a background which create contrast. The background is made of red, white with a cross-hatching black lines, making the product to stand out, eye-catching and attractive. The products' uses that were spelt on the same side with the brand name (See Plate XII) have been moved to the other two opposite sides of the redesigned package, which made it to be less busy.



Plate XIII Package Design of the School Chalk

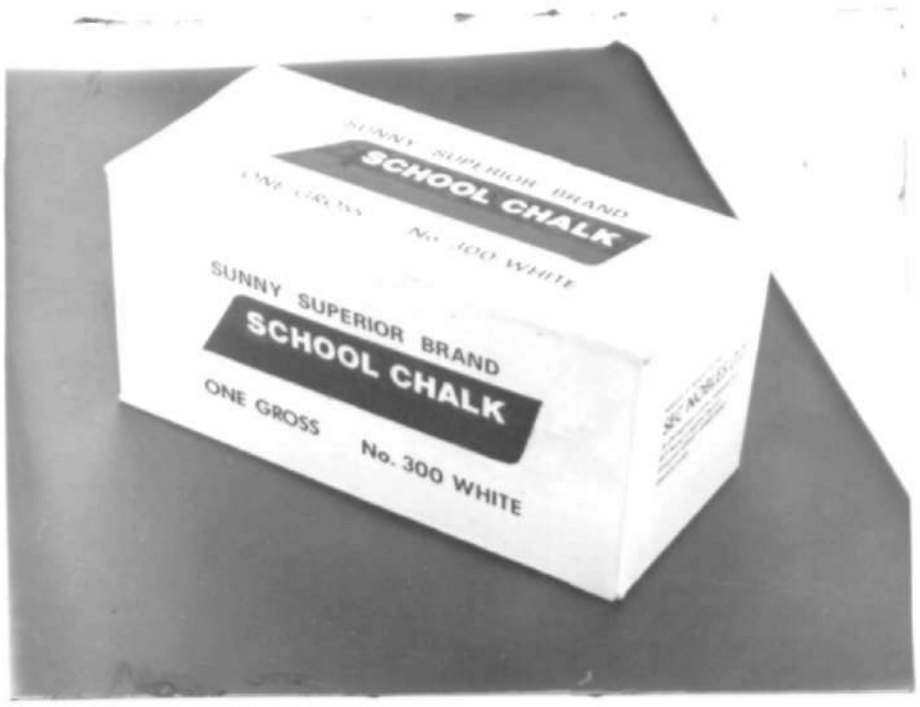


Plate XIV Redesigned Package of the School Chalk

School Chalk (Plate XIII) - The product's brand name is wrong grammatically as 'school chalks', it should read 'School Chalk'. Like the previous package designs discussed, the design appears busy with many informations just on one face of the package. The dark ink used on a brown paper for the package worsened the design, it makes it dull and not eye-catching. As can be seen in plate XIV, the design is made on a white surface with a black colour which helps the package to attract from a distance. School Chalk as it is written in plate XIV seems to suggest the function of school chalk which is basically to write

on a black board. Some other informations that made the original design of the package clumsy have been shifted to the other two opposite sides of the redesigned package.

4.7 Summary

Most of the designers are between the ages of 21 30 years. Over 90 percent of the designers are males while only 6.7 percent are females. All the designers except one have post-secondary school qualifications with 86.7 percent being professional designers. Over 80 percent of the designers in the package industries do not receive in-serve training regardless of the years spent by the designer working in the industry.

Sixty percent of the marketing/clients are within the age group of 31 to 40 years. The sex distribution indicates that 95 percent are males while only 5 percent (1) is female. Fourty percent specialized in marketing while 20 percent specialized in administration. About 45 percent of the marketing/ clients have had in-service training, when compared with the number of designers that have had such training, it is evident that those in the management have more opportunities for in-service training than their counterparts who are designers.

Majority, 64.7 percent, of the consumers were within the age group of 21 to 30 years. Majority of those within the age groups of 15 to 20 years and 21 to 30 years used Close-up toothpaste while those within the age group of 31 to 40 years were the largest users of Macleans toothpaste. Sex is likely to be another determinant for the choice of toothpastes, most women preferred close-up toothpaste while men formed the largest users of Macleans toothpaste. Educational level is another likely influence on the consumers' choice of toothpastes. Seventy nine out of 108 with post-secondary school qualifications made their choice of toothpastes, along with other factors, on the persuation by the design of package. Fifteen out of the 22 primary and secondary school leavers were influenced to the use of their brands of toothpastes by other users. The occupations of the consumers varied, 43 out of the 150 respondents were civil servants while sixty, which form the majority were students. The others were traders and artisans.

The packaging industries are involved in packaging at various levels. There are those industries that design and produce, those that design partially and produce and those that only produce. The responses of both the designers and the marketing/ clients revealed that most of the packaging industries,

50 percent, designed and produced while over 20 percent designed partially and produced. Twenty percent of the industries only produced but did not design. Some completed designs came from outside sources to the packaging industries through clients. The packaging industries were highly involved in producing a wide range of packages. Various types of raw materials were used in producing the packages.

The responses of the designers and the marketing/clients showed that the management made more contribution, 75 percent, than the package designer in terms of which among a set of designs was selected for the package. Outside sources was also seen having a high level of contribution to the selection of design for the package. This may have caused some interference on the independence of the designer to do his work effectively. In answer to a question as to whether they are normally provided with enough information when designing the package, 60 percent of the designers which constituted the largest opinion group claimed that they were not normally provided with sufficient information when designing the package. It is evident that managements of the packaging industries did not provide adequate information for the effective working of the designers. Responses of the designers as to whether they were normally provided with enough

materials to execute design assisgnments, show that designers were not provided with enough materials and adequate designing tools.

The marketing/clients identified lack of adequate tools and designing materials, lack of appropriate incentive such as refresher courses, seminar and lack of a professional body as constraints to the graphic designer's work. The major problems facing the packaging industries as identified by the marketing/clients were inddequacy of raw materials, lack of machinery and spare parts, machine limitations, lack of skilled manpower and inadequate import license from the government for importation of raw materials and spare parts.

Not all the packaging industries had staff development programme. Over 85 percent of the designers, including those from the industries where they claimed to have staff development programme, felt they needed refresher courses in packaging. The willingness of the designers for refresher course could be an indication that majority of the designers did not enjoy in-service training even where the industry operated staff development program.

Though the marketing/client had high regards for the role of the graphic designer in a packaging

industry, the designers seemed to have more regards for themselves than the marketing/clients had for them. The designers claimed they usually met the time schedule for jobs assigned to them. All the marketing/clients agreed that the designers always did their jobs according to specification given them.

The views of the designers and marketing/client on the goals of packaging was that package is to sell product to consumers. It must however be elegant, simple, with storage ability, handling convenience and be cheap to produce. They also perceived that package design in Nigeria measures up to 75% to that of the international standards. There was an indication that the designers and marketing/clients were aware that their package must communicate both traditional and contemporary meanings to many audiences. The results showed that most of the packaging industries did not conduct research and most of those that claimed to have been conducting research when asked to state their findings could not, this is a probable indication that such claims of conducting research is false. It was discovered that choice of colours for design was mostly done subjectively by either the management or designers and in some few cases by the client without predesign research of what the target buyer's taste is.

Eighty percent of the designers were familiar with printing and production process of package design, an indication that majority of the designers were aware of the printing and production possibilities of what they design. The results also showed that there was a high rate of ignorance with the designers and the marketing/clients. Seventy three point three percent of the designers and 55 percent of the marketing/clients said they had never seen regulations guiding packaging in Nigeria.

In evaluating the package in-store recognition, results of the responses indicated that 72 percent looked around the shop to see if the items they came for was on the shelf. This could be a likelihood that most of the product consumers did respond to package graphics: its visual impact, shelf impact and overall appeal. The 150 consumers interviewed were users of three brands of toothpastes: Macleans, Pepsodent and Close-up.

Also 72 percent, of the consumers remembered the dominant colour on the package, they also agreed that the prominent colour on the package is eye-catching. This could be an indication that most of the consumers were colour sensitive. Responses on the product impression given by the package appearance of their

brand of toothpaste revealed that 70.6 percent perceived that the product in the package will be good. On the after use impressions of the product, 98.7 percent felt the product was satisfactory. It is a likely indication that most consumers expect that package should actually portray what they contain. As to the quality of the product, 72.7 percent of the respondents felt their brands of toothpastes were better than the other brands.

In assessing the package overall apeal, 52.6 percent said they were influenced toward buying their type of toothpastes. The remaining respondents either said they were not or admitted being influenced by other users while some others were not certain as to what actually influenced them. The aspect of the package appearance mostly remembered by the consumers were the package colours, visual images illustrated on the packages. Among the three toothpastes used in the study, Close-up toothpaste had the greatest overall appeal with 86 users out of the 150 consumers. It is likely that colour combinations and visuals on the toothpaste might have created impact on the consumers of Close-up toothpaste thus persuading a large number of users than the Macleans and Pepsodent toothpastes. Another reason perhaps, is likely that Close-up toothpaste is advertised more often than the other two.

Using the criteria by the experts, four packages were found to be inadequate for the Nigerian market. This is due to the nature of their designs and some being merely poor designs. These packages were analysed and redesigned. They are the packages of Pears Baby Oil, Starlot Medicated Soap, New Dew Medicated Soap and School Chalk.

Chapter 5

SUMMARY, MAJOR FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

In this chapter, a summary of the procedures, major findings of the study, conclusions and recommendations will be considered.

5.2 Statement of the Problem

The problem of this study primarily is to evaluate the degree to which the relationship between the package desinger and package marketing/client determines a product's personality, claims and benefits to the consumer through the structure and graphics of its package. The specific objectives of this study are:

(a) to determine the nature of the task of both the designer and the marketing/client,

(b) to evaluate the contributions of the designer and the marketing/clients to product's package designs in terms of their relative contributions: who has more say in the package design,

(c) to identify the communication objectives for package design in terms of:

(i) reasons for package design

(ii) the role of packaging in product marketing

(iii) communicating the package design objectives to the designers,

(d) to evaluate generally the package graphics in the area of in-store recognition, visual impact, shelf impact, image mediation and overall appeal,

(e) to determine the consumers perception of the product in relation to the intended message.

5.3 Procedure for the Study

The selection of the sample for this study was by purposive or judgemental sampling method: the rationale being that it is perhaps, the most effective method since the exact boundaries of the population could not be reliably determined. Furthermore, it is established that with good judgement an appropriate strategy can be used to pick cases that may be typical of the population (Selltiz et al, 1965, Babbie, 1973). Errors that may occur in judgement will tend to counterbalance each units.

Three sets of questionnaires were administered, one each to the designers, marketing/clients and consumers (see appendices B, C and D). Data collected were either converted to frequencies, percentages or means using the Statistical package for Social Science (SPSS). These were employed in analysing the data and computing of the results of the findings of the study.

5.4 Major Findings

5.4.1. The Nature of the Task of both Designer and the Marketing/client

The task of the designer in designing the package that will communicate effectively to the public is found to be complicated. Designers were commissioned by clients who did not really have adequate knowledge of what they exactly want. Also, designers were commissioned by people who did not understand that the designer's job involves a high proportion of creativity.

Designers were not provided with specific communication objectives when designing the package.

Sixty percent of the designers indicated that they were not normally provided with sufficient information when designing the package.

There was lack of designing materials in the packaging industries. Designers were not provided with adequate designing tools, 53.3 percent of the designers said they were not provided with adequate designing tools. Also, there was lack of appropriate incentive such as refresher courses, seminar and lack of a professional body to which the designers could belong. Not all the packaging industries had staff development programme. Majority, i.e. 83 percent of the designers did not enjoy in-service training like their counterparts in the management even where the industry operated staff development programme. All these hindered the designer from sources through which they could up-date their knowledge professionally.

Just as stated by Larrabee (1935), that "one of the first things a competent designer learns involves the production possibilities...", 80 percent of the designers were aware of printing and production possibilities of what they design. Results of the investigation showed that designers met the time schedule for jobs assigned to them, they equally

accomplished their tasks according to specifications given them. Both the marketing/clients and designers had very high regards for the role of the graphic designer in the packaging industry.

Packaging industries did not conduct research to ascertain the consumers' acceptability of designs they produced. As a result choice of colours for design was mostly done subjectively by either the management or designers.

Industries were involved in packaging at various levels. Industries' level of involvement in package design could be classified into three categories:

(a) Design and produce,

(b) Design partially and produce and

(c) Only produce.

Some completed designs came from outside sources such as advertsing agencies and freelance artists to the packaging industries for production. The industries that only produced and did not design the package had their jobs from these outside sources. The packaging industries were involved in producing a wide range of packages for various types of products. Different types of raw materials were used in producing the packages.

5.4.2. The Relative Contribution of Designers and the Marketing/clients to Products Package Design

The marketing/client had more say in the design of products' package, making about 75 percent contribution. Outside sources also made relatively high contribution more than the designer. The Designer's contribution in terms of decision making on the design of packages was relatively too low when compared with that of the marketing/client.

Some contributory factors to package design problems were identified as follows:

(a) Inadequacy of raw materials,

(b) Lack of machinery and spare parts,

(c) Shortage of skilled manpower,

(d) Machine limitations on some locally produced raw materials and

(e) Insufficient import license from government for importation of machine spare parts and raw materials.

These problems have to a large extent affected the packaging industries as a result some of the industries had to cut down their production capacities.

5.4.3. Identification of Communication Objectives for Package Design

The purpose of packaging as identified by the designers and marketing/clients was primarily to sell products to consumers. They also perceived that package should achieve the following objectives which are that an effective package must:

(a) Be elegant to persuade consumers,

(b) Have storage ability,

(c) Have handling convenience,

(d) Be cheap to produce and

(e) Communicate both traditional and contemporary meanings to many audiences.

There was a high rate of ignorance on the path of both the designers and marketing/clients on what the existing regulations on packaging are. Seventy three percent of the designers a[illegible] 5 percent of the marketing/clients said they h[illegible] never seen regulations guiding packaging in Nigeria. Due to this ignorance of the packaging regulations and lack of research that was geared towards finding the tastes of the consumers, specific package design objectives were not communicated to the designers.

5.4.4. General Evaluation of the Package Graphics

Majority of the packaged product consumers responded to package graphics: its visual impact, shelf impact and overall appeal. Consumers generally looked around the store before buying what they came for. Seventy two percent of the consumers said they normally looked around the shop if the item they came for was there.

Most consumers remembered the package appearance of the product they use, especially, the dominant colour of the package. Packaged product consumers were colour sensitive, 70 percent of the consumers said the colour of their toothpastes' packages was eye-catching.

Another aspect of the package mostly remembered by the consumers was the visual images illustrated on the packages. Close-up toothpaste had the greatest overall appeal with 86 users out of the 150 consumers of the three types of toothpastes tested. Followed by Macleans with 41 users and Pepsodent with 23 users.

5.4.5. The Consumers' Perception of one Product in Relation to the Intended Message

Investigation revealed that consumers expect that package designs should portray the product the

package contains: seventy point six percent of the consumers of Macleans, Pepsodent and Close-up toothpastes perceived the products in their brand of toothpastes' packages would be 'good' before they bought them. On what became their impression when they started using the products, 98.7 percent of the consumers felt the products were satisfactory.

5.4.6. Socio-Demographic Data of Designers, Marketing/clients and Consumers

Seventy six point seven percent of the designers were between the ages of 21 to 30 years. Over 90 percent of the designers were males, only few women were package designers. Eighty six point seven percent of the designers were professional graphic designers while the remaining few specialized in other areas of design and fine arts.

Designers could be classified into four categories namely:

(a) Bachelor of Art degree holders,

(b) Higher National Diploma holders,

(c) National Diploma holders and

(d) G.C.E. Ordinary Level holders.

Over 80 percent of the designers did not receive in-service training regardless of the years

spent by the designer in the industry. Only few priviledged ones received such attention.

Sixty percent of the marketing/clients were within the age group of 31 to 40 years. Ninety five percent were males, only very few women were involved in packaging business especially, at the managerial level. Personel in the management could be classified into four areas of specializations:

(a) Marketing

(b) Administration

(c) Production management and

(d) Graphic Design.

About 45 percent of the marketing/clients have had in-service training. Those in the management had more opportunities for in-service training than their counterparts who are designers.

One hundred and fifty respondents participated in the consumer interview. Majority of the consumers between 15 and 30 years used Close-up toothpaste while those with the age group of 31 to 40 years were the largest users of Macleans toothpaste. Sex was a determining factor for some consumers' choice of toothpaste while men formed the largest users of Macleans toothpaste. Educational level of the consumers was another factor that influenced the choice of

toothpastes. Seventy nine out of the 108 respondents with post-secondary school qualifications made their choice of toothpastes based on the package design appeal.

Consumers' occupations could be grouped into four categories, namely:

(a) Civil Servants,

(b) Students,

(c) Traders and

(d) Artisans.

5.5 Conclusions

The nature of the designer's work is complicated. Designers are commissioned by clients who do not understand the exact thing they want. Clients have no adequate knowledge of the nature of the designer's work. The designer's job by nature involves a high proportion of creativity (Sadler et al, 1970, Lansley et al, 1974). Designers are not provided with specific communication objectives. They are also not provided with adequate designing tools. There is lack of designing materials in the packaing industries. As manifested in the relationship between the designer and the marketing/clients, the marketing/client has more say in decision making

than the designer. The marketing/client's high control over the designer affects the designer's performance, his job being highly creative should be 'less subjective' to the management's system of control (Lansley et al, 1974). It can be summed up that package design in Nigeria does not actually reflect the creative will of the Nigerian designers.

There is no incentive such as refresher courses, seminar and a professional body to which designers could belong. Not all the packaging industries operate staff development program. The designers are not priviledged to attend in-service courses like their counterparts in the management of the industry. Therefore they are not able to up-date their knowledge professionally.

Designers are aware of printing and production possibilities of what they design. They meet time schedule for jobs assigned to them, equally designs are accomplished according to specifications given to the designers.

Packaging industries do not conduct research to ascertain the tastes of the consumers. The choice of colours for design are in most cases done subjectively either by the management or the designer. Scientific approach should be used in choosing colours

for design, "the scientific approach means avoiding reliance on individual judgement and eliminating personal taste" (Cheskin, 1951).

Industries are involved in packaging at various levels: designing and producing, designing partially and producing, and producing only. The packaging industries use various raw materials to produce several packages.

The goal of packaging as identified by the designers and marketing/client is primarily to sell product. An effective package must be elegant, with storage ability, handling convenience and be cheap to produce. Also, package should communicate both traditional and contemporary meanings to many audiences. There is a high rate of ignorance on the path of the designers and marketing/clients on what the existing regulations guiding packaging are in Nigeria. Lack of adequate knowledge of regulations guiding packaging will create failure for the package (Mayal, 1979, Lowenthal, 1981). Inadequacy of raw materials, lack of machinery and spare parts, shortage of skilled manpower and machine limitations on some locally produced raw materials are other factors affecting packaging in Nigeria.

Consumers respond to package graphics: its visual impact, shelf impact and overall appeal. Consumers generally looked around the shop before buying things. Package appearance is remembered by consumers, package dominant colour and visual images illustrated on the package being the aspects mostly remembered. Consumers expected package design to portray the content of the package. Also, they perceived that the product in a package would live up to performance expectations. This result agrees with the consumers theory as stated by Swann (1969) "that buyers have definite preference, that they are able to assess how well different goods and brands of a particular good will perform and how much welfare they will derive from consuming them. Moreover, this welfare is assessed independently of prices."

Most of the designers are between the ages, of 21 to 30 years. Over 90 percent are males. Majority of the designers are professional graphic designers. Sixty percent of the marketing/clients are within the age group of 31 to 40 years. Ninety five percent are males. Age, sex and educational level are some of the factors that affect the consumers' choice of toothpastes.

5.6 Recommendations

Based on the findings in the study so far and in the light of existing practice of packaging in Nigeria, the following recommendations for packaging industries' workers and government are necessary:

1 The packaging industries should do both formative and summative evaluation of their packaging i.e. step by step or from factory to consumer evaluation. They should also do a follow-up assessment of the designs to obtain some on-the-shelf data,

2 The marketing manager should communicate specific design objectives in both general promotional terms and specific packaging terms to the package designer. The proper data and information gathered from research will afford, the package designer's needed direction. The designer should ask for clarification where he cannot follow the reasoning that led to research conclusions,

3 Designers should be fully involved in the working out of the package design goals. There should be an interdisciplinary relationship and co-operation among the marketing researcher, the designer and the marketing manager,

4 Packaging industries should organise refresher courses, seminars and in-service training programmes for their workers. Designers should be given equal opportunity with their colleagues in the management. Such programmes will help the workers to up-date their knowledge. This will in turn lead to high packaging standard,

5 Package design in some instances, took its direction from European models, Nigeria cannot create valid indigenous designs by building on the foundation of foreign designs. Effort should be made by the packaging industries to radicalize the Nigerian designs while avoiding mere copy and repetition of the past. In pursuance of this a design guideline should be established by the Federal Government and taught in packaging industries, Colleges, Polytechnics and Universities throughout Nigeria. At the same time designers should be up-to-date with what is happening in contemporary Nigeria to make sure their concepts reflect the changes emerging in every area of the consumer's environment. This will enable designers to innovate on a wider and more imaginative plane. Also, the Federal Government should ensure that products that are designed for the Nigerian market by the multinational

companies operating in Nigeria should reflect the Nigerian indigenous culture. By doing this, package design will reflect the spirit of nationalism and the creative will of the contemporary Nigerian designers,

6 The Federal Government should design measures to educate the packaging managers and designers on the existing packaging regulations. This will improve standards that could satisfy both local and foreign markets,

7 The Federal Government should either enforce the standard as set up by Standard Organisation of Nigeria (SON) or set up a packaging institute for the country. The packaging institute will contribute immensely to the nation's economic development through rationalisation of consumption, distribution and production of packaging materials. Adequate packaging research and a formulation of standards would improve the quality of products and package that could compete favourably in the international market. Such an institute should draw its members from packaging manufacturers and experts.

5.7 Suggestions for Further Research

The following recommendations are found to be pertinent:

1 The researcher of the future should take a critical look at all practical considerations in packaging, especially in the area of packaging engineering, its effect on designs of product packages,

2 Further research should be conducted in the area of package design perception with focus on dimensions such as shelf impact, recognition, legibility and conspicuity comprehension,

3 Also, research should be conducted into general areas such as packaging regulatory affairs to find out whether the current package designs support or reduce or elevate trade requirements, legal requirements and consumer behaviour on package design. Differential comparisons can be planned to help achieve this research objective.

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APPENDIX A

CORRESPONDENCE ON THE STUDY

INSTITUTE OF EDUCATION
AHMADU BELLO UNIVERSITY, ZARIA, NIGERIA.

DIRECTOR: Professor S.C. ALEYIDEINO, B.A.(London), M.Ed.(Pitts), Dip. Apt. Testing (A.I.R., Pitts), Ph.D.(Iowa)

Telephone: 33216, 33217, 32695, 33038
Telegrapms: INSTEDUCATE UNIBELLO

Your Ref:

Our Ref:

Date:

Dear Sir,

POST GRADUATE STUDENTS' PROGRAMME

This is to introduce *Mr. Attah A. Haruna*
a post graduate student in the Department of Industrial Design supervised at the Institute of Education.

The research study requires some sampling, interviewing and an administration of questionnaires.

I respectfully request your assistance and co-operation needed for this student to carry out the study project successfully.

Yours faithfully,

PROFESSOR J.I. AKOLO,
for: Director.

APPENDIX B

QUESTIONNAIRE FOR THE DESIGNERS

Please tick (i.e. ✓) the answer you considered most appropriate to each question or statement and where lines are provided fill in your answers.

1 What is the level of involvement of your industry in package design?

1 We design and produce

2 We only produce

3 We design partially and produce

4 Others (specify) _____

5 Can't say

2 (If No 3 to question 1) How many packages come to your industry with the design already completed by the client?

1 Three quarter

2 Half

3 One quarter

4 Others (specify)_____

5 Can't say

3 How would you rate the contribution of the following in terms of the final design in your industry?

	100%	75%	50%	25%	None
1 Top management	___	___	___	___	___

2 Marketing/sales management ____ ____ ____ ____ ____

3 Design director/Packaging co-ordinator ____ ____ ____ ____ ____

4 Outside sources ____ ____ ____ ____ ____

5 Package design consultant ____ ____ ____ ____ ____

4 How much information are you normally provided with when designing the package? (Such as should the package be for shelf, placed at a particular eye level etc)

1 Very much

2 Quite much

3 Not much

4 Not at all

5 Others (specify)_____

6 Can't say

5 Are you normally provided with enough materials needed to execute design?

1 Yes

2 No

3 Others (specify)_____

4 Cant say

6 What percentage of the package that you deal with reflect the international standard or culture?

1 100%

2 75%

3 50%

4 25%

5 None

6 Others (specify)_____

7 To what extent would you say the package that you deal with reflect indigenous (i.e. Nigerian) culture(s)?

1 100%

2 75%

3 50%

4 25%

5 None

6 Others (specify)_____

7 Can't say

8 Generally speaking, to what extent would you say the package that you deal with conform to package design tradition in the world?

1 100%

2 75%

3 50%

4 25%

5 None

6 Others (specify)_____

7 Can't say

9 In your designs, can it be said that you are influenced by your competitors? (i.e. other designers' works)

1 Yes

2 No

3 Others (specify)_____

4 Can't say

10 What are your advantages over your competitors? (Mention and give reasons) _____

_____

11 How many of your staff are attached to the graphic art section?_____

12 How would you rate your regard for graphic designer in the entire package design process?

1 Very highly
2 Highly
3 Can't say
4 Lowly
5 Very lowly

13a Do you normally have a time schedule for completing your designs?

1 Yes
2 No

b (If Yes to No. 13a) How often do you meet the deadline for submission of your design for production?

1 100%
2 75%
3 50%
4 25%
5 None
6 Others (specify)_____
7 Can't say

14 What printing process does your industry use in the production of package designs? (Tick the appropriate one(s)

1 Lithography
2 Letter press
3 Flexography
4 Silk screen
5 Hot stamping
6 Thermography
7 Others (specify)_____
8 Can't say

15 Are you familiar with the production process of design?

1 Yes
2 No
3 Others (specify)_____
4 Can't say

16 What things would you consider most important in designing a good package?

(Mention)_____
_____
_____

17 How often does the producer produce your designs according to your specifications?

1 100%
2 75%
3 50%

4 25%

5 None

6 Others (specify)_____

7 Can't say

18 As a designer, what can you say is the central goal of packaging in Nigeria?_____

_____

_____

19 From your experience in package design, what do you think are the major problems of packaging in Nigeria?

(Comment freely)_____

_____

_____

20 From your experience, how does the designer create impacts, recognition and image communication?

i. Impact_____

ii. Recognition_____

iii. Image communication_____

_____

21 Who chooses the colours for your designs generally?

_____

22 Which colours do you think will have more impact on package? Name them and give reasons_____

_____

_____

23 How often does your industry conduct research into consumers' acceptability of your designs?

1 Biannually

2 Annually

3 None at all

4 Others (specify)_____

5 Can't say

24 If your industry conducts research, could you please briefly state your findings? _____

_____

_____

25 Have you ever seen regulations guiding packaging in Nigeria?

1 Yes

2 No

26 (If yes) How familiar are these regulations to your staff?

1 Very familiar

2 Quite familiar

3 Familiar

4 Not quite

5 Very unfamiliar

27 What type of packaging training have you received?

_____

28 Where did you have the training and who was your sponsor? _____

_____

_____

29a Does your industry have staff development programme?

1 Yes

2 No

b (If yes) What categories of your staff enjoy the programme?

c Where do they go for training?_____

_____

30a Do you feel you need some form of refresher course in packaging?

1 Yes

2 No

b (If yes) What area and type of training do you need?

_____

_____

Personal details

1 Age_____ Sex_____

2 Highest Qualification_____

3 Place of subsequent training (if any)

_____

4 Area of specialization_____

5 Number of years of practice_____

6 Father's highest level of education_____

_____

7 Father's main occupation _____

APPENDIX C

QUESTIONNAIRE FOR THE MARKETING/CLIENT

Please tick (i.e. ✓) the answer you considered most apporpriate to each question or statement and where lines are provided fill in your answers.

1.(a) Let's first begin by making a list of packaging items you make.

01 _____ 06 _____

02 _____ 07 _____

03 _____ 08 _____

04 _____ 09 _____

05 _____ 10 _____

(b) Materials used for each

01 _____ 06 _____

02 _____ 07 _____

03 _____ 08 _____

04 _____ 09 _____

05 _____ 10 _____

2 What is the level of involvement of your industry in package design?

1. We design and produce
2. We only produce
3. We design partially and produce
4. Others (Specify) _____
5. Can't say.

3. (If No.3 to question 2) How many packages come to your industry with the design already completed by the client?

   1. Three quarters
   2 Half
   3 One quarter
   4 Others (Specify) _____
   5 Can't say

4. How would you rate the contribution of the following in terms of the final design in your industry?

	100%	75%	50%	25%	None
1. Top management					
2 Marketing/sales management					
3 Design Director/Packaging co-ordinator					
4. Outside sources					
5. Package design consultant					

5 What percentage reflect the international standard or culture?

   1. 100%
   2. 75%
   3. 50%
   4. 25%
   5. None
   6. Others (specify) _____

6 What percentage of the package that you deal with reflect indigenous (i.e. Nigerian) culture(s)?

1 100%
2 75%
3 50%
4 25%
5 None
6 Others (Specify) _____
7 Can't say

7 Generally speaking, to what extent would you say the package that you deal with conform to package design tradition in the world?

1 100%
2 75%
3 50%
4 25%
5 None
6 Others (Specify) _____
7 Can't say

8 What printing process does your industry use in the production of package designs? (Tick the appropriate one(s)

1 Lithography
2 Letter press
3 Flexography

4 Silk screen

5 Hot stamping

6 Thermography

7 Others (Specify) _____

8 Can't say

9 Please give a breakdown of the staff in your industry

(a) Rank

1 Senior _____

2 Intermediate _____

3 Junior _____

4 Others (Specify)_____

5 Can't say

(b) Sections (Tick the appropriate one(s)

1 Graphics

2 Marketing

3 Technical

4 Others (specify)

5 Can't say

10 How often does the graphic designer meet the time schedule for submission of your designs?

1 100%

2 75%

3 50%

4 25%

5 None

6 Others (specify) _____

7 Can't say

11 How often does the graphic designer design according to your specifications?

1 100%

2 75%

3 50%

4 25%

5 None

6 Others (specify) _____

7 Can't say

12 How would you rate your regard for graphic designer in the entire package design process?

1 Very highly

2 Highly

3 Can't say

4 Lowly

5 Very lowly

13 From your experience in packaging, what do you think are the major problems of packaging design in Nigeria? (Comment freely) _____

_____

_____

_____

_____

14 Are you familiar with the production process of package design?

1 Yes

2 No

3 Others (Specify) _____

4 Can't say

15 What things would you consider most important in designing a good package?

(Mention) _____

_____

_____

_____

16 How often does the producer produce your designs according to specifications?

1 100%

2 75%

3 50%

4 25%

5 None

6 Others (specify) _____

7 Can't say

17 In your opinion what do you think are the constraints to a graphic designer's work?

(Comment) _____

_____

_____

_____

18 Based on the undertaking of your industry what would you say is the central goal of packaging design in Nigeria?

_____

_____

_____

19 Have you ever seen regulations guiding packaging in Nigeria?

1 Yes

2 No

20 (If Yes) How familiar are these regulations to your staff?

1 Very familiar

2 Quite familiar

3 Familiar

4 Not quite

5 Very unfamiliar

21 Who are your present customers? _____

_____

_____

_____

22 How often does your industry conduct research into consumers' acceptability of your designs?

1 Biannually

2 Annually

3 None at all

4 Others (specify) _____

5 Can't say

23 If your industry conducts research, could you please briefly state your findings? _____

_____

_____

_____

24 Have you ever had any cause to terminate a contract(s) with your clients?

1 Yes

2 No

(If Yes) Why was it terminated _____

_____

25 Who determines what prices to charge for your packaging contracts?

_____

26 Generally speaking, has your industry had difficulty obtaining materials supplies of acceptable quality as they are needed for package production?

1 Yes

2. No

(If Yes) Specify difficulties _____

_____

_____

27 What type of packaging training have you received? _____

_____

28 Where did you get the rraining and who was your sponsor? _____

_____

29 Was your training in graphic design, marketing, or other (Please specify) _____.

30 a. Does your industry have staff development programme?

1 Yes

2 No

b (If Yes) What categories of your staff enjoy the staff development programme? _____

_____

c Where do they go for training? _____

_____

Personal Details

1 Age _____ Sex _____

2 Highest Qualification _____

3 Place of subsequent Training (If any)_____

_____

4 Area of specialization _____

5 Number of years of practice _____

6 Father's highest level of education _____

_____

7 Father's main occupation_____

APPENDIX D

STRUCTURED-INTERVIEW SCHEDULE FOR THE CONSUMERS

(NOTE: The interviewer should keep aside the package to be tested from the respondent until after No. 12).

1 People use different things for mouth cleaning. Which do you think is generally used in this area?_____

2 Which one do you prefer?

1 Toothpaste

2 Chewing stick

3 Others (specify)_____

3 When you get to a shop you have never been to before, what is the first thing that you do?

1 I ask directly for what I come for

2 I look around the shop if the item I came for is there.

3 Others (specify)_____

4 Can't say

4 What brand of toothpaste do you use?

1 Macleans

2 Pepsodent

3 Close-up

4 Others (specify)_____

5 Why do you buy this particular toothpaste?

(Give reason) _____

_____

6 Generally speaking, why do you use toothpaste?

1 Makes teeth white and clean

2 Purifies the breath

3 Urge habbit of brushing mouth regularly

4 All of the above reasons

5 Others (specify)_____

6 Can't say

7 Is there any dentist approval note on the package of your kind of toothpaste?

1 Yes

2 No

3 Can't remember

8 Can you remember any aspect of the package appearance? (If yes specify) (Name them)

1 Colour

2 Colour and Illustration

3 Illustration

4 Typography & Illustration

5 Brand Name Typography

6 Others (specify)_____

7 Can't remember

9 What colour is most prominent on the appearance of the toothpaste?

Colour_____

10 What will you say about this colour?

1 Eye-catching

2 Cheerful

3 Dull

4 Can't say

11 Which size of the toothpaste do you usually buy?

1 Large

2 Medium

3 Small

12 Why do you prefer this particular size?

1 Size convenience

2 Last longer/more economical

3 Other sizes not available

4 Can't say

NOTE for the interviewer, at this point bring the three toothpaste packages being tested out, that is the Macleans, Pepsodent and Close-up packages.

13 At sight what does the appearance tell you about the product?_____

14 And what become your impression when you started using it?_____

15 How do you like the brand you use compared to the other brands?

1 Better

2 Just as good

3 Not as good

4 Don't like at all

16 What do you like about it?

(Mention)_____

_____

17 What do you not like about it?

(Mention)_____

18 Which type of toothpaste did you previously use?

(Specify) _____

19 Reasons for changing

1 Paste is in concentrated form

2 Taste badly

3 Unsatisfactory service

4 Others (specify) _____

5 Can't say

20 Do you think that you have been influenced toward buying your kind of toothpaste by its appearance?

1 Very much

2 Quite much

3 Much

4 Others (specify)_____

5 Can't say

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Personal details

1 Age_____ Sex_____

2 Highest Qualification_____

3 Place of subsequent training (if any)_____

_____

4 Occupation _____

5 Area of specialization _____

6 Father's highest level of education_____

_____

7 Father's main occupation _____