



Aspect of Consumer Behavioural Theory in the Context of Graphic Design

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Article Info

Received: 22/10/2021

Accepted: 29/12/2021

Keywords

Consumers
Behavioural Model,
Graphic Design,
Interpretation,
Theory.

Abstract

Research findings on consumers' behaviour are few in the context of graphic design. This study contributes to the knowledge by delving into the available source of information on consumers' behaviour in order to bring its relationship with graphic design into the limelight. The study is based on the notion that understanding the mindset of consumers will help avert dissonance in interpretations of graphic design obvious in the consumers' environment. In this study, the extent to which graphic design operates in a commensal relationship with consumers' behaviour has been explored with the notion of unfolding the ever extension of the scope of graphic design to consumer-based themes beyond the studio environment. Based on this intention, the study has been based on the review of prior literature purposively sampled using a random sample. This study as literature of consumer behaviour reveals a crucial aspect of effective communication design; it assists a graphic designer to realize, consider and predict consumer behaviour. Perhaps, ideas posited through the findings of this paper may inspire more research that is based on graphic design adaptation to the changing world of the consumers' behaviour.

1. INTRODUCTION

Graphic designs are ubiquitous globally; we find them around us – in the market, on the road, inside our houses, internet and to mention a few. Old, new and intending consumers are incessantly surrounded by graphic design every day. Examples are product package designs, cooperate or company logos, product brands, billboards, point of purchase promotional display and other forms of graphic design. Aforementioned graphic designs and other projects from various organizations are expected to be effectively created by a graphic designer. The question is can these works be perfectly created without understanding the users .i.e. consumers. Having understand the aspect of consumers' behaviour will assist graphic designers apply their creativities in such a way that the consumer would be able to associate product to something positive like durability, authenticity, safety, beauty, healthiness and so on. Graphic designers are hired by a company firstly to seek positive feedback from the consumers regarding their brand, products and company and secondly, to design a course of action so that consumers are willing to buy or use the company's products and services (Roberto, Dziobczenski, & Person, 2017). This extrapolates that development in graphic design has addressed not only the visual patterns of pictorial information, but has a lot to do with consumer behaviour.

Tradition aspects of expertise of graphic design are inadequate terms for describing what graphic designers do (Meyer & Don, 2020). Modern designers may have to realize that clients are not interested in artistic advertisements to hang on the wall, nor do they seek entertainment from television commercials (Meyer et al, 2020). The areas tackled by designers have greatly expanded as the creative and problem-finding-and-solving aspect of the profession has grown to encompass societal issues in a vast array of forms and emerging in countless different contexts (Meyer et al, 2020). The role of graphic designers in contemporary design practice is very unique; hence, graphic designers should prepare for the future and perhaps to be the impetus for change within society (Roberto, Dziobczenski, & Person, 2017). Hence, graphic designers should be proactive to be relevant in every possible context. A graphic designer should develop beyond the traditional studio practice by collaborating with other professions (co-designing),

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adapting and creating what the new age requires within changing conditions, and discover more scope for graphic design.

Consumers in the Graphic Design Environment

A Consumer is anybody involved in any form of consumption. For graphic design environment, the consumption will involve the use of sense organs like the eye and to mention a few. An example is the situation in our environment where a lots of designs of cans, bottles, Terpak package, sachets, and advertising campaigns encumbered the views of consumers every single day (Kirk, 2013). These graphic design rummage for consumers' view or attention and many of them have positive effect on the decision of the consumers.

Target Goal of the Consumers and Producers

Consumers have aspirations - they look toward satisfying one need or the other. This means that they can identify what they want. This is can be termed "problem" which they desire to find solution to .This remains as a problem if the desired aspirations have not been attained (for instance "I am hungry, I need a reliable car and I want to lose weight"). To make their desired aspiration come to fulfillment they have to make decision about which behaviour to perform in order to achieve their desired goals and thus solve the "problem". These are the gaps graphic design fill on the part of the consumers and the industries. The target goal of both the consumers and the producers are enhanced by graphic designers. Deliberately, industries use graphic design to help consumer in solving this problem by communicating to them effectively.

Background to the Study

The early study of consumer behaviour seems to be in economics. Early economist, like Nichollas Bernoulli, John Von Neumann and Oskar Morgenstern started studies on consumers' decision making in the economics context (Richarme, 2007) by concentrating mainly on the act of purchase (Loudon, 1993). These early traditional theories ought to be ameliorated instead of been disparaged and rejected. However, many of the contemporary theories built on this so called 'traditional theories' in order to develop theories that adapt to quantitative research methods.

Looking at the economic perspective, consumer behavioural study should bring into limelight the manner with which consumers decides to spend their various resources like time, money etc. on various products so as to meet their needs and requirement. The means through which their needs will be met profitably on the part of the industries and consumers have a lot to do with graphic design. Hence, graphic designs have economic implication on the consumers and the industries. Consumers have to make choice when they see various products; most times their choice are based on the graphic appeal and aesthetic appearance of the products. What determines their choice is not an aspect graphic designers should not bordered of knowing. This is because there is a relationship between the products of graphic designer and consumers. Consumer behavioural studies entail the way or manner with which an individual, categories or sets of people choose, buy, utilize products, render or display services' ideas, or experience to satisfy their need and desires (Peter.J.Paul & Olson Jerry C, 2005). It is related to the natural action of a consumer; hence, it can be evaluated. Consumer research has developed to level where by all discipline engages in consumer behaviour studies. Consumer behavior brings on board ideas from several sciences including marketing, psychology, biology, chemistry, economics, management, and so on.

Consumer Behaviour

Consumer behaviour are activities which involves making choice in order to satisfy specific needs. Here, there are a lot of factors embodying such a choice – it could be product appearance, benefits and quality. All these still relate to the actions of buying and using of products and services. According to Smiths Adams (1937), the consumers' behaviours involve physical and mental activities. Solomon (1994) defines it as "the study of the processes involved when individuals or groups select, purchase, dispose products, services or idea to satisfy needs and desires". Also, as defined by Schiffman and Kanuk (2007)

consumers' behaviour can be seen as the manner or ways by which consumers find, buy, consume, evaluate and accept their desired products as well as services that are expected to satisfy their needs. This study in support of Solomon, et al. (2006) explains further by defining it as "the study of the processes involved when a consumer or groups of consumers select, purchase, dispose of products, services or idea, or experiences to satisfy needs and desires". It is this process of consumers' behaviour like the frame of reference of consumers and others aspect of their behaviours that the context of graphic design encapsulates in order to satisfy consumers' needs.

Below are the theories which describe the type of behaviour consumers displayed when they want to satisfy their needs.

Consumer Behaviour Theories

Schiffman and Kanuk (2007) in compliance with the prior study of Zinkhan (1992) made mention of the utility theory. According to their assertions, consumers make choices based on the expected outcomes of their decisions. The positive outcome of their decision is expected to make life easier, comfortable, and solve the identified problems. Another hypothesis called Relative Income Hypothesis was propounded by Dorothy Brady Rose Friedman and James Duesenberry (R.D Gupta 1994). According to them, fraction of families' income that will be spent on consumption depends on the level of one family's income to the income of another neighboring family. They further to suggest that people emulate their neighbors and at the same time strive constantly towards a higher standard of living. According to him, consumption expenditure of an individual is determined not only by his current income, but also by the standard of living enjoyed by him in the past. This idea is known as Duesenberry hypothesis (R.D Gupta, 1994).

The aforementioned are economic perspective about consumer theories. Other theories different from the above theories are the ones which contributed some useful insights to graphic design especially the advertising and packaging field. Sigmund Freud, for instance has some postulations that explains what graphic design does in the behaviour of a consumer. According to Sigmund Freud, consumers can have a composition of these three basic dimensions of personality such as the id, the ego and the super ego. Here the id urges an enjoyable act, the super ego presents the moral issues involved and the ego acts as the arbitration in determining whether to proceed or not. This has led to motivational research and has proved useful in analyzing buyer's behaviour (Rajan&Sanjith, 1998). This is a Psycho-analytic theory.

People learn from experience, this forms their frame of reference. This aspect is the psychological theories (learning theories) which lies in the fact that people learn from their experience and the positive outcome of their experience will encourage them to continue and improve in such type of action learned. If negative, this will lead to change of action and this will modify their action in the future. Most frequent and recent stimuli are remembered and responded, this approach is the basis of reported advertisements (Rajan&Sanjith,1998).

Another consumer theory is the social theory, which asserts that a man is primarily a social animal and his wants and behaviour are largely influenced by the group of which he is a member. According to Rajan & Sanjith (1998), Thorstein veblem in 1899 argued that people have a tendency to fit in a society in spite of their personal likes and dislikes. Culture, sub culture, social classes' reference groups, family are the different factor groups that influence buyer's behavior.

Consumer Behavioural Model

Consumers' behavioural model describes the decision making process of a consumer or group of consumers. The behaviour of consumers may be individualistic; all consumers may not be have similar behaviour. This makes consumer behavioural studies very complex. Hence, the study can be approached in various perspective and discipline. Even, Kotler (2009) asserts that consumers do not know exactly what influences them in making a purchase decision. Many neuroscience, psychology and other studies have delve in to this aspect to find out what influences consumers. Consumer behavioural study is multidisciplinary hence, consumer behavioural models are widely used in consumer behaviour research to structure theory and research (Howard, 1994).

I. The Howard Sheth Model (HSM)

HSM mentions extensive and limiting problem solving as well as a routine response in consumers' behaviour. When consumers have limited knowledge about a particular product brand they engage in the extensive problem solving. By this, the consumers look for further information about unfamiliar product so as to get well acquainted before making decision. Such consumers will look at the product names, the product information, ingredients, prescription or instruction for the usage of the product brand when he or she cannot grasp the product category at a glance. This normally leads to prolong search time. However, if after first trial of the product the product turns out to be very good and beneficial; prolong search time will not reoccur. The limited process solving level in consumer behaviour denotes what consumer undergoes when he or she needs more information on a familiar product. This could be brand or product differentiation issue. This involves the process the consumer will undergo to get desired or more favourable brand. Routinised response behaviour occurs there is no need for consumers to undergo any prolong search or information processing before making decision because without much ado they can make purchase decision pertaining to familiar product brands (Engel , Kollat & Black 1973).

II. The Nicosia model (NM)

The Nicosia Model (NM) opines a co-design approach where the firm and consumers influence one another in an interactive manner. Here, the firm influences the consumers; the consumers influence the firm as well (Engel , Kollat & Black 1973). Both needs are attempted to be met when the firm and the consumers are aware of one another's needs, especially if both ready to satisfy one another. Consumer and marketing research have to fill this gap to attain this positive goal. Graphic design can also delve in to this consumer research to have suitable design that will satisfy the needs of stakeholders. In the lens of NM, co-design will help stakeholders to have effective graphic design that will be devoid of dissonance in communication and searching for consumers' preferred products in the market places.

III. The model of Engel Kollat Blackwell (EKB)

The model of EKB is based on the notion that consumers' decision making processing follows a particular consecutive pathway before problems are finally solved. The consecutive pathway of the assumed consecutive pathway of consumers' decision making are diagrammatically shown below.



The decision process occurs when consumers have a target goal which might be instigated because of self-identified personal needs or personal needs identified through the persuasiveness of the graphic design in the consumers' environment. This when the information input stage started; the graphic design rummaging for the consumers' attention will prompt interested consumers to buy the idea of the graphic design. Hence, leading to the information processing stage where consumers have to battle with final stage of the decision making – that is the variable influencing the decision making stage. If the variables are not convincing enough, the final decision of buying a particular idea or product will not occur. Other variables apart from the effect of the visual design elements are the individualistic character of the consumers such as their motives, values, life style, status, social status, culture, reference groups, family, belief, and financial condition and to mention a few.

IV. Goal based model

According to Stijn M. J. van Osselaer and Chris Janiszewski (2012), the model main aim is to provide a model that accounts for the roles of goal activation and learning in consumers' product evaluations and choices. It describes predictions about process outcomes such as consumers' evaluations, choices, and measures of activation and association strength (e.g., recall response time measures) and how preferences are formed through learning. It predicts several context effects and changes in preferences over time .the variables used include goals, means of achieving the goal, association formed through the situation, evaluation of the situation, choice to be made, the focus of the goal, and feedback (satisfaction or frustration after the choice have been made).

V. AIDA Model

According to Rawal (2013), this is used to measure consumer behaviour based on (1) Awareness or attention of the audience (2) Interest of the audience (3) Clarity of information available to audience (4) Desire of the audience (5.) Audience preference, learning outcomes and responses

VI. Fogg behaviour model FBM (FBM)

Fogg Behaviour Model is a product of three factors: motivation, ability, and triggers, each of which has subcomponents. The FBM asserts that for a person to perform a target behavior, he or she must (1) be sufficiently motivated, (2) have the ability to perform the behavior, and (3) be triggered to perform the behavior. These three factors must occur at the same moment; else the behavior will not happen (Fogg, 2009).

VII. Attractive quality theory

The Theory of Attractive Quality is inspired by Herzberg's M-H theory in behavioral science. Kano and his coworkers developed the theory of attractive quality. The theory of attractive quality is useful to better understand different aspects of how customers evaluate a product or offering (Dadras & Aquinas, 2015). Over the past two decades, this theory has gained exposure and acceptance through articles in various marketing, quality, and operation management journals. The theory of attractive quality has been applied in strategic thinking, business planning, and product development to demonstrate lessons learned in innovation, competitiveness, and product compliance (Watson 2003).

VIII. Elaboration Likelihood Model (ELM):

The ELM specifies that a less involved consumer will more likely be converted by source effects, whereas a more involved consumer will be more likely to attend to and process components of the actual message. Hence, tending towards memorability of the message and consent to the message if positively understood. These results underscore the basic idea that highly involved consumers look for the strong, rational arguments. Those who are less involved are more affected by the colours and images used in packaging or endorsements by famous people.

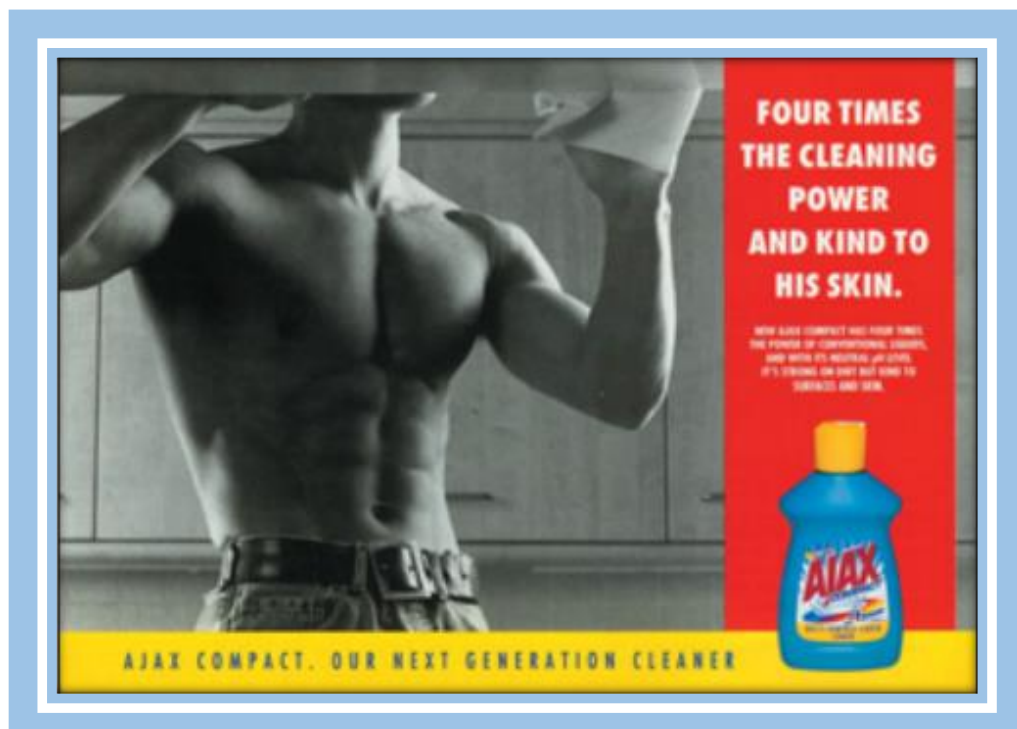


Figure 1. Pairing a Product with a Positive Stimulus (The Attractive Male Model) Sourced from the Advertising Archives (Solomon, Bamossy, Askegaard, & K., 2006)

Advertisements often pair a product with a positive stimulus to create a desirable association like figure 1. The text 'FOUR TIMES THE CLEANING POWER AND KIND TO HIS SKIN' (central cue) may arouse argument which highly involved consumers might attend to, process and resolve. In situation when consumer finds the information in a persuasive message to be relevant or somehow interesting, he or she will carefully attend to the message content.

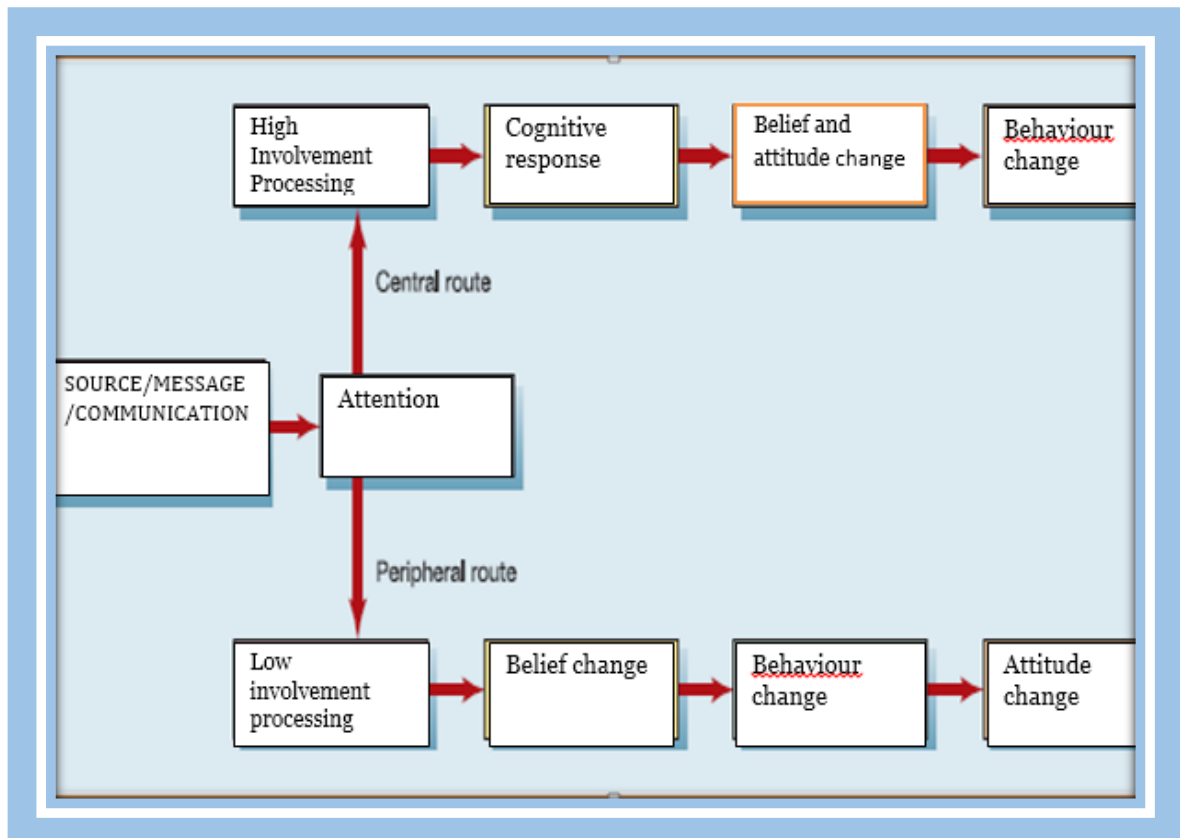


Figure 2. Elaboration Likelihood Model (ELM) Chart. (Solomon, Bamossy, Askegaard, & K., 2006)

In contrast, the peripheral route is taken when the person is not motivated to think deeply about the arguments presented (see figure 2). Instead, the consumer is likely to use other cues in deciding on the suitability of the message. These cues might include the product's package, the attractiveness of the source, or the context in which the message is presented. Sources of information extraneous to the actual message content are called *peripheral cues* because they surround the actual message. The physical attractiveness of a model might serve as a peripheral cue in a car commercial, but beauty might be a central cue for a product such as shampoo, where the product's benefits are directly tied to enhancing attractiveness.

Experimental Test for Studying Consumer Behaviour

I. Eye tracking method

This is a research experiment which involves the use of laser technology to track the eye movements of the subjects while looking at the shelves and purpose of this test is to determine what holds attention of the consumer on the shelves (Meyers and Lubliner, 1998).

II. Tachistoscope method

This is a research experiment which involves the display of different packages which are showed to (subject) consumers in a rapid way in order to determine what the consumer sees first and measures the effectiveness in the recognition of the package (Sauvage, 1996). This method does not give wide information about package design, but it gives information about brand recognition (Meyers and Lubliner, 1998).

Consumers' Behaviour in an International Perspective

Looking at consumers' behaviour in an international perspective require seeing the different manner of how consumers differ from one country (region, locality or environment) to another. It is worthy of note that different regions have similar characteristics in common. The culture, values, attitude, perspective, taste, norms and other cultural entities might be similar. This is might be seen as a kind of cultural archetype towards a particular products and services. An example given by Kotler and Gary (1995) can be used to explain the how culture varies in product preference. According to them, the European favour dark chocolate over milk chocolate, which they regard very well in America because of it suitability for children. Again, Americans favourite colours are red and blue where as Japanese prefer olive and brown. Consumers in different countries have varied needs and wants, spending power, product preferences and shopping pattern (Kotler&Gary,1995). Cultural differences are also important across the borders. An effective strategy must be tailored to the sensibilities and needs of each specific culture. For example, Gillette uses different brand names and formulations for the same product in different countries. i.e., Gillette's silkiness shampoo is called Soyance in France and Scdntal in Italy and Silence in Germany (Kotler&Gary, 1995).

Consumer Behaviour in Nigeria

Some studies have measured the attitudes of Nigerians toward locally made goods (Agbonifoh, 1986; Okechuku & Onyemah, 1999) and consumer preference for imported goods/services (Adjeba 1982; Oyegunle, 1982; Agbonifoh, 1985; Jaffe & Nebenzahl, 2001). Given the fact that there used to be constant change in consumer perceptions and attitudes change overtime, Odia & Agbonifoh, (2015) realized that it would be necessary to carry out further research to determine the current image of Nigerian behaviour.

Nigerians take pride in their cultures. However, they also appreciate reliable inventions. According to Jaffe and Nebenzahl (2001), a survey indicated that Nigerian consumers expressed preference for foreign, high-technology products over local brands. Example of an industry that suffers from the effects of negative attitudes to locally made goods is the Nigerian automobile industry (Studies, A. 2015). This was ostensible because of Nigeria consumers perceived technological advancement, reliability and workmanship of the foreign brands. Poor or negative perceptions of locally-made products generally leads to loss of demand and patronage, low turnovers, plant utilization, profit and growth for domestic industries which in turn results in unemployment problems(Odia & Agbonifoh, 2015) .It also contributes immensely towards the rapid industrial growth of the countries where the goods are imported from while hurting the Nigerian economy in terms of employment.

Educationally, Nigerians can be said to be literate based on the data of 1991 census. There had since been an improvement in literacy level. According to Studies (2015) Nigerian literacy level has increased to 67 per cent. This means all graphic design visuals are effective in Nigeria because the visually literate audience can comprehend various levels whatever he or she faces visually.

Goal based evaluation theory of consumer behaviour model according to Stijn M. J. van Osselaer & Chris Janiszewski (2012) describes a situation whereby the association which consumer linked to a product could lead to their evaluation and choice of the product . The Nigerian consumers trust in foreign product could be as a result of reliable, durable , authentic association linked to it and they might have evaluated it as being the best for them to achieve their goal focus and finally they might have not being frustrated in their first attempt of the product and this could lead to recurring or habitual trust in foreign product..

Statement of Problem

It will be very difficult for graphic designer to communicate to consumer if they lack understanding about consumer behaviour. Consumers are imaginative and they have distinctive way of thinking .The above explanations clearly drive home the point that the study of consumer behavior is a complex task and hence not easy because individuals do differ in terms of culture, attitude, thoughts in mindset all over the world.

As a result of this, graphic designer must be knowledgeable about the consumer behaviour in order to create effective communicative designs. If the marketers endeavor to study of consumer behavioural

processes by examining pre – purchase behavior, purchase behavior, post – purchase behaviour the graphic designer endeavor as well to help consumers feel comfortable with product, so as to lower their perceived risk, thereby reinforcing the decision to buy.

Aims and Objectives of the Study

The aim of this study is to unfold the extent to which graphic design operate in a commensal relationship with consumers' behaviour. The specific objectives are to see reasons for ever extension of the scope of graphic design to consumer based themes in the society.

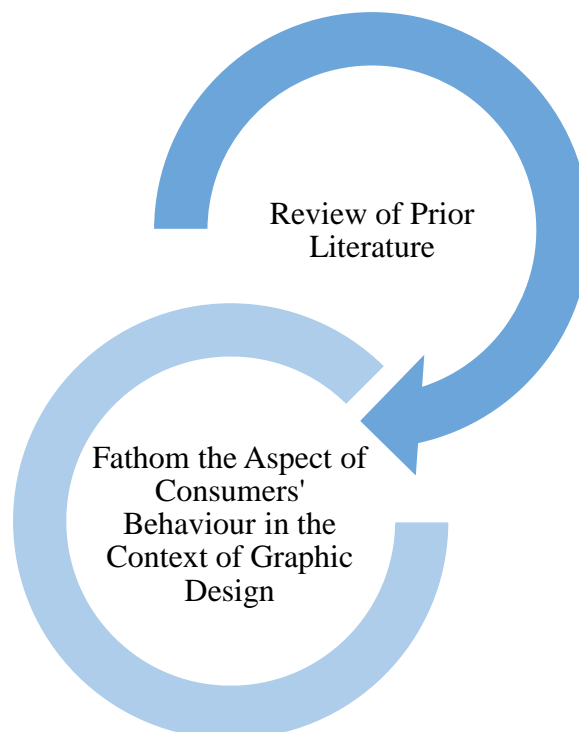
Scope of the Study

This study focuses on the description of consumer behaviour theory and graphic design communication as a case study where the behaviours could be exhibited to help graphic design accomplishments in the consumer environment.

2. METHOD

In this paper, research has been made based on the review of prior literatures purposively sampled between 1937 and 2020 using a random sample. Being a descriptive research, it gathers literatures for the purpose of description and interpretation of prevailing condition or situation.

This paper focuses attention on consumer theories and behaviour by reviewing relevant literatures. Also, the paper highlights graphic design in consumer environment as well as various behavioural factors that could affect the intended message in a graphic design accomplishments in the lens of Sigmund Freud psychoanalytical theory, Nicosia model, Fogg Behavioural Model and to mention a few.



3. CONSIDERING GRAPHIC DESIGNS AS CONSUMER ENVIRONMENT

The consumer environment influences how consumers feel, consider, and act. The environmental features in the consumer environment are, for instance, comments taken from other customers, advertising, packaging design, product appearance, branding, logo, environmental designs, signage design,

illustration, photo editing, publicity pieces, publication design, newspaper, magazine design, book publishing design, web design, video and animation.



Figure 3. Internet Banner Ad Design Sourced from Encarta Encyclopaedia (2009)

The consumer environment should be deliberately designed by aligning consumer behaviour with communicative designs which should not be only graphically appealing but should help the consumer to solve whatever problem they might be facing. Figure 3 is a Internet Banner Ad or website design and Figure 4 is a promotional design displaying a Celebrity. This shows that celebrities are used in advertising in order to attach their popularity, glamour or beauty to the product being sold.

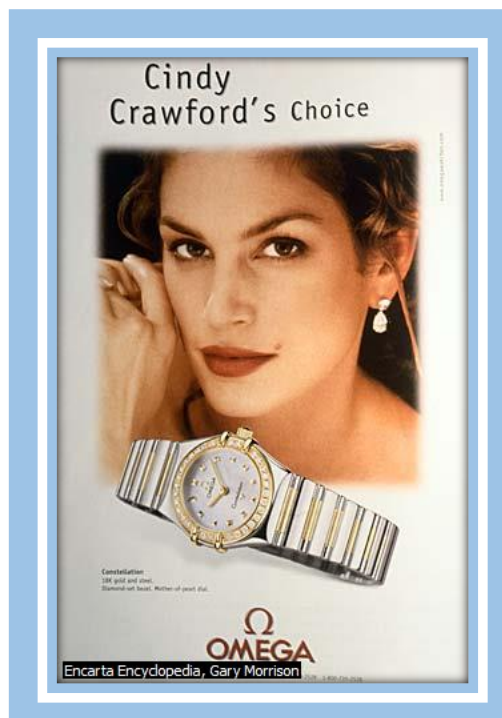


Figure 4. Promotional Design Displaying Celebrity Sourced from Encarta Encyclopaedia (2009)

Graphic designers must not rely on the creativities alone but they must be very conversant with consumer behaviour. It is the duty of the graphic designer to apply their creativities in such a way that the consumer

would be able to associate product to something positive like durability, authenticity, safety, beauty, healthiness and so on. Consumer should be able to evaluate them positively.

According to Gary Morrison as described by the Encarta Encyclopaedia (2009) the the image in figure 5 is an example of harmful advertising targeted to the young. He added that in 1998 the tobacco industry and the attorneys general of 46 states agreed to ban the use of cartoon characters in tobacco advertising, a practice that many thought had encouraged young people to start smoking.

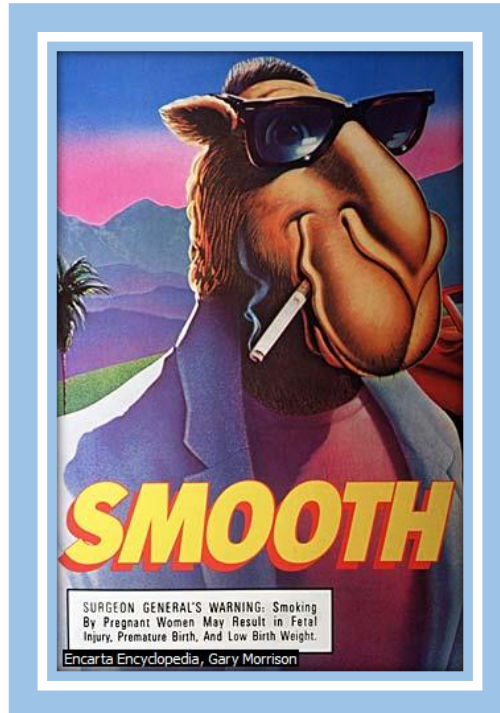
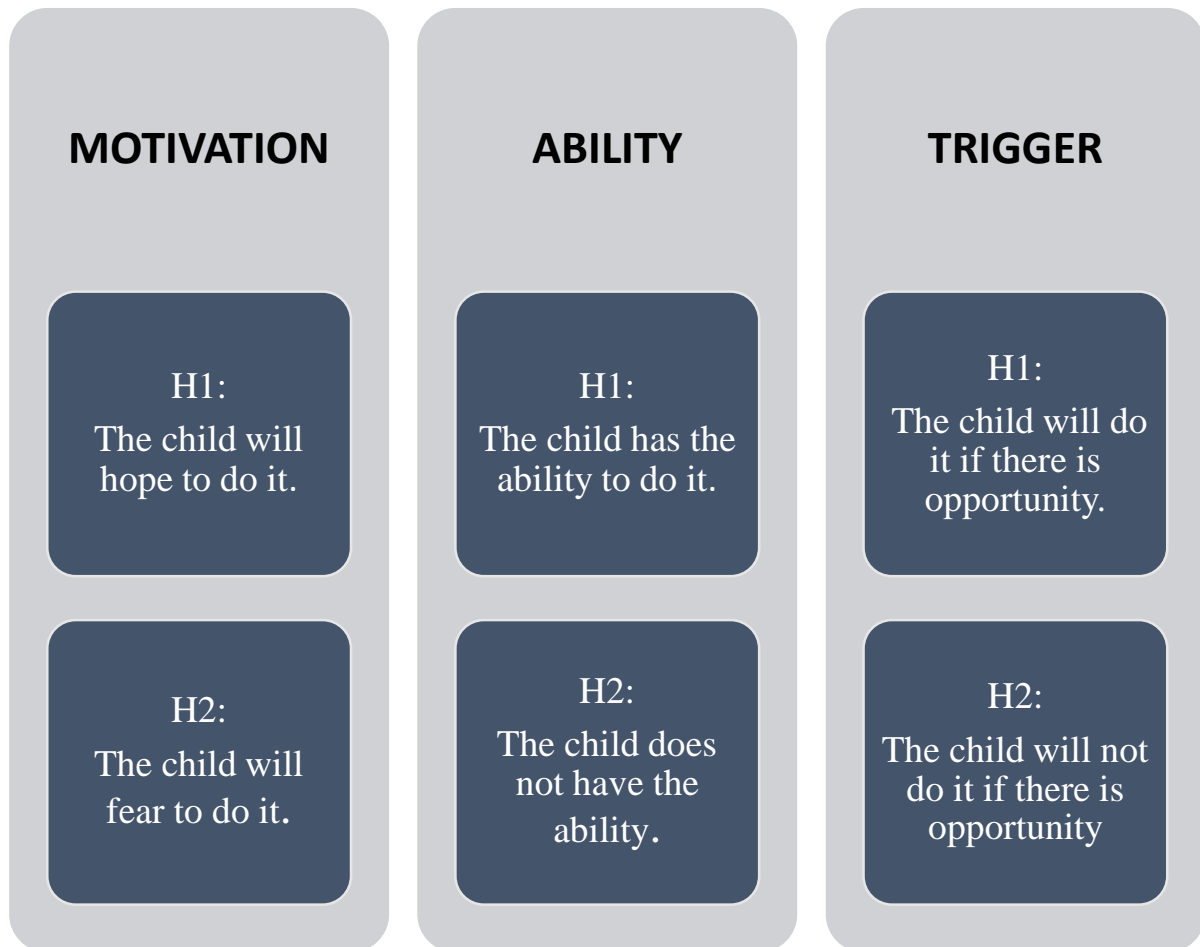


Figure 5. Cartoon Characters in Tobacco Advertising sourced from Encarta Encyclopaedia (2009)

3.1. Graphic Design in the Lens of the Consumers' Behavioural Model and Theory

The graphic design in figure 5 was criticized to be very inappropriate so it is an issue to be aligned with the Sigmund Freud psychoanalytical theory of consumer behaviour as stated by Rajan & Sanjith (1998). He described super ego. This can be assumed by an adult or person who already knew the moral issue concerning smoking being not good even if the advertisement seems to persuade him to smoke cigarette. The child could be assumed to have low or no super ego but high id, id is the desire to enjoy something. Goal based model according to Stijn M. J. van Osselaer and Chris Janiszewski (2012) can also be linked to the association formed with the information deciphered from graphic communication or design. It will lead to evaluation of the situation and if a negative evaluation is obtained then consumer will be motivated wrongly.

According to Nicosia model, if the graphic design visual communications help the consumers to behave positively it will also have a positive influence on the product being advertised. (Engel, Kollat & Black 1973). The advertisement in figure 5 can be considered as dangerous because the wrong audience might be affected. Graphic designer needs to consider creating a balance in their design concept so that both targeted consumer and coincident consumer may be positively affected. And according to the Fogg model targeted audience performs the kind of behaviour expected of him if the motivation to perform, ability to do, and the trigger to perform such behaviour is available for him. Trigger is the opportunity that will favour a consumer to perform such behaviour that is expected of him. If children should be allowed to be exposed to this kind of advertisement in figure 5, the following will could happen to him or her if Fogg Behaviour model is applied, viz:



Such advertisement could be risky and it might lead to wrong communication to the general public or demography because it has created confusion. It would have been better for the child to fear to smoke cigarette. Also, it would have been better for the child not to have the ability or the opportunity to smoke cigarette. Graphic design should be tailored towards positive influence on both target audience and other peripheral audience. This will help audience possess the right motivation, ability and trigger. However, the targeted audience is not the children but the adult cigarette smoker.

Development in graphic design has addressed not only the visual patterns of examining pictorial information, but also consumer behaviour. It also includes their ability to read, pronounce, and understand the texts that often accompany them.

Determinate of Consumer Behaviour

I. The Family of the Consumer

Consumers behaviour may not always be individualistic it can be as the result of the family he or she belongs. There is always an influence somewhere within the family, it could be previous experience of one of the member of the family or group of people in the family that determine the purchase decision of the entire family. In this consideration, the buyer and seller can be influenced because of family consideration. The buyer or seller can make a particular decision based on what a family member utters. Hence, research aim at finding out what average consumers need and interventions are put in place to meet these needs.

II. The Reference Group

The concept of reference group was originated by Hyman in 1942 to describe the kind of group used by an individual as a point of reference for his own judgment, belief and behavior (Engel, Kollat&Black1973). The reference group will affect the level of aspiration and type of behaviour through establishing conventional patterns of personal expenditure.

III. The Opinion leaders

Some consumers depend on the opinion of an individual before taking decision. These kinds of people are so influential to the extent that consumers absolutely fashion their behaviour to match that of such leaders.

IV. The Social Class and Caste of the Consumers

The social class is the status of the consumers in terms of finance, income, occupation, education, prestige, honour, wealth, and other variables which causes social stratification in the consumers' environment. Caste unlike social class is based on opportunity obtained by a group of people who developed through such position by inclination and birth. People within a given social class tend to exhibit similar buying behaviour.

V. The Age and life cycle stage

Consumers change the buying patterns and habits over their life time. Taste in clothes, fashion, and recreation are age related factors. Further, consumers face different stages of family life cycle i.e. the stages through which families might pass as they mature overtime.

VI. The Personality of the consumers

This is a person's unique mind set as requires the immediate environment. Observers might see it to be positive or negative depending on how favourable such mind set might be to the consumers or the people around and the immediate environment.

VII. The Consumer Self Concept

These are the mindset of the consumers about themselves. According to Self-image Congruence Model, selected products are chosen due to congruence to some aspect of the self-concept of the consumers. That is there are some traces of similarities which match the attributes of the consumers in the products features. This can be considered as a proximate and cognitive matching of product attribute and that of the consumers. Prior studies have identified congruity in consumers' preferred brand of some products such as beer, chocolates, soap, detergents, toothpaste, cream, cigarettes and to mention a few. Self-images and their favourite stores have also been identified in some prior studies.

VIII. The Consumers' Motivation

According to Chisnall, (1975), Sigmund Freud and Abraham Maslow focused on the need of consideration for consumers' motivation. This is the encouragement which consumers gain to make particular decision. High motivation can be as a result of personally relevant benefits a consumer perceived. However, there are limiting factors that can render motivation to be either low or high. If consumers lack the knowledge, experience, or money such decision may not be successful. Hence, highly motivated consumers can be obstructed and stopped while making decision if other opportunities to do so are limited.

IX. The Consumers' Perception

A Consumer's perception follows selection, organization, and interpretation processes. These processes are individualistic in nature. When consumers see graphic design, they select, process, interpret and organize the design element based on their individualistic frame of reference. Prior study affirms that some people have the capacity to screen out most of the information to which they are exposed to while some might not be able. Therefore, understanding the mind set of consumers should be necessary to graphic designers.

X. The Consumers' Experience Gained Through Learning

Theorist emphasizes an experience gained through learning. This can consummates that consumers behaviours are learned through either via experience, hearsay, advertisement, belief, education, family and to mention a few. The point is that the learning can build their frame of reference or schemata. Learning can be considered as the changes which happen to an individual's behaviour as a result of prior experience.

XI. The Belief of the Consumers

The descriptive thought that a consumer forms about certain product or brand can be the reason for either positive or negative response to a particular product. A belief, according to Bearden et al (1995) and Kotler (2004), is a descriptive thought that a person holds about something. Belief is a descriptive thought that a person has about something. If some of the beliefs are wrong they might prevent purchase. Graphic design fills this gap by educating the unbelieving consumers through learning or visual literacy.

XII. The Attitude of the Consumers

Prior study describes attitude as the inherent feelings and tendencies of a person towards an object or idea. This can be favourable or unfavourable evaluation of such idea or object. Attitudes are difficult to change. Attitude researchers traditionally assumed that attitudes were learned in a fixed sequence, consisting first of the formation of beliefs (cognitions) regarding attitude object, followed by some evaluation of that object (affect) and then some action (behaviour) depending on the consumer's level of involvement and the circumstances (Chisnall 1975).

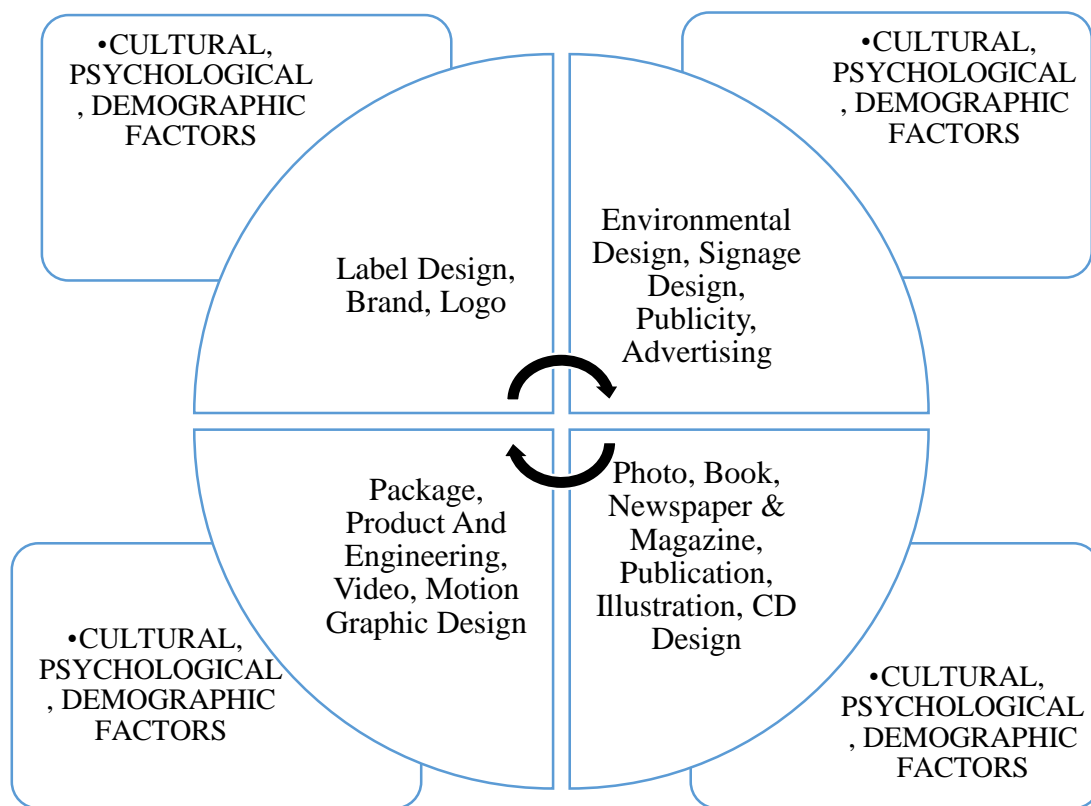


Figure 6. Factors affecting consumer behaviour when exposed to graphic visual display

Cultural factors affecting consumers includes basic values, belief, wants, norms, associations and behaviour learned from the society or family. These factors influence consumer behaviour in their relationship with graphic design. Howard and Sheth (Kotler and Gary1995) have viewed culture as selective manmade way of responding to experience, a set of behaviour patterns while the demographic factors include the age, sex or gender, educational status, and social life of the consumer. The psychological factors affecting consumers when exposed to graphic visual display include motivation, learning and perception to mention a few. There seems to be similarity between the cultural factors and psychological factors. Both factors have to do with learning consciously or unconsciously. Hence, graphic design tends to influence both conscious and unconscious awareness of the consumers' behaviour.

4. RESULTS

1. Graphic design should be tailored towards every possible context within changing conditions of the consumers' behaviour.
2. Graphic design should communicate effectively to consumer in solving their present and future problems.
3. Graphic design should be adequately supported by research based on consumer's context.
4. Graphic design should please consumers' expectation by ameliorating product searching, and reducing prolong search time. Graphic design should encourage consumers' decision in the purchasing, using, evaluating, of products and rendering or disposing of services.
5. Graphic design should encourage consumers' satisfaction to performing target behavior.
6. Graphic design should reflect the understanding of customer's schemata and evaluation.
7. Graphic design in this ever changing world needs an ever up-to-date understanding of the changing stakeholders.
8. Graphic design should be attention grabbing so as to transcend communication barriers in the consumer's environment.
9. Graphic design should be tailored to specific consumers' perception and needs of each target audience.
10. Graphic design should avoid unemployment, loss of demand and patronage for domestic industries.
11. Graphic design should balance their design concept with general consumer's safety so that both targeted consumer and coincident consumer may be positively affected.
12. Graphic design should educate consumers as some of their beliefs might be communication barrier.
13. Graphic design accomplishments should help consumers feel comfortable with product, so as to lower their perceived risk, thereby reinforcing the decision to buy.

5. CONCLUSION

The understanding of consumers' mind set and how the aforementioned factors will affect interpretations of graphic design or commercial arts are necessary. In this study, the extents to which graphic design operate in a commensal relationship with consumers' behaviour have been explored with the notion of unfolding the ever extension of the scope of graphic design to consumer based themes beyond the studio environment. Based on this intention, the study has been made based on the review of prior literatures purposively sampled between 1937 and 2020 using a random sample. The study of consumer behaviour has become paramount as it enables graphic designer to understand and predict consumer behaviour. Hence, design for the target users should start and end with the understanding of why, how they respond to graphic designs. We therefore end this paper with the hope that it may stimulate more research on the field of graphic design to adapt to the changing world of the consumers behaviour. This is important because the understanding of the mind set of consumers will help avert dissonance in interpretations of graphic design in the consumers' environment if the designers have successfully done the research. This is important to acknowledge that there is need for co-design as consumer behaviour is a multidiscipline. Graphic design in this ever changing world needs an ever up-to-date understanding of the changing stakeholders.

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