



## Product Packaging and Sales, in Competition with Consumers' Psychology of Choice

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**Abstract.** The appearance of consumer products creates a particular impression that compels a consumer to make his choice of a product leading to sales. Product design is an opportunity for differential advantage in the market place. From secondary sources, information were collected and analysed on the roles that product appearance plays on the mind of consumers before choice is made. A number of companies successfully focus on product design appearance as a competitive tool, and several studies indicate the influence of good product design packaging on commercial success. This, the ceramist in product development must queue into for the patronage of his wares by the consumer as a direction for advancement. Consumer preferences and consumer buying behaviour are the major issues that should be taken into account when designing new wares apart from just self-expression. The study found out that in spite of new technologies and materials, consumer's choices and desires constitute the most important elements that drive the marketing process. Therefore, the ceramic designer must put the customer in the fore front not himself when it comes to product appearance. The designer must also look into brand personality, the five (5) bran personality dimensions, deliberate feedback etc. as added issues to the six roles of product packaging to compel the psychology of consumers' choice and sales. Thus, the postmodernist philosophy of self-projection in our productive endeavours at the expense of consumer choice must be discouraged at this stage of development of ceramic if wares will compel their commercial values and retain customers' loyalty beyond the five life cycle of a product.

**Keywords:** Appearance, choice, comparative advantage, consumer, product.

### 1. Introduction

The outward aspect of a product is called appearance. This creates a particular impression that holds consumers to spellbind, compels their choices and gifts the commercial value. "Product design is an opportunity for differential advantage in the marketplace" (Hammer 1995 & Veryzer, 1995 in Morakinyo and Alkali, 2018). A number of companies successfully focus on product packaging as a competitive tool (Smith, 1994). Several studies indicate the influence of good product design appearance on commercial success (Gemser & Leenders, 2001). Even for industrial products, appearance has an effect on product preference before a consumer is attracted to buy.

Consumer preferences and buying behaviour are major issues that designers should take into account when designing products generally. Appropriate design and skills aids in building marketability of a product and secures consumers' preference, (Morakinyo and Garkida, 2021). In spite of factors such as new technology or material development or online hosting, consumer's choices and desires are they important elements that drive the marketing process. Consumers are the key factors in planning and implementing packages, thus, the key issue for packaging product is to understand the consumer (Stewart, 2004 in Morakinyo and Alkali, 2018).

Appearance of a product is of high premium when it comes to choice of products by consumers. It plays a key role for the selling or non-success of a product in the market or other displaying areas like the supermarket and online stores. This, the consumer used in judging and evaluating a product in terms of content, performance, durability and other inherent factors desired by buyers; and for

what brand to go for. Appearance (Packaging, packaging design and main product surface) has become a significant factor in the marketing of diverse consumer goods, it has a main role in communicating product benefits to the customer and competes with customers' psychology of choice. Every company tries to invent something new but charming and to get the competitive advantage for providing the product to the end user standing out against other competitors. One of the most important factors in competitive advantage is in having a strong "brand personality" or 'trademark'.

## 2. Brand Personalities

In marketing literature, packaging is a part of the product and the brand. Product appearance has also been denoted as brand personalities. A product's package represents its characteristics and communicates the product information (Polyakova, 2013). For consumers, the product and the package are the same when on the supermarket shelves. During the purchasing decision, the package creates tickles customer's' psychology, which helps in valuation and making of right choice. Further, the package is the product until the actual product is consumed and the package is recycled. The main trademark of a product represents everything a buyer is looking for. If brands which is the characteristics of a product charms the psychology of a buyer it compels its commercial value

"In addition, the design of a product will generate consumer extrapolations regarding several product attributes" (Bloch, 1995 in Morakinyo and Alkali 2018). Product appearance can provide value in itself. Many people like to buy a product that looks aesthetically pleasing. As the influence of product design on consumer evaluation is often complex, it is difficult to decide upon during the product development process. For example, a product with bright colours may be valued aesthetically, but these same colours may give consumers the idea that the product is of low quality.

Brand personality is "the set of human characteristics related to a brand name" (Evan, 2023; Shopify, 2023 and Akaker 2012).

The personality is defined in terms of characteristics- (friendly, calm, bold, careless and self-assured to mention but a few). It should elicit positive emotional traits. Demographic features come under the term of brand personality, such as social class, gender and age, and they are affected by the image of brand

users, product spokesperson and personnel are indirectly influenced by the features of the product (Levy,1999). Consumers tend to provide more favourable product evaluation based on the fit between self-concept and brand personality (Freling & Forbes, 2005). The customers generally opt for those brands, which match their personalities. Hence, there is a kind of relationship and association with products. Brand personalities also correspond to the interpersonal domain of human personality and those which are relevant to describing the brand as a reciprocal partner in the consumer-brand relationship (Sweeney & Brandon, 2006).

Therefore, the marketing department focuses on making customers believe and recognize a brand personality, and enhancing the relationship between the brand and the consumers to create an equity and brand loyalty (Govers & Schoormans, 2005 in morakinyo and Alkali 2018). This is done by focusing on the product appearance (packaging). Because, customers generally prefer those brands, which have Self-concept analogy. Consumers are more inclined towards the usage of those brands and products, which matches their features of personality.

## 3. Functions of Package in Product Appearance

Giving a product befitting appearance is one of the many functions of packaging. It has its most essential roles in logistics and marketing because these two units are strongly connected to the end-users of the product. The task of the package is to sell the product by attracting attention and to allow the product to be contained, utilized, and protected and in the end compels payment. There are other functions of packaging which are important for every product manufacturer of producer in a company, home business or personal business enterprise.

### 3.1 Logistical Function

The functionality in terms of logistics is a correspondence of packaging to its practical purpose. The roles the package fulfils are related to psychological function, where the package interacts with the consumer and to physical property of a package on a stage of production and product preservation. This to a greater extent affects (influence or stir up action of) consumer's psychology of choice.

Stewart, (2014), gave three prime functions of appearance in terms of logistics: to contain, protect and identify.

**To contain:** The intention here is to achieve integrity and (wholeness and unharmed or completeness i.e. being intact). The product stays in the same condition and does not change its basic form and use, due to the influence of external factors.

The above goes on throughout the product life cycle, from production, to the middle man and the end user. The package function 'to contain' is convenient and beneficial, it increases consumer's confidence on the choice and content value of a product.

**To protect:** The protection as a key function is performed not only for physical factors such as transit, but also for environmental influences – moisture, gases, light, temperature, and others.

The package choice depends on the nature of the goods, distribution and types of hazards it will encounter. Some of the benefits this function can provide for a product are extended shelf life and freshness. Likewise when consumer notices that such product is well protected and serves its primary function it would have a great patronage and preference advantage.

**To identify:** Product identification has a description of the contents and consists of product use and legally required information. To some extent, these functions have a promotional role that stimulates the desire to purchase a product and can also assist product branding; from the inscription or explanation on the package.

### 3.2 Marketing Tool Functions

Product design is an important promotion variable. It is also a vital instrument in modern marketing activities for consumer goods (Rundh, 2009). To be successful in today's increasingly competitive marketplace the product design, namely appearance, should include the preferences on consumers (Creusen, Veryzer, & Schoormans, 2010). Packaging provides an attractive method to convey messages and information about the product attributes to customers (Silayoi, & Speece, 2007).

Bloch (1995) the importance of product design is crucial to the success of a p r o d u c t . It ensures consumer attention for the product, communicates information, and it provides sensory stimulation (Holmes & Paswan, 2012). According to

Berkowitz (1987), an exclusive and unique appearance design is a way for a new product to be noticeable among familiar packages offered by competitors. This also goes for products that have been on ground in terms of the same competitiveness.

The design of a package contributes to the communication of value and has a strong influence on sales of a particular product. The Appearance benefits are essentially instrumental in marketing strategies (Polyakova, 2013). The more prime or primary product appearance functions in giving a product a more cohesive and defining functions are: communication of aesthetic, symbolism, functionality, ergonomic product information, attention drawing and categorization. These to a Designer-Ceramist are what he must pay attention to when designing a product so as to attract and keep the consumers loyalty and product choice. These roles evoke customer values of a product in terms of appearance qualitatively. If the Ceramist understands that African Ceramics is at the Crossroads, then modernizing African Ceramics since the 1900s would be a swift action as a direction for the future advances in the built environment to enhance the aesthetic, functionality and retainer-ship of customers. This would be efficacious by paying attention to the consumers' needs not just creative expressions.

### 4. Research Methodology

Using qualitative research methodology, ten (10) wares or products were selected from secondary sources in line with six roles of product appearance. These six roles are described with their attendant implications for product designed. Data were sourced from primary and secondary sources to examine and analyse using the six (6) roles of products appearance and principles of design from the views of experts in consumer choice and in product design.

### 5. Product Appearance and Aesthetic Value

The aesthetic value of a product pertains to the pleasure derived from seeing the product, without consideration of utility (Holbrook, 1980). A consumer can value the 'look' of a product purely for its own sake, as looking at something beautiful is rewarding in itself. When product alternatives are similar in functioning and price, consumers will prefer the one that appeals the most aesthetically (Plates I & II).

Plates I & II carry the determined properties of products that are related to aesthetic appreciation. Innate preferences are proposed for visual organization principles, such as unity, proportion and symmetry (Muller, 2001). Another property



Plate I:- Title: The wild (ceramics tiles)

influencing aesthetic judgments is colour. The desirability of a colour (glazes, stains, oxides and etcetera.) will change according to the object to which it is applied and with the style of the object. And this will psychologically charmed the buyers.



Plate II:- Title: Fisher man (ceramics tiles)  
Source/Year: Levy (Dajo), (2015).

Proto-typicality is another innate preferences found to influence aesthetic response. Proto-typicality is the degree to which something is representative of a category (class). According to (Hekkert, Snelders, & Van, 2003 in Morakinyo and Alkali 2018), products with an optimal combination of proto-typicality and novelty have aesthetics preference.

As well as the product-relates characteristics mentioned above, there are cultural, social and personal influences on design taste. Colour preferences differ between cultures and in time. In addition, personal factors, such as design acumen (insight), prior experience and personality also influence design taste of consumers (Bloch, 1995).

The influence of an aesthetic judgment on product preference can be moderated by the perceived aesthetic fit of the product with other products that the consumer owns, or his/her home interior. Consumers may like a product's appearance per se, but not buy it because it does not aesthetically fit into their home interior. The aesthetic value of a product is key in requiring attention because consumers evaluate a product, choice, purchase, prospect, performance, fit-class, style and etcetera as important attachments. These are the things the ceramics designer must pay a deliberate attention to, in order to keep the loyalty of his customers.

## 6. Product Appearance and Symbolic (Emblematic) Value

The key determinant for product selection that is clearly inferior or superior in their tangible characteristics is in symbolic meaning it communicates. The choice for a specific product or brand may convey the kind of person you are or want to be. Consumers use products to express their (ideal) self-image to themselves and to others (Belk, 1988).

Symbolic meaning can be attached to a product or brand based on advertising, country of origin, continent, race or the kind of people using it (Sirgy, 1982 and Morakinyo and Alkali 2018). But the product itself can also communicate symbolic value in a more direct way, by its appearance. As a product looks; 'cheerful', 'boring', 'friendly', 'expensive', 'rude', or 'childish' it communicate a significant message.

A certain style of appearance may evoke associations with a certain time or place (for example, the 'fifties, sixties, or old school', 21<sup>st</sup> century to mention but a few). Further, the product or packaging can reinforce the image of a trademark, as the identity of a brand is visually expressed in the appearance of products (Schmitt & Simonson, 1997). Consumers may connect the meaning of a brand to elements of the physical appearance of products. In this way, a brand image may transfer different meaning to different kinds of products. Many companies therefore make consistent use of certain design elements, such as a colour combination, a distinctive form, element or style. For example, the design of the Tea Maker Plate III tries to keep a model recognizable as belonging to a 21<sup>st</sup> C brand. It's characterised by smooth surface, roundness in forms or shapes and mature, evoking blends of colours and harmonising all elements. The distinctive design of the optional cups is an example of a recognizable design element. The linking of brand meaning to elements of the product appearance will be easier when the associations that these elements stimulate by themselves correspond to the desired brand image. For example, the use of bright colours and a large size, which is associated and positioned a Tea Maker brand as aggressive. This aggression certainly affects the psychology of buyers competing and responding accordingly.



Plate III:- Title: Tea Maker  
 Source/Year: Zakari, (2015)



Plate IV:-Title: Ceramic Living Room Aquarium  
 Source/Year: Barber, (2012)

Muller (2001) gave an overview of the influence of form and colour on consumer perception of symbolic value alongside ergonomic and aesthetic values. For example, angular forms are associated with dynamism and masculinity, while roundness evokes softness and femininity (Schmitt and Simonson, 1997). The Tea Maker certainly would compel section by the feminine gender.

Symbolic interpretation is part of the aesthetic experience. A product is conceived of as beautiful by what it represents. The same style can be considered 'good taste' at one point in time, while being considered 'bad taste' years later, because the connotations associated with it or the interpretations given to it at the cause of the product life cycle. Every product has at most five (5) life cycle; manufacture, growth, maturity, decline and death in the market. That is why the African Ceramist must breast up with generating symbolic forms of all times like Plates III and IV as future advances for ceramics production.

Product Appearance and Functional (Utilitarian) Value

The functional value of a product pertains to the utilitarian functions that a product can perform, to what you can use it for (Veryzer, 1995). That is why the philosophy “form follows function” must always be a constant that is green. Products differ in the degree to which they are suited to perform their basic utilitarian function, such as communication, comfort or transportation, but also in quality (for instance the technology or materials used) and in features. For example, you can purchase settees Plate V with special materials features like ceramic options. The presence of such options influences psychology and the functional value of the product for consumers.



Plate V: - Title: Varied views of Settees  
 Source/Year: Alkali, Morakinyo & Tukur (CPAN Journal of Ceramics) 2016

The utilitarian function of a product is obvious from its appearance. When you see the handle of a cup, you know the product is portable. In addition, product appearance can be used as a cue to infer more important but less readily accessible product attributes (Dawar & Parker, 1994). As Dickson, (1984) notes: "there is also something intangible about quality. It resides in the feel, the look, the sound of an item. We may not be able to explain it, but we know it when we see it" (Plates V, VI and VII). So product appearance can be proactively used in order to give consumers a certain impression about the functional product value that prompts choice for example, Plates VI and VII.



Plate VI:- Title: Sets of Ceramic Wares  
 Source/Year: Research Photograph Course Handbook (2013/14)/2015



Plate VII: - Title: Evidence of Chinese and Byzantine ceramics on Islamic ceramics  
 Source/Year: - 2015/  
<https://en.wikipedia.org/wiki/Islamicotterv>

## 7. Product Appearance and Ergonomic (User-Friendly) Value

The ergonomic value of a product entails the ergonomic adjustment of a product to human qualities and fitting variable positions and expectation. Product ergonomics or 'human factors' concerns the comprehensibility and usability of a product, the suitability to perform and correctly communicate its utilitarian functions. Technical functions can be implemented in a product in a more or less easy to use manner. Usability entails cognitive aspects of use, such as how logical a product is to operate, as well as emotional aspects, in that it is not frustrating in operation and gives an enjoyable experience. It leads consumers to form an impression psychologically about the ease of use based on the product appearance.

Consumers have to experience the operation of a product in order to adequately judge it. As consumers often cannot try out products in a shop or when buying on the Internet, they will use the product appearance to form an indication of the ergonomic product value (Bloch, 1995). By seeing the product, people form an impression about whether handles are easy and pleasant to hold, and whether nubs will be easy to use, Plates VI & VII. In order to influence consumer preference positively, it is not sufficient that a product be simply easy to use. Consumers must also perceive the product to be easy to use. The appearance of the product influences consumer perception of aspects such as ease of operation, weight and stability, which affect the perceived ease of use of a product. For example, an upright-shaped product may be designed in such a way that it cannot fall over in normal use, but consumers may conclude that it is not stable after seeing it (Murdoch and Flurschein, 1983). Based on this first impression, they may discard the product (Plates VIII & IX). It is expedient that the ergonomic factors of a product value be well coupled to stir value of choice and money on the consumer.



Plate VIII:- Title: Pawpaw Stump Teapot (Papaya)  
*Source/Year: Levy (Dajo), (2015).*



Plate IX: - Title: The Giraffe Vase

## 8. Attention Drawing Ability of Product Appearance

Gaining attention is an important first-step in enabling consumer product purchase. Attention is the allocation of information processing capacity to a stimulus (Engel, Blackwell, & Miniard, 1995). When a product 'stands out' visually from competitive products, chances are higher that consumers will pay attention to the product in a purchase situation, as it 'catches their eye'. The attention-drawing ability of a package has been found to heighten the probability of purchase (Garber et al., 2000).

In general, the attention-drawing ability of a product can be enhanced by increasing its size and by using bright colours Plates I-VII. Further, people attend to stimuli that contrast with their background and are novel, that is, unusual or unexpected (Engel et al., 1995). Garber (1995) emphasizes that the visual effect of a product package is relative to a background comprised of competitor alternatives. For example, the vases in Plate X dark colour draws attention by its bright colours that differ from the typical white and other light colours used in product category. The same applies to Plates III-V; rich colours have powerful attention seeking as spell-bound. So, in order to design an eye-catching appearance, product alternatives available on the market – and perhaps even the purchase environment – should be taken into account. This would enhance African ceramics a better platform to stand competitive now and in the future.



Plate X:- Title: The lone Turtle Vase  
*Source/Year:- Studio Photograph, 2016.*

### 9. Product Appearance and Categorization (Classification)

Consumers may use product appearance for categorization (Veryzer, 1995 in Morakinyo and Alkali 2018). The appearance of a product can influence the ease with which a product is categorized, and the category to which it will be assigned. Product identification will be easier when a product resembles other products in the same category, that is, when it is more prototypical of the category (Loken and Ward, 1990). With respect to product appearance, this means that it should be more visually typical. Lee (2020) and Garber (1995) defines visual typicality as "the look or appearance that most consumers would associate with a product category, and by which they identify brands that belong to the category". When a product is difficult to categorize based on its appearance, consumers may not regard the product as a purchase alternative. For example, there might be some consumers who do not notice that Plate VIII is a Teapot with its typical appearance.

So in general, an appearance that differs slightly from the prototype will be preferred. In some cases, however, strong differentiation from or strong similarity to the prototype or another product alternative will be a beneficial strategy. Differentiation from the category decreases comparison with other products from the category. As a result, distinguishing features are better noticed and found more important (Sujuan & Bettman, 1989).

One can also design the appearance of a product to resemble another, well-known and positively valued product alternative. This heightens the probability that people evaluate the product based on knowledge about the product it resembles, which is called exemplar based categorization (Cohen & Basu, 1987). This strategy may be beneficial when there is one dominant brand in the category with which it is difficult to compete. Similarity to a category prototype or a known exemplar may provide consumers with expectations about certain product attributes, and thereby about the functional, ergonomic, aesthetic and/or symbolic value of the product. Based on previous experience with wares, one may for example assume that new wares or products are of same functions, without evaluating the ease of use of the specific product at hand.

The six roles discussed have surpassing and compelling implications on the managerial roles, and other stake holders in the design of ceramic wares or product's appearances. This cannot be jettison, if the ceramist would actually succeed in having space as a professional designer. It is worthy to note that product appearance and sales compete with customers' psychology of choice.

What are the Implications of Product Appearance and Sales for the Ceramics Designer in competition with Customer's' Psychology of Choice.?

The appearance of a product can influence consumer choice in different ways and affect the process in/of product design and development. Distinguishing these different appearance roles would have professional as well as managerial implication to product marketing, advantage, preference, customer's loyalty and valuation. What are the areas that the stakeholders concern needs to focus?

First, the Ceramist needs to create brand personality with products of compelling appearance. A strong brand personality makes wares distinctly different and relatable in today's cluttered marketplace. The personality of a product determine whether it charms or irritate people, inspire them or send them running for the hills, or beyond. This would fulfil a psychological function, (Matthew, 2022) that satisfies the consumers' quest for quality, taste and competitive commercial value. Brand personality is an element of brand identity. It should be express through the

wares' tone of voice, communication style and behaviours, while actively cultivating consumers' perception through its in-market communications.

This brand should have a specific character trait that makes it more human. It would make the consumers feel concerned by its behaviour value; as in talking to a person generating attachment to the brand. If a brand personality is well executed it would build a brand's equity, distinguish a business or organization from its competition while maintaining an edge in the marketplace.

Secondly, there are five brand personality dimensions (BPD) Fig.1 that a ceramist must utilise in building brands that can affect the consumers' psychology, leading to product choice and corresponding release of its financial value. The BPD should be operational right at the conceptual and developmental stages of wares; to have products that can depict if not all the six roles of product packaging.

The BPD focus of five (5) points to be considered by a designer to achieve better product packaging and affect the correct psychology of the buyer (Aaker in Matthew, 2022). Each of the five points have sub-points that are most considered if the Ceramist Designer products would make necessary impact beyond the walls of his/her studio, sales points or gallery.

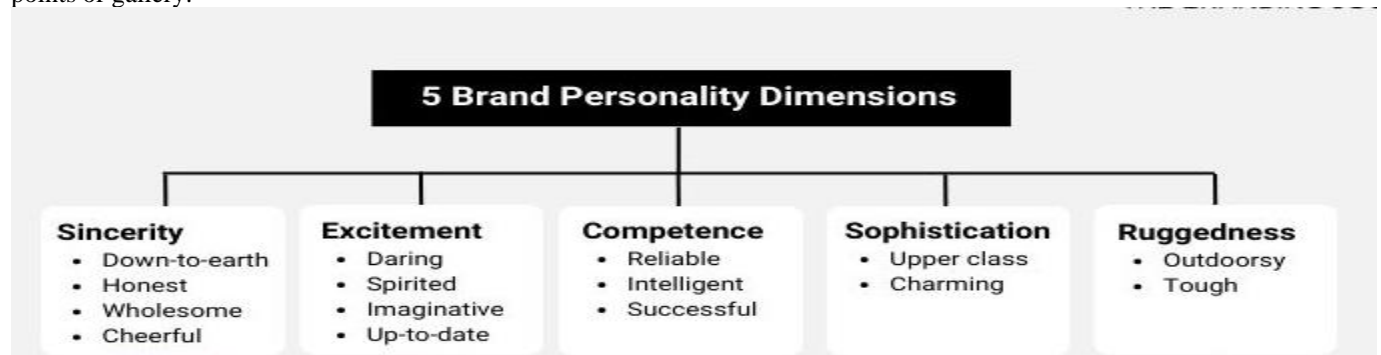


Fig. 1:5 brand Personality Dimension  
Source: (Aaker in Matthew, 2022)

Thirdly, to make sure that the appearance of a new ware has a positive influence on product choice, this should be tested with consumers. One should assess whether consumer perceptions of the functional, ergonomic, aesthetic and symbolic value of a new product based on its appearance are positive/correct. This can be done by asking consumers to judge the functionalities, quality, ease of use, aesthetic and symbolic value etc. of the product based on its appearance only. As there are cultural, social, and personal influences on design taste (Bloch, 1995) it is important to use the correct target group in such a test.

At the cross road the ceramics designers should not only produce products for money or self-expression, but, relevant data should be gathered through distribution of appropriate data collections instrument to have a test of what the consumer wants in the market. In addition, the psychology of the consumers in terms of choice and commercial value should be pivotal. This is because at the point of customer decision making the designer might not be available nor sales rep, read the mind of the consumers; to influence it.

Fourthly, the effect of changes in appearance characteristics on the whole product impression is difficult to imagine for consumers. To value colour as a characteristic, for a consumer, it may change when the rest of the product changes. With one product style, blue may be the most attractive, while with another style, green may be better. So, consumers have to see a change in appearance in order to adequately judge it. This may give the ceramist or designer clues about how to better engender a specific colour impression employing unique but compelling glazes. Further, in order to adequately attend to the preceding issue raised close interactions with consumer is optimal for designers. Or the use of simple feedback mechanism like by using questionnaire or online survey.

Fifthly, Ceramist needs to go beyond self-expression of the post-modernist approach philosophy to design. Despite new technologies and materials, consumer's psychologies, choices and desires are still the most important elements that drive the marketing process. Therefore, the ceramic designer must put first the customer not himself when

it comes to product appearance. Thus the postmodernist philosophy of self-projection in our productive endeavours at the expense of consumer choice would never be to our advantage. Yes, self-expression is superb, the world over, yet we can invest so much in a work utilizing current materials and technologies, in the end have no market at all when the focus, needs, trends and appearance of product tied to the consumer are jettison.

If self-expression would be profiting, the designer must express his or her creative ingenuity considering the utmost needs of the consumer because that is the market. In this, from start to finish, the appearance of a ware would have to be in accordance with the need of the consumers. This would make consumers loyalty to a ware (producer) brand of little or no problem. They would in turn serve as marketers of the ceramist and the wares or products. Consumers are more inclined towards the usage of those brands and products, which match their features of personality and self-concept analogy.

Sixthly, class and categorization is attached to products' value from its appearance. The kind of finishing (glaze colours, stains and textures) used on ceramics ware must be deliberate and not arbitrary. This suggests that researching to have pureness of individual colours as required is ultimate in this epoch. This would allow proper experimentation, the mixtures and usage of colours on wares to the taste of the consumers. The fact remains that, there are consumers that want colour on wares to be very pure, undiluted.

Seventhly, wares production must be such that will remain competitive in the market. The currency of wares would make this possible in this era. Works should not take consumer fifty (50) years backward but bring them into the 21<sup>st</sup> Century. This would make African ceramics compete favourably with various cultures that have incorporated elements of the 21<sup>st</sup> Century into their works. If a work has to take men back the memory lane such work should be in a museum where artefacts are kept. Such work would also portend how far we have been left behind in our efforts concerning development of ceramics, in the country or even globally.

Elements manipulation to make the appearance of a product fascinating and competitive in the market is crucial. It gives a product promotional opportunity for the designer to the consumers. These elements every designer in the company, academic institution or elsewhere must explore to the taste of the consumers for retainer-ship; satisfaction, competitive advantage for global currency.

Ninthly, the world is a global village which suggests a global market via the internet. Most products are market online. Consumers are drawn by the appearance of a product first before its functional value since it is hosted online. Works, apart from being current must match international standards to justify the space occupied online among many other products. If not, consumers will avoid it and it will slow down market. It would also incur more cost on the owner of the online stores and likewise the ceramist would pay more on hosting fees. No business owner would like to keep a product or wares for long time without sales. Another implication is that once a product can't be marketed, the producer also suffers what is called personal advertisement deformation. Eventually, the website hosting or online store would not want to subscribe to persons or design product in the future.

Tenthly, the aesthetic, informative, and attention drawing of wares are key to its success. All these depend on the points previously raised. The African ceramist in modernising his work must be such that it is sensitive, adaptable to age, informed, not self-serving and relevant to trends in every generation. The methodologies that the ceramists explored must be revisited to a more robust, acceptable and modern platforms. Open mind is necessary in this case Morakinyo and Garkida, (2021), no matter how sound ones methodology is, outside inputs from a perspective outside ones jurisdiction can/would enhance a product for better placement, functions and financial bargain.

## 10. Conclusion

In conclusion, the above-mentioned these six (6) and four (4) additional defining functions of wares appearance: communication of aesthetic, symbolism, functionality, ergonomic product information, attention drawing, categorization, brand personality, brand dimension personality, function assessment and etc; are what ceramists must pay attention to when designing a product and package so as to attract and keep the consumers loyalty affecting the psychology of consumers' choice. The outward aspect of a product creates a particular impression that holds consumers spellbound for a product choice. The product appearance and sales compete with customers' psychology of choice always.

It is needful to remember that consumer goods carry and communicate symbolic meanings that determine product selection. The choice for a ware defines the kind of person you are or want to be. Consumers use products to express their (ideal)

self-image to themselves and to others. Paying an unalloyed attention on product appearance should be an objective venture. The 21<sup>st</sup> century comes with compelling treatment of all forms and colours of wares in winning and keeping their customers.

The ceramist needs to go beyond self-expression. Consumer preferences or choices and buying behaviour are the driving issues that must be taken into account while producing wares. Consumers are the key actors in planning and implementation of human creativity. To successfully remain relevant and satisfy the consumer, there is need to deliberately research at all times on the needs of the consumers and the market trend. This would give operational data for production, market advantage, keeping consumers loyalty and profitability. At the crossroad, modernising African ceramics since 1900s is not a choice but a must; this is the direction that ceramists must take to remain relevant and conspicuously indispensable.

Brand personality and brand dimension personality should be a guide watch in production of wares. It would make one win not only the customer psychologically but compete for what he has – the purchasing power. The purchasing power of consumers is, that can keep a Ceramist in business and sustain him for more enduring creative values. Meanwhile, compelling brand of all time is not an option. Because a product can penetrate market yet a strong and reliable brand keeps a product beyond the five (5) life cycles (manufacture, growth, maturity, decline and death) of a product.

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