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DESIGNS ON GLASS BEADS AS INSPIRATION FOR PACKAGING GLASS BEADS

By

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ABSTRACT

Packaging and labelling of glass beads in Ghana leaves much to be desired which can make the products competitive on the market. Glass beads are used by nearly all the ethnic groups in Ghana but these beads are displayed without appropriate packages and labels. Designs on glass beads offer unlimited opportunities for packaging and labelling the products but are not being fully used. The research was delimited to the Koforidua Culture Centre, Koforidua which is the Eastern Regional capital of Ghana. This is because of its colossal glass beads production and patronage. This research aimed at using designs on glass beads as inspiration for packaging glass beads. To achieve this aim, the study sought to; establish the categories of glass beads at the Koforidua Culture Centre, ascertain the traditional methods for packaging the glass beads at the Koforidua Culture Centre and design and produce alternative packages for the glass beads inspired by some artistic impressions on them. In relation to this, the descriptive method of research was used and the research approach was qualitative. The main findings of the research are that glass beads are categorise in four groups, thus, same design, mixed designs, spacerless design and source of colour. Their main style of packaging glass beads is the use of plain polythene, sacks and papers. It was in this context that the researcher came out with an alternative package to mitigate the traditional method of packaging at the centre. The study recommends that, weight and/or size categorisation should be considered, traditional method of packaging should be enhanced to more advanced forms where information and specification of the content are displayed on the packages to increase patronage. The study concludes that packaging design is an indispensable promotional activity in the marketing of any product,

and that marketers and designers of glass beads at the Koforidua Culture Centre are indispensable when it comes to knowledge on the production, names, and the history of glass beads. Packaging and labeling form part of presentation to attract customers.

J. O. G.

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CHAPTER ONE

INTRODUCTION

Overview

This chapter takes a look at the Background to the study, Statement of the problem, Objectives of the study, Research questions, Significance of the study, Delimitation and Organization of the text.

1.1 Background to the Study

Packaging accelerate sales, market shares, moderates marketing and advertising charges. Rundh (2005) package influences the consumers' concentration in the direction of a positive variety, raises the appearance, and excites consumers' discernments around a merchandise. Additionally, packaging transports idiosyncratic importance to merchandises (Underwood, 2003). Packaging functions like a tool that aimed at variation, then assist consumers' towards selecting the product from an extensive array of corresponding goods, packaging likewise motivates customers' buying behaviour (Wells, et al., 2007). Glass beads are a distinct form of material culture that directly and indirectly reflects multiple cultural elements, including art, religion, status, and traditional beliefs. Glass beads appear to have become increasingly popular in everyday fashion. This is due to the fact that imported beads offer a wide range of choice in terms of size, colour and weight. Better still, they appear attractive and easy to use. There is increasing transformation and innovation, however, in the design and production of local beads, makes them competitive with imported beads. As an endeavour to project and

encourage the patronage of our local glass beads there is the need for greater advocacy for the use of packaging as a tool for the competitive market.

1.2 Statement of the Problem

Packaging and labelling of glass beads in Ghana leaves much to be desired which can make the products competitive on the market. This is not different from the glass bead art, where different beads are produced and showcased in the open without being enclosed in an appropriate package. Designs on glass beads offer unlimited opportunities for packaging and labelling the products but are not being fully used. Most of these glass beads are either kept in a bowl or in a polythene bag for customers to pick and choose, whiles on the foreign market, the same piece of work is well packaged and labelled for customers. The type of packaging done for these glass beads is the use of old newspapers and the use of transparent polythene that have no designs depicting the packaged glass beads and have no relation with the source. Although some of the locally finished products are measured as high class and distinctive in the country, they are not established as decent packaged merchandises to allow them to be traded effectively, particularly outdoor of the native marketplace (Institute of Packaging Ghana [IOPG] Situational Analysis Report, 2014). Many of these packages have nothing at all on them for identification to customers. Glass bead designs are unique designs that identify the cultural values of where it was produced in Ghana. There is no doubt that Ghanaian customers generally prefer imported foreign products from countries which are more advanced with regard to packaging such as India, China, Malaysia, Indonesia, Thailand,

and Europe to equally glass beads made locally, and patronise them largely because of the excellent quality and good-looking features of how they are packaged which are also relatively affordable. It was for this reason that the researcher used designs on glass beads as inspiration for packaging glass beads in the Koforidua Culture Centre.

1.3 Objectives of the Study

This study has the following objectives:

1. To establish the categories of glass beads (designs) at the Koforidua Culture Centre.
2. To ascertain the traditional methods for packaging the glass beads at the Koforidua Culture Centre.
3. To design and produce alternative packages for the glass beads inspired by some artistic impressions on them.

1.4 Research Questions

The following research questions for the study were made:

1. What categories of glass beads (designs) are found at the Koforidua Culture Center?
2. How are glass beads traditionally packaged at the Koforidua Culture Center?
3. How can alternative packages be made for glass beads inspired by the artistic impressions on them?

1.5 Significance of the Study

This research is geared towards finding solutions to major packaging problems affecting the quality of glass beads at the Koforidua Culture Centre and the local glass bead industries, both Small and Medium Scale. The outcome of the study would add to the body of Knowledge and literature in Integrated Rural Art and Industry as well as art in general, as reference material to students, professionals, teachers, lecturers and researchers, especially in the art profession.

The findings of the study would increase students' knowledge, understanding and appreciation of packaging design. The study would serve as a useful reference material in the designing of package and restructuring of art curriculum for schools. The study will also help local glass bead industries to adopt the habit of packaging their finished beads thereby alleviating the old system of packaging and wrapping beads. To customers, it will show them that packaging is part of the products they buy and may help to reduce dissatisfaction felt after buying any local glass beads, inspire their purchasing behaviour and assist them to select products among a wide range of analogous products. Also, the academic community will not be left out, because this work will serve as a fertile ground for researchers who wish to carry out a study on this topic.

1.6 Delimitation of the Study

The research is delimited to the Koforidua Culture Centre. It is focused on the production of packages for locally made glass beads using the artistic designs on them as inspiration. It adopts the use of hard cardboard as the main material for the packages.

1.7 Organization of Text

Chapter two discusses literature related to the topic; Chapter three discusses the methodology; Chapter four, the discussion results of the study; Chapter five, the discussion on summary of the study, conclusions and recommendation.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

Overview

The following headings are reviewed in this chapter: History and Origin of Beads, African Beads, Ghanaian Beads, Types of Beads, Importance and uses of glass beads in Ghanaian cultures; Glass beads; Types of Glass Beads; History of the package; Definition of the package; Functional stages of Packages; Design; The Packaging Design; Contemporary Packaging; Elements of Packaging Design; Visual Elements of Packaging; Basic marketing and information; Empirical review and Conceptual review.

2.1 Theoretical Framework of the Study

2.1.1 History and Origin of Beads (Mystic Origins)

Beads can be described as small howled articles, typically sphere-shaped, which can be threaded into trinkets and ornaments, some of which are used as an applique for dresses or furniture (tables, chairs, etc.). 'Bead' is a term which is an Anglo-Saxon language (bead or bebe), which means "prayer," and this was previously related to prayer beads. The name prayer bead is an object used during prayers and worship. It assists someone who worships to count how many times of prayers that has been said. Using beads to tally prayers was started from the Hindus of India in the 6th century BCE. As per spiritual artefacts, this can also be seen in the Roman cathartic Churches and Islamic

during worship (Encarta DVD, 2009). Beads have decorated people at all times. They have been used as pure decorations, but also as amulets. These were believed to protect their owner from diseases and evil thoughts. Beads have been made of materials such as amber, animal bones, seashells, animal teeth and glass (Sode, 1996).

The origination of the history of beads in Krobo and in Ghana at large can be established in an interlacing of fairy tales and archaeological accounts. It was argued that, the most regularly identified places of source beads are located at the end of a rainbow, this is believed that, it happens after a heavy rainfall; nevertheless this assertion is also credited to the erosion of the old cemetery, where the beads used to bury the dead are exposed after the rain storms (Kumekpor, 1995). Certainly, the original indication of beads in Ghana was traced to the Stone Age, after archaeologists exposed a man and a woman decorated with stone beads at their burial spot. Academic description of when beads were first used, the foundation of their creation is still a mystery, and described only by fantastical lore. Beads made of stone identified after a hefty thunderstorm was claimed to be created from thunder, whereas some heirloom beads were measured as courses of witchcraft (Sutherland-Addy, et al., 2011).

As soon as humans started the production of cords and threads, they began to use it as a drying line. The earliest forms of strung ornament were animal teeth that had different trenches and notches damages hooked on them. The notches within the teeth allowed it to be fixed definitely on a tied string. An instance of these ornaments instigates from Arcy-sur-Cure in France, which is a thread of marmot, fox, wolf, and hyena teeth dated 31,000 B.C. The earliest beads were prepared by piercing shells, small stones, possibly

minutes of carved bone, and even seeds (Fernandes, 2009). Substances with potential symbolic connotations was revealed at limited Neandertal sites, comprising perforated animal teeth that were used as pendants, engraved bone wreckages, and a refined tablet prepared from a mammoth tooth. Bone and tooth stuffs, comprising an elegant bone pendant, were found with Neandertal leftovers at Arcy-sur-Cure in central France (Tattersall, 2008).

2.1.2 African Beads

The geneses of African beads will perhaps always continue as a speculative, given the reason for their fragility, portability, and popularity. Beads have been trading items since early times. At present the most primitive known African beads were found in Libya and Sudan, which were produced from ostrich shells and dated to approximately 10,000 BCE (Dubin, 1987). East African countries, for instance, seashells, cowries, and glass beads were found during the Iron Age sites in Zimbabwe (300-400 CE) and a specific pattern of glass beads by the end of the first millennium CE.

Coles and Budwig (1997) assert that, the whole landmass of Africa is concealed in beads and they can be found anywhere on the continent, which have been abandoned, dismembered, submerged in cemeteries, riverbeds, and seashores. Africa for centuries has been the destination of millions and millions of beads carried here as ballast in ships, as gifts or as currency. Beads were eagerly sought by Africans for decoration and as a sign of their wealth and status. Different cultures favoured different styles. Some traded them, some revered them, and some made their own.

Beads have played a vital role with relation to currency and as a creative value in individual existence in Africa and in the palace of the African kingdoms. They are associated as a close bond with royalty among Africans, which is made evident in the accumulated collections of valuable beads by many African rulers. A truly distinguishing mark which separates rulers from the ordinary man can be seen not only in the possession of enormous magnitudes of beads, a variation of attractive clothing and regalia with beads as an applique, but also the power rulers wield in determining the distribution and use of these beads (Geary, 1986) as cited in (Ackam, 2013)

2.1.3 Ghanaian Beads

Ghanaian beads have been speculated to have come from the Middle-East, over the trans-Saharan trade route, from other West African countries, Europe or from Ghana itself. This is backed by proof from archaeological sites in Ghana like Daboya, Banda, Begho, Elmina and Shai. Excavations in these areas from the 1970's to 1990 have revealed treasures of buried beads, some dating back into A.D. 700-1800's

(Wilson, 2003).

At Daboya, northern Ghana, a collection of sixty-three imported glass beads were retrieved. In two of Shai's villages, excavators retrieved glass beads, bauxite beads, and European drawn glass beads, such as the Millefiori (Wilson, 2003). Other personal finds by archaeologists like Crossland, have revealed beads from lineages and cultures of long ago. These beads also included pieces from the trans- Saharan trade.

Rex (2012) expounds that the rich antiquity of a primordial time ad dates back to a primordial time when Kings coined them as a trade medium for alcohol, textiles and slaves. Currently, they are cherished by foreign exchange earners and tourists. It is significant to understand that, colours that form Ghanaian beads have meanings; white-fertility, blue-purity, and gold-wealth. A fair knowledge of the bead colours provokes a more personal experience between the bead and its wearer. Plate 2.1 illustrates typical Ghanaian waist beads used by young ladies in the puberty for adornment and hip shaping as believed by the indigenous.



Plate 2.1 Ghanaian made beads
[Source: (Rex., 2012)]

Onuman (2011) suggests that ***"Anwennɛɛ pa nkasa"*** meaning good beads are *silent, communicate that,* quality does not promote itself. This coined Akan proverb has a relationship with the manner in which Ghanaians relates to the worth and relevance of beads in their culture. Akpabli (2012) affirms that Krobo beads are precious stones that have stood the test of oven fire. They are made from pounded recycled bottles or glass. In the primordial past, however, natural constituents such as shells, stones and bauxite were used. Rex (2012) established that, there are three variations of Krobo glass beads: painted glass beads, translucent and powder glass. The bottles and other glass items go

through glass separation before they are washed. After they crush with a metallic pestle together with a metal mortar and they are then filtered with a sieve to get a refined powder for producing powder glass beads. Translucent beads demand heating for almost an hour at a temperature of 850-1000 degrees Celsius. Ahiabor (2013) states that the uses of beads in Ghana are mainly for ceremonies such as marriage rites, birth rites, puberty (such as 'Dipo') and death rites. They are also used to communicate the status of the wearer be it a chief or traditional leader. Onuman (2011) confirms that beads can be used by both sexes for adornment and other purposes. Some of these beads are made especially for babies to wear for their naming ceremonies, the Krobo's and Akan also make use of waist beads to suggest femininity and also for puberty rites. The Aggrey or Krobo beads are mixed with gold pieces and used by royalty. Some traditionalist makes use of beads, wearing them as talismans.



Plate 2.2 Ghanaian contemporary glass beads
[Source: (Butler, 2010)]

As displayed in Plate 2.2 contemporary beads have been found to be very classy and fashionable make their use versatile. They range in various patterns, sizes and colour.

Ghanaians most value the use of these beads as a means to show off their pride and cultural heritage. Now a wider range of beads size and colours exist which allow for various combinations for use in clothing accessories. Webber (2009) admits that the people of Krobo have a stretched past account of producing beads from recycled glass as proven on Plate 2.3.



Plate 2.3 Krobo beads [Source: (Hye, 2008)]

2.1.4 Types of Beads

Different kinds of designed beads are found everywhere around the world. Such beads comprise of beads shaped from kernels, glass, shell (cowries, palm kernels, snail and sea shells), prongs, skeletons, rocks, quartzes, porcelains and glasses. The above stated sources of beads are produced using divers' ways of construction approaches. Examples, are rocks and quartzes like agate, carnelian, jasper and bauxite that is used for bead making are moulded jaggedly using a metal hammer. A fleabag is pierced and the jagged ends planed to a fine edge with a polishing stone, liquid and a scuff such as fine sand and clay (Kumekpor, et al., 1995).

2.1.5 Importance and uses of Beads in Ghanaian Cultures

Stokes (1999) specified that, beads come in as a very important ornament which is highly used in determining the distinctiveness of the people who use them and exhibit it for profitable drives. Whether it is a solitary strung and decorated embroidery it proclaims the person's affluence, rank, and also have transcendent and conversant connections. Stokes describes beads in association with its widespread article that is used to determine people, their position and affluence a certain culture by way of their transcendent, conversant connections over colours and themes they associated with.

There are so many important characteristics that beads have and its uses in utmost Ghanaian cultures. According to Sackey (1985) as cited in Hopwood (2009) it can be said that beads are used in almost the entire cultural groups in Ghana. Separately from domestic use of the beads, their usage is expansively known in the sacraments and rites that complement the vicissitudes or change from one phase to the other in the rites of passage (Kumekpor, et al., 1995). Beads intricate a major character in the lives of the people in a specific culture through birth, puberty, marriage and death. Recounting the ordinary usage of beads, Fish (1992) clarifies "Bɔdɔm" beads which are from Ghana, whenever it was worn by people the beads are capable of caution the one wearing it from impending danger. That is, it safeguards the one wearing it from any bad luck that might befall him or her.

2.1.6 Glass Beads

Yoshioka (1966) as cited in Kankam-Dwumfour (2009) talk about glass as an exceptional substance that nevertheless appears and it's texture feels similar to something firm that is essentially like a fluid in the ice-covered state owing to its failure to form like utmost materials do in the hard state and that glass residues are unstructured. He additionally clarifies that experts have not, however, agreed to the accurate features of the internal structures of glass completely, but trusts it comprises of disorderly sparklers which are neither virtuously sparklers nor really fluid, therefore the distinctiveness of glass. While most materials were transformed into beads by polishing, there were at least three ways of making glass beads. Glass could be turned into beads by being polished. Glass beads were also made by pouring melted glass into forms (Crona, 1998).

Stokes (1999) asserts that the first glass beads had its foundation in Afro-Asian glass know-how and beads production in the Middle East (Ca 5000 B.C) and Egypt in the old monarchy era (Ca 2705-2155B.C). Stoke additional expounded that, ancient instances of African glass beads produced were exhumed in 1996 from a place named Mtwapa, Kenya which is today in the arena gallery dated as A.D 1000-1700. Approximately 200 in figure, glass beads were impervious through speckles in changing colours of red, blue, orange or yellow. Fish (1992) firmly admits that, the first glass beads originated from Western Asia in the 3rd period B.C. and solitary turn out to be common in Egypt about 1400 B.C. In relation to the antiquity of beads by (Dubin, 1987) as cited in (Kankam-Dwumfour, 2009), the development of beads and bead production has remained

deliberated from 3000B.C. This portrays that bead production happened around 3000 years prior Christ. Saitowitz (1993) described that, confirmation of a proper systematic glass production manufacturing companies has been established in Egypt and dated to the 8th empire (1559-1531 B.C). Saitowitz futhere underscored that, coloured glass bars considered towards been produced into beads had been revealed.

Explanation about the source of glass beads according to (Stokes, 1999), (Saitowitz, 1993) and (Fish, 1992) essays can be expounded that, production of glass beads was instigated in Asia and the Middle East and extended across Egypt wherever innumerable kinds of glass beads remained produced that is aimed at a distinctive purposes. The bead production concept in Egypt far along extended to other portions of African continents like Western, Eastern and Southern portion of Africa. This was supported by best authors. Fagg (1980) as cited in Kankam-Dwumfour (2009) described that, in Ife a boundless bead production manufacturing at, south western Nigeria during the traditional period immerges about 1000-1500 A.D. Lamb (1969) as cited in Kankam-Dwumfour (2009) accentuated that glass beads usage in Ghana was in existence before the arrival of Europeans at the Guinea Coast.

2.1.7 Techniques for Producing Glass Beads

Different glass beads are produced differently due to sizes, shapes and qualities. However, the main constituents in every glass beads production are silica or reprocessed glass, the diverse approaches for producing, creating and improving glass beads lead to

dissimilarity in glass beads shapes, therefore the diverse kinds of glass beads. The designations of the different forms of glass beads differ alongside ethnic group to another ethnic group and this is influenced by their culture and the way the glass beads are used. The various glass bead types that would be discussed here are glass beads centered on the creation practices as well as the forming and finishing glass beads. Some of the techniques reference in this study are prepared from drawn glass beads, wound or coiled glass beads, mould-pressed glass beads, fused/bonded rattans or Montage glass beads, fused/ bonded beads, recycle bottle beads, etc.

- ***Wound Glass Bead Technique***

Perhaps the oldest beads technique from glass were produced by the twisting/winding approach. Glass melted at a very high temperature can more malleable or "pliable", is twisted around a steel wire or mandrel covered with an earthen clay slip called "bead release." The twisted/wound glass, whereas it is still maintaining its hotness, might be more formed into beads through controlling it by graphite, wood, stainless steel, brass, tungsten or sandstone tools and sculls. This technique is known as marvering, coining from the French expression "marbrer" interprets as "marble". It is also pressed into a mould in its melted form. Whereas it is still hot, or subsequently re-heating, the outward of the beads could be adorned through the well bars of coloured glass named stringers. These are varieties of lamp glass beads (https://en.wikipedia.org/wiki/Glass_beadmaking, retrieved on 08/11/2017).

- ***Drawn Glass Bead Technique***

This technique consists of producing glass beads by drawing molting glass through a tube with either small or a huge hole conduit similar to pulling a thread of toffee through a tube. Spherical shape glass bead might consist of numerous diverse coloured coatings or decorated through bars of sections of coloured glasses to form a strip. Typically, the beautifications done on the drawn glass beads are made up of uniform stripe width that trip correspondently with the trend through which the glass beads were strained. The dissimilar groupings of strained glass beads depend continuously on the quantity and shapes of the diverse deposits' glasses. Well-known instance of multifaceted coating strained glass beads are the chevron beads identified as "*powa"* in Krobo language (Wilson, 2003).

- ***Mould- Pressed Glass Bead Technique***

The mould- pressed glass bead technique includes glass beads which are formed by melting a glass bar until it gets to the liquid state and then quickly pressed in a two hole-like-portion mould. The mould comprises spikes and portable pins that penetrates and create a fleapit in the glass bead that has shaped (Wilson, 2003). Extra glasses are detached from the moulded glass beads. The glass beads are then rubbed in a prepared sand to eliminate irregular and lower layer lines from the glass beads. The glass beads produced generally displays multifaceted colour designs nonetheless consume a huge labour charges. Bohemia is a prominent production site for diversity of intricate and exclusive glass beads using the mould-press technique (Jargstoff, 1995).

- ***Fused/Bonded Rattans or Montage Glss Bead Technique***

It encompasses all glass beads shaped out of divided glass rattans that are melted and then merged to the center core that is typically black drawn tube. Occasionally the whole outward of the center core is sheltered by rattan shares and at supplementary periods they coiled molted glasses are intertwining through the shared glass and merged at the center core. The use of this techniques is beneficial subsequently it permits the rapid creation of highly-decorated beads. Picard and Picard (1991) describe millefiore beads production by stating that, the whole externals of the center core are enclosed with chevron rattan shares as a classic instance of a fused/bonded rattans or montage beads. Cole and Budwig, (1993) produced a paper about the assessment on bead backgrounds everywhere in the globe too spoke around millefiori beads as an instance of montage beads.

- ***Recycled Bottle Glass Bead Technique***

They are glass beads that are formed right from bottles, louver blades and other glasses without merging it with any other material. The technique involves crushing bottle of all kinds and putting it into mould and firing it at a very high temperature. It is produced out of the dense part of bottles, louver blades and are perforated with a hand drilling machine to create holes in them. The fleapits are cautiously pierced through either trimming in order to create a conventional gap (Wilson, 2003). Since recycled bottles that prepared to be used for the beads are broken, when the glass beads are formed it leaves sharp edges and these rough edges are smoothing with a grinding stone.

2.2 Glass Beads Marketing

Glass beads marketing has occurred during the age of slavery and exchange-system of trade. Transaction of glass beads between bordering countries, ethnic groups, continents that are geologically situated with the continent has been documented by historians. Among the common trading markets were the trans-Saharan trade and European trade. The glass beads when it has remained strung in the form of strands, they are assembled together in clusters and they are sent to be sold on the market, distributed and exported to foreign countries. Krobos who traded glass beads and other beads started from the first part of the 20th century where they vended and traded glass beads and other beads at the Asesewa market, it was one of the prevalent markets in the whole West Africa when it comes to beads. Presently, they sell these beads at the Koforidua Culture Centre and occasionally at Koforidua Jubilee Park on Thursdays. At the Agomanya market these beads are also sold on Wednesday and Saturday. Ashanti glass beads and other beads are typically sold at some parts of the Kumasi Central Market known as "Bola ho" on Mondays only. In the supposed bead market times, a vast quantity of stands is seen crammed in a way that makes it problematic for someone buying for the first time to select from among a lot of sellers. The beads are occasionally packaged for buyers with packages purchased from other shops. Samples of those beads are glass beads, ornaments set which comprises beads for the neck, wrist, and the ear. Beads were likewise disseminated to different nations for it to be used. For instance, Bohemia in the Czech Republic exports their beads to Ghana (Wilson, 2003). Bead makers from Ghanaian buy these beads and use these beads as raw materials for the production of

innovative beads, glass beads and it is used as additive colouring oxides for the finishing of the glass beads. Most of these glass beads are sold out to customers without package and customers have to receive these products in polythene bags or sometimes wrapped in an old newspaper.

2.3 Glazed and Painted Glass Beads

The glass beads are first and fore most produced, in relation to recycled bottle glass powder beads. It is produced, designed and decorated by means of dyestuff stirred together with refined glass powder and re-fired. Glass beads that have been glazed are typically in an impervious or luminous form. This could be in relation to the technique used in creating the glass beads.



Plate 2.4 Glazed glass bead design from Ghana



Plate 2.5 Painted Glass bead design from Ghana



Plate 2.7 Horizontal-mould powder-glass beads.



Plate 2.6 Women's waist beads with nineteenth-century powder-glass facsimiles



Plate 2.8 Ghanaian Krobo glass beads ear rings painted on display.

The designs on the glass beads are what the researcher used in the packaging design for the glass beads industry. Most of these designs are done to communicate with the customers in terms of aesthetics and to promote the cultural values of the origin of the beads.

2.4 Production and Adding Colours to Glass Beads

Glass beads at the Koforidua Culture Centre are designed in three forms, thus, by glazing, mixed media or fused method (thus using other coloured bottles to mix with the moulding of the beads) and painting. The researcher's inspiration was taken from the painted glass beads which has many design forms and patterns. Most of these designs and patterns according to the designers and the marketers are called "***millefiori***" in Italian language meaning "***thousands of flowers***". They also elaborated further to give the actual name of these glass beads as ***"Ahenndeɛ"***which means it was made for chiefs and queens, but the pronunciation of the name has affected it real name as many who do not know this name called its ***"Ahwenneɛ".*** Royalty is beautiful, so these glass beads are decorated using the floral designs on them to enhance its beauty to befit royalty. Designers and marketers explained that, these glass beads were without designs on them in the past but due to foreign cultural influence designer and producers began to adopt designs on glass beads. Most of these glass beads in the past were plain beads called ***"ɔsɔ"in*** the local language. Glass beads painting is done in a creative and artistic manner. Designers use their own creative ideas from flowers and other shapes to come

out with designs that are not common on the market. They confirmed that, newly moulded glass beads are painted with dyes to make it unique on the market.

2.4.1 Ceramic Dye

White bottles are crushed and pounded till they become a little powdery. It is then sieved to its refined form. The ceramics dye is then added to the sieved powdered glass in the bowl with either yellow, green, blue, etc. dye sealed in a polythene. It is stirred in the bowl to mix. It is then filled in a mould. Firing of the glass powder within the mould is done by packing them in an oven at a high temperature and perforation is checked right after taking it from the oven. The glass beads are polished by hand with sand and water on a grinding stone to obtain a fused powder bead. The size of the beads is dependent on the type of hole created in the clay or P. O. P mould.
The formed glass beads are then washed and made ready to be stringed.



Plate 2.9 Sieved powdery glass.



Plate 2.10 Adding ceramic dye colour to powdery glass.



Plate 2.11 Mixing ceramic dye with powdery glass and filling it in a clay mould.

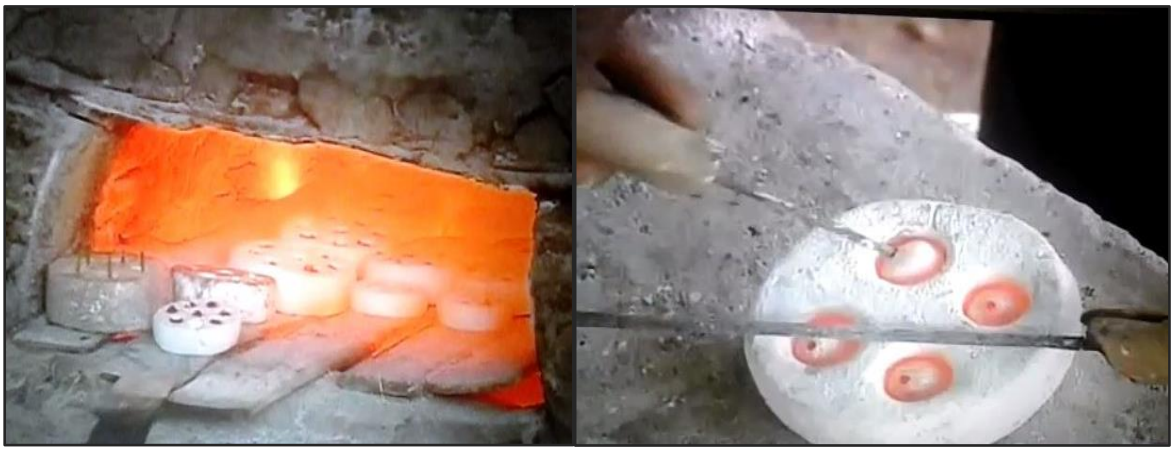


Plate 2.12 Firing the powdery glass in an oven and enlarging the holes in it.



Plate 2.13 Finished powdered glass with ceramics dye colouring techniques.

Sometimes, they fuse two or more different colours of ceramic dyes to the powdered glass and turn the bead in the mould when just out of the oven.

2.4.2 Coloured Recycled Bottles (original bottle colour)

This is done by pounding the coloured bottles, louver blades and other coloured glasses in a metallic mortar with a metallic pestle. The pounded bottle colours are sorted into bowls and filed into a clay mould. It is then sent into the oven for it to be fired at a very high temperature. The end result is then washed with sand and water to remove any unwanted dust from it. The finished glass beads are then stringed for the market. These glass beads are called *"plain beads"* according to the designers, which means that these glass beads are without any designs on them. Sometimes these coloured bottles and glasses are mixed and melted together to give an outstanding multi-colour of glass beads. Bead makers or designers also emphasized that, broken beads of different colours are collected and fused to produce new glass beads. The plates below show a step by step process of colouring the glass beads by using the original colours of the glasses or recycled bottles.



Plate 2.14 Pounded and crushed coloured bottles in metallic mortar.



Plate 2.15 Sorted crushed bottles in bowls and filled in a mould.



Plate 2.16 Fired and finished coloured recycled glass beads.

2.4.3 Adding Visual Elements to Glass Beads

Visual elements according to Silayoi and Speece (2004), includes colours, shapes (likewise termed system), sizes, materials and photographs though unwritten components comprising the title, trademark, republic of derivation, evidence around merchandise, custom guidelines besides distinct suggestions. Designers and marketers

at the Koforidua Culture Centre use a lot of visual elements as the aesthetics of the glass beads. Most of these designs are graphically based, as designers use elements of design such as lines, circle, dots, colours, etc. According to designers and marketers, customers are attracted by the visual elements found on the glass beads. A respondent emphasized that the visual elements should be attractive enough, in terms of colours, lines, patterns, they called it a *"first attraction of external feeling to customers"*. All the respondents in this group said that visual element on glass beads is a key to the high or low patronage of glass beads. They argued that glass beads without visual elements like colours, motifs or patterns, normal have low patronage or do not sell at all as many customers buy the glass beads with designs on them. According to the marketers' customers patronize glass beads based on latest designs that will match the colour of their dress. Some of the marketers also added that the blend of glass bead colours in a string form is important for creating a message as royal dress, Chief or queen mother.

2.4.4 Painting Glass Beads

Glass beads are painted after the moulds (glass beads) are taken out of the oven for the very first time. They are allowed to cool down as a form of finishing and washed vigorously to eliminate dirt from the glass beads and they are made to dry under cool temperature to prepare the glass beads for the painting.

A paste, locally called *sɔsɔ,* which is made up of powdered glass and ceramic dye is mixed with water and bristle brush are used to make intricate designs on the glass beads. Subsequently when the paintings are done, the glass beads are baked or fired again for

the second time to allow the paintings on them permanently fixed, this is done to prevent designs on the glass beads from being washed or faded. The glass beads are allowed to cool in the mould for forty-five minutes to one hour to avert them from cracking. The glass beads are isolated from the mould, washed and refined by rubbing vigorously with water and sand on a smooth granite stone. The following plates Show how the painting of glass beads is done.



Plate 2.17 Painting the glass beads with visual elements.



Plate 2.18 Firing and washing the Painted glass beads.



Plate 2.19 Washed and finished Painted glass beads.

2.4.5 Various Glass Bead Designs at the Koforidua Culture Centre

At the Koforidua Culture Centre there are so many glass bead designs. Most of these designs comes in different colours and forms. Designers and marketers of these designs argued that, *"the designs on the glass beads are done without any names associated with it, because they do these designs to much a particular occasional dress and its colours"* thus according to designers and marketers, what they mean to say is that colours used on these glass beads to form visual elements and aesthetic beauty is done specifically with the intention of blending with any other cloth, dress or material for occasions. They have names for the beads but not have designs on them, example of the names of these glass beads are mostly in Krobo language and Twi language, thus, **trade** glass beads (an ancient glass beads), ***mɛtɛ*** and ***lɛ*** glass beads, ***bɔdɔm*** glass beads (the biggest beads used as pendant on other stringed beads), ***ahwennɛɛ pa nnkasa*** glass beads, ***millefiori*** glass beads, ***powa*** glass beads, ***wadzi*** glass beads, ***Akoso*** glass beads, ***Kɔli***

glass beads, ***nyoli*** glass beads, ***tovi*** glass beads, the ***nyoli, kɔli*** and ***tovi*** are not worn for fashion. According to the designers and marketers they are only used to drive away bad spirits troubling a person in the Krobo land. In the plates below are some glass beads designs.:



Plate 2.22 Bɔdɔm glass bead.



Plate 2.21 Powa glass bead.



Plate 2.20 Millefiori glass bead.

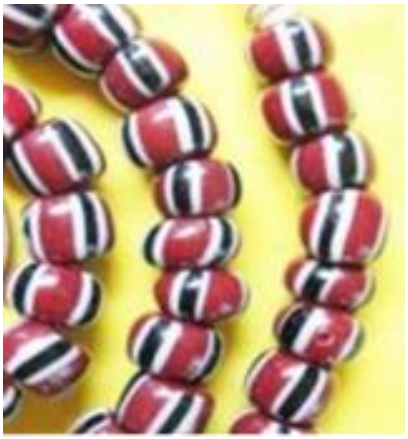


Plate 2.23 Ahwenne pa nnkasa glass bead.



Plate 2.24 Akoso glass bead.



Plate 2.25 Mɛtɛ glass bead

2.5 History of package

The first varieties of packages have been dated as far as a little over 1,000 years back and remained in the system of vessels and carriers:

> "Originally, the antique vessels, extending from modest interlaced carriers to intricately well-thought-out then adorned dishes, vessels, magnums and flasks, were produced basically for practical determination for stocking and conveying foodstuff, drinks and condiments. Far ahead, vessels were produced towards stocking alcohol, jewels, fragrance and a vast diversity of private belongings. In a while, many were ornamented decoratively by their venders or artists to please the eye." (Meyers & Gerstman, 2005)

These vessels remained regularly prepared from earthen, but there were also earliest civilizations that prepared packages by means of goblet and tabloid. For instance, 3000 years ago, in Egypt, glass was extremely commanded between royals. Nonetheless, the real profitable of goblet bottles ascended around in the initial 17th century in Europe and North America (Meyers & Gerstman, 2005)

However, contemporary packaging as was identified gradually began in 1870 when manufacturers originated pre-packaging their goods and chattels (Meyers & Gerstman, 2005). Little by little, a lot of manufacturers monitored this movement, since 1880 to 1900, bulk advertising came into the limelight in America, which headed to income over volume' uprising; this occurred in appreciations to mass-produced packaging (Twede, 2012). The structure lumps aimed at marketplaces were tins, jugs and boxes that were made commonalities: The container establishments of Gair, Norton and Owens exploited on novel systems of construction besides commercial incorporation (also involvement) in yield after the movement, and allowed developing nation

trademarks like Nabisco, Campbell's soup and Coca-Cola to effectively top an uprising in bulk advertising (Twede, 2012). Twede further explain that, development of packaging industry obligated begin by 1927. It stayed in the 1960's the correction of packaging originated to Europe through American companies, and by 1995, packaging design had developed an active instrument for the advancement of business trademarks (Stewart, 2004). Just above 100 years ago, packaging remained only as a distribution means to move products from one place to another. The consistent merchandise was parceled in bulk to be independently disseminated to separately consumers by way of recognizing dissimilar requirements. Currently, they are existing in a consumption and an economical motivated civilization. A sum of enquiry studies by psychologists demonstrates exactly how consumption is an important facet of people's live (Jansson-Boyd, 2010), and in what manner packaging design have passionate influence on the selections we make. Through innovative know-how and resources, the prospects with how businesses might package their merchandises has extremely developed from the initial manufacturing-driven civilization. The industrialized procedures innovative from solitary workers packaging each invention to companies that might produce a bounteous larger capacity (Capsule, 2008).

2.5 Definition of Packaging

Packaging involves the method of creating and constructing a vessel or a covering which preserves, safeguards, identifies and advertises a merchandise. This includes ***three kinds of packaging*** (Kolter, 2002).

Principal, subsidiary and dissemination (shipping) packages. Some writers also Identified other forms of packages as: convenience packaging, wasteful packaging (Copley, 2004). Alternative component might stand recognized as package category – shielding packaging (see Figure 1). Safeguard purpose of a package is very essential that the package would guard the product from the ecological stuffs that might harm the product.

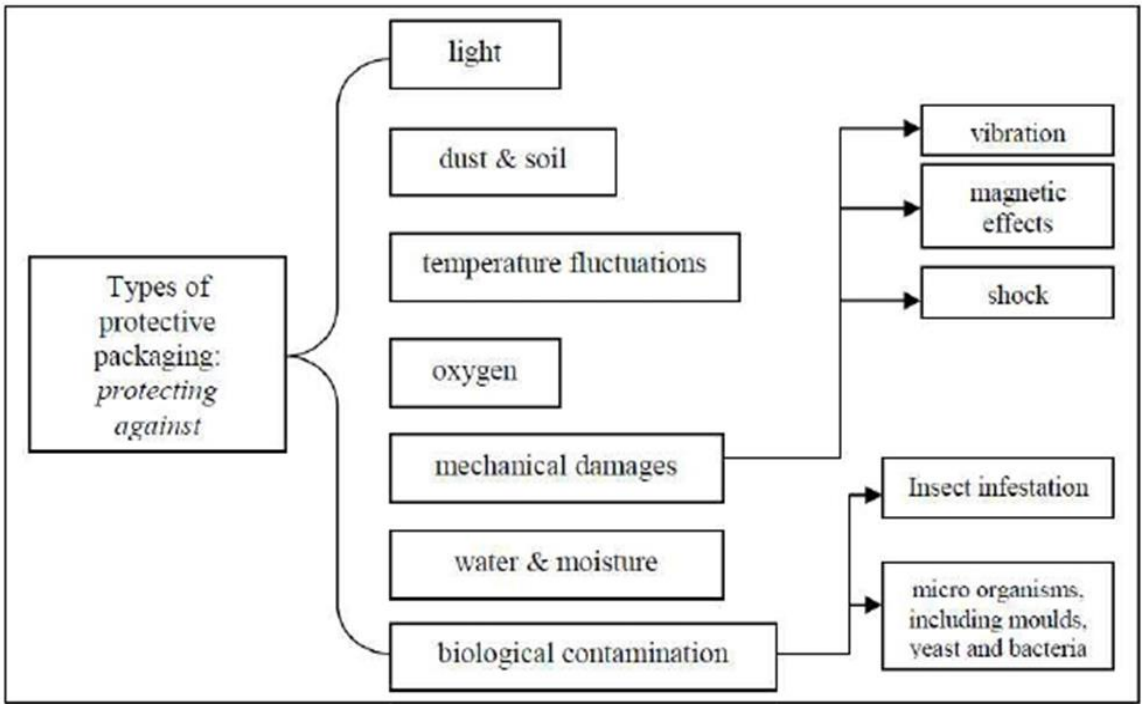


Figure 2.1 Protective Packaging and their Constituent Elements.

Source: (Dainora, 2010)

Principal package is the main vessel of the product (e.g. Tube of toothpaste). Subsidiary packaging is the one that is disposed off when the product has been used (e.g. cardboard box containing toothpaste). Dissemination packages are the packages used in distributing products from the producer to the retailer or end user in a bigger quantities.

Typically packaging purposes are to keep, store and safeguard the product, thus generally only principal packages are used. The package is also used to identify products that might not be counted whenever they are removed and these packages were used as a way of measuring. Some consumers will go to the market with it to check originality of a product (e.g. bottles, boxes, bags). Today competitions have made packaging an essential marketing tool and so secondary packages became a vital tool in promoting and advertising products even more than just the primary packages.

Principal packaging of products that have no basis for a subsidiary package also developed additional vital to conserve the competitive gain while alluring to customers. When sales were lower, shipping packages were not so significant but today they also play a significant role in the delivery process. Marketers have to come to terms of making shipping packages that would be tranquiled to consolidate the increasing amounts of products being conveyed. They discovered that more and more frequently people handpicked a product not by it features but by the attractiveness and well-being of the package. Packages are used to achieve sales tasks like tantalising attention, re-counting the product and selling it. Packages frequently makes up a substantial part of the product pricing. When extra features are giving to the product, then customers will pay the greater price because of that. When producing a innovative product as a company, the detail must

be form that packaging notion describes how a product should look like and what it should do for the product (*see Figure 2.1*)

It has to be certain whether packages only safeguard the merchandise or it would be used as a promotional tool. All the features of packages (i.e. *size, shape, materials, colour, brand marks)* should work collectively to support the product's situation and marketing plan and must be deliberated (Kotler, et al., 2008). Product packaging is vital when speaking about product's promotion, pricing and delivery. A package has to be good-looking, identifiable and exceptional (Copley, 2004). Package labelling has numerous purposes as acknowledged by (Louw & Kimber, 2007).

- **Physical protection** – Protection enfolds a product in a package and maintained it from tremor, shaking, firmness, temperature, etc.
- **Barrier protection** – A blockade from which the product was created from example air, liquid, vapour, dirt, etc.
- **Restraint or gathering** – Trivial substances are naturally gathered together in one compendium for conveyance and management competence. Instead, bulk merchandises (such as salt) can be separated into packages that are a more proper size for distinct homes.
- **Information transmission** – Facts on exactly how to use, conveyance, reprocess, otherwise organisation of the package, products are regularly confined on the package or brand.

- **Reducing theft** – Packaging that will not be reclosed or becomes materially dented (demonstrate marks of opening) is obliging in the inhibition of stealing. Packages also deliver chances to contain anti-theft strategies.
- **Convenience** – Structures which enhance suitability in delivery, management, presentation, trade, opening, re-closing, usage, and re-use.
- **Marketing** – Marketers should be able to use packaging and labels to encourage possible buyers to purchase the product"

Again the products must be packed to take as little place as conceivable in order to convey as compressed and cost effective as possible. The fortification of the surroundings has become vital to consumers in current years, so much packaging is either *green, recyclable or biodegradable* (Blythe, 2005).

2.6 Functional Stages of Packaging

Packaging design is self-same essential as it takes to achieve a quantity of purposes. It has to be the resources of interacting to persons from diverse upbringings, welfares, and capabilities (Klimchuk & Krasovec, 2006). A package has to catch consumers to identify its messages and be operative in its communiqué exertions (Nancarrow, et al., 1998). The package of a merchandise has methodical purposes, nevertheless it likewise forms the invention and offers uniqueness to it. Some of the tasks that the principal packaging functions are of an external medium that encloses, conserves, safeguards, and supports usage and distribution of the merchandise (Dobson & Yadav, 2012). Products with more lasting period, for example, it is essential to have long-lasting packages,

shaped in a form that tolerates tranquil storing. Though the purposeful standpoint on packaging is vital, the role of packaging as a communiqué, and consequently as a marketing instrument, is identified in the existing works (Underwood, 2003). Consumers recognise the principal package as an integral portion of the product, even in the circumstance once the merchandise is not disbursed from its main package (Dobson & Yadav, 2012). This suggests that philosophies connected to product design relate to packaging design as well. According to Bloch (1995) product design donates to attainment in numerous methods. Product procedure is a technique of achieving consumers' notification and consideration. In addition, a product's exteriors have the role of interconnecting through consumers. The practice of a product, or the system of the package, creates the crucial imprint and develops expectations about other characteristics of the product (Bloch, 1995). In the third factor that Bloch places prominence on is that, product form disturbs the excellence of people's health and lives. In the comparable way that products with unappealing form can persuade aloofness, products with eye-catching form can be interesting. The last technique in which product design underwrites to achievement is that, product form can have a long enduring outcome on consumers' minds (Bloch, 1995). Products turn out to be part of the sensual environment of people. This is factual, not only for long-lasting, but also for quick moving consumer goods. At home-based, in the kitchenette, for example, people are encircled by product formulas. This influence, on the other hand, can be optimistic or undesirable.

2.7 Design

Design can be a verb, that is the practices involved in design and also, as a noun this being the product of design. Design refers to the procedure of creating things (designing) and process of producing (a design). This form of activity is a problem – solving process (Gabriel-Petit, 2012). Interpretation of this design knowledge can be outlined into three main sources: people, process and products.

According to Richard Buchanan (quoted in Margolin, 1989) as cited in Tetteh (2013), design "provides the intelligence, the thought, or idea…that organizes all levels of production". This includes a wide range of professional production practices, for example graphic design, architecture, fashion engineering.

Design is explained by the International Council of Societies of Industrial Design (ICSID) as an innovative action with a purpose to inaugurate the multi-faceted potentials of objects, procedures, facilities and their systems in whole life cycles. Consequently, a design is the dominant issue of modernization of technologies and the vital factor of traditional and economic give-and-take. It harnesses ideas and customs of a specific culture, thereby exhibiting culture in the form of creativity. It goes further to point that design includes products, services and systems regarded with tools, organisations and presented by industrialization.

In conclusion, the definition of design varies in every context, yet that which is common to all attempts made at clearly defining design are the elements of areas of creativity,

innovation and industrialization. Design can be interpreted as the activities involved in the development of a creative piece aimed at solving problems and meeting needs.

2.8 The Design Procedure

The design procedure is defined as a decision-making framework developed on a step-by-step-bases that guides designers to meet their ultimate goal of satisfying their clients' needs. It is applicable in architecture, graphics or engineering (www.ehow.com). The design process is a linear sequence of events, that designer employs when a new project is embarked on, according to *Tech it out UK* (2005) it has a start and an end point. The design process is a flexible process; designers can adopt their own, based on the design problem and consider one or two stages (*Tech it out UK,* 2005).

Aspelund outlines seven stages, as he discusses the following design process:

- **Stage 1: Inspiration,** permits designers to scrutinize numerous sources of encouragement and opportunities for becoming inspired.
- **Stage 2: Identification,** allows designers to scrutinize an arranged technique of ascertaining anxieties and constraints adjoining their tasks.
- **Stage 3: Conceptualization,** shows designers how all pieces fit together and help them visualize the final result.
- **Stage 4: Exploration/Refinement,** encourages designers to explore approaches for discovering and testing with ideas quickly and proficiently so they can fully reveal the would-be of their ideas.

- **Stage 5: Definition/Modeling,** shows designers how to commit to decisions with assurance, and how to decide the level of needs the designs has to achieve.
- **Stage 6: Communication,** allows creators to discover numerous techniques for design and offers them with a method to create mockups and formulate presentations.
- **Stage 7: Production Outlines,** the ideal manner to keep track of and convey information at the production stage.

2.9 Creativity and Innovation

Lubart (1999) describes creativity as a product adapted to and an originality-based occurrence intended at solving problems. Lubart goes further to state that creativity comprises an amalgamation of perceptive elements that includes the aptitude to associate ideas, to see resemblances and differences, to be unconventional, intrusive and to question societal standards. (Sternberg & Lubart, 2007) explain that, to be creative an impression must be suitable, recognised as generally appreciated in some way to some community. Lubart and Sternberg perceive creativity as the ability to generate imaginative new ideas and create products aimed at solving problems in a community.

According to Boden (1996), the three main forms of creativeness which includes diverse conducts of producing the new ideas:

a) The “combinational” creativeness that includes new amalgamations of conversant ideas.

b) The “exploratory” creativeness that includes the production of novel ideas by the survey of structured ideas.

c) The “transformational” creativeness that comprises of the conversion of some dimension of the construction, so that new structures can be produced.

“Creativeness and novelty are generally corresponding events, since creativeness produces the foundation of novelty, which, in its development, increases hitches that must be solved once again, with creativity… It is not likely to comprehend innovation without creative ideas, as these are the starting point” (Report, 2006). Creativity is a procedure of contacts and spill-over effects between different innovative procedures. Innovation cannot be exhilarated without admitting the standing of traditional creativity in the overall method (Report, 2006). Novelty happens as a result of creativeness occurring within the exact organisational philosophy. The exact organisational philosophy is one that offers complete creativity developments (creative techniques) the prospects for the expansion of personal and group creativity skills. Innovation happens when the creative work meets the requirements and targets of a specific culture or society.

In response to the contentions of scholars mentioned early concerning creativity, it can be deduced that the basis for creativity is not just the origination of something new but also a combination of new ideas which is inspired by memories or things one is familiar with. In graphic design, creativity can be said to be a composition of elements in a novel manner that is able to communicate to the target audience and which is appreciated by the community as valuable information.

2.10 Packaging Design

Packaging design is the process of considering and confirming that packages realise two general intentions: safe distribution and able to interconnect its sales information. Packaging design, consequently, includes entire characters of the methodical attitude to confirming that the package accomplishes the two primary targets: supplying the merchandise to the customers in flawless situation that is aimed at its envisioned usage, and given that both current sales advancement and wholly essential evidence during delivery trend and to the consumer (Essuman, 2008).

This means that a package must look attractive to consumers. Thus, the graphic designs on the package must have the competency to appeal and maintain the costomers awareness so as to first develop the market, and then preserve and develop upon them.

2.11 Contemporary Package Designing

Although products come with messages, the designing of packages also assists the consumer to ascertain definite symbolic indications that segregate the product from other contenders. It is debatably held that clients, “purchase the container and used the merchandise” (Nickels & Jolson, 1976). With arrival of computers, packaging design and printing have been momentously enhanced and made substantial impressions at the packaging production and construction of effort movement (“Software for Packaging Design & Pallet Loading”, 2007). Computer programme application is now actually

used for producing project concept and for blueprint designs of packages in an extra malleable and relaxed way. Mechanicals desired for colour parting on movies and plate creation are now finished on the computers. Previously, this was a composite and period intense procedure which obligate photographer specialists to manage the operations of the cameras, these was time-consuming and difficult processes, however, been compacted to sheer clicks of icons on the computer programme applications. Old method cameras have been substituted by high resolution, image-setter apparatus. Novel know-how denoted to as computer-to-plate (CTP) structures are now taking the place of image-setters and movie production by rightly connecting a computer to the plate's dispensation units on press machine ("Computer to Plate',2006). Packages can be carved and exhibited on the computer's simulated realism environment in 3-Dimensional software such as Maya, Rhinoceros and 3D studio Max. This 3-Dimensional programme is not deliberately intended for the packaging industry, however they are used professionally in the manufacturing, particularly for advertisements and for protesting of counsellor labels and sleeve designs. The only eligible software for packaging design is the CAPE Pack, which has inherent topographies for entirely the practical process involved in packaging design stage to pillarization stage ("Software for Packaging Design & Pallet Loading", 2007). In the contest of this study, the researcher used the vector application software (CorelDraw) computer technology in designing the packages. Most of the labels and designs on the packages involved glass bead designs.

2.12 Elements of Package Designs

Packages itself are preserved as an instance of components that transfer information to customers or buyers, and the type of information that is conversed be contingent on whichever pictorial or vocal components, where vocal components direct information and pictorial components influence sentiments (Silayoi & Speece, 2004). Graphic components are prepared out of colour, character (likewise termed form), scope, substantial and photographs whereas vocal components comprise of title, trademark, manufacturer, nation of source, evidence around the merchandise, used guidelines and exceptional deals (Silayoi & Speece, 2004). When the author places 'trademark' in the midst of unwritten components, this understanding is the instruction responsiveness of the attribute and trademark evidence somewhat than the whole involvement of the trademark, which can be constructed out of the entire components. It is the component of packages that sway shoppers' judgment constructing method and can define their selections. Therefore, a stylish made packaging is assessed as a viable gain (Kuvykaite, et al., 2009).

According to Stewart (2004) packaging designs aptitude to kick off an expressive discourse with the shopper is what disturbs policymaking. It is the sway of sentiments that make packaging very persuasive.

Kuvykaite, *et al.,* (2009) contend that unwritten element of packages do not, forinstance, partake ample impression on repetitive buying, This means that, these essentials do not sway the buyers behaviour subsequently to the acquisition.

2.13 Visual Elements of Packaging Design

Graphic essentials of packaging design are the pictorial signals that the purchaser can identify by hiking down the lane in the hypermarket deprived of bodily cooperating with the merchandises and comprises of colours, forms and visuals. A lot of shoppers in little participation procurements are predisposed by the pictorial rudiments of packaging in numerous means as summarised by (Bloch, 1995). Firstly, a unique scheme can make one trademark stance out from the pictorial disorder and create present players appear archaic. Secondly, design generates imprints around the merchandise's value and excellence. Thirdly, it can take an extensive-lasting influence on purchasers' minds. The last argument recommends that occasionally shoppers retain the packages or the containers of products once their used, examples of these products are the packages of crème or fragrance bottles. They sometimes go to the market to identify a product with it. How the pictorial elements of a merchandise sway the purchaser, is essentially as a result of the amalgamation of its visual elements: colour, form and graphics.

2.13.1 Colours

Nowadays supermarkets emanate out with a countless selection on trademark can disregard colours influence (Solomon, et al., 2002). Although the colours of merchandise packaging previously were founded on arbitrary selection, colour has turn into a single crucial concern in packaging design currently. Companies regularly ask advisors to support in these judgments (Shovlin, 2007). This movement is not

astonishing seeing that 90% of shoppers' intuitive decision around an article is founded on colour and that colour can escalate trademark credit by up to 80%, this is conferring to a study by the Institute for Colour Research (Shovlin, 2007). Schmitt, et al. (1997) consequently, identified that, colour is one of the numerous apparatuses that worldwide businesses can use to produce, preserve and transform trademark images in shoppers' thoughts.

With respect to packaging scheme, colours is adopted for a variation of explicit determinations. According to Shovlin (2007), Underwood (2003) and Moriarty (1991) colours can:

- Expedite acknowledgement of diverse classifications (e.g. blue and white colours relate to milk in Denmark and white to medicines).
- Communicate merchandise placing (e.g. gold and black symbolise respect, class and extravagance).
- Create relations inside a group (e.g. yellow refers to lemon and blue refers to mint in candy).
- Function as a signal for nonconcrete traits (e.g. green is seen as healthy and environmental).
- Lure attention to assured merchandises or portions of the invention (red and yellow are usually defined as influential consideration colours).
- Create together constructive and undesirable dispositions (e.g. Red is accepted to haste up the beat and generate enthusiasm, stimulation or

antagonism, where blue will sluggish down the beat and generate lessening and security).

- Deepen impressiveness (e.g. yellow-black-red is the colour of Kodak products).

Solomon, et al., (2002) additional contend that colours are ironic in representative value and traditional connotations and occasionally using an unanticipated colour can be a respectable way to make a declaration around a trademark (Shovlin, 2007). For example, by means of yellow and blue colours for a packaging design might induce loyalty for Swedish people, comparable the use of red, white and blue will do the same for British, American and French people. Shovlin (2007) describes that eleven rudimentary colours (red, orange, yellow, green, blue, purple, pink, brown, black, white, and grey) take essential psychosomatic possessions that are general and that each of them has hypothetically affirmative or undesirable emotional effects, depending on the colour amalgamations chosen. It should be elaborate, however, thus, not all philosophers approve that these colours are general, and (de Mooij, 2005), (Pickton & Broderick, 2005), (Silayoi & Speece, 2004) and (Madden, et al., 2000) claims that individuals in diverse principles are showing to dissimilar colours connotations and thus evolution colour favorites is based on their specific traditional relations. In the western domain, for instance, the colour for bereavement is black whereas in China it is white , purple in Brazil, yellow in Mexico and dar red on the Ivory Coast (de Mooij, 2005).

Another example could be that where green symbolises healthiness in utmost European countries it is related with illness in nations with impenetrable green rainforests and is in fact prohibited in portions of Indonesia (Pickton & Broderick, 2005)

Consequently, merely captivating the colours of a specific symbol, package or product design from one marketplace to another should not be complete deprived of a completely accepting how colours and colour amalgamations is observed in respectively site (Madden, et al., 2000).

The following examples of meaning perceptions and associations off-colour (these can, as state, differ across cultures) demonstrate the variety of connotations and related colours can project (Shovlin, 2007; Underwood, 2003; Solomon et al., 2002; Madden, Hewett, & Roth, 2000):

- **White**: represent purity, strength, calming, passive, exceptionality
- **Red:** represent enthusiasm, risk, affection, desire, influence, belligerence, warm and vigor
- **Green**: represent surrounding, healthiness, natural, cleanliness, jealousy, sedative.
- **Purple:** represent majestic, affluent, sophisticated, contemporary, historical, uninteresting.
- **Blue**: represent treasure, faith, safety, joyful, aquatic, current, sedative, tender, commercial
- **Yellow**: e.g. sunshine, balminess, extravagance, gladness, dependable, jealo uy and honesty

2.13.2 Shape

Plasschaert (1995) states that, the form of packaging design replicates the style and accentuate the merchandise and emphasises that the figure forming the package can be a robust from of influencing since it can follow evidence about how to used the product. Additional, the form of a package can achieve diverse purposes and work as a communicator in a similar way as colours do.

Danger (2005) states that shape can:

- Communicate suitability (e.g. packages formed ergonomically for better grip).
- Effect superiority and price/value awareness (e.g. small packages usually are observed as luxurious and of good quality while more unpackaged like shape would interconnect low excellence)
- Construct pictures and uniqueness (e.g. the pyramid-shape package of Toblerone chocolate).
- Carry practical and emblematic remunerations (e.g. perfume bottles are known for transmission sexual and sensory information).
- Generate an iconic standard in the section (e.g. the classical hourglass-shaped bottle of Coca-Cola).

Since the form of a package is swayed by initial content, but also by delivery, marketing and show concerns, it is awkward to generate fixed ideologies for determining the physical shape of a package (Danger, 2005).

Underwood (2003) and Danger (2005), nevertheless, enumerate some rudimentary procedures that must be reserved in thoughts when determining on a shape:

- Shapes must be calm to the senses.
- Shapes must be perceptible and lenient.
- Modest shapes are desired over complex shapes.
- Shapes must be well-adjusted. If not, they will be unpleasing.
- An even shape will have extra demand than an unbalanced shape.
- Uneven shapes can affect mental obstruction.
- Women are fascinated by curved shapes.
- Men fancy trilateral or four-sided shapes.

2.13.3 Graphics

Graphics are capable of communicating together explanatory and expressive messages that will comprise images, symbol or trademark name, typesetting and the above explained colours (Meyers & Lubliner, 1998). Graphical component on packaging can intensely touch consumers responsiveness, and Silayoi and Speece (2004) contend that the utmost vital roles of the visuals is to seize consumer' attention so that they deliberate the merchandise and the trademark. When shoppers examin through shelves in a superstore, the picture components of a packaging design can make the variance between detecting with and overseeing an item (Herrington & Capella, 1995)

Graphics can create a merchandise expurgated through the shelf disorder and makes it easier for shoppers to find their products (Silayoi & Speece, 2004).

Herrington and Capella (1995) fuevaluatergue that when shoppers evalute options further prudently, the visuals frequently exemplify the definite merchandise to them. Consequently,

deprived illustrations can make the consumer miss attentiveness or totally oversee the product as well as distributing undesirable impressions around excellence, while striking illustrations gain attention and direct constructive impressions. Hence, it might be maintained that unique visuals heighten merchandise identification. An example of this could be the picture of a purple cow used by Milka Chocolate or the simplicity of Apple's packaging graphics (Clement, 2007).

Meyers and Lubliner (1998) subsequently claim that packaging design graphics should be founded on a different positioning and labeling approach, which must be anticipated in a influential and understandable mode.

- ***Pictures***

As the Milka Chocolate example demonstrated, pictures and artworks used in packaging design can be a very operative instrument for building trademark recollection and images are recalled and acknowledged calmer than both manuscript and unwritten information (Childers & Houston, 1984) as cited in (Brodersen & Manalova, 2008). Additionally, images can be used for ascertaining product variances, displaying the end outcome of using the product, and interactive expressional imagery, for example, generating a sensation of newness (ocean or lemon) even though the product in the package has no straight connection to the represented image (Meyers & Lubliner, 1998).

- ***Logo/symbol***

A logo/symbol has numerous procedures, the utmost customary variety is founded on the trademark name or identification offered in a precise typeface and elegance like IBM, DELL, etc. but it can also take the form of a pictogram such as Apple or Nike, with or without linking to the product, or an amalgamation of both (Meyers & Lubliner, 1998).

Meyers and Lubliner (1998) provide some guidelines to how dissimilar fonts used in the symbol can connect diverse things. For example, a curvy logo communicates sophistication, femininеness, smoothness and style, while a bold logo communicates maleness, power, efficiency and straightforwardness, and an italicise logo communicates entertainment, pleasurable and movement.

- ***Typography***

The latter component of visual is the typography, which is the manuscript or word amalgamations displaying on the package as innumerable evidence apart from the logo. These unwritten components are first and foremost responsible for communicating precise information about the product and its qualities such as contents, nutrition, how-to-use, etc. but can also be used to construct special possessions from bold to stylish and from elusive to aggressive (Meyers & Lubliner, 1998).

Nevertheless, utmost at times the shopper needs to make physical interaction with the product (e.g. take it down from the shelf or turn it) to read such information.

2.14 Labelling

A label is defined as any identified material fixed to a merchandise to give evidence about the invention and or to enhance the package for advertising ("Labels", 1997). The evidence conveyed by a label might be solitary word-based or in addition accept a company logo, drawings and pictures. The label, as recent native and worldwide principles request should identify its packaged items, character of product, manufacturer expiration date, proprietorship, instructions on how it can be used, and habitation of source on the article it has been attached or implanted on (Ghana Standards Board General Labelling Rules, 1992). The presentation labelling on the packaging is certainly not centered on the selection of the producer as it used to be back then, but now an obligatory necessity supported by both native and global legislation. It is an obligatory condition that, the label design and solicitation in packaging need to be prudently prepared in agreeing to the guidelines, to allow the mode for a product in both native and global markets and appeals to the targeted market. The value and extent of information on the products' packaging may not be suitable for every consumer's appreciation, but the universal trend is that information exhibited should be easily understood for an ordinary consumer and it should guide the choice of food (Byrd-Bredbenner, et al., 2000).

An organization specialising in environmental labels the basic ideologies of a good label are: easy to communicate, low information cost, intended guarantees, legitimacy, technical background, eliminating needless commercial barricades, an all-inclusive life cycle attitude, support for novelty, keeping management to the minimum and open

deliberations looking to agree (GEN, 2004). Labeling offers information concerning the product category, the product's constituents, and product instructions. Consumers whenever they are making their minds on whether to purchase a merchandise or not, they are conducted not merely by means of the taste of the product, but likewise the extrinsic features such as, brand cognizance, tagging, value and sources. To Morris (1997) merchandise labels assist consumers in distinguish a merchandise more effortlessly from a shelf. Labeling assist consumers to use fewer period when looking for products to buy at the market. The label serves as an identification tool. Shoppers in extreme stage pressure, their judgments are predisposed once the package comes with a unique exterior that comprises modest and precise evidence (Silayoi & Speece, 2004). Currently, there are customers that focus their thoughtfulness to labeled information as they are more worried about well-being and nourishment matters (Coulson, 2000).

2.15 Digital Photomontage

It involves taking pictures with a digital camera, in which some facet of the picture was merged with the label design to form a composition. These pictures are formerly fixed together, through a collaborating structure, to generate a solitary photograph that best carries the photographer’s distinctive view of the scene. This technique is called digital photomontage. The customary process of joining parts of a multiplicity of photographs to form a merged picture, is known as photomontage. The key practical challenges of photomontage are 1) to select good layers among parts of the numerous images so that

they can be combined with as few visible artefacts as possible; and 2) to decrease any residual artefacts through a procedure that fuses the image regions. To this conclusion, the approach made use of two techniques: graph-cut optimization (Boykov, et al., 2001), which was used to discover the finest likely layers along which to cut the numerous source images; and gradient-domain synthesis based on improper equations (Perez, et al., 2003); (Fattal , et al., 2002), which was used to decrease or eliminate any noticeable artefacts that might persist after the image layers are joined. The researcher used this technique on the packages produced to see the virtual labelled packages, before the actual finished packages.

2.16 Basic Marketing and Information

The researcher presents packaging a potential instrument of the marketing and branding.

The hallmark of advertising is to satisfy shopper's requirements, wherever the purpose is to identify, identify and appreciate the purchaser, to the extent that, products on the market or the provision on sale, will be marketing itself without much advertisements. Venders have to build purchaser worth and gratification (Kotler, et al., 2008). In nowadays market, it is vital for publicity and packaging to upkeep with each other (Lane, et al., 2010).

A vibrant and concise trademark statement is significant in the promotional plan, and must be amalgamated in every single product's packaging (Lane, et al., 2010). A firm's promotional policy is a strategy that generates worth on a progressive foundation.

Advertising stratagem comprises two foremost classes. To start with is to define a placing of the merchandise in the aimed group thoughts and the last is to ascertain a strategy of events that accomplishes the placing (Silk, 2006). With positioning, the firm can organise very well that a merchandise in the thoughts of the aim group take over a flawless distinguishing and eye-catching situation in reference to contending merchandises. To discover a good-looking setting, the company or organization have to discuss on exactly how it ought to approach, attend to consumers and how it needs to be supposed by them. This is attained by gathering advertising evidence, thus via a broad considerate of the customers, opposition, the establishment philosophy and the situations of its bazaar (Russell & Lane, 2002).

2.16.1 Packaging as a Tool for Marketing Products

Product design can be considered as an essential advertising adaptable. It is vital and cannot be done without its tools in the contemporary marketing events for customer goods (Rundh, 2009). To become efficacious in the current progressively challenging bazaar, the product design, specifically form, must include the consumers favorites (Creusen, et al., 2010). Packaging delivers a striking procedure to carry communications and evidence about the product traits to the shoppers (Silayoi & Speece, 2007).

Bloch (1995) opines that, the significance of merchandise design is vital for the progress of a product. It confirms purchaser consideration for the merchandise, conversational information, and it delivers carnal motivation.

Holmes and Paswan (2012) package designing contribute to the communiqué of product values and have a robust impact on auctions of the actual product. Packages and packaging are significant tools in marketing approaches.

2. 17 Packaging as an Instrument for Choice Making

Packaging takes vital role in the buying choices for products and services. Silayoi and Speece (2007) assert that, in situations where the buyer is uncertain, the package turns out to be a critical influence in purchasing option since, it interconnects to the buyers throughout verdict building process. The method and manner a shopper observes a particular being of an artefact via statement features carried by the compendium, likewise impacts the selection and is the crucial aspect for fruitful marketing policies (Silayoi & Speece, 2007); (Gofman, et al., 2010).

2.18 Empirical Review

Several studies have been done in relation to consumer perceptions; at the point of (Abdalkrim & AL-Hrezat, 2013), in evaluating product quality (Goncalves, 2008), communicative function (Underwood, 2003), beliefs, attitudes, response and even reaction to (new) packaging (Bone & France, 2001). Other studies have integrated package with branding (Underwood & Klein, 2002), product positioning (Ampuero & Vila, 2006), marketing (Simmons, 1949) and purchase decisions (Silayoi & Speece, 2004). Additional research related to packaging have looked at ethical issues in

packaging (Bone & Corey, 2000), the visual impact of product packaging (Bone & France, 2001), pictorial consideration during brand choice (Pieters, et al., 1999), and visual influence on in-store purchasing decisions (Clement, 2007).

Akabogu (2013) for instance looked at the 'VIEW' model of packaging, advanced by (Twedt, 1968), to evaluate promotional effectiveness of sachets of Peak Milk products in Nigeria. Akabogu (2014) again applied the 'VIEW' model to 7Up product's packaging to determine consumers' satisfaction with the products. Both works were done from a quantitative stance and proved the relevance and significance of the 'VIEW' model in both instances. Twedt (1968) suggested the 'VIEW' model to show how the marketing decision-maker (who is not a packaging expert) might gainfully approach such questions as "Which of the numerous package designs are the best?" or "How ensured is my new package ranked alongside its competitors?" or even "When should I modify my present package?" (p. 59). He adds that, the responses to these questions are hardly quick and easy, but they are most definitely answerable.

Some packaging studies done in Ghana also looked at "Packaging as a vehicle for promoting made-in-Ghana products" (Obeesi, 2010), "Packaging as a brand communication vehicle; case study of fun milk limited, Tamale" (Ampong, 2011), "Packaging in Ghana; Challenges in the packaging design and production chain." (Ismaila, 2010), "Packaging as an effective marketing tool in the soap and detergent industry; a case study of unilever Ghana, Tema" (Kuttin, 2011) and "Integrating Ghanaian indigenous packaging concept with contemporary packaging design; a case of ice cream packaging design in Ghana." (Appiah-Nkrumah, 2016).

2.19 Conceptual Framework

The executed literature enquiry allows this study to uphold that package could be considered as a set of countless elements communicating diverse messages to a consumer.

The nature of messages communicated depends on those elements. Visual elements of package, convey information which affects consumer's sentiments, whereas verbal elements convey information which has an effect on consumer's reasoning coordination (Silayoi & Speece, 2004). According literature analysis, Kuvykaite, *et al.,* (2009), the importance of package elements could be affected by time pressure, involvement level and individual characteristics of consumers.

Edward and Wang (2013) developed a research model showing the relationship between visual packaging design (colours, typeface, logos, size, and graphics) and supposed excellence, value and brand preference. This work encompasses recent research to show the relationship between both pictorial and verbal packaging attributes and supposed product excellence and brand favourites. The following model attitude toward package attributes indicated both pictorial or unwritten elements i.e., pictures, colour, shape, size, and material are well-thought-out as the main pictorial elements, whereas product information, producer, country-of-origin and brand are treated as verbal features of package.

CHAPTER THREE

METHODOLOGY

Overview

This chapter focuses on how the study was conducted, the processes and procedure that were used. It has two main parts: Research Basis and Practical Execution of Work. The section on a research basis treats the following: Research Design, Population of the study, Sample and Sampling technique, Data collection instruments, Sources of data, Data collection procedure and Data analysis plan. The section on the practical execution of work treats the following: Glass beads with artistic impressions, Production of packages, and the Paper bag.

RESEARCH BASIS

3.1 Research Design

Research design is not just a work strategy, but is an instrument that enables the researcher to ensure that the proof obtained answer the questions under analysis in a research as unequivocally as possible (De Vaus, 2001). There are three core research approaches: qualitative, quantitative and mixed approach that can be implemented for a study.

3.1.1 Research Approach (Qualitative)

For this study, the qualitative method was used. “Qualitative data are often articulated verbally in order to understand a social or human problem through pictures and words in

a natural setting…." (Creswell, 2009). Leedy & Ormrod (2005) state that, the qualitative may take several approaches to research, however, they all have two things in common. First, they focus on natural settings; life as it exists in genuine situations. Furthermore, they embrace the studying of those natural occurrences in all their complexity. Qualitative researchers seek to pay attention to details during their research, because they realize that the phenomena, they study require complete attention in order to get a complete understanding of the situation. They also understand that an issue being studied has numerous dimensions and hence, approach it in its multidimensional form.

This approach is in line with this study because the central phenomenon is a packaging of glass beads, and the natural setting is the Koforidua Culture Centre, Koforidua Ghana.

3.1.2 Research Method (Descriptive)

According to the Association for Educational Communications and Technology (AECT, 2001) descriptive research can hardly be said to fit directly into the description of either quantitative or qualitative research methodologies, however, employs components of both commonly within the same study.

Descriptive method for qualitative approach was used in the gathering of data, organizing them and describing events. Various glass beadmaking activities and processes were described as they took place. The resulting visual statements (images) were described to give an understanding on how they were developed from the objects (glass beads) of the study.

3.2 Population for the study

A population can be expressed as all general public or things (unit of analysis) with the features that one desires to study. A research population can therefore be described as the entirety of a well-defined gathering of individuals or objects that have mutual, binding characteristics or qualities (Bhattacherjee, 2012). The target population was local (Ghanaian) glass beads, and local glass beads designers, marketers, and customers. The accessible population was made up of glass beads, and glass bead designers, marketers, and customers at the Koforidua Culture Centre. The accessible population covered thirty-eight (38) units for analysis. The thirty-eight was broken down into twenty (20) local glass beads and eighteen (18) respondents. The eighteen respondents was made up of the following: 5 glass bead designers, 10 marketers, and 3 customers.

3.3 Sampling Technique

In organising a research study, it is almost impossible, time consuming and too luxurious for examining each individual in the whole populace. Consequently, smaller portions of the whole population that have the relevant attributes (of the whole) are chosen. The purposive sampling method was selected for this study. Purposive sampling is choosing a sample "on the foundation of your own knowledge of the population, its features, and the nature of your research purposes" (Babbie, 1990). That is, the population is "non-accidentally nominated based on a exact characteristic" (Frey, et al., 2000). The distinct characteristics are selected to answer essential questions about a assured matter or product (MacNealy & Mary, 1999). This technique was chosen for the study because, it helped the study to select participants based on in-depth knowledge of supposed characteristics.

The sample size for this study was five (5) local glass beads out of the twenty (20) under studied by the researcher and 5 glass bead designers, 10 marketers, and 3 customers, in all twenty-three (23) was used.

3.4 Data Collection Instruments

To answer the research questions and objectives, the study made use of interview and observation.

3.4.1 Interview

Cohen and Manion (1994) referring to Cannell and Kahn's description of an interview states that it is a two-person discussion originated by the interviewer for the precise determination of attaining research-relevant data and concentrated by the interviewer on content stated by research objectives of methodical explanation, expectation, or clarification. The researcher made use of open-ended questions and an unstructured interview guide.

The researcher selected the open-ended interview as it tolerates the respondents to freely discuss their feelings, interpretations and understanding in detail, whereas possibly a set of interviews with closed-ended questions may constrain the expression of their complete sentiments. The unstructured interview guide was chosen because most craftsmen and artisans at the Centre are semi-literate. (Berg, 2001) confirms this that the unstructured interviews is appropriate when the researcher is not familiar with the way group of people live. The interviews consisted of a number of open-ended questions, particularly established by the researcher for the sole determination of this study.

3.4.1.1 Interview schedule (Guide) for designers, marketers and customers

The interviews were conducted in Asante Twi at a pre-arranged time convenient to the prospective interviewees. An interview schedule was designed to last not more than thirty minutes. However, some respondents were quite chatty and prolonged some of the interviewing session to as much as two hours, details of the schedule interview is stated in the next paragraph.

The researcher established rapport by shaking hands and introducing himself to the designers, marketers and customers at the centre. This was done on 20th of August, 2017 at 10:45am

The purpose of the interview was made clear to the designers, marketers and customrs on what the researcher was intended to do by asking questions like; I would like to ask you some questions about your product?, how are glass beadas packaged? and how glass beads are categoried at the centre?. These questions were asked from 17th December, 2017 to 24th April, 2018 at 11:00 to 11:30 am every week day. The researcher motivated them by leting them know how useful this information is to solving the problem at stake at the centre in relation to proper packaging of glass beads. This was done to enable the designers, marketers and customers to give details of every question asked. Time Lines for the interview took 10 minutes for every question asked.

3.4.1.2 Validation of schedule (Guide)

Data were from credible sources and preliminary surveys were conducted prior to the commencement of the actual research work with the supervisor's input.

3.4.2 Observation

Observation is the most popular technique of obtaining data in qualitative research (Ary, et al., 2002). It is the learning of material subjects or samples or a human subject in exploit. It is used in experiments, descriptive and historical research. Observation is employed in ethnographic studies in the form of participant observation to study the cultural characteristics of people (Best, 1981).

Participant observation was used to closely observe the process of design and production of the glass beads and how the selected beads are packed in order to produce corresponding packages for the glass beads. The researcher's observation of events was therefore crucial. Notes were noted down in a notebook on daily basis during the observation. Whilst observing and experiencing as a participant, the researcher retained a level of objectivity in order to understand, analyse and explain the events.

3.5 Sources of Data

Primary data comprises data retrieved directly from the field regarding data from interviews, and participation by observation. Photographs were taken whilst carrying out the research. Secondary data comprised of information taken from books, journal publications, research reports, printed, online and other reference materials relevant to the study.

3.6 Data Collection Procedure

Objective 1:

The researcher allowed the designers and marketers to freely discuss their feelings, interpretations and understandings in detail about how they categorization glass beads. This vital information formed part of the analysis of the finding in this study.

Objective 2:

The researcher closely observed the process of designing, production of the glass beads and packaging of the glass beads. This aided the researcher to ascertain the process and packaging is done at the centre.

Objective 3:

It was done through critical observation, mapping out and fine-tuning the artistic impressions which form the outline and shape of the packages.

3.7 Data Analysis Technique

Data gathered from the field were qualitatively analysed. The researcher arranged facts gathered about glass beads, from the field, in a logical order. After scrutinising the data, the researcher developed themes such as categories of glass beads by designers and marketers, how these glass beads are produced, adding colours to glass beads and traditional methods of packaging them. The researcher then synthesises the information

on hand with the themes. Pictures that demonstrate what the study aimed to achieve were appropriately presented.

3.8 Validity and Reliability

According to (Ritchie & Lewis, 2003), reliability means 'sustainable' and validity means 'well grounded'-understanding these words is very important to a qualitative research because it helps describe the strength of the data. For validation purposes, the data collection instruments were critically reviewed by colleagues and lecturers for constructive criticisms and suggestions which shaped and sharpened them.

PRACTICAL EXECUTION OF WORK

3.9 Glass Beads with Artistic Impressions

Table 3.1 shows selected painted glass beads at the KCC. Below are some of the selected painted designs of glass beads. Five selected designs from the numerous designs the researcher studied from the Centre inspired the package designs for the glass beads. For the purpose of this research the selected glass beads are identified by alphanumeric codes-GBI-1 (glass bead inspiration 1), GBI-2 (glass bead inspiration 2), GBI-3 (glass bead inspiration 3), GBI-4 (glass bead inspiration 4) and GBI-5 (glass bead inspiration 5).

Table 3.1: Selected painted glass beads designs.

GBI-1	GBI-2	GBI-3	GBI-4	GBI-5
				
Floral-shape impression	Oval-shape impression	Arc-shape impression	Square-like shape impression	Oval-like shape impression

3.9.1 Analysis of Artistic Impressions on the Glass Beads

The researcher analyzed five out of twenty (20) glass beads. These formed the basis for the packages. The analysis of the designs on the glass beads followed this approach:

1. Critical observation of the glass beads to identify dots, lines, shapes, patterns and colours.
2. Mapping out the essential features through sketching.
3. Fine-tuning the patterns/shapes while maintaining their prominent features. The find-tuned patterns/shapes become the outlines for the packages, by adding more design elements to enhance it.

The figures below show the artistic impressions and their analysis.

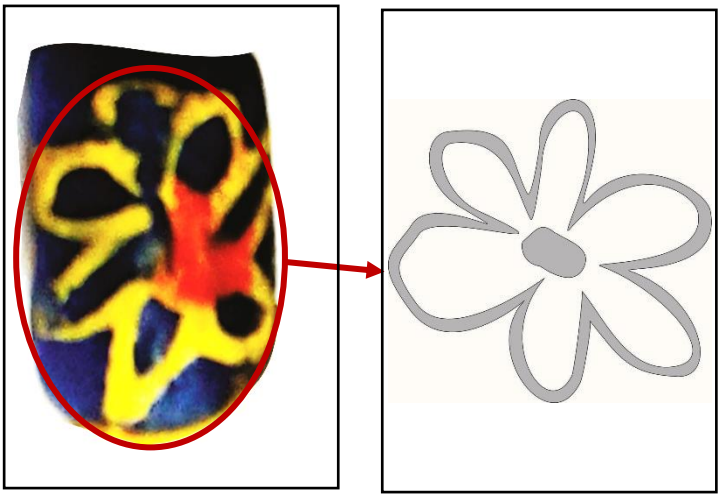


Figure 3.2 Analysis of the Floral-shaped impression (GBI-1).

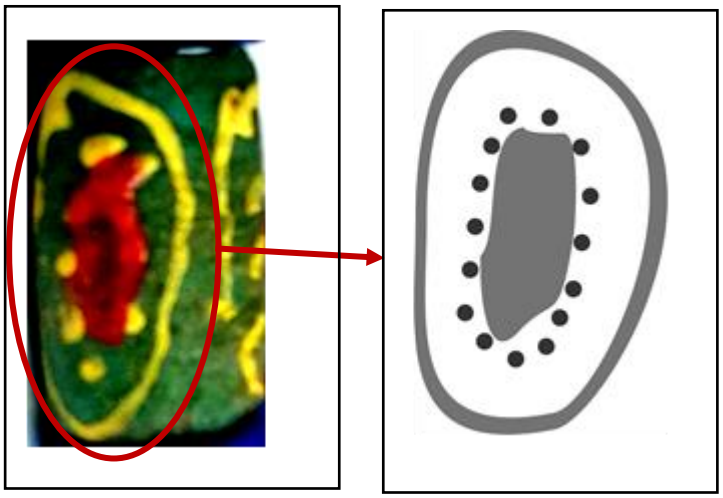


Figure 3.3 Analysis of the Oval-shaped impression (GBI-2).

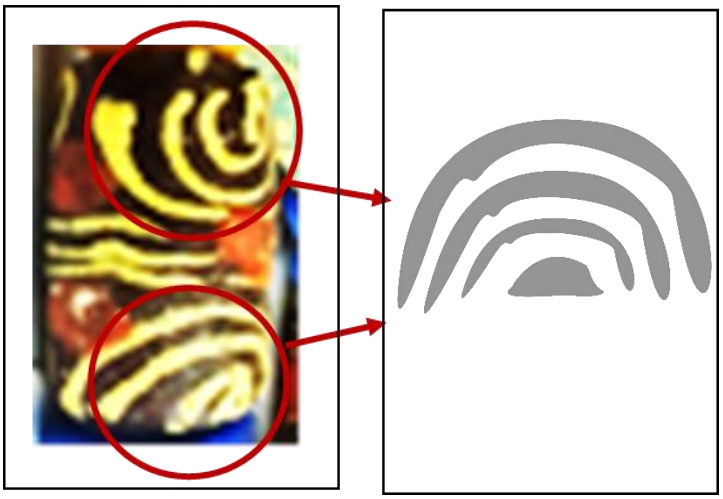


Figure 3.4 Analysis of the arc-shaped impression (GBI-3).

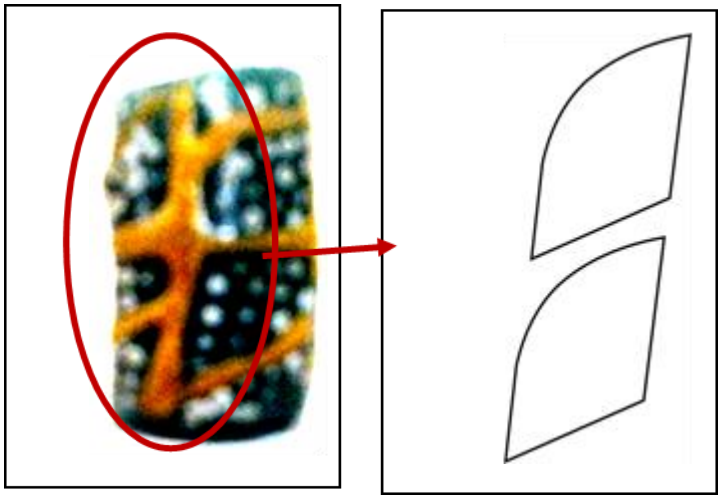


Figure 3.5 Analysis of the Square-like shaped impression (GBI-4).

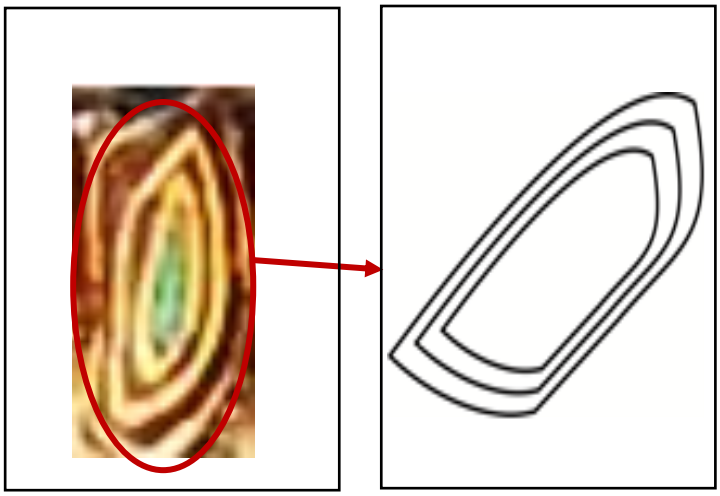


Figure 3.6 Analysis of the Oval-like shaped impression (GBI-5).

3.9.2 Conversion of Artistic Impressions into Virtual Packages

Sketches were made of the would-be packages based on the fine-tuned patterns and shapes.

Secondly, the sketches were scanned into the CorelDraw software by means of a flatbed scanner. Thirdly, the drawing tools of the software were used to pick out the details of the packages. The packages were then fine-tuned by smoothening and joining lines, indicating

crease lines and adding dimensions. Finally, hard copy versions were generated via printing with an inkjet printer.

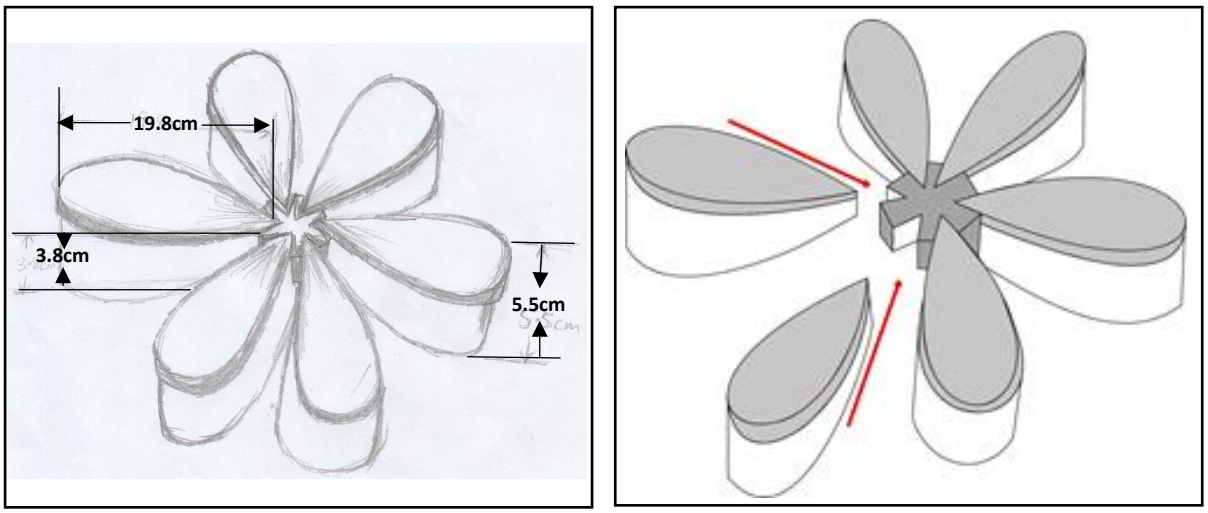


Figure 3.7 Would-be floral package (GBI-1).

GBI-1in figure 3.6 describes the artistic impression further developed into a would-be package. This package was named '**Millefiori pack'** by the researcher. It is an Italian expression for "thousand flowers". The package has seven apartments with each apartment having the ability to contain glass beads, but when all these apartments are put together then it forms the **'Millefiori pack'.** It has a length and height of 19.8cm by 5.5cm as exhibited in Figure 3.7 above.

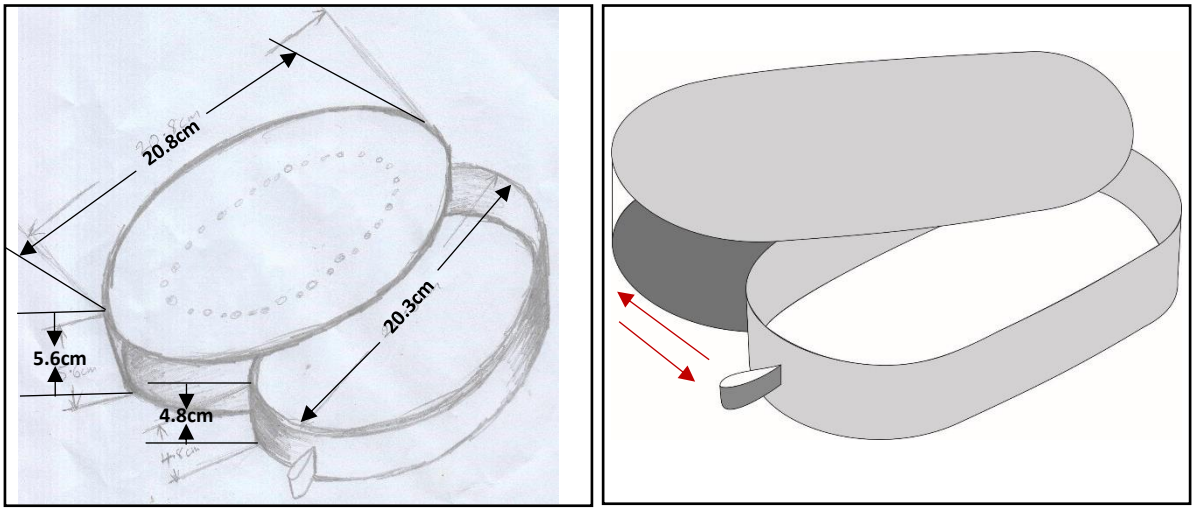


Figure 3.8 Would-be oval-shaped package (GBI-2).

This package is called '**Ahwenne pa nkasa pack'** by the researcher, meaning good beads are silent, and communicate that, quality does not promote itself. This coined Akan proverb has a relationship with the manners in which Ghanaians relates to the worth and relevance of beads in their culture (Onuman, 2011). The package has one apartment sealed in another apartment and this can be slid in and out from the other apartment. The dimension of this package is 20.8cm in length and 5.6cm in height as shown in Figure 3.8.

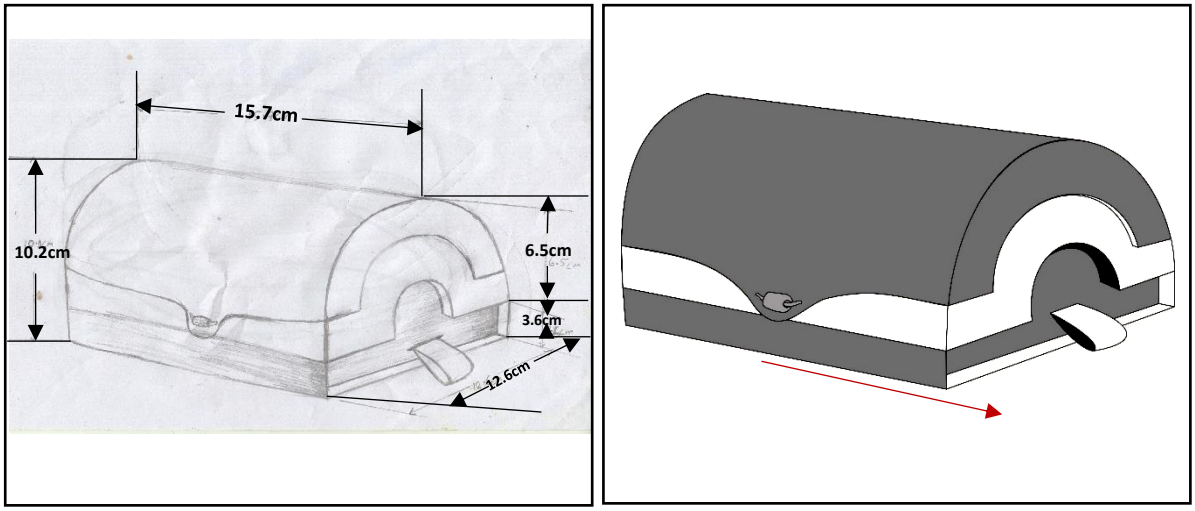


Figure 3.9 Would-be arc-shaped package (GBI-3).

This package is called '**Powa'** (by the Krobo people) meaning "I am challenging you". It is a well-known model of a multi-layered drawn bead from the chevron beads known as "powa" in Krobo (Wilson, 2003). The researcher adopted this name for this package and called it **'Powa pack'**. This is because of its beauty and aesthetic qualities. It has a length and height of 10.1cm by 15.7cm as shown in Figure 3.9.

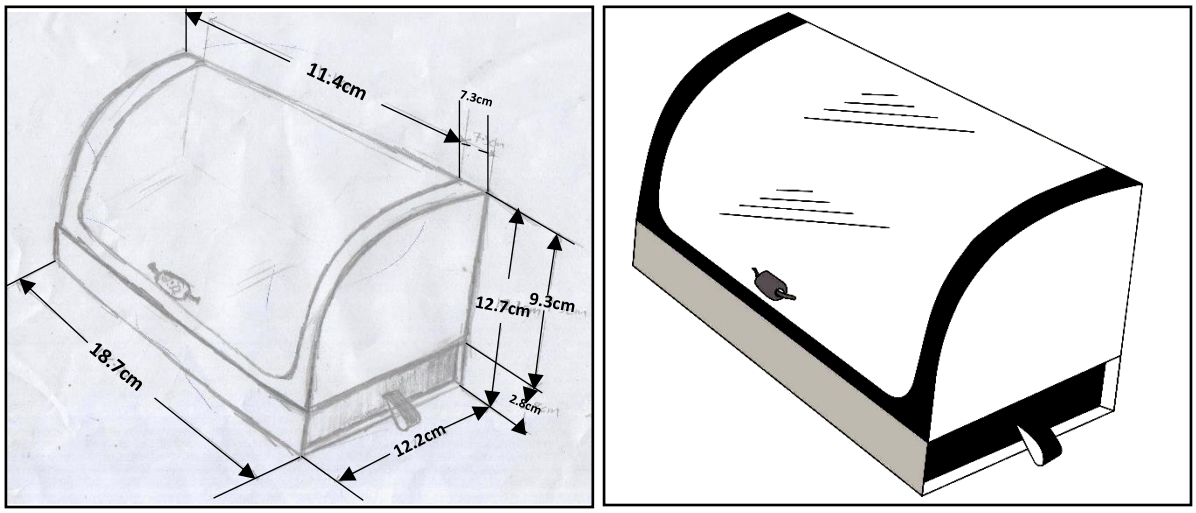


Figure 3.10 Would-be square-like shaped package (GBI-4).

Figure 3.10 is a package by name '**Akoso pack'** by the researcher. 'Akoso' is an old Ghanaian glass beads made from dry powder glass that form the main material of the bead which is dated from the 1950s. They were produced by the Krobo people from the Eastern part of Ghana. The most dominating colour used for the production of the 'akoso' beads are pure yellow. This name was adopted because of its ancient features. The package has a length and height of 11.4cm by 12.7cm

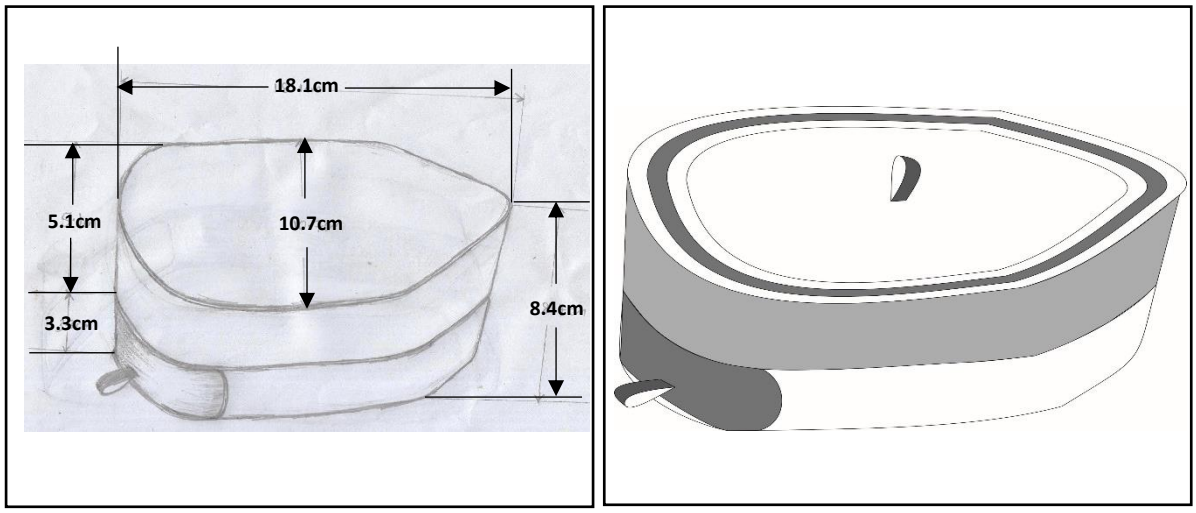


Figure 3.11 Would-be oval-like shaped package (GBI-5).

'Ahennideɛ pack' is how the researcher called this package. 'Ahennideɛ'connotes royalty. The original intention of beads was used by royals (Chiefs and Queens). However, due to modernization virtually everybody uses beads and is no longer the preserve of royals. The idea behind the adoption of this name was to propagate the real name of these beads.

3.10 Production of Packages

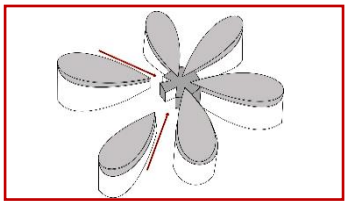
The motifs for these packages were the artistic impressions developed from the selected glass beads. In all, two categories of packages were done for the purpose of this study: Packages for the glass beads and paper bags. The packages of the beads were based on the artistic impressions on the beads; the paper bags are containers for holding the beads after they have been packaged. The creation of the packages follows two main processes: production and finishing.

3.10.1 Production of Packages from Artistic Impressions

The first package (GBI-1) employed the floral design, the second (GBI-2) an oval design, the third (GBI-3), a four-arc design, the fourth (GBI-4) a two square-like design depicting a half-curve and half-square form as shown in Figure 3.4. These designs were further developed into packages. The fifth (GBI-5) adopted an oval-like design that was then developed into a package with two apartments for containing glass beads.

3.10.1.1 Procedure for Package one (GBI-1: Millefiori pack)

Well measured patterns were created out of the floral design and traced on a hard cardboard. The traced floral patterns were then cut from the cardboard and grouped into six (6) patterns. Each of these patterns were shaped/moulded into containers (packages) with the use of adhesive (white glue) to make them firm as shown in Plates 3.26 and 3.27.



Millefiori pack



Plate 3.26 Cutting out traced patterns from the cardboard.

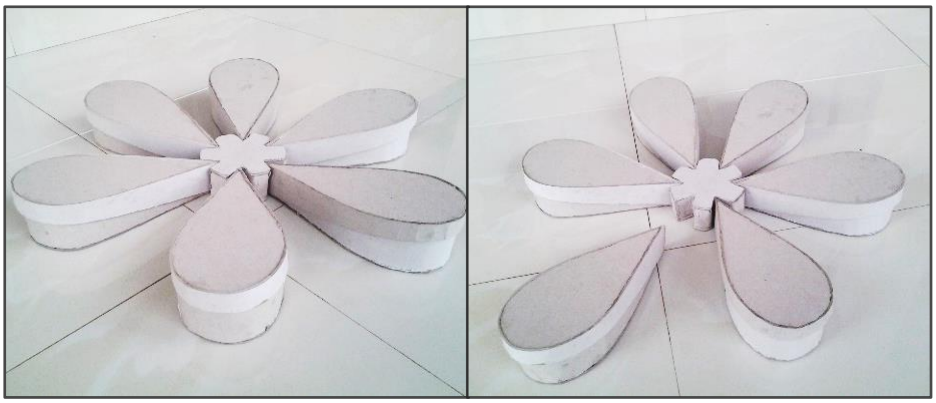
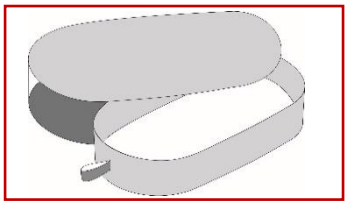


Plate 3.27 Moulded patterns into six packages - ‘Millefiori pack’.

3.10.1.2 Procedure for Package two (GBI-2: Ahwenne pa nkasa pack)

Two oval patterns were cut from the cardboard, after being measured. They were then laminated with white paper. The two ovals were joined giving the package a case which has an outlet. The container for the beads was formed out of another oval. The container is pushed into the case to make the package complete. Plates 3.28 and 3.29 show the procedure and the package.



Ahwennepa nkasa pack



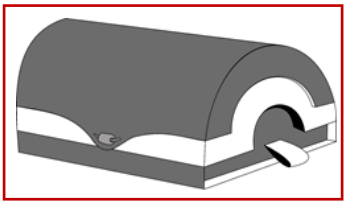
Plate 3.28 Gluing oval patterns and testing for efficiency.



Plate 3.29 Formed package shape from oval design.

3.10.1.3 Procedure for Package three (GBI-3: Powa pack)

The procedure adopted the idea of using the exact design translated in CorelDraw. With the printed design from CorelDraw, measurements were taken and patterns were cut from the cardboard. The various patterns from the cardboard were assembled with the aid of glue to form the package. Plates 3.30 and 3.31 show the formation of the 'Powa pack'.



Powa pack



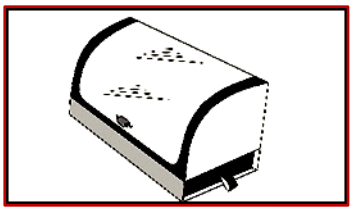
Plate 3.30 Cutting and gluing of pattern.



Plate 3.31 Formed package shape from oval design.

3.10.1.4 Procedure for Package four (GBI-4: Akoso pack)

Designed templates were cut from the cardboard according to measurements. These templates/patterns were then glued to form the package. The name for this package by the researcher is '**Akoso pack**'. Plates 3.32 and 3.33 show the formation of the 'akoso pack'



Akoso pack



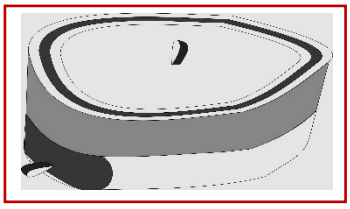
Plate 3.32 Cutting and gluing of patterns.



Plate 3.33 Package shape of the 'Akoso pack'.

3.10.1.5 Procedure for Package five (GBI-5: Ahennideɛ Pack)

Layout of the designs was measured and patterns were cut from the cardboard. Three patterns were cut for this package; it was glued to form the shape of the drawn or designed package. Plates 3.34 and 3.35 showcase how the packages were made.



Ahennideɛ Pack



Plate 3.34 Cutting, gluing and testing of package.



Plate 3.35 Moulded package of ‘Ahennideɛ pack’.

3.10.2 Procedure for Finishing the Packages for the Beads

The finishing involved the following:

1. Sketching of the labels,
2. Scanning of the sketches,
3. Transformation of sketches into digital forms,
4. Digital photomontage on the packages,
5. Printing of the labels,
6. Cutting, and
7. Sticking them on the packages.

3.10.2.1 Sketching of the Labels

Five sketches were made for the packages. The shapes of the packages were adopted throughout the sketches. Elements of packages were considered in the sketches. The sketched labels captured some of the applicable key factors as specified by Silayoi and Speece (2004): product category and product instructions to consumers.

3.10.2.2 Scanning of the Sketches

The finished sketches were then scanned into digital forms by means of a flatbed scanner. The sheets of paper with the sketches were placed on the glass of the flatbed scanner. The scanning software was activated and the images were captured onto the computer. They were then saved to make them permanent digital copies. The file format used is JPEG (Joint Photographers Expert Group).

3.10.2.3 Transformation of Sketches into Virtual Forms

The vector-based software (CorelDraw) was used to transform the entire scanned sketches into colourful and attractive labels from pencil sketches to digital labels. Below are the sketches transformed into digital labels

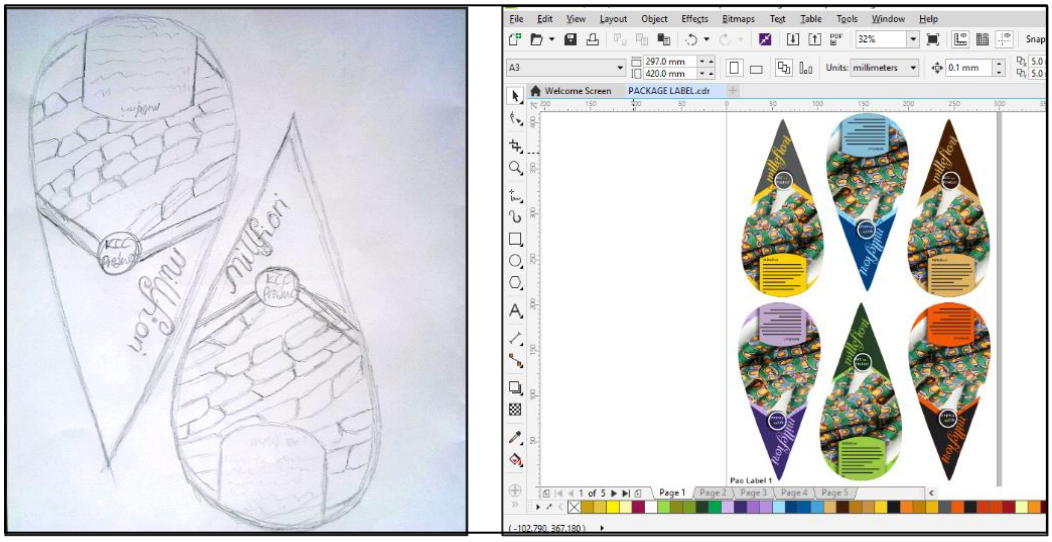


Figure 3.12 Millefiori sketched label transformed into digital form.

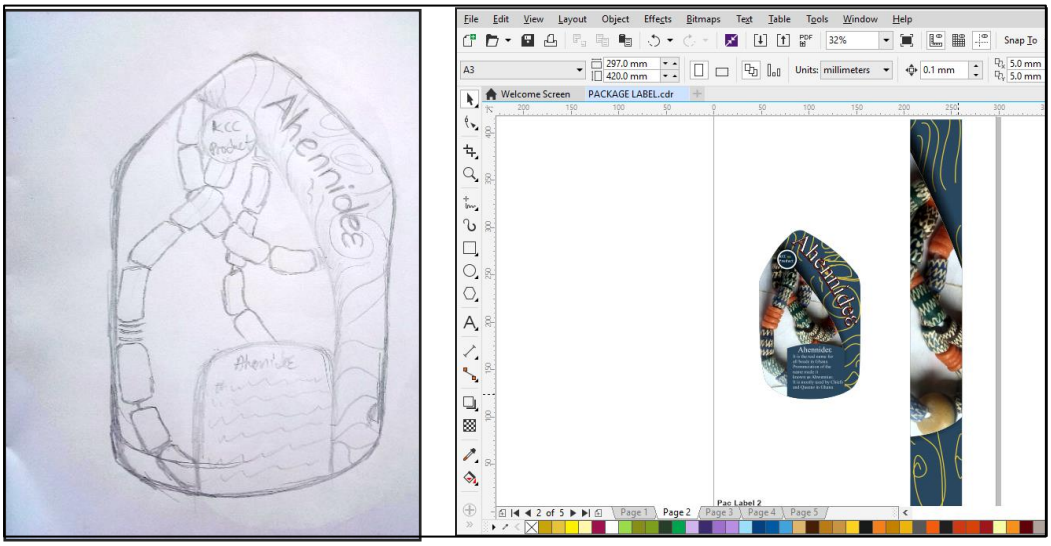


Figure 3.13 Ahennideɛ sketched label transformed into digital form.

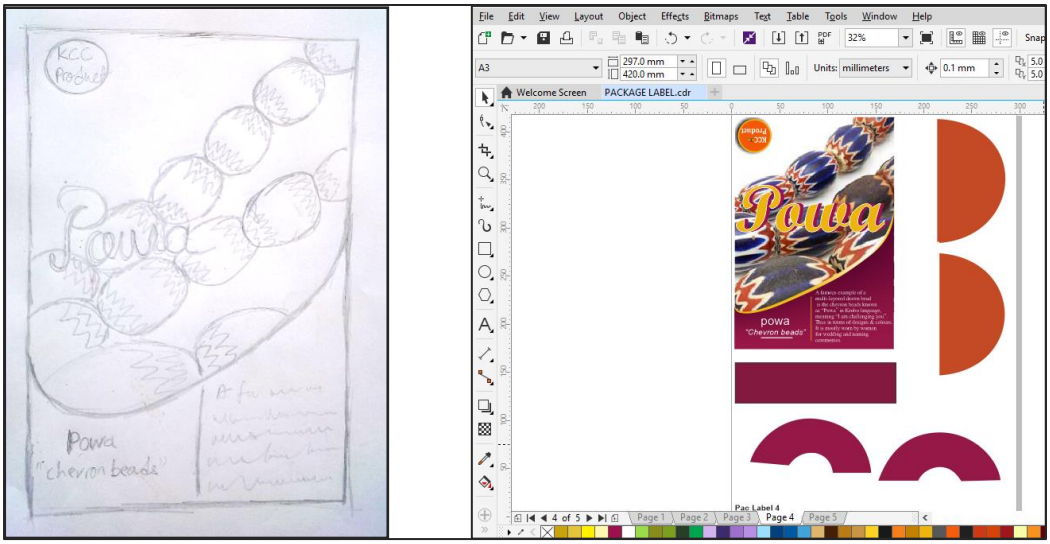


Figure 3.14 Powa sketched label transformed into digital form.

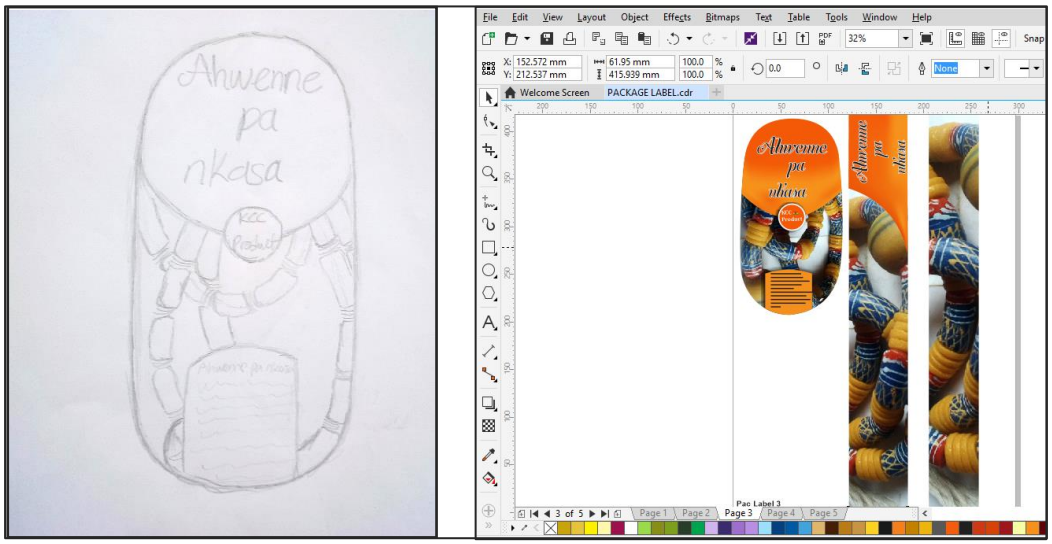


Figure 3.15 Ahwenne pa nkasa sketched label transformed into digital form.

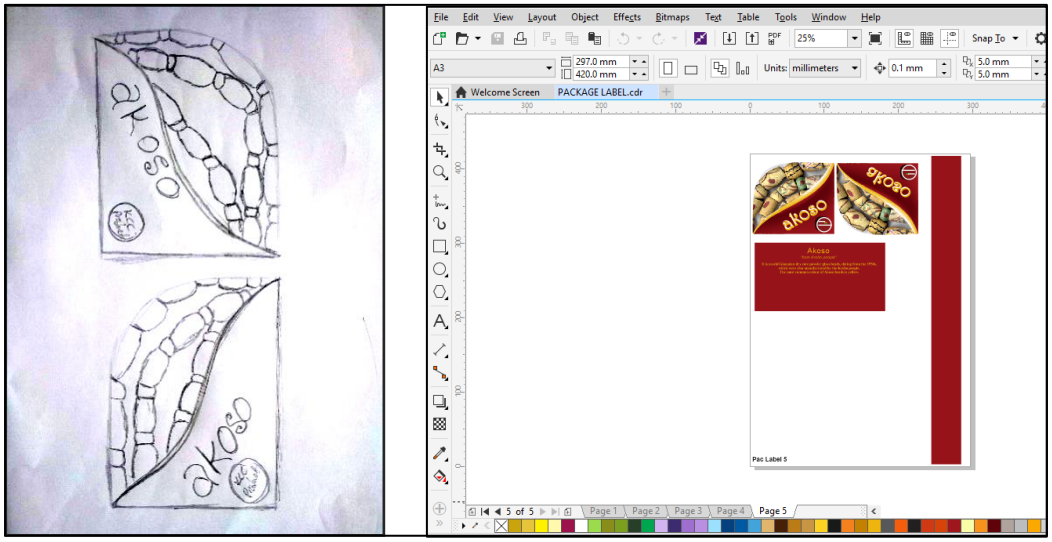


Figure 3.16 Akoso sketched label transformed into digital form.

3.10.2.4 Digital Photomontage on the Packages for the Beads

In order to see the outcome of the packages for the finished beads, a digital photomontage was done. It involved picking the virtual labels and putting them on photographing versions of the packages. This was by means of a computer using the CorelDraw software. The figures below show the digital photomontages for the packages.



Figure 3.17 Digital photomontage for 'Millefiori' pack.



Figure 3.18 Digital photomontage for 'Ahennideɛ' pack.



Figure 3.19 Digital photomontage for 'Powa' pack.



Figure 3.20 Digital photomontage for 'Ahwenne pa nkasa' pack.



Figure 3.21 Digital photomontage for ‘Akoso’ pack.

3.10.2.5 Printing of the Labels

The digital labels were sent to the print house and printed on a special paper called SAV (Self Adhesives Vinyl) that can stick to the packages made.



Plate 3.36 Printed labels.

3.10.2.6 Cutting

The printed hard copies of the labels were cut from the SAV. This was done by means of a metal ruler and utility knife.

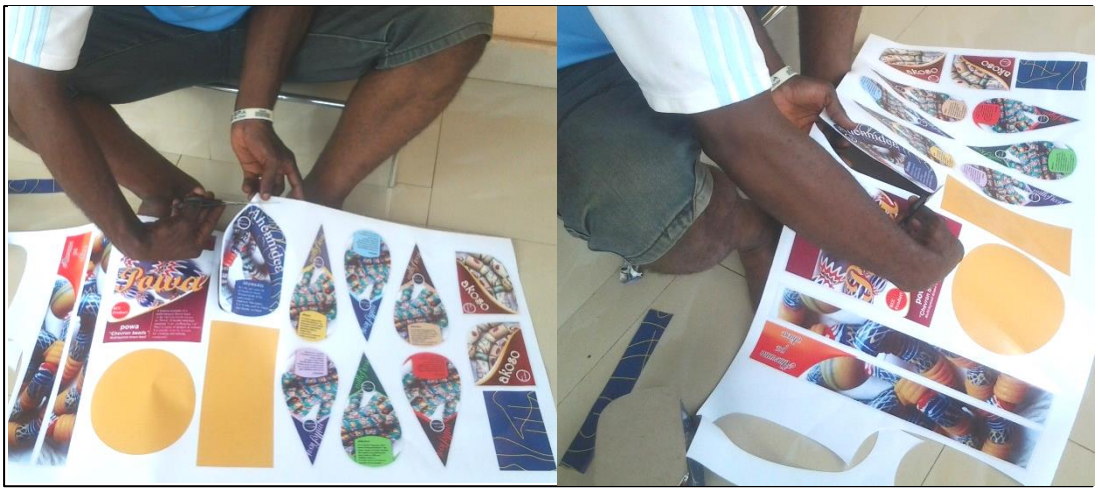


Plate 3.37 Cutting printed labels.

3.10.2.7 Sticking on the Packages

The sticker papers were carefully removed and stuck on the packages with a piece of plastic material pressing it firmly. This was done to prevent air pockets getting trapped underneath the stuck labels.

The figures below show the procedure for sticking the labels.



Plate 3.38 Sticking cut labels on the packages.

3.11 Paper Bags

The paper went through two stages: production and finishing.

3.11.1 Production of the Paper Bag

The production involved sketching of the paper bag, scanning of the sketches, transformation of sketches into virtual forms, and printing the paper bag. The figures below show the production stages.

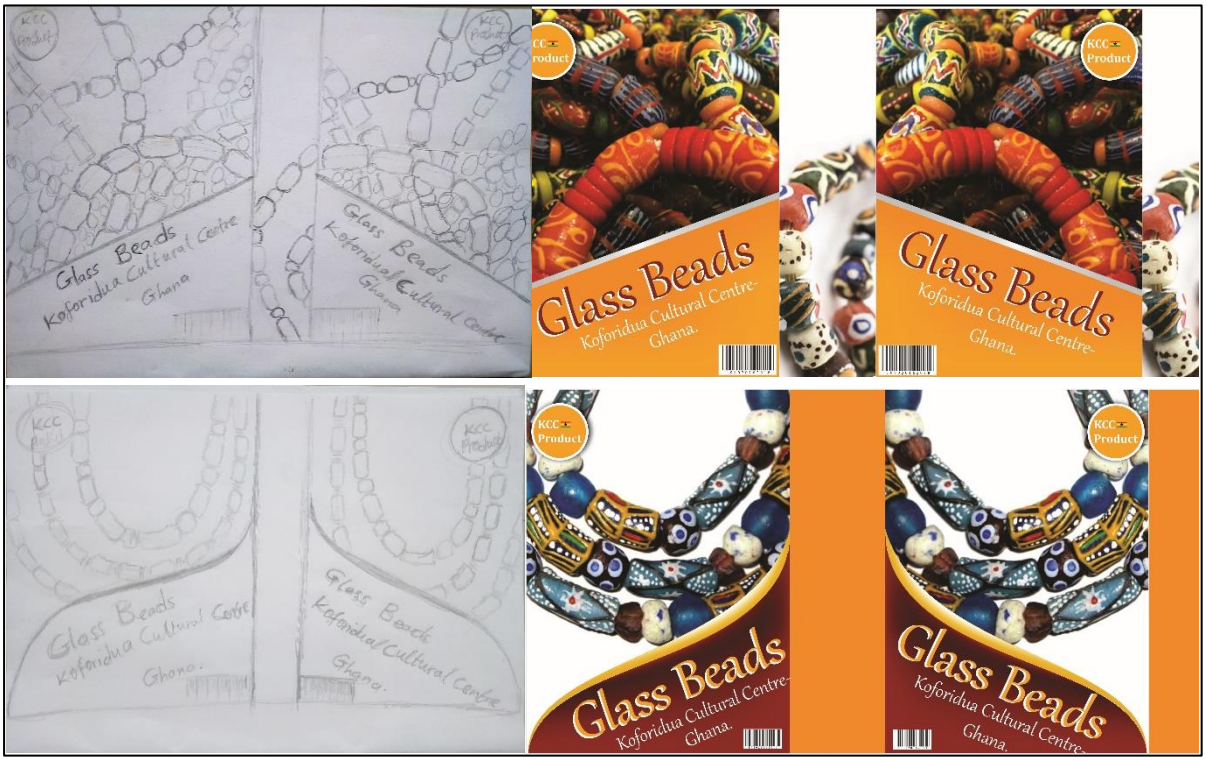


Plate 3.39 Transformation of sketches into virtual forms.

3.11.2 Finishing of the Paper Bags

Finishing of the paper bags was done by folding along the marked lines, gluing the folded edges to form the bag, and fixing a handle at the opening of the bag.

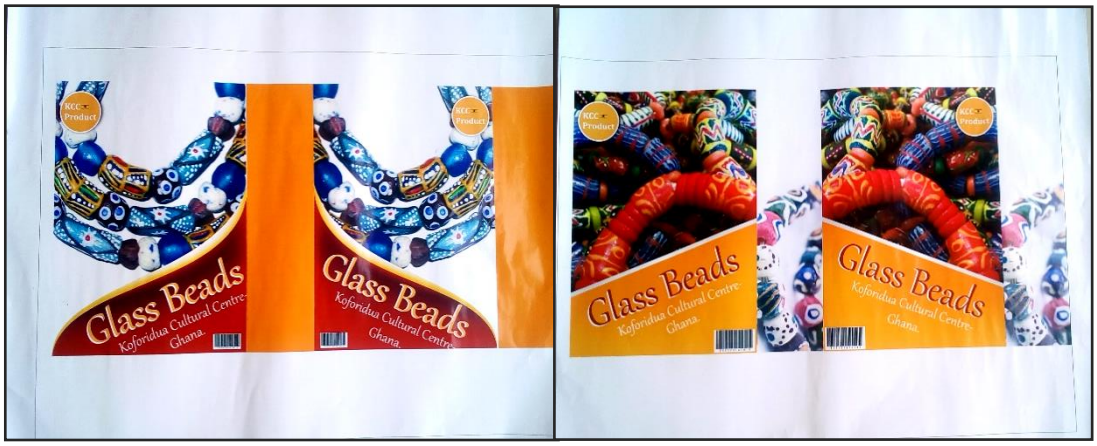


Plate 3.40 Printed paper bags.

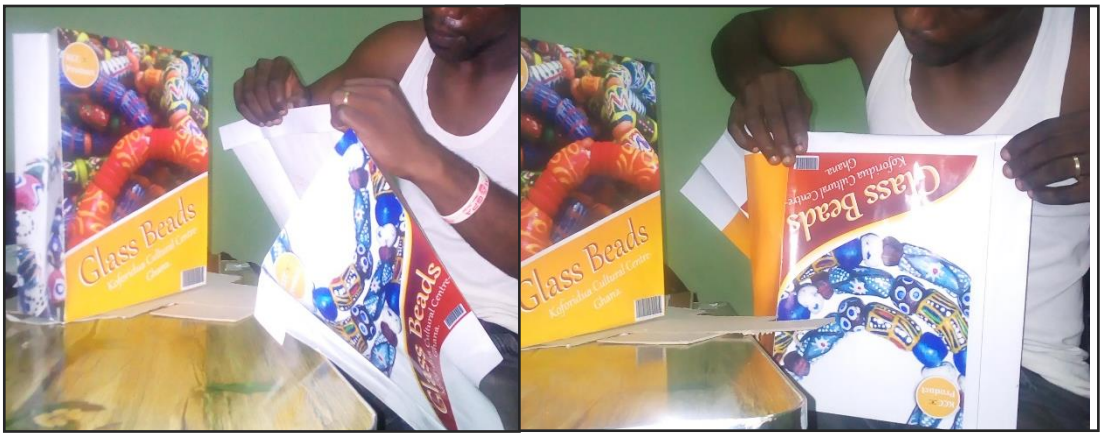


Plate 3.41 Folding and gluing paper bags.



Plate 3.42 Finishing and fixing paper bag handles.

3.12 Finished Packages

The finished glass bead packages were grouped according to the names assigned to them by the researcher. In all, five glass bead packages and two paper bags were made.

The names of the glass bead packages are '***Millefiori'*** *pack,* ***'Ahennideɛ'*** *pack,* ***'Powa'*** *pack,* ***'Ahwenne pa nkasa'*** *pack,* and ***'Akoso'*** *pack.*



Plate 3.43 ‘Millefiori’ pack.

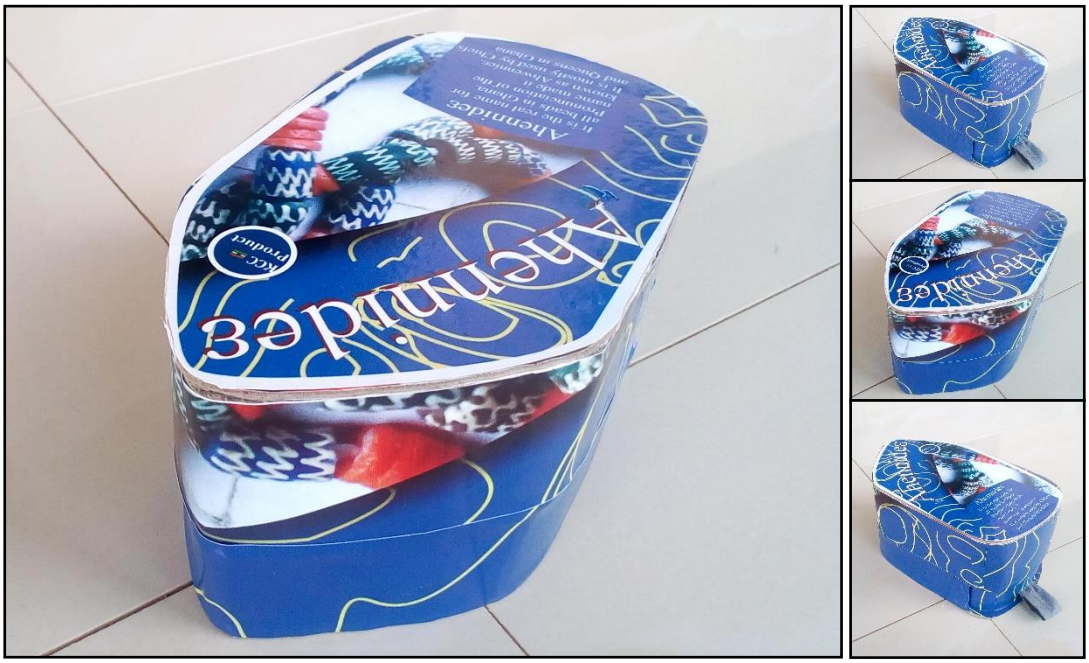


Plate 3.44 ‘Ahennideɛ’ pack



Plate 3.45 'Powa' pack.



Plate 3.46 'Ahwenne pa nkasa' pack.



Plate 3.47‘Akoso’ pack.

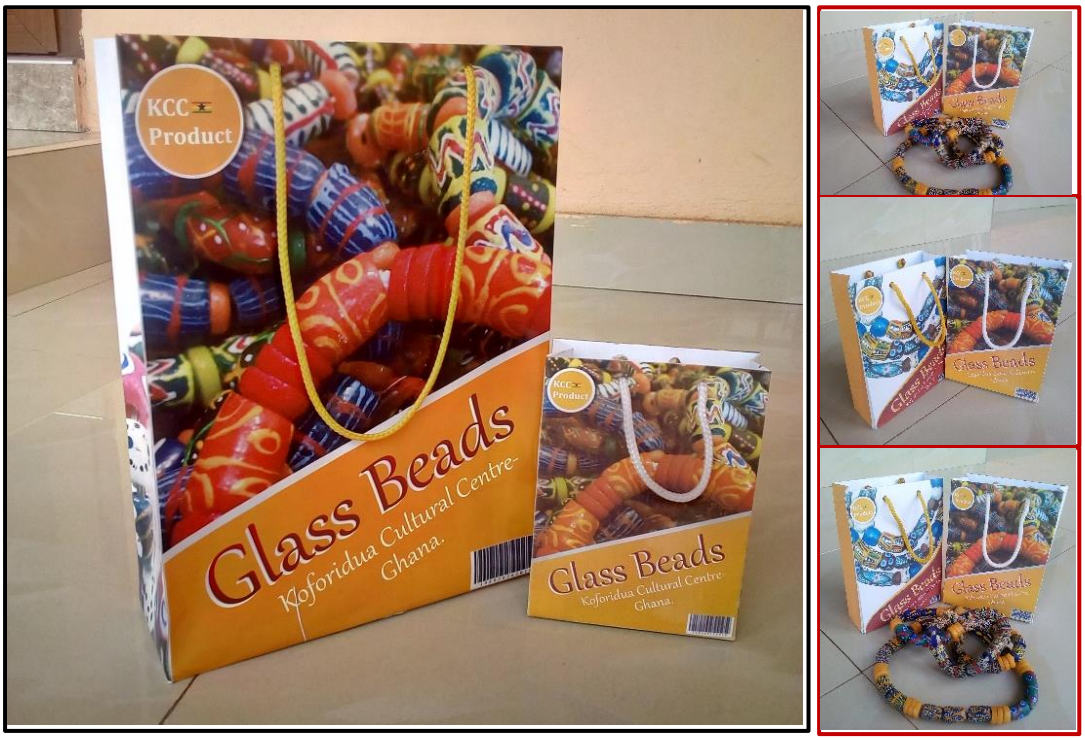


Plate 3.48 Paper bag one.

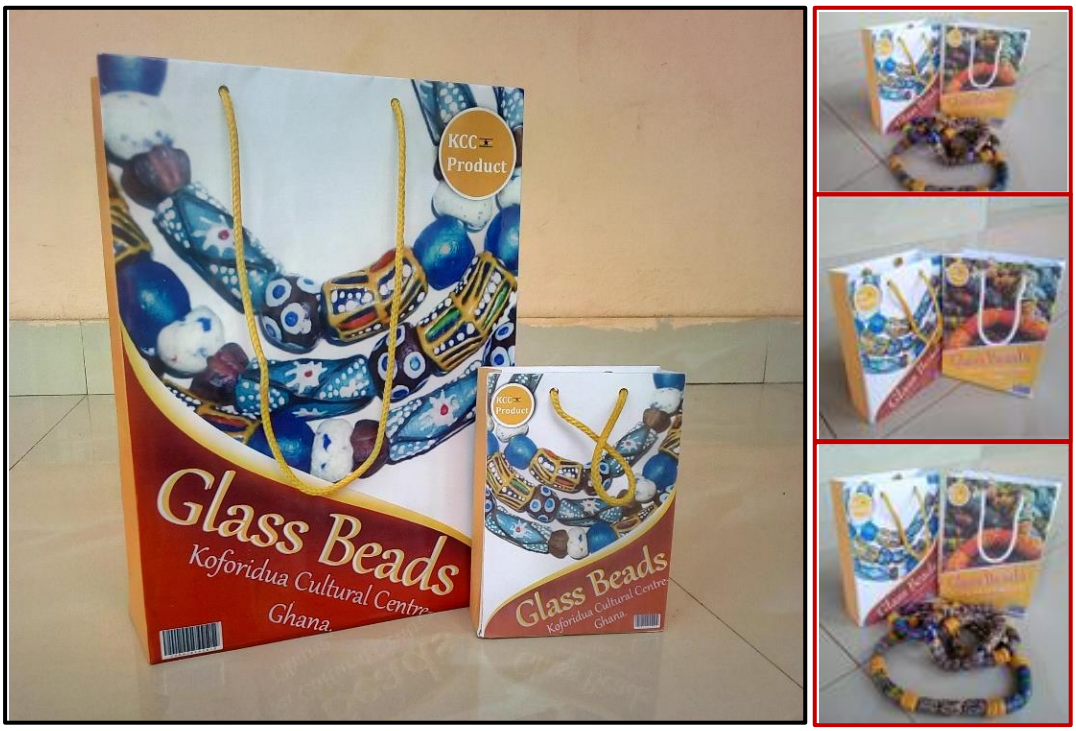


Plate 3.49 Paper bag two.

3.13 Tests for Strength

The finished packages and paper bags were tried for strength. There were two kinds of test: loading and crumpling.

Loading test: the test involved filling all the apartments of the packages with 80.56g of glass beads and lifting them (by the upper sections) one after the other to see whether they would tear on their sides or break open, at their bases, when in use.

Crumpling test: a load of 20kg of books were placed on the packages to check how strong they were and whether they would crumple or crash when the packages are put together with other products within the same shopping basket or bags.



Plate 3.50 Crumpling test.



Plate 3.51 Loading test.

CHAPTER FOUR

RESULTS AND DISCUSSION

Overview

This chapter presents and discusses the results of the study. It treats the thematic areas with their sub-themes. The thematic areas are as follows: categories of glass beads, traditional methods for packaging glass beads, and alternative packages for the glass beads in the Koforidua Culture Centre.

4.1 Categories of Glass Beads

Here the researcher presents the designers' and the marketers' perspectives on the categories of glass beads in Koforidua Culture Centre. The designers and marketers categorised glass beads in four forms:

- Same designs,
- Mixed designs,
- Spacerless designs, and
- Source of colour.

4.1.1 Same Designs Categorisation

This category of glass bead is purely based on the design elements on the beads. By this categorization, they look for same lines, circles, squares, dots, and rectangles that form the same motif on all the selected glass beads. The focus is on beads with the same elements of design but with spacers. The designs are, thus, categorised into types of

product on one or a selected number of shelves. In this respect ear ring, necklace, bracelet, waist beads, calf beads, anklets, etc. with the same design are arranged on the shelf (ves) respectively. Plate 4.1 shows glass beads with the same designs.



Plate 4.52 Categories of glass beads with same designs.

4.1.2 Mixed Designs Categorisation

Glass beads with different designs strung on a cord to form a product, say necklace or bracelet, are put in the mixed design category. Like the same design category, the focus is on beads with mixed designs but with spacers. The mixing is based on demand from customers. The products are then showcased on different shelves for customers to choose from.



Plate 4.53 Bracelets with mixed designs.

4.1.3 Spacerless Designs Categorisation

Glass beads without spacers are put into the spacerless category. The beads are of the same or mixed design category, but do not have spacers between them. Oftentimes these glass beads come in the form of bracelets, necklaces, and waist beads.



Plate 4.54 Spacerless same and mixed design glass beads.

4.1.4 Source of Colour Categorisation

The source of colour for glass beads is another way to categorise them. There are two sources of colour, namely original colour of broken glass or ceramic dye.

In the first category, no colouring agent(s) is added to the crushed glass when the beads are being produced. With the second category, ceramic dyes are added after the glasses have been crushed into powder. This is done to enhance the colour quality of the glass beads. This categorisation is irrespective of whether the designs are same, mixed, or spacerless.



Plate 4.55 Original mix bottle colours stringed glass beads.



Plate 4.56 Ceramic dye glass beads with spacers and same colour.

4.2 Traditional Methods of Packaging Glass Beads

The researcher identified two methods for packaging at the Centre. The methods are:

1. Packaging for retail.
2. Packaging for wholesale.

4.2.1 Packaging for Retail

The glass beads are packaged in transparent polythene bags. Glass beads on display are taken from the display sticks and wrapped in a transparent polythene bags for customers whenever they purchased them. The wrapped beads are placed in a polythene bag and

handed to the customer. Sometimes they are placed directory in polythene bags or wrapped with paper. Papers (for example, old newspapers) are substituted material for wrapping the glass beads whenever they run out of transparent polythene bags and/or polythene bags.



Plate 4.57 Glass beads packaged in transparent polythene.



Plate 4.58 Glass beads packed in transparent polythene and put in a polythene bag.

4.2.2 Packaging for Wholesale

Glass beads are packed into polythene sacks, jute sacks and other containers for wholesalers. The glass beads are packaged according to strung and unstrung beads. The sacks are then conveyed by foot or by vehicle. Most of these sacks are not branded with the name of the designer/producer, the Center and the contents of the package. Apart from sacks, they use plastic bowls or plastic baskets as containers for the glass beads. The strung and unstrung beads are packed into the containers in accordance with the categories (same, mixed, spacerless designs, and source of colour). A maker is used to identify the sacks and the containers as a form of labelling for the wholesalers.



Plate 4.59 Sacks and polythene bag packaging.



Plate 4.60 Glass beads packed in bowls and on tables.

4.2.3 Discussions on the Packages for Wholesale and Retail

First of all, the wholesale packages and retail packages found at the Centre were not so attractive and up to standard. This is because, the packages did not have identification of contents on them. The packages lack logo, colour, and information that can attract customers. Transparent and polythene bags and sacks are not enough to be used as packages for retailers and wholesalers. Additionally, the packages were not strong; they easily tore whenever the contents were heavy. Most customers (wholesalers and retailers) lose a lot of money due to this. Over the years there has not being innovation of the packages.

4.3 Design and Production of Alternative Packages Inspired by some Artistic Impressions on the Glass Beads

The following areas are discussed: Analysis of artistic impressions on the beads, Conversions of the artistic impression into virtual packages, Production of the packages, Finishing of the packages and Results of the test for strength.

4.3.1 Analysis of Artistic Impression(s) on the Beads

Analysis was done because, most of the glass beads were having defects like a poor indication of design elements (dot, lines, colour etc.). The qualities that guided the analysis were clarity, proper outlines, and balance of design. The mapping of these designs was necessary because, it brought out the critical features from the artistic impressions upon

which the packages were made. Many adjustments are necessary to ensure that the shapes are fine-tuned and fit for purpose.

4.3.2 Conversions of Artistic Impressions into Virtual Packages

Sketches were paramount because without sketches it will be difficult to have bases for the package design. Fine-tuned patterns and shapes were necessary to enhance the outlines of the sketches. Scanning of the sketches was done to translate them into digital versions for easy manipulation with the CorelDraw software. Manipulation with the software further fine-tune the sketches for the packages. For example, the drawing tools were used to pick the details of the packages ensuring that all relevant features were worked on. Additionally, smoothing and joining lines, indicating crease lines and adding dimensions guide how final outcomes, of the packages, will be. Printing hard copies serve as pattern, template or blueprint upon which the packages are formed.

4.3.3 Production of the Packages

The motifs for these packages were the artistic impressions developed from the selected glass beads because that is the core mandate of this research. The two categories of packages were done due to what was identified at the Centre vis-a-vie the polythene bags and the transparent polythene as packages.

At the production stage, many challenges were encountered, especially with the formation of the shapes, cutting the patterns, and gluing them. The production was by hand to properly form the shapes with measurements. In the formation of the packages, folding

the patterns required the use of pins to hold them before the next stage is executed. Cutting the patterns had to be done by taking meticulous steps. This led to the reduction in material that could have gone waste. Gluing the patterns ensures that the joints are fastened well to form a container. Sometimes the joints do not adhere and have to be removed and glued again. This creates a lot of irregularities in the shapes of the packages for which reason many adjustments will have to make to make them well balanced. Reinforcement is sometimes needed to enhance the strength of the packages to make them fit for purpose.

With respect to the production of the paper bags printing on SAV paper is necessary. This makes it easier to fold, stick and glue the joints. The challenge has to do with the folding, which requires attention.

4.3.4 Finishing the Packages

In finishing packages, labels come in handy. Sketches of the labels form the basis of the design and should be well done. A source of inspiration to generate the design of the labels is the artistic impressions on the glass beads. Scanning of the sketched labels facilitates their transformation into digital forms to achieve virtual designs. Digital photomontage makes the packages come alive as to how they will look when they are finished. This is necessary to allow any rectifications to the labels. Printing of the virtual designs of the labels makes them ready for the final stage. SAV material is used for the printing of the labels: this is due to it sticking nature and its ability to resist water. Cutting and trimming of the labels makes them easier to wrap around the packages. Sticking the labels on the package has its challenges: sticking and removing and re-sticking. Printing of additional labels to finish the packages is a step that cannot be avoided due to some of

the labels getting damaged. To overcome these challenges, a plastic material is used to press the labels onto the packages in order to avoid air pockets trapped underneath the labels. The rough surfaces of the packages sometimes prevent the labels from sticking and make them peel off. To this extent, adhesives come in handy and aid in fixing the labels permanently. The paper bags had its labels, printed already on the bags so it was very easy to form the bags without sticking anything on them.

4.4 Results of the Strength Test

The results of the strength test revealed that, some of the packages had to be reconstructed due to some weaknesses. Those packages after reconstruction were tested again for efficacy. Most of the packages passed the strength test which gave the assurance that they would achieve the purpose for which they are made.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Overview

This chapter offers the drawing of curtain on the research. It covers the summary, conclusions, and recommendations of and for the study. The summary is in two parts: purpose, objectives and methodology for the study, on one hand, and major findings on the other.

5.1 Summary of the Study

The aim of the study was to use designs on glass beads as inspiration for packaging glass beads. The study specifically investigated the categorisation of glass beads at the Koforidua Culture Centre, the traditional methods of packaging glass beads and the design and production of alternative packages inspired by the artistic impressions on the glass beads.

The researcher employed the qualitative approach and used the descriptive method. The research instruments were interview and observation.

The following findings were made:

1. There are four ways by which glass beads are categorised at the Koforidua Culture Centre. They are: same designs, mixed designs, spacerless designs, and source of colour categorisation.
2. There are two traditional methods of packaging at the Koforidua Culture Centre and they are packaging for retail and packaging for wholesale.

Packaging for retail is done for those who buy in smaller quantities and packaging for wholesale is done for those who buy in larger quantities.

3. Not all paper glue is efficient at holding parts of packages together. Different kinds of paper, glue have different adhesion levels. Moulding the shapes of the packages was challenging as sometimes the glue used was not adhering to the joints.
4. Some forms are easier to mould, as packages, than others. Forms with straight outlines are easier to make than forms with undulating outlines.
5. Labels do not stick very well on packaging materials with rough surfaces compared with those with smooth surfaces.
6. Testing packages allow for checking their efficacy. This is to say that every package needs to be tested to see how they can carry their contents without splitting or breaking apart.
7. Marketers and designers have a high intellect of craftsmanship they exhibited extreme knowledge on the production, names, and the history of glass beads.
8. Presentation of glass beads cannot be taken for granted in terms of packaging and labeling as this affects patronage.
9. Marketers and designers do not consider packaging as part of the production.

5.2 Conclusions

The following conclusions are made concerning the study:

1. There are four categories of glass beads in the Koforidua Culture Centre, this implies that glass beads sold at the centre comes in categories and they are just not packed anyhow for sale.
2. Two methods are used as a traditional way of packaging glass beads at the centre. It's implies that most of the designers and marketers at the centre do not consider proper packaging as part of their production.
3. Paper glue comes with different levels of adhesion. This is due to what each of the adhesives can do in terms of joining or sticking any material surfaces.
4. Some forms are easier to mould, as packages, than others. Forms with straight outlines are easier to make than forms with undulating outlines, this is because packages moulding have to follow a specific outline of shapes.
5. Materials with smooth surfaces are more effective at receiving adhesion of stickers than materials with rough surfaces. Surfaces and adhesion must be considered whenever there is going to be sticking of labels. Most smooth materials adhere very well and can hardly be removed as compared to rough surfaces.
6. Test of packages is necessary in every package production. This implies that for every product produced should be tested to know its efficacy and how it can function for what it was made for.
7. Marketers and designers of glass beads at the Koforidua Culture Centre are indispensable when it comes to knowledge on the production, names, and the

history of glass beads. This implies that not only do they produce glass beads, but they also have in-dept knowledge about every bead that the academic community can tap and document them for records.

8. Packaging and labelling form part of presentation to attract customers. All presentations of product to the market should be one that can attract buyers, inform buyers about its content and communicate to customers about its qualities.
9. Packaging is not considered as the final stage of production at the Centre. Most designers and producers do not have proper packaging as part of production because, they do not place much value on it as something that can increase the purchasing of their products.

5.4 Recommendations

The following recommendations are made:

1. Categorisation of glass beads by the designers and marketers at the Centre should consider weight and size categorisation. This is because, most customers buy glass beads not just for their beauty, but also how big or heavy they are when used on any part of the body.
2. The traditional method of packaging for both the wholesale product and retail product should be enhanced to more advanced forms where information and specification of the content are displayed on the packages.
3. Paper glue with high adhesion levels should be used for packages to make them stronger. This will let them hold together and not break or split open.
4. Simple forms of moulding packages should be used instead of complex forms.

5. Materials with smooth surfaces should be used for all packages instead of rough ones to avoid the tendency of labels not sticking well.
6. All packages irrespective of their sizes (small or large) should be tested to avoid damages to the products it contains.
7. The knowledge of marketers and designers should be tapped into when it comes to production, names and history of glass beads. Researchers into glass beads should document this knowledge and put them in the archives.
8. Finished products should be well presented and attractive enough for customers to enhance patronage.
9. Production of packages should be considered as the final stage of the production of glass beads.

5.5 Related Recommendations

The following related recommendations are made in line with three areas

- Education
- Promotion
- Investment

5.5.1 Education

1. The knowledge of glass beads should be inculcated from the basic level to the highest level in education, lessons about the origin of glass beads can be included in the schools' curricula, to enable students to have in-depth knowledge about glass beads from Ghana and glass beads from other countries.

   This will make students appreciate our local glass beads more than the imported ones.

2. Publications of the student's thesis, journals, articles, books and catalogues should be reinvigorated among writers to promote knowledge about the values and aesthetic qualities of Ghanaian glass beads as part of our cultural values.

5.5.2 Promotion

1. The local glass beads designers and marketers should take advantage of the print and electronic media to amplify or create the awareness of the use of glass beads as part of fashion and not a spiritual talisman to the general public.
2. The National Tourism Authority should amplify the use of glass beads as accompaniment for the Friday wear of our local textiles. Glass beads exhibitions should be organized annually for designers and marketers to promote their designs and values of their glass beads.
3. Traditional events like Dipo and Bragro that made use of glass beads by promoting its values should be given a face-lift and publicity through the media.

5.5.3 Investment

1. The Ghana Investment Promotion Authority should develop attractive investment packages to market the capabilities in the local glass bead industries to investors.
2. The Ghanaian Packaging Industry should organize workshops and seminars for designers and marketers in the local glass bead industries to invest in packaging as part of production and promotion.

3. Associations for these glass bead designers and marketers should help them to attract investors either local or international to give the urge to produce more intricate and competitive glass beads for the local and foreign markets.

5.6 Suggestions for Further Research

- Globalisation of Ghanaian glass beads through international exhibitions
- Value of Ghanaian glass beads
- Structured packages for glass beads exportation

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APPENDIX A

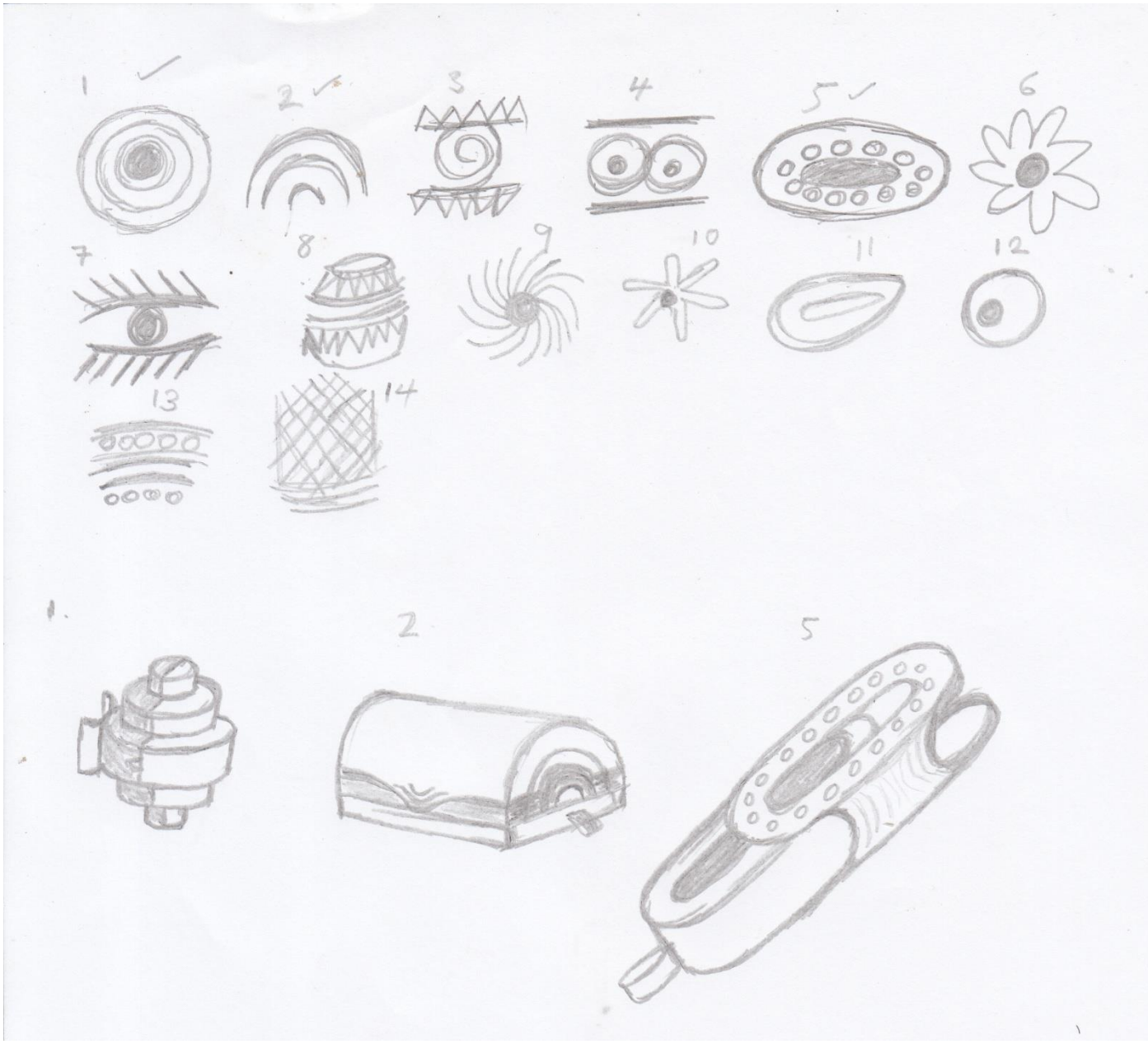
INTERVIEW GUIDE

Designs on Glass Beads as Inspiration for Packaging Glass Beads

1. How does Categorisation of glass beads done here in Koforidua Culture Centre?
2. What categories of glass beads are found at the Koforidua Culture Center?
3. How are these Categories of glass beads Designed and Produced?
4. How important is a packaging design from the designers and marketer's perspective?
5. How are glass beads are traditionally packaged in the Koforidua Culture Center?
6. What are some of the traditional methods of packaging glass beads?
7. Please describe to me the processes you undergo in package design the glass beads?
8. How has it been using this method of packaging to the consumer?
9. What are your main considerations in designing a package for glass beads?
10. Will you consider packaging as an important tool for your glass beads?
11. Ideally, what makes a packaging design effective in marketing glass beads?

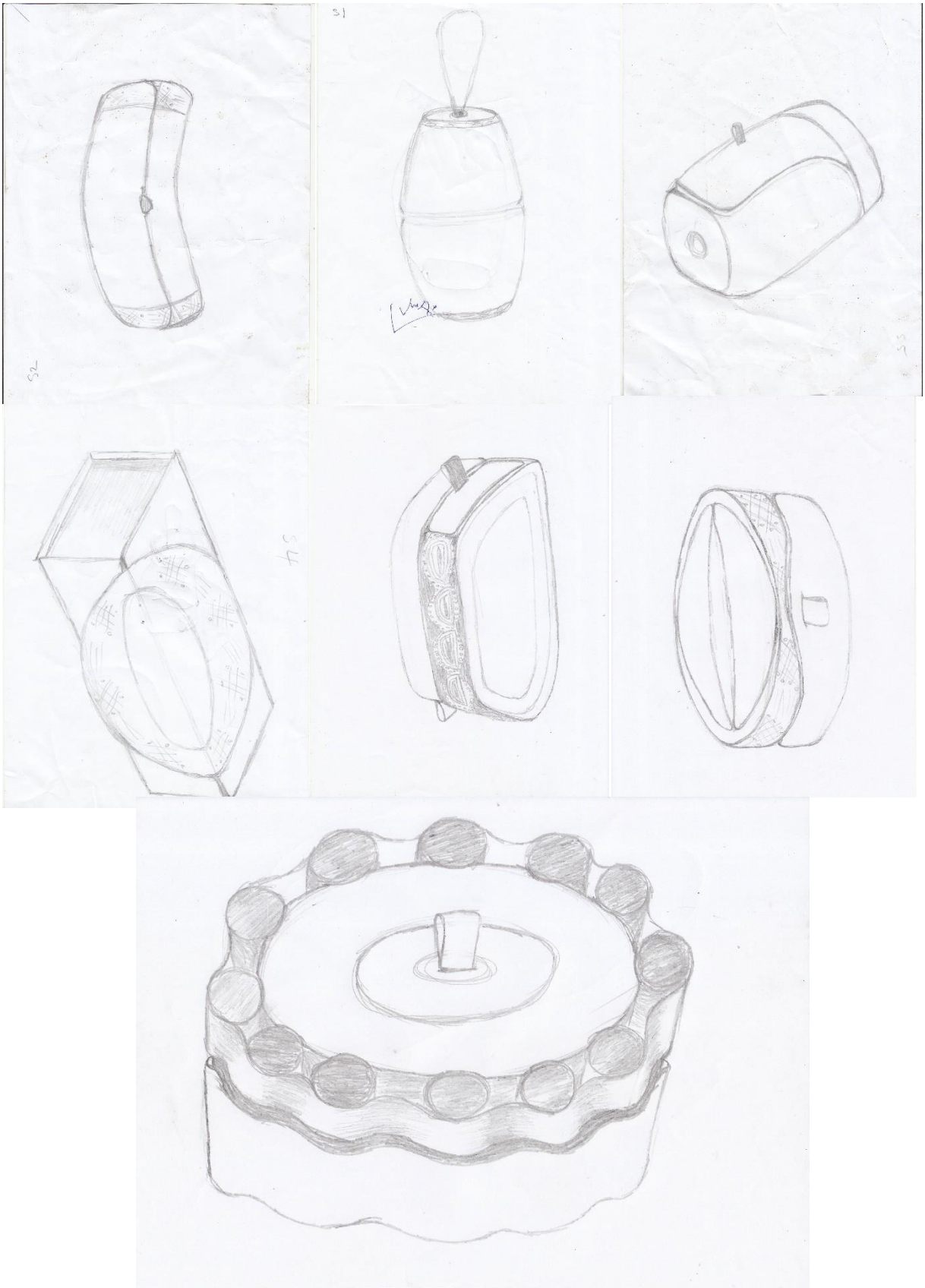
APPENDIX B

MAPPED OUT ARTISTIC IMPRESSIONS



APPENDIX C

SKETCHES THAT GUIDED THE CREATION OF THE PACKAGES




Samples
1
2
3.
KCC Athwinipac ®
KCC Athwinipac ®