
| RESEARCH ARTICLE

Packaging Design in Ghana: Consumer Reaction to Culture-Oriented Design

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| ABSTRACT

This study examines how Ghanaian consumers respond to culture-oriented packaging design and how such design influences perceptions, attitudes, and product choice. Drawing on a culture-oriented design model, we integrated Ghanaian cultural elements—traditional patterns, socio-cultural practices, and symbols—into a product label and explored consumer reactions using qualitative methods (interviews and observations). Data were analysed thematically. Findings indicate that culturally infused packaging evokes emotional connection, enhances perceived authenticity, and strengthens brand attachment, with many participants expressing a higher willingness to pay for designs that reflect their cultural identity. Beyond market outcomes, participants viewed culture-oriented packaging as contributing to cultural preservation and countering the homogenising effects of globalisation. The study offers practical guidance for businesses seeking culturally resonant marketing strategies in Ghana and contributes to scholarship on the intersection of packaging, culture, and consumer behaviour. We recommend future work that compares demographic segments and conducts cross-cultural studies to test transferability across markets.

| KEYWORDS

Culture-oriented Design, Packaging Design, Consumer Behaviour, Brand Loyalty, Globalisation.

| ARTICLE INFORMATION

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1. Introduction

Nearly every culture in the world of the twenty-first century has experienced a significant impact from globalization, which has improved methods of transferring commodities and services around the globe. Because of this, nations are now interdependent, which leads to the blending of cultures (Walter, 2021). As a result, globalization primarily disadvantages the less developed countries while benefiting the developed ones. Despite being considered modern, these globalization-related activities do not ensure the preservation, protection, and development of culture, at least not in the less developed nations (Fox, Feng & Asal, 2019).

Packaging graphics, which is a vital aspect of globalization is the focus of this research. The process of branding products for consumption at any level and for any purpose strongly requires the use of packaging, which serves as the sole vehicle of carrying vital information about the product and its origin to the consumer, inducing desire for the product and to sell it (Olexova & Chlebkova, 2021). However, it appears quite clear that globalization has managed to create an existing international consumer taste in which people from different countries and cultures have identical preferences, desires, and needs (Walter, 2021). This has resulted in the breakdown of cultural diversity, which is the power of languages, concepts, opinions, family systems, traditions, instruments, artistic works, rituals, and other manifestations that they collectively constitute (Milan et al., 2018).

It has been discussed and agreed by researchers that design serves as a filter through which much of our communication is disseminated. Graphic designers find themselves in the unique position of being gatekeepers of information as well as providing

a mirror that reflects culture (Moalosi, Popovic & Hickling-Hudson, 2007). One aspect of design that can strongly confront the situation is the art of packaging design, which is one of the direct ways in which people come into contact with products and designs. Moalosi (2007) argues that consumers turn to buy goods that depict their social practices, emotions and values among others. Now this implies that, in order to successfully confront globalization, designers must intentionally inculcate cultural elements into packaging of products. This, then may become a strong and direct way of confronting the negative effects of globalization and restoring the identity of a particular country or culture with regard to its locally made products.

Culture, they say, is enormously important, yet there is little, if not no effort, being put into the preservation or the promotion of the Ghanaian culture in the face of the radical activities of globalization. Therefore, this study sought to research the possibilities of promoting and preserving the Ghanaian culture through the designing of packaging with the Ghanaian cultural identity.

Against this background, the research found the cultural identity of made in Ghana packaged products to be seemingly ambiguous, due to the activities of globalization. Because of this, made in Ghana packaged products cannot be differentiated from foreign ones. Therefore, the aim of the study was to design a culture-oriented package and test the design for its suitability and likability in commerce and most importantly find out whether consumers were able to identify it as local or foreign.

Considering the above discussion, it became necessary to answer the following research questions such as what are the available art forms or cultural elements that can be used as a representation of the Ghanaian culture? How can the art forms and cultural elements be integrated into the designing of cultural oriented packages? And what will be the reactions of consumers towards packages with Ghanaian cultural elements?

2. Review of Related Literature

2.1 The issue of globalization

Globalization has largely been driven by the interests and needs of the developed world (Grieco & Holmes, 1999). It has made countries of different continents become one in a way of doing things. This has allowed a commercial war to get global interest and attention of consumers, thereby standardising many aspects of life. Jensen (1999) argues that future conflicts will revolve around culture, with advantage to those who can effectively "sell" their values (pp. 45–47). This establishes a long-waged war of culture through the introduction of cultural ideologies from one place to another, as well as highlights the importance of cultural identity. Indeed, according to Norman (2012), globalisation is valuable. He explains that it unites many cultures of the world, as well as enhance better interaction, communication and understanding among people across the globe. However, on the other hand, homogenization or standardization is disturbing. It reduces the richness of life, the significance of historical roots, and rites and customs (Norman, 2012).

As it is evident in the foregoing, it may be reasonable to suggest that globalization has more negative influence on the Ghanaian culture than benefits, particularly in the area of cultural preservation (Kushiator et al., 2020). This perspective is reinforced when the concept of culture is considered. Culture is commonly understood as the sum total of a way of life, encompassing expected behaviors, beliefs, values, language, and shared practices among members of a society. It represents the pattern of values, traits, and behaviors characteristic of people within a particular region (Herbig & Dunphy, 1998). Moreover, it is an important factor in shaping identity (Pratt, 2005). Cultural identity is referred to as a shared culture, a sort of collective "one true self" which people with a shared history and ancestry hold in common (Hall, 1990) as cited by Dryland and Syed (2011). Cultural identity has always been a powerful glue that binds people together. Therefore it is important to maintain it throughout generations in order to protect and preserve the identity, values and customs of Ghana.

Over the years much attention has been given to the issues of cultural identity by many key researchers (Fournier, 1998; McAlexander et al., 2002; Holt, 2004); Arvidsson, 2006; Cayla & Eckhardt, 2008; Schroeder & Salzer-Morling, 2006; Schroeder, 2009). These researchers advocate a new dimension of understanding to culture where culture is a phenomenon focusing on how variables such as values and norms, define and establish identity (Venkatesh, Khanwalkar, Lawrence & Chen, 2013). For example, in many Asian countries, beliefs and values have been transformed into pictorial representations, which are then used in many areas of design including packaging as a way of preserving culture as well as identifying and positioning themselves on the international market.

China, as a cultural identity, has existed for over 2,500 years. Even through countless ages of invasions and changes, China has managed to keep her cultural identity intact through such things as fashion, packaging, food and language (Denton, 1997).

Recent trends indicate a movement toward more authentic forms of art and design in Asia. In China, designers are moving away from Western-influenced styles, instead drawing on cultural traditions and exploring oriental techniques and aesthetics. Similarly, in India, a new generation of craft-oriented designers is reinterpreting traditional methods with modern approaches to

storytelling, ornamentation, and detail. Although many of these designers have been trained in Western institutions, they are revisiting their cultural heritage with a renewed sense of value and identity (Carlson & Richards, 2011).

The illustrations below show examples of Chinese packages with cultural themes in the design.



Figure: 2.1 Examples of Chinese packaged products

According to Mrak (2000), the process of Globalization is a forceful one, and is highly unlikely to be reversed. He therefore advocates for interventions for countries who find themselves in a global economy with free trade of goods and services and improvement of communication and skills among others (K & Jain, 2013). Further, he states that in spite of the significant differences among countries in the world, there are convincing arguments that call each region to design its own strategy on how to cope with the challenges of globalization (Mrak, 2000). Moreover, Papanek (2005) suggests that design is a possible tool for addressing such socio-cultural issues, in that, the scope of design has progressed steadily into new areas. Its social benefits and commitments to improving human life have paved the way towards a new kind of practice, which is geared towards socially responsible behaviour. This new standpoint in design has confronted and challenged designers to be more responsible and has caused changes in society. It is also necessary for designers to recognize that people are cultural beings and the process of integrating cultural factors in their practice should be emphasized. Design is firmly embedded in a user's culture: it does not take place in a vacuum (Margolin, 2002).

2.2 Packaging

Packaging design is a discipline that conveys brand names and traits through components such as structural and visual elements, logos, colours, fonts, materials for packaging, product descriptions, and shapes among others that enhances and promotes a particular brand's connotations (underwood, 2003). Some also have it that packaging is a product's container involving the physical structure, material and overall design of the label, and, most importantly functions as a promotional element rather than just a part of a product (Agariya, Johari, Sharma, Chandraul, & Singh, 2012). Basically, packaging design is a container which holds products for the purposes of identification and protection. However, It does not only serve as a medium for exchanging and transmitting information about imagery, rather, chiefly for its own representative or symbolic involvement in the holistic understanding of the company or the brand (Rapheal & Olsson 1978).

2.3 Packaging in Ghana

Ghanaians practice the packaging of products through dynamic ways, using both natural and artificial materials. For example, using plant leaves to package Waakye (rice and beans), or Rice, packaging of boiled maize and groundnut in a corn husk. These natural way of packaging foods do not need any special kind of identification or design or writings on them yet they are bought satisfactorily. Over the years the practices of designing packages have evolved from simply protecting the products into attracting buyers' attention, communicating vital information as well as selling the product (Agariya et al., 2012) as a result of global competition. These functions include triggering consumer emotional responses and reactions, so that as soon as a package is seen it must be desirable and attractive to the consumer in all levels (Beneke, 2010; Hussain, Ali, Ibrahim, Noreen, & Ahmad, 2015; Sabeehullah, Adnan, & Nawaz, 2013).

It is in the latter functions of packaging in the foregoing parameters that mostly affects, involves and awaking cultural relations and representations. This is in the sense that when a package is targeted at a particular audience it is designed in such a way that they will relate, or at least make a cultural reference to it, which in turn connects the consumer to the product. This ends in an emotional relationship with the product that may not necessarily be conscious in its sense but rather unconscious. This idea is supported by Moalosi's accession that consumption patterns are cultural phenomena rather than merely economic ones. This is due to the consumers constant tendency to have both an identity value and a functional value (Dant, 1999) as cited by (Moalosi, 2007). It is at this point that individual cultures must make the conscious effort of inculcating some cultural elements into the designing of packages. This effort protects and promotes the culture of a people and improves and strengthens cultural diversity (UNESCO, 2009) against such fierce deterioration of cultural identities being wrought by globalization. Cultures must seek to confront globalization with a very appropriate sense of identity.

Notwithstanding, there are some Ghanaian packaged products which have got a unique Ghanaian identity, or better still may look Ghanaian. This has been achieved over the years with the inculcation of Adinkra symbols as well as kente designs and patterns in the designing of the packaging. Since these elements are landmarks in the history of Ghana, it is very easy for one to identify products which have these elements as Ghanaian, or at least African. Kente and Adinkra have been employed in many ways and levels to suggest Ghanaian cultural identity. But here lies the hitch: they have sorely been over used, misapplied, and usurped. What is the proof of that? In Ghana, Kente is a highly respectable item. It used to be worn by chiefs and sometimes the rich alone. Apart from that, it was not used on a normal basis as any other cloth. Rather, it was adorned by chiefs and royals on very special occasions and ceremonies, festivals and other sacred occasions. On the other hand, it may be given as a gift, or worn for naming ceremonies, outdoorings and wedding among others. Even so, Kente is a national cloth which is highly respected in Ghana. But in contemporary Ghanaian societies kente is regarded most often for its aesthetical values. It is worn just as any other cloth. Even though it is seen as an important cloth, it is still being used overly for designing of bags, shoes, purses, belts, curtains, clothing, and of course packaging design among others.

2.4 The Ghanaian Culture

The Ghanaian culture is one that seems to have suffered many suppressions due to a lot of factors including globalization, colonization, imperialism and our ever-wavering economic condition. Nevertheless, since culture is dynamic, Ghanaians still hold on to their way of life. But one thing is certain; there seem to be less preservation and promotion of the Ghanaian culture in all levels of life. In an address given by the President of Ghana, John Dramani Mahama at the State of the Nation Address which was given in Parliament in February 2014, he asked Ghanaians to patronize made in Ghana goods and services. On another occasion—the 57th Independence Day parade on March 6 in the same year, President Mahama reiterated the need to use made in Ghana goods and services. Notwithstanding the president in his commitment to promoting made in Ghana goods inaugurated a 17-member steering committee to campaign on made-in-Ghana goods and services. Among the duties of the committee were to design and implement strategies to run a nationwide campaign for locally made goods and services, they are also committed to changing the negative perception about locally made products among Ghanaians. Meanwhile, the above instructions cannot be achieved without making an effort of securing, preserving and protecting our culture, and therefore creating an identity for the locally manufactured goods.

Many times, people use the phrase "the Ghanaian culture" or "the culture of Ghana", but it appears that the phrase is almost always misapplied or may be just be a term people adopt to express their ideas.

2.5 Cultural Identity

Cultural identity is simply defined as the knowledge or the perception an individual or a group of people associate with themselves and how other people or group of people see and identify them (Clarke, 2011). For Clarke, people's identity, or the identity of a particular culture comprises both elements of that culture's choice and how other people or cultures recognises it, implying that members of a particular culture, or even a group of people are not necessarily free to assume any identity they want, or cannot take a simplistic position of what they want others to see them apart from their own cultural elements,

environments and impacts. This is because Clarke points out that factors such as their social class, ethnic group and their sex have a huge capacity of influencing how others see or identify them.

Ennaji (2005) explains that cultural identity represents the sense of belonging or identification that characterizes a specific group of people and becomes an integral part of an individual's self-image and perception. This identity is closely connected to factors such as nationality, ethnicity, religion, social class, generation, and locality. From this perspective, cultural identity constitutes both an essential component of individual identity and a defining characteristic of groups that share common cultural features. Similarly, Evangelista (2003) emphasizes that cultural identity can be understood as a composite of various cultural markers shaped by circumstances including location, gender, race, historical background, nationality, language, sexuality, religious beliefs, ethnicity, aesthetic values, and even food preferences. Holliday (2010) further asserts that geographical location, social environment, and the communities within which individuals live significantly influence how they perceive and relate to their culture. Consequently, cultural identity, whether at the individual or collective level, is not static but may evolve in response to changing circumstances.

However, there are certain cultural elements that are said to be necessary for the preservation of culture, namely stories, rituals, symbols, beliefs, artefacts, attitude, and rules (Brown 1995). In explaining these elements, Brown puts it that stories that are told both for educational and entertainment purposes are embedded with culture and at the same time serves a vehicles through which culture is transmitted. They are in the form of history, myths legends and jokes. Also, rituals are certain practices or set of activities which are performed repeatedly with particular motive and in specific occasions such as rites of passage. Nevertheless, the predictability of these practices and their meaning altogether becomes a factor for sustaining the culture.

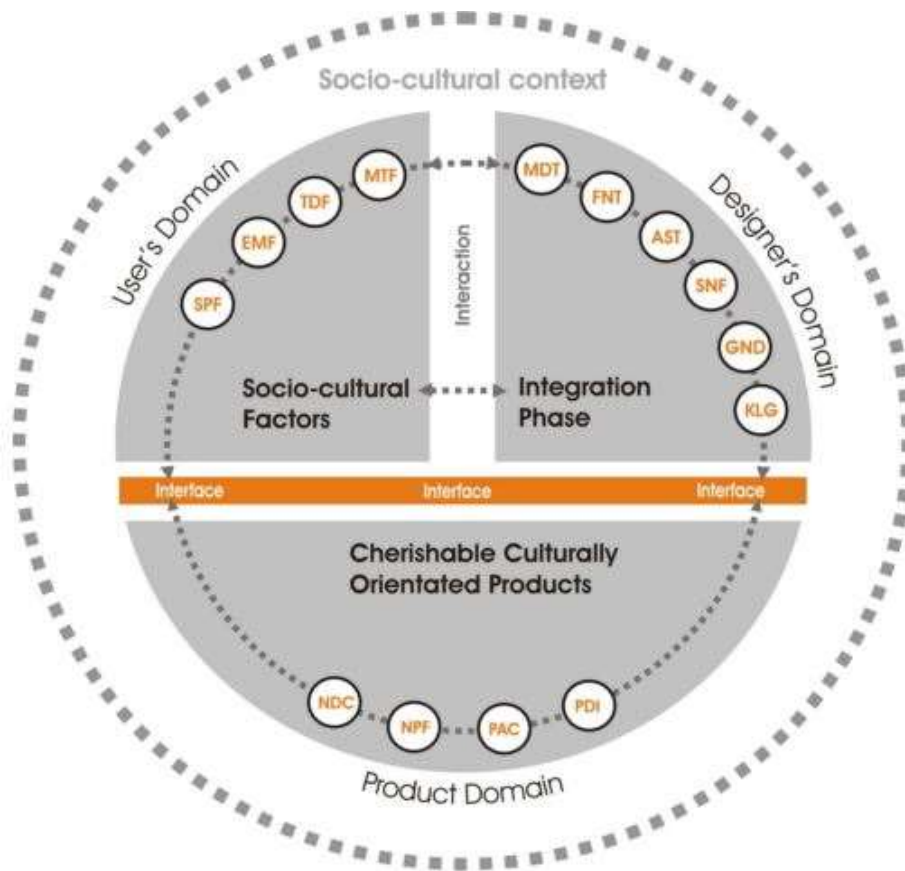
Moreover, with respect to beliefs, it is a cultures way of understanding the world and sharing views, which helps in communication and serves as a way of identifying a group of people. The other elements which are symbols and artifacts serve as a reminder of the members of a culture to the other elements such as stories, beliefs and rules (Brown 1995). This reveals that symbols and artifacts, which are made both for their aesthetical and functional purposes play significantly double roles in every society and therefore much attention must be given to it. In Ghana every clan has her own symbols and special artifacts through which they express themselves and communicate. These include the crow of the Nsona clan, the tiger of the Aduana people and the dog of the Abroadze people. Other groups such as the Asafo companies also possess certain flags embedded with images that express their essence, authority and power in the society (Macdonald, 2015; Ross, 2007).

2.6 Culture-oriented Design Model

As theories help to place research in a model that will enhance the study, the culture-orientated design model (Moalosi, 2007) is used as the framework in this study. With this model, culture is used as a necessary tool in design; elements of culture are intentionally integrated into designing solutions that best fits a particular culture.

The culture-oriented design model (COD) has three main principles, namely, Socio-cultural factors, Integration and Cherishable culturally orientated products.

2.7 Cultural Oriented Design Model



Key

Socio-cultural factors

SPF – Social practice factors
 MTF – Material factors

EMF- Emotional factors
 TDF – Technology/Design factors

Integration phase

MDT – Mediation
 SNF – Signification

FNT – Function AST – Aesthetics
 GND – Gender KLG – knowledge

Cherishable culturally orientated products

NDC – Novel design concepts NPF – Narrative abstract product features
 PAC – Product acceptance PDI – Product image

Figure: 2.6 Culture-Oriented design Model

The Socio-cultural factors represents the user’s domain, where the user’s need and expectations are considered as elements that may be integrated tangibly or intangibly into designing of products. This leads to the next phase of the theory where the integration process becomes the Designers domain. The designer then uses the social cultural factors as references to the user’s culture or environment to create designs that are culturally oriented. The result of the design process becomes a product which is considered as Cherishable Cultural Oriented Product, which then becomes the product domain, that is, the third phase of the theory. Here the product is cherished because it consists of elements that the user can connect or relate with emotionally.

2.8 Socio-cultural factors

This consists of every cultural element that a user is familiar with or can relate to. According to Moalosi (2007), most Socio-cultural factors might be similar to other cultures of other countries because of the impact of colonialism, post colonialism and

globalisation but the understanding within the local context is different (Moalosi et al., 2007). In this aspect of the theory, the cultural elements are classified under themes namely material factors, emotional factors, social practice factors and technology/design factors. These themes seek to address the question: What are the available art forms or cultural elements that can be used as a representation of Ghana? This portion of the theory focuses on how to identify appropriate socio-cultural factors which will lead to resolving at a sustainable design for the society. There is an emphasis that a comprehensive understanding of a client’s activities is essential for anticipating their needs, addressing potential challenges, and identifying opportunities that they may not independently recognize (Lai, 1995). The socio-cultural factors that were considered include but were not limited to the themes suggested in the theory:

Table 2.1 Socio-cultural factors

Material factors	Emotional factors	Social practices	Technology/design factors
Arts and Crafts	Beauty	Farming	Electronics
Minerals	Happiness	Music and Dance	Computing
Canoe	Fear	Respect	Sustainability
Basket	Frustration	Sharing	Mechanism
Stool	Love	Storytelling	Ergonomics
Goat	Ugly	Social gathering	Product quality

2.9 Integration Phase

Moalosi describes this phase as the designer’s domain. Through many ways, users indulge in social activities and interaction that depict their needs and their culture as well. The designer will then use these socio-cultural factors and transform them into the design features that depict the user’s culture. The process of the transformation as described by Moalosi consist functional features, signify, generate knowledge, mediate, reflect gender roles, and aesthetics features.

The central focus of this theory lies in integrating cultural elements into the design process in a way that elicits emotional resonance and fosters acceptance among members of a given culture. This underlying concept serves as the foundation for the approach adopted and examined in the present study.

3. Methodology

The study adopted a phenomenological research design, employing a qualitative approach to data collection and analysis. The target population comprised staff and student consumers of beverages on the Kwame Nkrumah University of Science and Technology (KNUST) campus, particularly individuals who make independent purchasing decisions. The sample was drawn specifically from shoppers at the Ababio Express Supermarket located on the KNUST campus. A combination of simple random sampling and convenience sampling techniques was utilised. Data were collected through unstructured interviews.

A total of eleven (11) consumers participated in the study, consisting of six (6) females and five (5) males. For the purpose of the research, an orange juice product was placed on a shelf, and buyers who selected the product were engaged as participants. The investigation focused exclusively on the label of the packaged product. In this context, packaging graphics were defined to include elements such as colour, typography, images, and symbols.

3.1 Data Analysis

The data were organised and analysed by breaking them into meaningful units and identifying emerging themes and patterns. Owing to the informal nature of the interviews, participants provided detailed and relevant information. Following the interviews, the responses were transcribed into text documents for analysis. The researcher repeatedly read the transcribed data to gain a deeper understanding and familiarity with the content. The data were then examined in detail to identify themes, meanings, connotations, and implications. This process was carried out using a thematic analysis approach (Braun & Clarke, 2006).

4. Discussion of Findings

After the interview, the data was analysed thematically and presented in a tabular form. The table below shows direct quotations from participants summarised under sub themes. The sub themes were finally categorised under major themes as following

Table 4.1 Analysis of data from the interview

LABELS (quotations of participants)	MINOR THEMES	MAJOR THEMES
The name is very local	Local dialect	Cultural Preservation and Promotion
English products have English on them, German products have German on them, so local language should be written on it		
The hair looks Ghanaian	Appearance	
The hair looks African		
It talks about Family	Socio-cultural activity	
Good design will let me buy	Reason for purchasing	Benefits of culture-oriented design
Quality is the reason for purchase		
Good content is the reason for purchase		
It will promote the industry		
It will be attractive to tourists		
What is trending now is Africanizing stuff	Benefits	
Packaging is very effective	Functionality	
Creative packaging structure		
The zigzag makes it African	Creativity	Design
Zigzag makes it look Ghanaian	Geometric/irregular shapes give African impression	
A lot of curves makes it look Ghanaian	Irregular shapes suggests African	
Red and black are typical Ghanaian colours		
Black is African colour		
The colours attracted me to it	Colour	
The black and yellow contrast catches your eye		
It is very nice		
The content catches your eye		
Arresting-it looks very catchy		
	attractive	

In the interviews, participants (buyers of orange juice) pointed out a combination of both their affinities and their indifference to the orange juice label. The qualitative data analysis generated three main themes. The major themes that emerged were: Cultural preservation and promotion, benefits of cultural oriented design and design. The minor themes were Ghanaian/African, and Awareness of Culture-oriented products.

4.1 Discussion of themes

4.1.1 Cultural Preservation and Promotion

Under this theme, participants highlighted several factors that they considered indicators of Ghanaian culture. These included the use of local names, vernacular language, and socio-cultural practices such as communal sharing, which participants viewed as defining characteristics of their cultural identity. For example, a participant stated that "English products have English on them, German products have German on them, so local language should be written on it".

These factors have been further categorised into sub-themes such as values, language, socio-cultural practices. The theme has been discussed in the parameters of factors.

4.2 Benefits of Culture-Oriented Design

This theme reflects participants' perspectives on the advantages of adopting culture-oriented design. During the interviews, participants identified several benefits, including its potential to attract tourists through the incorporation of local artefacts and culturally inspired designs, thereby promoting the tourism industry. Others noted that culture-oriented design could stimulate local industries by encouraging demand for culturally relevant products. These insights collectively underscore the broader socio-economic value of integrating cultural elements into design.

In addition, the theme captures factors that influence participants' purchasing decisions. Some participants indicated that product quality was their primary consideration when making a purchase, while others emphasised the importance of content. A few participants also highlighted creativity and functionality as key determinants of their buying behaviour. These findings suggest that, while cultural elements add value, practical factors such as quality and usability remain significant in shaping consumer preferences.

4.3 Design

A plausible explanation for this theme is that participants recognised specific design elements which, when incorporated into packaging, convey an African identity. They expressed an appreciation for the product largely due to design features they associated with African aesthetics. These features included geometric patterns such as triangles, circles, zigzags, and diagonal lines, as well as irregular organic shapes. In terms of colour, participants noted that the use of black and orange-brown hues evoked African identity, drawing parallels with natural skin and hair tones. The dominant colours observed on the packaging were black and yellow.

The findings of this study reveal a strong association between cultural cues in packaging design and consumer engagement, reinforcing the principles of Culture-Oriented Design (COD). This framework suggests that embedding culturally significant symbols, patterns, and colours into product design can evoke familiarity, trust, and pride among consumers, thereby enhancing their connection to the product (Norman, 2004; Liu et al., 2016). The participants' positive reactions to the orange juice label, through verbal appreciation and non-verbal expressions such as smiling, nodding, and prolonged interaction, underscore the emotional impact of culturally resonant designs.

4.4 Cultural Identity and Symbolism in Design

The preference for geometric patterns such as triangles, circles, and zigzags, as well as the colour schemes of black, yellow, and orange-brown, aligns with Hofstede's (2011) argument that symbols and aesthetics function as communicators of shared meaning within a cultural context. These elements not only embody African visual traditions but also foster a sense of belonging and cultural pride among consumers. This is consistent with previous research that indicates culture-oriented packaging strengthens brand authenticity and promotes cultural preservation while supporting economic sectors like tourism and local manufacturing (Orth & Malkewitz, 2008; Bloch, 1995).

4.5 Emotional Engagement and Consumer Behaviour

The observation that participants demonstrated affective involvement, handling products repeatedly, smiling, and extending interactions, highlights the Aesthetic-Usability Effect (Norman, 2004), which posits that aesthetically appealing designs are perceived as more functional and desirable. Moreover, this aligns with studies on experiential consumption, where emotional responses significantly influence consumer purchase intentions (Schmitt, 2010). In this case, culturally embedded design acted as an emotional trigger, enhancing the likelihood of product acceptance.

4.6 Influence on Buying Decisions

Interestingly, while cultural aesthetics enhanced emotional connection, participants also prioritised functional factors such as product quality, content, creativity, and usability. This dual emphasis reflects the Means-End Chain Theory, which explains that consumers link product attributes (e.g., quality, aesthetics) to personal values and goals (Gutman, 1982). Hence, packaging design must strike a balance between cultural symbolism and functional appeal to maximise consumer satisfaction.

4.7 Broader Implications

The findings suggest that integrating cultural identity into design can contribute to economic sustainability by promoting local industries, tourism, and cultural heritage. Such designs can serve as tools for differentiation in competitive markets, creating value beyond the product itself (Liu et al., 2016). Additionally, participants' perception of Ghanaian identity as inseparable from African identity underscores the interconnectedness of cultural narratives, supporting the notion of pan-African branding in design strategy.

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