THE INFLUENCE OF GRAPHIC DISPLAY FORMAT IN THE LOCAL SUPERMARKETS.

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DECLARATION

I declare that this project proposal is my original work and has not been submitted in any other learning institution for any academic award.

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This project has been submitted in partial fulfillment for the degree of Bachelor of Arts in Design,  
School of Arts and Design,  
Nairobi University
DEDICATION

I dedicate this project paper to all my friends and family and to the management of Powerstar Supermarket.
ACKNOWLEDGEMENT

This project has been realized because of the support from a number of people; my parents for encouraging me throughout my studies and offering financial support, my supervisors Mr. Kinyua and Mr. Mutune for continuously giving me the guidelines all along, my friends and family for their invaluable information during the tougher times, Powerstar management group for their permission to access their details. I am forever grateful.
The importance of graphic design cannot be underestimated in any firm and in any organization. Powerstar supermarket needs to keep up its image so as to attract more customers. The use of packaging, advertising, corporate identity and advertisement needs to be clearly employed to achieve an all-round business premises. Their sources are considered important not only for boosting the business but to give the customers a wide variety of knowledge.

Powerstar is one of the upcoming supermarket and it is situated in a strategic place in which it has potential to catch a good number of customers. The supermarket has not been able to catch and create awareness to its potential market hence it must develop new ways to reach its target market.

This study will require to establish both the strengths and weakness of the supermarket and to promote its good image that might otherwise have been misperceived. This includes the existing corporate image, corporate identity, packaging advertising and photography which would be in dire need of improvement or change.

Analysis and evaluation of the field data was carried out. Findings show the extent to which public is aware of the image of the supermarket.

Possible solutions have been therefore suggested to solve the problems it faces with its four graphic design elements mentioned above.
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GLOSSARY
CHAPTER ONE

1.1 INTRODUCTION

Design is what links creativity and innovation. It shapes ideas to become practical and attractive propositions for users or customers. Design may be described as creativity deployed to a specific end.

The Cox Review

Design is everywhere. It's what drew you to the last piece of furniture you bought and it's what made online banking possible. It's driving whole business cultures and making sure environments from hospitals to airports are easier to navigate.

The single word 'design' encompasses an awful lot, and that's why the understandable search for a single definition leads to lengthy debate to say the least. There are broad definitions and specific ones - both have drawbacks. Either they're too general to be meaningful or they exclude too much.

One definition, aired by designer Richard Seymour during the Design Council's Design in Business Week 2002, is 'making things better for people'. It emphasizes that design activity is focused first and foremost on human behavior and quality of life, not factors like distributor preferences. But nurses or road sweepers could say they, too, 'make things better for people'.

Environmental graphic design (EGD) is a design profession embracing many design disciplines including graphic design, architecture, industrial design and landscape architecture. Practitioners in this field are concerned with the visual aspects of way finding, communicating identity and brands, information design, and shaping a sense of place.
1.2 GRAPHIC DESIGN

Graphic design is the use of visual symbols and letters to communicate. The symbols are used to inform, persuade and educate. It demands attention and provokes contemplation about the subject that is thrust upon the designer by the client. (Lars Muller, l’art, Las Muller Publishers Switzerland 1996).

Marketing, packaging and advertising make up a major share of the visual communication business posing a big challenge to designers. The research study proposes to cover the main areas of advertising, packaging, corporate identity and photography.

1.3 Problem statement

It falls in an environment where competition is a major challenge from a number of already existing supermarkets. This includes Home Depo, Wabuti, Leems just to name a few. Its familiarization in the estate falls as a task to the marketing board or the personnel’s in that area.

1.4 Profile of Powerstar supermarket

Powerstar is a modern supermarket located in Zimmerman estate along the Kamiti road, 2.5km off the new Thika super highway. It is the second supermarket in Kenya with its main branch situated at Ruiru town.

1.5 Graphic Design Elements

Graphic design elements are the main frame in any graphic design. They hold the whole meaning of any graphic piece of work. In my project, I will tend to carefully see the level at which the four elements have been applied. The four graphic design elements includes; Packaging, Advertisement, Corporate identity and Photography.
Packaging: Packaging is the science, art, and technology of enclosing or protecting products for distribution, storage, sale, and use. Packaging also refers to the process of design, evaluation, and production of packages. Packaging can be described as a coordinated system of preparing goods for transport, warehousing, logistics, sale, and end use. (Brody, A. L; Marsh, K. S (1997). Encyclopedia of Packaging Technology)

Advertisement: It is the non/personal communication of information, usually paid for and persuasive in nature, about products services, or ideas by identified sponsors through media. (Arens and Bovee, Contemporary advertising3rd edition-1989)

Corporate identity: Expresses your business's brand personality and sets you apart from the competition.

Photography: Photography is derived from the Greek words photo (light) and graphein (to draw) the word was first used by the scientist Sir John F.W. Herschel in 1893. It is a method of recording images by the action of light or related radiation, on a sensitive material.

1.6 OBJECTIVES

1.6.1 Main objective
The main objective is to establish ways of improving the visual communication of the supermarket to enhance its popularity and hence its stabilization in the supermarkets industries.

1.6.2 Specific objectives
- To improve the look of their packages through environmental graphic design and inspiration from the environment, by making it environmental friendly.
- To come up with a well designed logo and a careful selection of color(s) to enable the supermarket compete well in the market.
- To help the supermarket use photography skills to market it’s self better.
- To advertise the supermarket fully to the local and the surrounding environment in general.
1.7 Research question

1.7.1 Main question

What will be my inspiration in the enhancement of a good graphic design format in the productivity and market share of the supermarket?

- What are some of the locally available materials in Kenya that can be used to create durable packages?
- Will advertising the supermarket have any impact on the profit margin realized at the end of the month?
- Will creation of a new logo affect the number of customers who walk in and out of the supermarket?

1.8 Significance of the study

Supermarkets serve as a destination of many people due to the fact that some commodities are better pronounced in such places. The study also tries to enhance a good visual communication in the supermarket industries to enable the customers have an ease access of the goods and services they need. A well-established supermarket will also increase the amount of revenue earned by the government. It will also create more jobs to the people living in its surroundings. Good graphical display formats will make the work easier for customers hence save their precious time.
1.9 Limitation of the study

Due to the rising cases of theft and terrorism, the management was tempted to deny me full information.

Photography was also restricted inside the Supermarket.

Language barrier due to the fact that the supermarket is situated in an environment where all of the Kenyan tribes resides was also a challenge to some of the interviewed residents and customers.

Financial constraints as funds were required in the study, printing etc.

Limited time schedule was also a challenge as the School had introduced a new way of doing the research from the previous years.

1.9.1 Justification of the study

Supermarkets have been used by many people who aim at getting goods and services at a fair rate considered to other small shops. The number of the established ones is growing day-by-day. This however doesn’t mean that the supermarket industry has employed fulfilling graphic displays or contents in the business premises. There being change of information concerning the pricing of the goods and services offered as a new dawn comes, the customers need to be informed before they get confused inside the malls.

In this study, strong and weak areas will be highlighted. This will act as a guide for any affected similar supermarket.

The researcher will address poor graphics and their root causes. It is through this study that the researcher will create awareness through visually captivating images to the masses about what the sector offers.
1.9.2 Scope of the study

Concept and content

The study will focus on enhancing the availability of environmental friendly packages, clear visual communication and graphic design formats in and out of the supermarket.

1.9.3 Geographical

The project proposed is to take place in a supermarket situated along the Kamiti road in Zimmerman estate in Nairobi.
2.0 CHAPTER TWO

2.1 LITERATURE REVIEW

OVERVIEW

This chapter tackles the existing principles on the four areas of graphics namely; corporate identity, packaging, advertising and photography.

Graphic design has been all round for long. Graphic designers plan, analyze and create visual solutions to communication problems. They decide the most effective way of getting a message across in print, electronic and film media using variety of methods.

Graphic design is not about personal expression. It’s not about scoring high on some standard of aesthetics either. It’s about solving communication problems. (DyskeSuematsu)

2.2 Packaging

Packaging is the physical appearance of a product or service. This includes the aspects of color, shape, labeling and material used. The product and the package are becoming so interdependent that we cannot consider one without the other. For instance, a sweet and delicious drink will lose its market value if poorly packaged. Current methods of reserving and distributing goods are such an essential part of our way of life that we take them for granted and hardly realize how modern techniques contribute to our standard of living. Many companies are ready to use millions of shillings just to make sure that their products are packaged in the most competitive way in order to survive in the current market.
Packaging has long been targeted as a waste generating medium and is therefore a focal point for community concern and government response. Government response varies from strict regulations to voluntary agreements between stakeholders. Most of these measures are developed around the traditional waste management hierarchy (reduction, re-use, recycling, recovery). More recently the focus has begun to shift towards more holistic principles and alignment with the ideals of sustainable development with the inclusion of the entire product lifecycle in the evaluation and improvement of products and packaging systems (Shinn 2004).

Many have questioned the appropriateness of regulatory frameworks that focus on recycling and reduction of packaging material consumption per unit of product, resulting in the emergence of policy tools such as the European Integrated Product Policy (IPP) (Sturges 2003) and the EU Thematic Strategies on ‘Sustainable Use of Natural Resources’ and ‘Prevention and Recycling of Waste’ (Day 2004). Sustainable practices for graphic designers include a wide range of issues. When creating traditional print materials the toxicity of ink and paper and the sheer quantity of paper produced need to be considered. In addition to these factors there are other phases of the life cycle of products that need to be examined. To really determine the sustainability or carbon footprint of a product, one needs to follow it through its entire life cycle. Questions need to be raised about how much fuel is being used for shipping, what the final end product is, how long the life cycle is, and how long before the product ends up as waste.

In Green Graphic Design author Brian Dougherty asks graphic designers to start at the end of the process instead of the beginning. Imagine the best possible destiny for your design and visualize the process of every phase from the final destination of your product at the end of its life cycle back to the design studio. Consider everything from the time of its ultimate disposal to its conception including transportation, warehousing, production, and manufacturing that may prevent green solutions from being implemented.

In Cradle to Cradle: Remaking the way we make things authors William McDonough and Michael Braungart make a similar case for how sustainable practices need to be implemented. They assert that it’s not enough for us to “reduce, reuse, and recycle.” They explain how products need to be designed from the outset so that after their lives they will provide nourishment for something new.
McDonough and Braungart feel that when designers employ the intelligence of natural systems—the effectiveness of nutrient cycling, the abundance of the sun’s energy—they can create products and systems that allow nature and commerce to fruitfully co-exist.

Graphic design considers the environmental impacts of graphic design products (such as packaging, printed materials, publications, etc.) throughout a life cycle that includes: raw material; transformation; manufacturing; transportation; use; and disposal. Techniques for sustainable graphic design include: reducing the amount of materials required for production; using paper and materials made with recycled, post-consumer waste; printing with low-VOC inks; and using production and distribution methods that require the least amount of transport.

Since packaging accounts for an increasing share of cost of goods, it follows that the worker with responsibilities of making recommendations and influencing decisions needs all the knowledge and skills he can master. “to become preoccupied with the routine solutions to problems is to miss the opportunities that exist for truly great accomplishments in a dynamic and existing field.” Roger Barton.

2.2.1 Packaging categories

There are three categories of packaging that include;

**Consumer packaging**

Consumer packaging is concerned with small units in large numbers, often decorated in an attractive manner.

**Industrial packaging**

Industrial packaging is usually made up of larger and heavier units with no attempt to make them appealing to the eye.

**Military packaging**

In military packaging this is where all elements have been worked out by the government and documented in the most intricate and sometimes vexing detail.
2.2.3 Functions of a package

Containment and protection
Identification
Convenience
Economy
Preservation

Containment and protection

The main purpose for any package is to hold and protect the product. Packages must keep the products fresh and protect their contents from shipping damage, water vapor (frozen food), grease infestation and odors. Both the government and trade associations establish protection requirements.

Identification

Packaging has become as important as an identification device that companies as Coca-Cola have adhered to the same basic bottle and design for years. Branding assures a consistent standard quality. This intern adds value to the product for both the consumer and the manufacture.

Convenience

Packages must survive storage and reshipment, and must be easy to stack and display. They should also be opened and stored with ease. A package designed to fit on the shelf of a refrigerator will differ from that stored in a machine or on a laundry-room.

Consumer appeal

Consumer appeal is the result of many factors-size, color, material, shape. Consumer appeal can be enhanced by east-to-read package instructions.
Color is an important consideration because a number of products go along with particular colors of the package.

For example, American Tobacco tried to evoke a surfing image when it introduced Malibu cigarettes in a package with gold wave and shades of blue green to suggest the sky and ocean. The shape of a container may also offer special appeal, i.e., the heart-shaped packages of Valentine's day candy instantly tell what the product is and its use. If a package has a secondary use, that can also add appeal. For example, a glass that once emptied can be used for serving fruit juice.

**Economy**

A manufacturer's use of a particular depends on its cost. The following are some of the factors that affect packaging: *Arens and Bovee (contemporary advertising)*

- cost of packaging materials
- cost of manufacturing the product
- cost of storage and shipping
- Cost of equipment used to manufacture and fill package cost associated to labour.

**2.2.4 Packaging trends**

Some markets that are primarily based in flexible packaging are exhibiting higher long-term growth.

Produce packaging for pre-made salads is a good example of this.

Flexible packaging is benefiting from several trends and drivers within the overall packaging market. There is a trend to replace rigid packaging with flexible packaging for several reasons. (Arens and Bovee, Contemporary Advertising).

- It offers source reduction and weight savings
- Provides cost savings for many packages
- It offers a differentiating presence on the shelf for retail items in stand-up pouches, for instance, zippers or fitted closures.

Recoverability is a significant package selection criterion. This convenience add-on is helpful for foods that are not fully consumed at one sitting or use. In the retail market,
we see flexible packaging increasing in both the refrigerated section for cheeses and
fresh-cut produce. Likewise, it has made gains in the frozen poultry and other protein
products now found on the shelves in a plethora of stand-up pouches for liquid and
particulate items.

There has been more attention placed on packaging, matching a proliferation of
brands/grades for consumer products. Retailers sense many routine purchases are now
more impulse-driven. This, combined with the fierce competition on the shelf is
forcing packagers to demand ever-improving graphics and innovative formats.

Designers’ style and color all grab attention. Metalized films and shrink labels are big
winners here. In rigid packaging, we are seeing increasing emphasis on graphics,
often in the form of shrink-labels, to attract the consumer’s attention. Distinctive and
complex shapes and designs attest to the versatility of both the blow molding and
thermoforming processes. As package shapes and contours have become more three-
dimensionally complex, the challenge for labels and surface printing has developed.

Packaging encompasses the physical appearance the container in the following
manner: Arens and Bovee, {Contemporary advertising-1994}

➤ The shape of the container or package
➤ The color and labeling of the container.

When advertising a package, three factors should be considered:

➤ Its standout appeal
➤ The image or prestige portrayed
➤ How it communicates verbally and non-verbally.

### 2.2.5 The physiological impact of colors in packaging

**Brown**

Masculine color, associated with earth, wood mellowness, age warmth, comfort used
to sell anything (even cosmetics) Revlon’s Bragil.

Color brown has a high impact to catch consumer’s eye, particularly when used with
black. Ideal for corn, lemon, or san tan products.
Green

Green is a symbol of health and freshness. It’s popular for tobacco products, especially Pall Mall menthol. Coldest color, with most appeal, effective for frozen food (ice impression).

Black

Conveys sophistication, high-end merchandise and is used to stimulate expensive products; good as background and foil for other products.

Orange

Most “edible” color, especially in brown-tinted shades; evokes autumn and good things to eat.
It can also be said to be hottest color with highest “action quotient”. Appropriate for Campbell’s soups.

Packaging will support sustainable development if the following principles are met;

Effective: It adds real value to society by effectively containing and protecting products as they move through the supply chain and by supporting informed and responsible consumption.

Efficient: Packaging systems are designed to use materials and energy as efficiently as possible throughout the product life cycle. This should include material and energy efficiency in interactions with associated support systems such as storage, transport and handling.

Cyclic: Packaging materials are cycled continuously through natural or (industrial) technical systems, minimizing material degradation and/or the use of upgrading additives.
**Safe:** Packaging components do not pose any risks to human health or ecosystems.

According to Casper Gray and Martin Charter, products should be created with an aim to;

**Improvement of Materials’ Efficiency**

This technique asks whether environmental impact can be reduced by minimal use of materials, use of low impact materials, use of renewable materials, and/or use of recovered materials. The specification of minimal materials may reduce time and complexity of remanufacture.

**Improvement of Energy Efficiency**

This technique considers total energy use throughout the product’s lifecycle, and questions whether it is possible to reduce energy in use, use low impact energy sources, use energy from renewable sources. Design for Remanufacture may specify materials, which require low energy in manufacture and may also reduce the energy costs of remanufacture. Business models Designed for Remanufacture may specify the use of renewable energies in remanufacture.

**Reduced Land Use**

This aspect of eco-design may be particularly relevant when land-consuming infrastructure is utilized in the product system.

Both detailed product design and business models may investigate reducing the physical footprint of a remanufacturing facility to reduce costs and increase production efficiencies. Reduced land-use may result in smaller remanufacturing facilities and therefore reduced costs for the remanufacturing operation.

**Design for Cleaner Production and Use**

This aspect promotes the use of cleaner production techniques, avoiding the use of
hazardous consumables and auxiliary materials and using an overall systems perspective to avoid decisions based on a single environmental criterion.

The avoidance of hazardous chemicals in production may eliminate the need for such chemicals in remanufacture. The avoidance of potentially hazardous substances in the product may protect human health, safety and environmental aspects during remanufacture.

**Design for Optimizing Functionality**

Considering opportunities for multiple functions, modularity, automated control and optimization may promote remanufacture by the use of common and/or modular parts. Design for Durability is another aspect of Eco-design and will be considered in the following sections.

**Design for Reuse**

Design for Reuse, Recovery and Recycling may be the broad eco-design approach that most clearly relates to a product’s end-of-life and may therefore increase the speed and reduce the costs of remanufacture is Design for Reuse. Design for Disassembly is likely to be an essential component of any efforts to recover intact components and materials.

**Design for Reliability & Durability**

Design for Reliability includes specification of materials fit for purpose, and also communication to the user, or a person acting for the manufacturer, when testing or check-ups are required. This communication may be done by a system of manual notification e.g. by a letter that is automatically sent out according to the product’s average life span. A more product-personal and technologically sophisticated method may be available, depending on the product and its usage e.g. automotive
mechatronics where the product may record its life and history and report back to an engineer that it may need replacing.

2.2.6 Sustainable design

Sustainable design means addressing environmental concerns, and using new strategies to lessen our negative impact on the planet. (Naomi Pearson)
The idea of sustainability is to successfully manage how much we gobble up our resources, and to ensure our environment stays healthy and maintained.
It also means the ability to live in a society that helps us thrive as humans, and an economic system that supports us in all that we need to stay healthy and well, without compromising the health of our environment or our people.
Sustainable graphic design considers the environmental impacts of graphic design products such as packaging, printed materials, publications, etc. throughout a life cycle that includes: raw material; transformation; manufacturing; transportation; use; and disposal.

Renewability is defined by Merriam-Webster as "capable of being replaced by natural, ecological cycles or sound management practices." This definition leaves the door wide open for what a renewable material might mean. GreenBlue’s definition of renewable materials is more precise: "Renewable materials are derived from biological systems and can be biodegraded and readily re-incorporated into the biosphere where they provide nutrients for a new cycle of biological production."
2.3 **CORPORATE IDENTITY**

The concept of corporate identity is akin to what we refer to when we talk about our own identity, the specifics that differentiate us from others. It is our personality and character that maintains our individuality, which we express through how we behave, speak, and even what we wear.

Similarly, a business makes itself distinct through the image that it presents to the world, through collateral like business cards, letterheads, brochures and other options. It is a physical expression of the company's brand, an extension of the culture that is already expressed through communication style and behavior exhibited to maintain the image of the business.

A company’s name, logo, typefaces, colors, slogan etc are elements that help comprise identity. Motto Advertising has produced effective corporate identity packages for many new and long-established organizations. [www.myclassifiedads.net](http://www.myclassifiedads.net).

**Logo**

A company, partnership or corporate creation (design) that denotes a unique entity. It forms an impression that should be memorable, unique and positive. An effective logo is the start of a successful corporate identity.

[www.myclassifiedads.net/advertising_glossary.php](http://www.myclassifiedads.net/advertising_glossary.php)

**Examples of logos**
Types of logos

Symbol logos

This logo uses an abstract form to reflect your business.

Type logo

This logo consists of your name only in an appropriate typeface (font).

Graphic logo

This logo uses a graphic, which clearly illustrates what your business does.

Qualities of a good logo

A good logo should comprise the following; simplicity, size, text, colors and effects.

Simplicity

A good logo works in the simplest form. It is common to see logos, which contain gradients 3D effects, animation and other visual effects. If the logo cannot also be reduced to a simple one color flat version (for example use of a watermark images), and still look great, original and catching, it is functionally useless. Therefore, the black white versions are required when submitting a logo in the POV-Ray Contest.

Size

Size is a critical issue when a logo is designed. A good rule of thumb is that if the logo works well as a small 32X32 pixel icon, it will scale up nicely to other sizes. Always make sure your logo looks pleasing in a wide range of sizes before committing to it.
Text

If a logo looks nice without having any text in it, it is great—but using text as a part of the logo is also fine. By experimenting with fonts, size, and shapes, an interesting way to represent POV-Ray may be found. Simplicity is extremely important, whether alone or combined with graphic elements, the text in a logo must be easily readable at small sizes.

Color

The advantage is that a color logo is easily read and recognized. It also adds more personality when it has particular colors.

Trademark

A trademark or brand is a distinctive sign, which identifies certain goods or services as those produced or provided by a specific person or enterprise. The period for a trademark varies, but can generally be renewed indefinitely. (www.tecco.de)

Slogans

A slogan is a short, memorable advertising phrase. When a company uses a slogan consistently, the slogan can become an important element of identification in the public’s perception of the product.

Functions of slogans

- Provides continuity for a company
- Reduces a key theme or an idea the company wants associated with its products or itself to a brief, memorable positioning statement.
**Cases where corporate identity should be changed** (Clive Rassam-design and corporate success)

- Change of ownership
- A merge with another company
- Change of direction or emphasis of a business
- Desire to look as update as your competitors
- Need to regain market share
- Highlighting a better product, better service or better quality.
- The confirmation and reinforcement of an internal cultural change; or need to refocus what has become a muddled corporate image.

One of the benefits of recreating an identity is that it enables the organization to re-examine what is in the business for, It can also revitalize a company, refocus and motivate staff and help to encourage in cultural attitudes.

Although a new logo and color scheme are dominant elements of a corporate identity, there are infact the tip of the iceberg.

It is not the visual changes to the products, services, behavior or culture that they are generally significant. When British Airways changed its identity in the 1980’s it worked because they upgraded the services before making outward visual changes and embarking on a new advertising campaign: they supported their claims with genuine Improvements.

### 2.3.1 The Importance of Corporate Identity

In a fast-paced and competitive world where the consumer has innumerable options available to them, a company needs a strategy to establish a solid presence in the marketplace. There are strong reasons to believe that the right corporate identity helps achieve this business objective.

**Building Corporate Persona:** When we meet a person, it is the first impression that has the most impact. We tend to gather cues from what we see and feel, interpreting our observations to form our opinion about the person. This is also how we treat products and companies.
**Consumer Loyalty**: The consistent design of a corporate identity, in accordance with objectives set for the business, uphold and reflect the ethos, culture, principles, future ambitions, or visionary goals of the business.

Customers who find this to be in accordance with their philosophy and liking feel connected to this image and are more likely to develop loyalty to the business.

**Business Enhancement**: Personal experiences with a corporate identity influence consumers and their purchasing decisions. A corporate identity with a strong and positive impact creates a favorable mental image of the business in a consumer's mind. A strategically planned identity gives a good return in terms of referrals and repeat business. Businesses may occasionally need to update their corporate identity, if there is an ideological change in the target audience over time and as the world changes. Design professionals can help with attention grabbing logos, impressive business cards, elegant letterheads, inviting envelopes, stunning brochures and other identity elements.

Invest in your corporate identity to develop trust, a sense of value, and a lasting connection with your customer base. ([www.treefrog.ca/what-is-corporate-identity](http://www.treefrog.ca/what-is-corporate-identity))

How the organisation is constituted. What the organisation stands for, the way it undertakes its work and activities What the organisation makes and does The emotion and capital assets of the organisation. The valuation of its brands (corporate, services and product). What it charges for its products and services. The share price.Staff salaries Distribution and organisational relationships in terms of the selling and distribution of products and services. (Franchising, outsourcing, licensing) Quality of products and services. Standards vis-a`-visissues of governance, ethics and social responsibility Theorganisation's position relative to its competitors (size, geographical coverage, product and service range) The critical role of personnel vis-a`-viscorporate marketing activities.
The shared (as well as differentiated) meanings accorded to the organisation by personnel including strength of identification with the organisation) Co-ordinated corporate communications (corporate advertising, corporate PR, visual identification etc.) In addition to customers: the organisation’s internal and external constituencies and communities (the latter boundary spans constituencies) The images and reputations held of the organisation by groups, communities and by individuals The expectations associated with the corporate brand (stakeholder perspective) and the promise underpinning the corporate brand (organisational perspective).

**Conceptualisations**

This refers to perceptions (conceptualisations) held of the corporate brand by customers and other key stakeholder groups. The latent perception of the organisation held by the above will affect their view of and their behaviour towards the organisation. Such conceptualisations of the organisation will, of course, differ between different groups and account needs to be taken of this.

Corporate marketing recognises takes that many customers also belong to one or indeed many organisational constituencies or stakeholder groups (employees, investors, local community, etc.) and also comes with a realisation that the success of an organisation (and in some cases a “license” to operate) is dependent on meeting the wants and needs of such groups. Also see Arthur W. Page’s legendary statement on public permission and approval in Greyseret al. (2006, p. 904).

**Covenant**

A corporate brand is underpinned by a powerful (albeit informal) contract, which can be compared to a covenant in that customers and other stakeholder groups often have a religious-like loyalty to the corporate brand.
Whereas legal ownership of a corporate brand is vested in an entity, its emotional ownership (and therein its substantial value) resides with those who have a close association with the brand (Balmer, 2005). Of course, different groups and individuals may have different expectations associated with the institutional brand.
2.4 ADVERTISING

It is the non/personal communication of information, usually paid for and persuasive in nature, about products services, or ideas by identified sponsors through media. (Arens and Bovee, Contemporary advertising 3rd edition-1989)

Advertising is part of a broad marketing process which includes personal selling, product planning and pricing, varying channels of distribution, promotions, packaging, games, display materials and technical services. Gasoline stations have offered various types of games, which have featured in their advertising. Though advertisers attempt to use human psychology to personalize the message i.e, though direct mail, the main aim of advertising is to promote an idea or stimulate demand for a product

Advertising is undertaken where it is most effective and most economical way to appeal to customers. It is a relatively low-cost method of communication with all potential customers and this explains its widespread adoption by many companies.

2.4.1 Impact of advertising

In day-to-day life, we come across with many kinds of advertisements that comprises of newspapers, magazines, journals, brochures etcetera. Posters and billboards are mainly found along highways city ways kiosk, vehicles and houses. The city ways and highway adverts mostly interrupt motorists when strategically positioned. An audio-visual commercial advert is applied, it mainly interrupts television and radio programs.

2.4.2 Functions of advertising (Arens and Bovee, Contemporary Advertising 3rd edition-1989)

- To identify products and differentiate them from others. It involves representing the products name in a unique way.
- To induce customers to try products and suggest reuse.
- To communicate information about the product, its features and location of sale.
To build value, brand preference, and loyalty.
To increase product use.
To lower the overall cost of sales.
Advertising also serves to promote national expenditure and thus building a country’s economy through trade.

2.4.3 Designing a print advert.

How the art director and graphic designer conceptually choose and structure the artistic element that makes up the ads appearance.

Balance

The reference point that determines the balance of a layout is the optical centre. The optical centre of about one-eighth above the physical centre, or five-eighth from the bottom of page used creates a good balance. There are two types of balance; Formal balance that has a perfect symmetry and consists of matching elements on either side of line symmetry.

It gives an advert equal weight and is used to strike a dignified, stable, conservative image. In Informal balance, the visually balanced presentation is achieved by placing elements of different size, shape. Intensity of color at different distances from the optical can also be employed.

Movement

It is where the material in an advert is read in the sequence desired. This can be achieved through a variety of techniques. Placement of people or animals to direct the reader’s eyes, pointing fingers, rectangles, lines or arrows, moving actors, which direct attention from element to element. The use of size as the readers will pay attention to the biggest and most dominant on the page than to the smaller elements.
Proportion

Elements are usually given varying mounts of space in some proportion to avoid monotony of equal amounts of space for each element.

Unity

It is the ad’s bounding agent. Balance, movement, proportion, contrast, and color may all contribute to unity. Unity may also achieve through the following techniques

- Use of styles from same family
- Borders around ads to hold elements together.
- Overlapping one picture or element on another
- Judicious use of white space
- Graphic tools as boxes, arrows, or tins. (Arens and Bovee, Contemporary advertising 3rd edition - 1989)

2.4.4 Advertising techniques Philip Kleiman, World review - 1985

According to Phillip Kleiman (World review - 1985), many advertising agencies have used different advertising techniques to come up with outstanding pieces.

Avant grade

The suggestion that using this product puts the user ahead of time e.g. a toy manufacturer encourages kids to be the first on their block to have a new toy.

Bandwagon

The suggestion that everybody is using the product and that you should too in order to be part of the group e.g. a credit card company quotes the number of millions of people who use their card.

Facts and figure

Statistics and objective factual information is used to prove the superiority of the product e.g. a car manufacturer quotes the amount of time it takes their car to get 0 to 100 kilometers per hour.
Glittering generalities

“Weasels words” are used to suggest a positive meaning without actually really making any guarantee e.g. a famous sports personality says that a diet product might help you to lose weight the way it helped him lose weight.

Hidden fears

The suggestion that this product will protect the user from some danger e.g. a laundry detergent manufacturer suggests that you will be embarrassed when strangers see “ring round the collar” of your shirts or blouses.

Magic ingredients

That suggestion that some almost miraculous discovery makes the product exceptionally effective e.g. a pharmaceutical manufacturer describes a special coating that makes their pain reliever less irritating to the stomach than a competitor’s.

Patriotism

The suggestion that purchasing this product shows your love of your country e.g. a company brags about its product being made in Canada and employing Canadian workers.

Plain folks

The suggestion that the product is a practical product of good value for ordinary people e.g. a cereal manufacturer shows an ordinary family sitting down to a breakfast and enjoying their product. www.bapresly.com
Snob appeal

The suggestion that the use of the product makes the customer part of an elite group with a luxurious and glamorous lifestyle e.g. a coffee manufacturer shows people dressed in formal gowns and tuxedos drinking their brand at an art gallery.

Transfer

Words and ideas with positive connotations are used to suggest that the positive qualities should be associated with the product and the user e.g. a textile manufacturer wanting people to wear their product to stay cool during the summer shows people wearing fashions made from their cloth at a sunny seaside setting where there is a cool breeze.

Testimonial

A famous personality is used to endorse the product e.g. a famous hockey player recommends a particular brand of skates.

Wit and humor

Customers are attracted to products that divert the audience by giving viewers a reason to laugh or to be entertained by clever use of visuals or language. (Phillip Kleiman, World review-1985)

Advertising can be deceptive. (Arens and Bovee, Contemporary advertising 3rd edition-1989)

The greatest criticism of advertising is that, it attempts to deceive the public. In Kenya, the marketing society of Kenya, Kenya bureau of standards and other legal bodies ensures that advertising remains healthy and competitive.
Here are some of the examples of deceptive advertising:

**False comparisons**

Demonstrating one product as superior to another without giving the “inferior” item a chance or by comparing it with the least competitive product available i.e. comparing the road performance of a steel-belted radial tire with that of an average “economy” tire.

**Partial disclosures**

Stating what a product can do but not what it cannot do, such as claiming that an electrically powered automobile will go “60 miles per hour without gasoline” and not mentioning that it needs an eighth-hour battery recharge every 100 miles.

**False promises**

Making advertising promises that cannot be kept i.e. restores youth or prevents cancer e.g. for beauty products.

**Incomplete description**

Stating some, but not all, the contents of a product, such as advertising a “solid oak” desk without mentioning that only the top is solid and the rest is made of hard wood with an oak veneer.

**Visual distortion**

Making a product look larger than it really is- for example, a TV commercial for a “giant steak” dinner special shows the steak on a miniature plate that makes it appear extra-large.
2.4.5 Corporate marketing

A key attribute of corporate-level marketing is its concern with multiple exchange relationships with multiple stakeholder groups and networks. Another feature is the importance accorded to the temporal dimension with there being fidelity not only to present relationships but those of the past and those prospective relationships of the future.

From practice to power relationships
Each model employs different assumptions about the power/balance in the marketplace, the origin of consumer needs and desires, the type of consumer power exercised, the “warning” to consumers or business that pervades the marketplace, and the role of the marketer. Corporate communications relates to the various outbound communications channels deployed by organisations to communicate with customers and other constituencies. At its most comprehensive (total corporate communications) it also takes into account the communications effects of management, employee and product behaviour and of word-of-mouth and media/competitor commentary (Balmer and Greyser, 2003, p. 125).

2.4.6 The 6Cs of corporate marketing

Character
Culture
Communication Constituencies
Conceptualisations Covenant

2.4.7 The 11Ps of corporate marketing (Balmer, 1998)

Philosophy and ethos
Product Price
Place
Performance Positioning
Personality
2.4.8 Examples of outdoor advertisement

cbsoutdoor.com

jasoninhollywood.blogspot.com

irritatedtulsan.wordpress.com
2.5 PHOTOGRAPHY

2.5.1 History of photography

Photography is derived from the Greek words photo (light) and graphein (to draw) the word was first used by the scientist Sir John F.W. Herschel in 1839. It is a method of recording images by the action of light or related radiation, on a sensitive material. On a summer day in 1827, it took eight hours for Joseph Nicephore to obtain the first fixed image. About the same time a fellow Frenchman, Louis Jacques Mande Daguerre was experimenting to find a way to capture an image, but it would take another dozen years before he was able to reduce the exposure time to less than 30 minutes and keep the image from disappearing, ushering the age of modern photography.

2.5.2 Photography

This is where chemically sensitized surfaces are exposed to light and retain an image of what is exposed by the process.

2.5.3 A photograph

It is a two dimensional plane that is compressed from a real and tangible three-dimensional scene. A photograph must have strength in a simple coherent way and not rely on words to explain, describe or defend its image and purpose.

2.5.4 Qualities of good photography

- The power to capture forever the spontaneous split second to significant movement of relevation, which will never recur. “The camera is an instrument for netting life” Tom Hopkinson.

- The power to isolate details from surroundings to select a telling, personal comment, controlled and disciplined, from the meaningless, anonymous chaos of outer “reality”.

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The power it allows for the imaginative formalization of the outer world into a range of grey tones between black and white.

“it’s the photographer’s job to see more intensely than most people do. He must keep in him something of the child who looks at the world for the first time or the traveler who enters a strange country” Bill Brandit (famous British Photographer)

Here are some of the techniques to be considered if a photographer wants to control the communication, impact and design of any image. (www.fi.edu)

- Communication and content
- Format
- Content
- Balance
- Subject
- The context decisive moment
- Vantage point
- Use of line

Communication and context

Photographs provide information. It is from the information that we make objective statements concerning the image.

Format

Format refers to the size and shape of an image. It applies both to “camera format”. There are two types of the image is a natural landscape. A horizontal image is described as landscape format even if the subject is portrait.
The origins of this terminology date back to when traditional artists were a little more conservative with their intended use of the frame. Format is also used to describe the size of the camera being used.

**Content**

It is important to view the subject in relation to its background. The relationship between subject backgrounds is known as “figure and ground”.

“The work of photographers would be improved immensely if they could get rid of the extraneous” William Albert Allard.

**Balance**

Visual elements such as line, color and tone also influence a photographer’s framing of an image. The eye naturally seeks to create a symmetry relationship between elements within a frame.

The dominant element is visual weight created by the distribution of light and dark tones within a frame. Communication of harmony or tension is the deciding factor of whether balance is desirable in an image.

**Subject placement**

Balance may be easily achieved by placing the subject in the middle of the frame. The photographer should think carefully where the main subject is placed within the image, only choosing the central location after much consideration.

**Line**

Line in a photograph can be described by its length and angle in relation to the frame. Line becomes apparent when the contrast between light and dark, colour, texture, or shape defines the edge.
3.0 CHAPTER THREE

3.1 RESEARCH METHODOLOGY

Research methodology is a way to systematically solve the research problem. It may be understood as a science of studying how research is done scientifically. (L.V. Redman and A.V.H. Mory, *The Romance of Research*, 1923, p.10)

3.2 Research design

Research design is the arrangement of conditions for collection and analysis of data in a manner that aims to combine relevance to the research purpose with economy in procedure. According to Pauline V. Young, since this research proposal is intended to investigate ways of promoting the use of graphic display format, descriptive research design will be used since it helps portray accurately the characteristics of a particular group or situation. Three types of data sources will be used: primary source which include: Photography, questionnaires, observation, interviews and several instruments. Secondary sources. Books, articles, journals and eBooks. Tertiary sources include: The internet. In terms of approach the study will employ qualitative approaches.

3.3 Sampling

The simple random sampling method; This is type of sampling where each and every item in the population has an equal chance of inclusion in the sample and each one of the possible samples, incase of finite universe, has the same probability of being selected. A population of both men and women will be randomly picked amongst the workers, staff and residents and customers.
3.4 Data collection instrument

Qualitative researchers typically rely on four methods for gathering information: Participating in the setting, observing directly, interviewing in depth, and analyzing documents and material culture. These form the core of their inquiry. Several secondary and specialized methods of data collection supplement them. Site Guided Interviews. Guided interviews are a common qualitative, one-on-one, data collection technique. This method allows for focused exploration on individual perceptions of events relating to a limited number of topics or themes. These interviews again use open-ended questioning and have limited structure.

3.5 Limitations

During the research, I encountered a number of limitations.

- Convincing the management that in was a genuine person was a task especially now that the supermarket is new.
- Taking photographs was restricted, as the area had occurred some insecurity some weeks ago.
- Some of the staffs were new in the supermarket hence feared disclosing some of the information that I enquired from them.
- Limited time for the whole research period.
- Financial problems were also experienced.
- The director was more committed hence sometime I had to wait for him to be free.

3.6 Strengths of the study

Strengths of the study were as follows;

- Willing residents supported my interviews.
- Availability of resourceful materials at the study period.
- Cooperative resource manager helped me as we had known each other earlier.
3.7 DESIGN PROCESS

This involves the process of collecting, analyzing and presenting data in the best way possible that offers solution to the problem at hand. It is a process of different stages in which I followed to ensure I came up with the best solutions for the problem.

Design Process Stages

1. Identifying the problem
2. Collection of information
3. Analysis of the collected information
4. Development.
5. Feedback
6. Improve.

3.8 Data analysis

Qualitative data consists of words and observations, not numbers. As with all data, analysis and interpretation are required to bring order and understanding.
This requires creativity, discipline and a systematic approach. There is no single or best way. My data analysis process depended on

- The questions I wanted the respondents to answer
- The needs of those who will use the information
- The resources

3.9 Summary

The research focused on the graphical display format of the new Powerstar Supermarket in relation to the four areas of graphics namely; corporate identity, packaging, advertising and photography. The research also carried out the desk research to obtain the relevant literature that guided the entire project.

Past and current principles solutions of the four graphic design elements were researched on with the aim of providing solutions and new perspectives to existing problems. The research methodology was systematically laid down. The ways into which the data was collected has been outlined. The elements and variables have been outlined and the limitations listed.
4.0 CHAPTER FOUR

4.1 FINDINGS (ANALYSIS AND EVALUATIONS)

Data obtained from the field is difficult to interpret. It must be cleaned, coded and analyzed. Its from this analysis that the researcher would be able to make sense of the data.

The findings of the research are presented in clear and simple formats. Tables, bar graphs and pie charts have been used to tabulate the data. It shows the result of the relevant data collected and their implications towards the problem under study.

Data was tabulated as follows;

**Table one: customer survey**

<table>
<thead>
<tr>
<th>Supermarket</th>
<th>No.interviewed</th>
<th>No.shops inside</th>
<th>No.don’t shop there</th>
<th>No.sees graphical display</th>
</tr>
</thead>
<tbody>
<tr>
<td>Powerstar</td>
<td>65</td>
<td>36</td>
<td>29</td>
<td>12</td>
</tr>
</tbody>
</table>

The representation above shows the less number of people who sees any graphic display inside and outside the supermarket.
Table two: the average number of people aware of what graphic display is.

1st Qtr- customers who shops in the supermarket
2nd Qtr- staff of the supermarket
3rd Qtr- residents of Zimmerman
4th Qtr- non-residents

East-undecided
West-not aware
North-aware

4.2 Results from interviews and collections

The interviews were conducted randomly whereby individuals were selected and interviewed. They brought out almost the same results with the questionnaires, since both activities were geared towards realizing the goals of this research.

4.2.1 Corporate identity

The supermarket did not have definite corporate materials. The supermarket does not have a logo and no definite colours. The only thing that existed in the supermarket was a brand name that needed much of advancements.
4.2.2 Packaging

It was discovered that there were no designed packages in the products they made, this includes the bakery and the packed goods like sugar and rice. The packages were simple and common. They could not be said to be eye catching since they could not be noticed or differentiated from a far distance. Some packages were just but plain with no colour combinations in them. This paused a great challenge to the volumes of the consumed products. Use of the non-biodegradable plastics was prominent as there was no good time taken to come up with better solutions.

4.2.3 Advertisements

Currently there is no form of advertisement done inside and outside the supermarket apart from music at the entrance. This seemed to be the only thing that attracted customers and viewers to the place. Wrecked boards were displayed at the entrance to show the offers made. The writings from them were illegible and no one cared to give a look. Inside the supermarket were some confusions with the price tags. You could find the wrong price a tag on the wrong commodity. Barners, catalogues, leaflets and the rest of the advertisement materials were not anywhere close to the supermarket.

4.2.4 Photography

Photography is one way of advertising the services and the goods being sold. The premises hadly had this knowledge i.e. no photographs of any activity were on display. This greatly unknowingly affects the number of the served customers per day.

4.3 Proposed solutions

4.3.1 Advertisement

- Point of sale display will very much create awareness of the brand.
- Clear labeling will eradicate the confusions experienced by the customers.
Calendars, leaflets, catalog and the rest of the advertisement materials needs to be present.

Photography needs to be employed to make the services lively and fun.

Billboards advertising will greatly improve the profit margin gained by the supermarket.

Printed posters can be assigned in different locations to inform the entire public.

A clear and precise website needs to be put into place to offer people with knowledge on the progress, services and any other activity that the supermarket undertakes.

Roll up banners can be used instead of the chalk boards to show their offers on the products they sell.

Digital advertisement could greatly play a good part in the advertisement. This has been applied in the better performing supermarkets and has greatly contributed to their quick growth.

4.3.2 Corporate identity

Image recognition and business differentiation needs to be enhanced in this Supermarket. A well designed logo should be quickly adopted to give the supermarket a class of its own. Since the supermarket has friendly prices, it requires its definite colours to atleast align itself with the major existing supermarkets like Nakumatt Tuskys and Uchumi.

A better brand name with a better slogan will also improve the familiarity of the business to the residents and any other person who passes by.

4.3.3 Packages

Better packages will help the supermarket to sell their products. Small favours like special carrier bags to those who do shopping at a higher volume should be given to them. This would encourage them to be not only regular customers but also do marketing to their friends.
4.3.4 Photography

During the study the researcher found that photographic pieces were not common especially in this specific areas of services. On the other hand no photographs were used during the packaging. Some of the packages had plain labels with others having none. Lack of photographs could be attributed to the absence of advertising materials since adverts utilize photographs a lot. No effective advertisements can survive without photography, and good photography can enhance the quality of packages that are designed. Good integration of this in a good layout can improve the label and package design. Quality photographs initiates quality packages and provides maximum impact to target audiences. This will lead to achievement of positive results hence increased sales.
5.0 CHAPTER FIVE

5.1 CONCLUSIONS AND RECOMMENDATIONS

5.1.1 Summary
The research clearly has shown that Powerstar supermarket has not employed graphic display format in their environment. It clearly shows that there is a low level of the relationship between design production of the goods and services offered and the customers. The available competitors are competing with the supermarket and each is trying to express its commitments to the customer because they explicitly understand that design mediates the consumer’s behalf and is a force to progress.

Analysis of the data has shown that lack of effective advertising, underdeveloped packages and label design, lack of strong corporate image have greatly accelerated the factors hindering the performance of the supermarket.

The assignation of the proposed design models as discussed under the analysis of findings will help improve sales. Its key categories; packaging, corporate identity advertisement and photography can be undertaken freshly and in a new way to stabilize the supermarket to the market.

5.1.2 Conclusions

The research has unearthed that Powerstar supermarket which serves a good number of Zimmeman residents does not employ good graphic display formats in their environment. There is no definite corporate for the supermarket. Packages adopted poses graphical qualities of very low standards. Advertisement is non-existent and photography has not been fully utilized. The study also established that it is through assumptions and ignorance of the above areas of graphics that some of the target consumers have no knowledge about the existence of the supermarket while those who knows compares it to the obvious one. The research also established that it is the low priced goods that attracts customers.
5.2 Recommendations

5.2.1 Corporate identity

The name powerstar has a strong meaning and through creative thinking a good logo can be effected. The logo should consist of all the qualities of a good modern logo. It should be a selling logo to the supermarket.

A better brand name can also be applied using the already existing one. Appealing graphic design should be used to come up with a modern brand identity.

A good house style where the brand name and the logo is placed all over the goods and any display areas should also inter-marriage This will give a good uniformity and attractiveness. Unique class will also result from this.

5.2.2 Packaging

There will be a need to replace the old labels with new ones. These labels will have the graphical or photographic representations of contents. The elements will be well balanced.

Proportion should be considered and dominant features highlighted in order to capture the attention of the intended consumer. Creative but simple types will be applied. Wise choice of color should be considered. Colors which represent commodities well should be adopted.

Family layout will be adopted to maintain a house style. Considering that some packages have no labels, the researcher will give an array of new labels from which best will be chosen.
5.2.3 Advertisement

There is a great need to make use of far reaching and diversified advertising techniques since the supermarket is new in the estate. The researcher has offered the following recommendations;

**Posters** will be developed and utilized with the objective of reaching the larger target of potential customers. The posters should be unique, creative and attractive. The poster should contain attention letters, graphics and format to catch the eyes of the target customer.

Both desk and wall **calendars** will be designed. All the goods that the supermarket offers will be creatively relayed on these calendars. Mostly photography will be utilized in this area of calendar production. It is important to utilize calendars since everyone looks at them regularly.

The researcher saw the need to develop **billboards** which will be erected in areas of high human traffic e.g. at the roundabouts and road junctions. A series of billboard will be made which will be well connected to communicate effectively. Short creative statements will be use. Dominance will be created through eye-catching graphics to capture the eyes of the audience.

A creative **website** will be of great help to those who want to know the prices of various commodities day by day. This will enable the customers to plan themselves better even before they come into the supermarket.

**Catalogues, leaflets, barners and bronchures** will also help the supermarket sell its information to the customers. This will root its grounds in the competition with the other existing supermarket around the area.
5.2.4 Photography

Activities and phenomena related to this supermarket should be captured creatively using photographs. Wise choice of subjects will be done to ensure that the photographs can be easily interpreted even without the use of caption. This will be highly applied to enhance advertisement. This will also form some basis of images to place in packaging.
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APPENDICES

QUESTIONNAIRE AND INTERVIEW QUESTIONS (GENERAL)

ADVERTISING

The researcher is a student from The University of Nairobi, school of design, carrying out a research on packaging, advertising/marketing, image/corporate identity and photography i.e. graphic display format of Powerstar Supermarket. This work will be used purely for scholarly purposes. Kindly be cooperative and open. Thank you.

Names in full………………………………………………………………………………………………………..
Occupation……………………………………………………………………………………………………………..
………..
Age……………………………………………………………………………………………………………………………
………..
Sex……………………………………………………………………………………………………………………………..
………..
Contact address…………………………………………………………………………………………………………..

1. What is the general layout design of the supermarket?

2. Does the supermarket do advertisement?

3. If yes, how does it do it?

4. Do you think the advertisement is effective?

5. If no, what do you think should be added or subtracted from the mode and mediums of advertisements?
6. Do the supermarket has a website?

7. If no, do you think it can help in advertisement?

8. Does the supermarket do any promotions?

9. If yes, how often?

**PACKAGING**

1. If yes, which products of your own do you do the packaging?

2. Have you ever received complains from the customers concerning your packages?

3. What comprises the design of the package at a general look?

4. Do you believe the packaging is done effectively?

5. If no, what do you think should be done to improve the packaging?

6. Have you ever thought of changing the designs on the packages?
CORPORATE IDENTITY

1. Does the supermarket have specific color(s) identity?

2. If yes which are they?

3. Does the supermarket have a logo?

4. Does the supermarket have catalogues?

5. What are the organization's symbols and system of identification?

6. What is the current perception and/or profile?

7. What distinctive attributes (if any) are assigned to the organization?

8. What is the promise inferred from/ communicated by the brand?
Glossary

Appeal

The specific approach advertisers use to communicate how their products will satisfy the customer needs.

Brochure

This is a sales material printed on heavier paper and featuring color photographs, illustrations and typography.

Posters

It is using that impart product information to consumers, for public relation purposes.

Slogan

A standard company statement for advertisements which reduce an idea to a brief memorable positioning statement. It is also a theme line.

Target market

The market segment within the market group toward which the marketing activities are directed.

Color scheme

A planned combination of colors

Letterhead

A sheet of stationary with name and address of the organization printed at the top

Package

Container containing goods where the goods are placed for sale in the container.