

Review Article

The Magic Hands of Graphic Designers the Linkage for Building Customer Satisfaction and Customer Loyalty: The Ghanaian Perspective

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Abstract - This study explored the magic hands of graphic designers and the linkage for building customer satisfaction and customer loyalty. During the study, a survey approach was adopted. The data for this study were obtained by administering questionnaires to 500 respondents, consisting of 150 active graphic designers and 350 consumers of Voltic mineral water. All 254 were used for the study, of which 159 questionnaires were duly answered and returned (representing a 62.6% return rate). Data were analyzed using SPSS (version 16). The data were analyzed using different statistics such as correlation and multiple regression. Using multiple regression indicated that graphic designers significantly influence customer happiness and loyalty. The study uses multiple regression and correlation to find significant factors for graphic designers, customer satisfaction, and customer loyalty. These findings support the Distributed Cognition theory, specifically on the explanations advanced under the essence of 3-D preparations of items that can help graphic designers in decision-making, opinion, and inner computation. The results and implications are discussed in detail below.

Keywords - Design, Pricing, Customer relationship, Product, Delivering employability skills.

I. INTRODUCTION

Graphic advertising is an integral component of any marketing plan. Product design is vital to a product's survival in today's day of technological innovation and the global economy, but how the product is rolled out to its target clients in terms of visual marketing is crucial in the producer's eyes. It is vital for a successful product launch for graphic designers to ensure that their ideas are brought to life as new things are introduced to improve product sales. Customers must be able to relate to a product based on its design, colors, shape, style, and packaging because today's market is flooded with many different sorts and forms of items since it has been shown that a shift from product

design to product marketing is required to guarantee that the product's design captures the customer's requirements via visual advertisement (Beery, 2015). Product users are eager to bring their experiences to others in various ways, according to Pine and Gilmore (2019). Information technology is revolutionizing the world of design through visual advertisement by the graphic designer, a new trend in product development. As Pine and Gilmore (2019) put it, "Producers bring goods and services to life, but that is not enough; product design matters." Graphic designers may make lifelike 3-D color drawings of things and packaging, which have been increasingly popular in recent years and boosted customers' taste and attraction to the product due to the nature and familiarity of the design, which they share widely on social media. One person's experience might not be restricted to another or group; but could be linked to individuals or groups with a perceived value based on the design, impacting their enjoyment. Among the key determinants of perceived value, design recognition is recognized as the most substantial effect on product users' impressions of a particular brand, leading to customer satisfaction (Baker, 2014; Smith & Colgate, 2017).

However, because graphic ads' effectiveness is unclear, separating the design contribution from size, shape, color, brand name, and overall marketing outcomes is necessary. As a consequence of the graphic designer's work, a company may readily assess the effects of visual advertising and promote its continuous design efforts. Until a few decades ago, businesses' goods and services were regarded as the result of graphic designers' creative brains rather than satisfying the needs and desires of customers. Furthermore, while customer satisfaction is important, other factors such as product design, switching costs, trust, customer relationships, provider's corporate image, service quality, CRM strategies, and communication must be investigated to truly understand the factors that influence customer loyalty, according to Boohene and Agyapong (2018). Moreover,



Bibb and Kourdi (2017) and Liang and Wong (2018) revealed that trust is the most important driver of customer loyalty, whereas Berry (2015) believes that product efficacy and customer loyalty have a positive connection. Helkkula and Kelleher share this opinion (2015).

On the other hand, according to Dewer (2019), many elements that impact loyalty are linked. Customer happiness (expectations, product satisfaction, and service satisfaction), supplier, product, and salesperson trust, image (product design, color, form, brand personality, and supplier aim and values), and commitment (termination cost, the intimacy of relationship, and impending and importance of the product). Graphic advertising is one of Ghana's most popular new trends of marketing. Ghana's graphic advertising industry has suffered greatly due to the transformational policies of site limitations and state supervision of advertising structures. Entering a developed and highly competitive market presented the challenge of developing unique and effective technology that visual ads require to stand out, leading to the unique workers of graphic designers. to become industry leaders, advertising businesses must seek out and implement concepts that boost customer satisfaction and loyalty. Despite the significance of visual advertising in affecting consumer pleasure and loyalty to a company's survival, most studies have been undertaken in developed nations and across various sectors (Boohene & Agyapong, 2018). Little research has been conducted in Ghana, notably in the advertising industry but not on what graphic designers bring on board. to investigate the contribution of graphic designers to the linkage between customer satisfaction and customer loyalty, the following research objectives were formulated;

- To find out if a graphic advertisement can influence customer satisfaction.
- To find out if customer satisfaction can influence customer loyalty.

II. LITERATURE REVIEW

A. Theoretical Position

This research is based on the principle of Distributed Cognition (DCog). As a result, DCog is seen as a useful addition to wise thinking. DCog argues that the "mind" rarely functions alone, in contrast to cognitive psychology (Pea, 2013). Moreover, psychological activity is achieved by integrating minds, the surroundings, possessions, and signs, all of which create a dispersed link. Human surroundings are rich with manufactured artifacts that are constantly used to organize tasks, reduce intellectual work, or evade error, and practically unnoticed transformed artistically (Pea, 2013). Kirsh (2015) indicated the essence of 3-D preparations of items could help graphic designers in decision-making, opinion, and inner computation. Intellectual commotion is simplified and arranged by exterior funds, revealing finished projects or designers to the world' (Kirsh, 2015). The key exercise is the 'offloading' of intelligent resources into the

atmosphere, which is important. For example, employees use sticker paper on their office walls as reminders for their tasks (Malone, 2013; Sellen & Harper, 2013). in the same process, the graphic designer uses colors, drawings, style, shape, and packaging as a reminder in customers' eyes, leading to satisfaction and loyalty.

Kirsh (2015) demonstrates considerable components of reasoning that might improve visual elements such as color, form, model packaging, and style. We can see how graphic design objects contribute to cognitive processes thanks to DCog. For instance, in a street-level promotional poster for an event. Someone notices the artwork for an upcoming advertised event (content is not important at this point), so the person removes the poster from the wall and walks away with it. But, with DCog theory, the poster's recollection in its unique geographical setting might serve as a trigger for passers-by to recall the upcoming program. Indeed, positioning is a key trigger for recovering data from retention (Baddeley, 2015), and the poster serves as a mental image of the event. the poster's visual characteristics and the context of its unique placement serve to "offload" the intellectual work necessary to recall the upcoming occurrence. the event may be looked upon on the Internet, or the poster can be revisited.

Additionally, the possibility of taking individual attention to the information on the poster, possibly through photographing it. the poster is stored in the cognitive system in either case. Graphic designers believe that designing a poster is not just a single thing for a possible audience to consume. According to DCog, the poster might end up in people's individual data systems through what they see. Generating a poster entails building a cognitive system component. the obvious design lesson here is that a poster should have prominent visual or physical input indicators. Another option to make the message more understood is to provide information on the poster that can be altered.

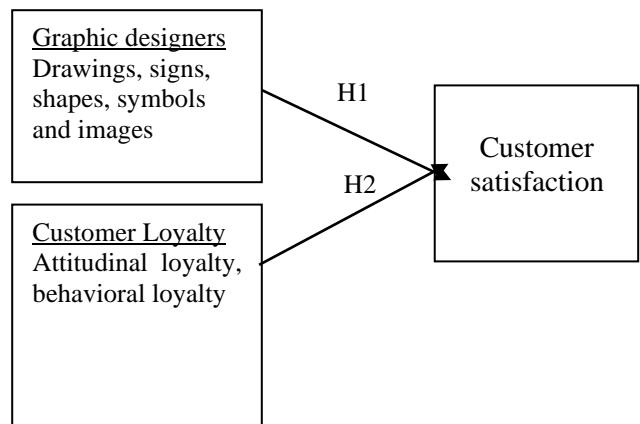


Fig. 1 Conceptual framework

Source: Created by the author

B. Graphic Advertising

Advertising design is an important part of product marketing for a certain target demographic, and it may help boost product marketing and sales. Products are designed and promoted to generate responses and remarks from potential purchasers. According to Airey (2018), graphic advertising is a vast field that allows for creative and innovative work using various materials such as signs and symbols, colors, images, and so on by graphic designers. These elements provide the basis for selling items to customers worldwide. The use of signs, symbols, and pictures to connect with consumers compellingly is referred to as graphic advertising done by the graphic designer. Using signs, symbols, and drawings to communicate dates back to the cave and rock surfaces requires some intelligence level for simple comprehension.

Signs, symbols, and images first appeared as paintings or carvings on cave and stone walls as early as 50,000 BC, with the first depictions of humanity dating back approximately 11,000 years (Dewar, 2019). The importance of signs, symbols, and images in practically every area of human existence cannot be emphasized. According to Ostashchuk (2017), signs, symbols, and images are important parts of communicative space's religious and national dimensions; their polycentricity is conveyed via human communication. Signs, symbols, and pictures have a lot of weight, and designing them for buyers to comprehend, accept, and react to a product on the market necessitates a high level of inventiveness. Even though signs, symbols, and pictures take up relatively little space, they can communicate information comparable to one or more sentences, according to Pettersson (2019). According to Quirk (2015), Pictograms may most consistently replace words in "block language," such as single-word captions, headers, and labels, instead of sentencings language. Most signs, symbols, and images are distinct and contain messages about emotions, power, success, business, gender, beauty, and other topics readily read and understood by literate and nonliterate people. Although signs, symbols, and pictures are more visually different than textual statements, their grammar and meanings are likely to be simpler. When compared to text, image perception is quick and almost instantaneous. Although signs, symbols, and pictures are more visually different than textual statements, their grammar and meanings are likely to be simpler. When compared to text, image perception is quick and almost instantaneous.

If the content is difficult to read, reading and comprehending the same information in words takes longer and is more likely to fail. As a result, signs, symbols, and images make it easier to read and understand, and they take less time and effort than learning through textual expressions or language (Pettersson, 2019). After two decades of working in graphic advertising using signs, symbols, and pictures, it's clear that the signs, symbols, and images used

in graphic advertising symbolize human actions, thoughts, and ideas, supporting us in making informed judgments in our daily activities. As designers and visual communicators, we may leverage the actions, thoughts, and ideas generated by signs, symbols, and pictures to communicate successfully with our target audiences.

When graphic advertising signs, symbols, and pictures are properly produced and used, they aid in expressing the precise thought, idea, or feeling to the consumer. When signs, symbols, and pictures are handled effectively, customers accept advertising items with a high acceptance percentage.

a) Colors are Very Important in Graphic Advertising

Colors and advertising have been studied since ancient and medieval times when goods were sold by town criers, hawkers, and flyers passed on from person to person (Oladumiye, 2016); on the contrary, most of the data is monochromatic or black-and-white designs, which frequently fail to create the desired emotional effect on customers, some of these ancient and medieval advertising methods lacked the effective use of color and emotions that the design is expected to deploy to customers. Color is incredibly significant in consumer products and commercial advertising since humans are emotional animals by nature. The perception of color in the eyes is linked to the breakdown of white light from light waves. Color (Jacob, 2019; Oladumiye, 2015) is a light-dependent concept. Color is an inextricable aspect of design, and it has a big impact on the products and materials that advertisers promote all over the world.

Color in print and electronic media commercials influences mood and emotion. Color draws customers' attention to packaging and attracts customers' perception of the product, leading to impulse purchases. Color is a subtle but strong feature of graphic design, according to Rider (2019), that pervades graphic representations in packaging, and advertising, while branding is key to the success of the product. Color makes a piece of advertisement stick in someone's mind (Bankole & Odji, 2018). Color is used to represent brand personality in various ways, including the grouping of brand logos, colored wrapper fonts, images, forms, lines, textures, and other graphic design essentials. Sentiment and color value occur when a client has an optimistic visual understanding. The stimulation, invigoration, and weariness of aesthetic qualities in the hue of commercial items are all tied to this experience. As a result, different color emotional values in graphic design correspond to diverse artistic dimensions among clients on various items (Bagozzi, 2019). In today's modest and current marketplace, color and design are heavily used in advertising to interconnect specific signals to product purchasers. A commercial's efficacy is calculated by how well the message is delivered via design elements and themes. In consumer

goods advertising, colors have a crucial role in the eyes of product users. Colored commercials are more appealing to customers than black-and-white ones. It is based on psychoanalytic notions that influence people's perceptions and make them reconsider the things being advertised.

According to Douma (2016) and Jacob (2019), color offers excitement and joy to the environment by adding a new dimension. Every broadcast or online commercial should consider color a crucial and effective factor. Consequently, color should be effectively used to imprint a graphical impression in the minds of the target customer. According to research, color significantly influences our senses of warmth, place, time, and weight. As a result, color is frequently recognized as the most potent aesthetic composition tool available to advertising experts or graphic designers (Douma, 2016; Bankole & Odji, 2018; Bibb & Kourdi, 2017; Liang & Wong, 2014).

C. The Relationship between Customer Satisfaction and Customer Loyalty

When customers purchase a product, they have a certain goal in mind. the expectation on the part of the customer has a level of confidence in the product in question. Thus, a product user takes these steps to ensure that the product functions meet the expected outcome, and then out came is seen to be fruitful (customer satisfaction). Consumers will be disappointed if a product's overall performance falls short of their expectations (customer dissatisfaction). Motivational characteristics will arise if people focus on unexpected values (Hallowell, 2016). Customers have particular expectations while using things, as previously stated. in reality, each product consists of a collection of values that the consumer evaluates against their expectations. They will be satisfied if the values match their expectations. According to one definition, "satisfaction" is "the process of a customer's understanding and assessment of experiencing product consumption or usage of other services" (Berry, 2015). Basic product features, outstanding performance characteristics, and how consumers are reached and dealt with contributing to customer pleasure. Customer satisfaction has been defined in various ways, but the most often recognized definition is that it is a post-choice evaluative appraisal of a particular transaction (Bastos & Gallegos). According to Oliver (2017), satisfaction is defined as a consumer's fulfillment reaction, which is a valuation of a product determination that is whether the level of fulfillment is satisfactory or unsatisfactory in the eyes of the consumer. According to Berry (2015), customer satisfaction is seen as a client's appraisal of a product's capacity to satisfy their needs and expectations. Thus, customer satisfaction is the gap flanked by consumers' hopes and insights of service performance when it comes to service quality. Dewer (2019) indicated that a loyal client repurchases the same product or service from a producer whenever convenient and continues to promote or achieve a

constant attitude towards the product or service provider. According to Marandi and Harris (2018), customer loyalty has two dimensions: the first being behavioral, and the second is attitudinal. the phrase "behavioral loyalty" refers to a customer's desire to buy a brand or service from a service provider over time, but "attitudinal loyalty" refers to a client's intention to rebuy and also suggest others, which is positive evidence of customer loyalty (Rootman, 2016; Dillehay, 2014). to be convinced and confirm this relationship, the first hypothesis is as follows:

H0: There is a direct relationship between customer satisfaction and customer loyalty.

Based on the prior arguments, the second hypothesis is stated as follows:

H1: There is a positive relationship between graphic designers and customer satisfaction.

III. METHODS

This research aims to look into the relationship between graphic designers in Ghana and consumer happiness and loyalty. A cross-sectional survey was used to perform the research. Using standardized (questionnaires) instruments for collecting primary data.

A. Sampling Technique and Data Analysis

Different writers have varied opinions on sample size determination, although, in most circumstances, it is recommended that it should be large. in the case of factor analysis, Cohen (2013) advises at least 15 participants per predictor for a credible equation. $N > 50 + 8m$ (where m =number of independent variables) is a formula proposed by Saunders and Lewis (2012) for estimating sample size requirements, taking into account the number of independent variables to be used. the actual sample size will be established, and questionnaires will be given to the study's selected participants following these and other conditions described by Saunders, Lewis, and Thornhill (2016). A sample size of 500 with a 0.5 level of precision was adopted using Cohen (2013) and validated with additional sampling size techniques, including 150 active graphic design specialists and 350 Voltic Mineral Water customers. So far, 254 questionnaires have been provided to participants, but only 159 have been completed and returned (representing a 62.6 percent return rate). the Statistical Package for Social Sciences (SPSS) examines quantitative data. the data were analyzed using different statistics such as correction and multiple regression (SPSS version 16). This is required because the evaluated quantitative data must be displayed in graphs to provide a rapid visual picture of what it involves. Nominal, ordinal, and interval scales were used to measure the questionnaires. Using a five-point Likert scale, questionnaires were split to collect respondents' responses and the constructs that feed into the multi-level latent

variables. in measuring the variables, the study developed a 9-scale item on customer loyalty adapted from Jones, Taylor, and Bansel (2008). All items were rated on a five-point Likert \scale ranging from 1= “not important” to 5= “very important.” Customer satisfaction was measured by a 6-item scale adapted from Guiry et al. (2006). Similarly, all items were rated on a five-point Likert scale ranging from 5 (strongly agree) to 1 (strongly disagree), with high scores indicating satisfaction on the part of the customer.

Table 1. Reliability statistics

| Variables | Cronbach's Alpha | Cronbach's Alpha Based on Standardized Items | Number of Items |
|-----------------------|------------------|--|-----------------|
| Customer satisfaction | .701 | .703 | 3 |
| Graphic designers | .795 | .796 | 5 |
| Customer loyalty | .836 | .833 | 4 |

Source, Fieldwork (2022)

The Cronbach's alpha coefficient revealed that, as shown in Table 1, the scales for calculating the variables surpass the generally approved value of 0.7. Thus, customer satisfaction indicated a Cronbach's Alpha of 0.701, proving that the items used to measure the variable in question were accepted. Again, the Cronbach's Alpha for calculating graphic designers was 0.795, which illustrates that the items used to calculate the variable were extremely accepted in data analysis. Equally, the Cronbach's Alpha coefficient for customer loyalty was .836, which stipulates the items and scale in measuring the variable were exceedingly precise and dependable.

IV. RESULT AND DISCUSSION

This section dedicates itself to determining the influence of graphic designers on customer satisfaction and the linkage between customer satisfaction and customer loyalty.

A. The influence of graphic designers on customer satisfaction

a) Correlational Analysis of Study Variables

Pearson's product-moment correlation coefficient was calculated to establish correlations among the variables under deliberation. As shown in Table 2 below, the correlation matrix reveals a minimum correlation matrix of .015, found between (Images and symbols). in contrast, the highest correlation matrix of 0.505** was found between the variables (signs, drawings, shape, color, a component of graphic designers) and (customer satisfaction). It is intriguing to note that all the remaining 2 variables used in measuring graphic designers also had very high correlation matrixes with customer satisfaction. Symbols and customer satisfaction had 0.496**, and images and customer

satisfaction had 0.387**. the correlation matrix further revealed no zero correlation values (0.00) between any of the variables. This signifies all three variables of graphic designers (signs, symbols, and images) are used to influence to a large extent, the level of customer satisfaction. These dependencies of factors indicate a linear relationship between the variables. Since the relation of the factor variables is less than 0.6, with the majority being between 0.01 and 0.51, multicollinearity is not a problem for this data. Hence, regression analysis is appropriate to determine the significance and variation explained in the data set. This is presented in table 2 below. the results revealed positive relationships among the variables, as shown in the Pearson's product-moment correlation matrix in Table 2.

Table 2. Correlation analysis among study variables

| | | CS | Signs | Symbols | Images |
|---|-----------------------|--------|--------|---------|--------|
| 1 | Customer satisfaction | 1 | | | |
| 2 | Signs | .505** | 1 | | |
| 3 | Symbols | .496** | .019 | 1 | |
| 4 | Images | .387** | .030** | .015 | 1 |

Source: Field work (2022)

A coefficient of determination was performed to test the variables further to determine the level to which the numerical model can be used to predict imminent outcomes. Coefficient determination was used to clarify the dependent variable's degree against a shift in the independent variables. in other words, it is the percentage (%) of dissimilarity in the dependent variable, in this case, customer satisfaction, that is explained by all three (3) elements of the independent variable (Signs, Symbols, and Images)

Table 3. Multiple regression analysis among study variables

| R | R Square | Adjusted R Square | Std. Error the Estimate |
|------|----------|-------------------|-------------------------|
| .713 | .663 | .369 | .213 |

a. Predictors: (Constant), Signs, Symbols, and Images.
R represents multiple regression coefficients; the R square denotes the coefficient of determination.

Source: Field Survey, 2022

The three elements of independent variables studied (signs, symbols, and images) revealed that 70% variation in customer satisfaction could be explained by graphic advertising, which comprises signs, symbols, and images jointly. Therefore, the meaning of this outcome is that the R-square being more than 60% displays the model is a perfect fit, which in turn means that there is a positive relationship between customer satisfaction and graphic designers. Thus, product design improves customer satisfaction increases as well.

B. The Association between Customer Satisfaction and Customer Loyalty

a) Correlational Analysis among Study Variables

A correlation analysis is performed to determine the connection between customer satisfaction and customer loyalty. the analysis reveals a minimum correlation matrix of .091 between the two (2) main variables used to measure customer loyalty (behavioral and attitudinal). the highest correlation matrix of **0.500**** is found between the variables (behavioral loyalty) and (customer satisfaction). Similarly, the correlation matrix between attitudinal loyalty and customer satisfaction was **0.397****. Again, there were no zero correlation values (0.00) among the variables. This presupposes a positive link between customer satisfaction and customer loyalty. These dependency factors indicate a linear association among the variables. Since the relation factor variables are less than 0.6, most of them being between 0.01 and 0.50, indicating that multicollinearity is not a problem for this data, regression analysis is recommended. This is presented in table 4 below.

The outcomes indicate a positive association among the variables, as shown in Table 4

Table 4. Correlation analysis among study variables

| Variables | CS | AL | BL |
|-----------------------|--------|------|----|
| Customer satisfaction | 1 | | |
| Attitudinal loyalty | .397** | 1 | |
| Behavioral loyalty | .500** | .091 | 1 |

Source: Fieldwork (2022)

A coefficient of determination was then performed to determine the level to which the statistical model was likely to forecast future results. Coefficient determination outlined the extent of the shift from the dependent variable as explained by the change in the independent variable. Put differently, and it is the percentage (%) of variation in the dependent (customer satisfaction) that is clarified by the two main elements of customer loyalty (behavioral loyalty and attitudinal loyalty).

Table 5. Multiple regression analysis among variables multiple correlation coefficient

| R | R Square | Adjusted R | Std. the error in the Estimate |
|--------------|-------------|-------------|--------------------------------|
| .907* | .894 | .870 | .620 |

predictors: (Constant), behavioral loyalty, and attitudinal loyalty. R represents multiple regression coefficients; the R square denotes the coefficient of determination. Source: Field Survey, 2022

The 2 main elements of independent variables studied (behavioral and attitudinal loyalty) revealed that about 91% variation in customer satisfaction could be explained by customer loyalty. Therefore, the meaning of this outcome is that the R-square being overly above 60% indicates that the model is a perfect fit, resulting in a positive connection between customer satisfaction and customer loyalty. in other words, there is a positive link between customer satisfaction and customer loyalty. This presupposes that as product design and customer satisfaction improve, customer loyalty also increases.

b) To Find Out if Graphic Designers can Influence Customer Satisfaction

Suppose customer satisfaction has a significant relationship with graphic designers, as shown in figure 1. This means hypothesis one was supported or accepted. Customer satisfaction is demonstrated to have a significant influence on product design done by graphic designers. Thus, customer satisfaction has a moderate positive relationship with graphic designers. This hypothesis is very relevant since Airey (2018) and Dewer (2019) illustrated some destructive designers have the tendance to attract product users through positive consequences such as reduction in product effectiveness, higher intent to buy more of the product, reduction of higher anxiety by the user and persistence demand of the product.

c) To Find Out if Customer Satisfaction has a Link with Customer Loyalty

Suppose customer satisfaction has a positive relationship with customer loyalty. As seen in figure 1, the outcome of the study indicates that positive predisposition of customer satisfaction towards customer loyalty, and hence hypothesis two of the study was accepted as per the discussion of findings from the study of Oladumiye (2016) and Rider (2019), which they argued with other researchers such as Dewer (2019) and Jacob (2019) that customers satisfaction has a positive side and the negative side based on how the product meets the expectation of the final user of the product. Again, with reference to customer loyalty, Pettersson (2019) indicated that as far as the product meets the end user's expectation and the product's preference is achieved, there is always a connection between customer satisfaction and customer loyalty. the current study has shown that the more customer satisfaction is derived, the product's end-users will always be loyal to the product and the brand.

V. CONCLUSION AND IMPLICATIONS

The study sought to demonstrate how graphic designers influence customer satisfaction and loyalty. the results depict how graphic designers, through drawings, color, shape, style, and the package of Voltic Mineral Water company, can influence customer satisfaction and customer loyalty in Ghana. Grounded on the findings, it is resolved that graphic

designers have a positive relationship between customer satisfaction and customer loyalty. Therefore, the management of Voltic Mineral Water company in Ghana should improve their product in terms of size, color, design, shape, and packaging as consumers will be happy and rebuying more of Volta Mineral water. Realizing that we are in a speed economy, managers must move away from stagnation and strive for excellence in their products. Customers were pleased with the graphic advertisement indications, while their expectations were reached to their satisfaction. This study will serve as a foundation for future study, as there is currently insufficient research in Ghana in this field. In addition, this research addresses a gap in the scholarly literature. A follow-up can be conducted to look at the impact of culture on graphic advertisements when evaluating service quality characteristics such as assurance and empathy.

Again, the main deliberations that should be brought to light were the usefulness of graphic designers in product development. Businesses should learn to incorporate graphic designs that ensure the product relates well with customers. As noted in digital creations, the notion of interactivity may lead to customers understanding how art is impeded in product development, leading to customer satisfaction and customer loyalty.

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