

**Fishmonger  
Practice**

**DISPLAY AND MERCHANDISING**

**Draft Materials**

**This is a typescript from the 1989 Training Manual developed by Seafish. The manual will be updated later in 2018, and until then this typescript will be made available to potential users.**

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**General Objective:**

On completion of this training programme trainees will be able to apply basic display and merchandising principles in order to create effective displays of fish and fish products.

<b>Session Outline</b>	<b>Session Title</b>	<b>Time Indicator</b>
1.	Scope and purpose of display	1.0 hour
2.	Display communication	1.0 hour
3.	Product display properties	2.0 hours
4.	Display equipment and accessories	3.5 hours
5.	Product arrangement	5.0 hours
6.	Display maintenance	1.5 hours
<b>Total Time Indicator</b>		<hr/> <b>14.0 hours</b>

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## **Benefits of systematic training**

This instructor's manual has been designed to assist the on-the-job training of staff employed in fish retail establishments.

Below are listed some of the benefits which can be obtained by following a programme of systematic training.

1. Reduces the time taken to learn a new skill or procedure.
2. Achieves, maintains or improves standards of quality.
3. Raises staff morale and reduces staff turnover.
4. Reduces the number of accidents caused by ignorance or carelessness.
5. Raises standards of safety and hygiene.
6. Increases the flexibility and adaptability of staff.
7. Reduces customer complaints and increases customer satisfaction.
8. Raises performance standards and improves job satisfaction.
9. Reduces wastage levels and therefore increases profitability.

# Guide to the Manual

## 1. Introduction

Before using this training manual it is **important** that you read the following notes carefully.

As a pre-requisite to this training programme it is assumed that your trainees are already able to recognise and identify a range of common types and product forms of fish and shellfish, especially those which are normally stocked by your establishment.

The Seafish Open Learning module *Fish and shellfish identification* (See: **Additional Training Resources**) may be used to provide your trainees with prior learning on this subject, where appropriate.

## 2. How to use the manual

There are six suggested session outlines which, if used in sequence, make up a logical training programme for personnel engaged in displaying fish and fish products.

These sessions may also be delivered as a series of individual or grouped sessions spread over a period of time. This may enable you to plan your training more easily to suit your business house or staff availability.

You may omit sessions, or parts of those sessions, which cover procedures not adopted by you and which are additional to your needs.

## 3. Material supplied

Session outlines (coloured white)

Information sheets (coloured green)

Visual aids

### 3.1 Session outlines

These contain the objectives and topics to be covered for each session.

These outlines are essential for planning each session but, as they are only suggested outlines, you should use your own experience and expertise to expand the basic points and to cover each topic in as fine a detail as you require.

Each session outline covers the suggested theory, demonstration and trainee participation activities which are required to enable learning to take place and is sub-divided as follows:

#### 3.1.1 *Title*

This refers to the general subject matter of each specific session covered.

#### 3.1.2 *Objectives*

These express what a trainee will be able to do after completing each particular session.

They also provide a means of assessing whether sufficient learning has taken place.

#### 3.1.3 *Total time indicator*

Each session outline has a nominal total time indicator which is allocated to the various topics to be covered during each session.

The figures quoted are for guidance only and serve to indicate the relative importance or complexity of the stages to be covered.

#### 3.1.4 *Equipment required*

A list of equipment required for each session is provided at the start of each session outline plan.

#### 3.1.5 *Key words*

These provide a quick reference to the points to be covered.

#### 3.1.6 *Points to cover*

These provide an abbreviated expansion of the subject matter identified by the key words.

#### 3.1.7 *Additional notes*

These indicate the appropriate use of visual aids or information sheets.

This column space may also be used by you to make any personal notes or improvements you may wish to make *e.g. additional points to cover, specific workplace practices etc.*

#### 3.1.8 *I.N.T.R.O.*

This is an abbreviation of the word “introduction”. It occurs at the start of each session, should occupy no more than five minutes of time, and serves to remind you of the following points:

<b>Interest</b>	Gain your trainees’ attention and their interest in the topics to be taught.
<b>Need</b>	Convince your trainees of their need to learn.
<b>Title</b>	Give the title of the session.
<b>Range</b>	Give a brief explanation of what will be covered in the session.
<b>Objectives</b>	Explain what your trainees will be able to do at the end of the session.

There are many different ways of introducing a training session but it is important that you adopt a style which suits both you and your trainees.

#### 3.1.9 *Development*

This section occupies the greater part of each training session and outlines the sequence of knowledge and skills which you are required to teach your trainees through presentation, demonstration and trainee practice.

The amount of time spent in expanding and developing a particular session will vary depending upon the material to be covered, the speed at which the trainees learn and the depth to which each topic is to be covered.

#### 3.1.10 *Consolidation*

This section covers the reinforcement of learning which has taken place, for example, by the use of questionnaires and practical tests.

These assessments will help you to evaluate how much each trainee has learnt from the training session.

Individuals learn at different rates and the degree of consolidation required will also vary depending upon each trainee’s ability, the complexity of the task and the standard of performance you require.

### 3.2 **Information sheets**

These provide more detailed information on specific topics.

They may be used as background information for the instructor and may also be photocopied for trainees to keep as reminders, where appropriate.

Some information sheets are designed to be used as a questionnaire during periods of consolidation.

The relevant information sheets are included as appendices to each session outline and are identified at the appropriate places in the additional notes columns.

### **3.3 Visual aids**

A series of 80 colour prints (*or 35mm slide pack as appropriate*) is supplied to support certain topics where visual representation is either necessary or desirable.

They may be used to illustrate the specific points identified in the text and also during periods of consolidation.

Visual aids are useful both to illustrate certain learning points and to maintain trainee interest.

If showing slides you will need to provide slide projection facilities; a slide projector and screen is preferable but a hand-held viewer may be more appropriate for small numbers of trainees.

## **4 Administration**

*Always ensure that:*

- 4.1 You set aside enough time to complete the topics that you intend to cover during your training session without forcing the pace.
- 4.2 The trainees have sufficient time and are in a suitably-relaxed frame of mind to complete the session.
- 4.3 You have pen and paper available for each trainee to use.
- 4.4 You have read through the material which you intend to cover beforehand and are thoroughly conversant with the subject matter to be taught.
- 4.5 You have a quiet area available for the training sessions, except for practical work when it is advisable to use the actual equipment in the workplace.
- 4.6 All necessary teaching aids are available and in working order *e.g. electrical equipment*, before the start of each training session.
- 4.7 Short rest periods, strategically placed, are included within your training sessions. These rest periods not only break up a session for easier learning but also allow trainees to “switch off” for a short time thus making them more receptive when the session resumes.



## How to design a training session

When designing or planning a training session it is important to consider the following learning principles:

### Motivation

Trainees need to know:

**What** they are trying to achieve *i.e. the title and objectives of the session.*

**Why** they need to learn *i.e. the reason for learning, e.g. more responsibility, increase in status, better and safer systems of work, etc.*

**How** they are going to be trained *i.e. the teaching methods you are going to use, e.g. telling/showing, showing/doing, telling/discussing, showing/practicing, etc.*

### Easy Stages

New information is best absorbed in easy stages and the most effective way to present information is in small steps placed in a logical sequence.

Each state or session should take into account the rate at which the trainee will learn.

During the early stages of training, a trainee may find learning quite strenuous and the amount to be taught should be judged to stretch the trainee sufficiently without producing mental fatigue.

A trainee can only absorb a certain amount of information in a given time and new information is always more meaningful if it can be linked to existing knowledge, skills and experience.

Sessions should therefore be designed to build upon the existing knowledge, skills and experience of your trainees.

### Reinforcement

This is an important learning principle which should be considered as follows:

1. Learning two or more parts of the same subject in sequence will assist reinforcement because they share a common relationship.
2. Repetition of the main points of the session and a final summary will assist reinforcement because this will allow the trainee time to absorb the new information.

## **Revision**

This is used to clear up any doubts that the trainees might have, to review progress, to identify any obstacles that may have inhibited progress and to establish a common base for moving forward.

Revision can also be used during and at the end of, a series of sessions dealing with the same topic or subject.

## **Practice**

This is essential if the trainee is to develop the ability to perform an activity to the required standard of performance.

The number of practice sessions will depend upon the difficulty of the activity and how often it can be practised within the time available.

The most important part of practice sessions is to provide feedback in order to inform trainees about their performance and to reinforce correct and safe methods of working.

## **Evaluation**

Two simple methods are available to enable you to assess trainees' learning – testing knowledge and testing skills.

Knowledge may be tested by asking the trainees questions on the subject that has just been covered. If a trainee has difficulty in answering, try rewording the question to assist recall.

Skill testing may be conducted by asking trainees, in turn, to demonstrate the activity, to describe what they are doing and to explain why they are using that particular method. Allow the trainee to continue; only interrupting if an unsafe or undesirable technique has been acquired.

If the activity has been completed successfully, give praise as this helps to gain personal commitment from the trainee.

## Setting objectives

A complete training objective or learning outcome consists of three basic elements:

**Terminal behaviour (specific)** i.e. what the trainee will be able to do (observable behaviour) at the end of the session (terminal) *e.g. prepare cut fruit garnish.*

**Conditions (acceptable)** i.e. under which the trainee will have to work *e.g. whilst conforming to standards of health, safety and hygiene.*

**Standards (measurable)** *e.g. to the requirements laid down by the establishment.*

When setting objectives it is helpful to remember **SAM** – **S**pecific, **A**ceptable and **M**easurable.

For a training session on display garnish preparation, for example, one of the learning outcomes might be:

*At the end of this session trainees will be able to prepare cut fruit garnish (**S**) whilst conforming to standards of health, safety and hygiene (**A**) to the requirements laid down by the establishment (**M**)*

### REMEMBER

It is very rare for a trainee to achieve something unless **you** can effectively plan and direct **your** efforts towards that end.

**If you don't know where you are going, how do you know when you get there!**

## Use of questions in training

Generally, little thought is given to the design of questions. In ordinary life, questions are often asked that produce either a yes/no answer, or just echo the opinion of the questioner e.g. *'Don't you think that ...?'* or *'Wouldn't you agree that ...?'*

This approach to asking questions may be acceptable in normal situations but asking carefully planned questions is vital to almost all training situations because it makes the trainee think and helps the learning process.

Listed below are some of the reasons why we ask questions during training:

1. To revise previous knowledge before continuing a session.
2. To promote trainee participation in order to maintain their interest and involvement.
3. To assess what has been learnt and hence measure the effectiveness of the training.
4. To lead a trainee and encourage them to reason out the next logical step.
5. To recall attention after an interruption; or to assess if a trainee has been paying attention.
6. To evaluate a trainee's level of knowledge and ability.

A knowledge of question types and their correct use is essential for effective training.

### Good questions

Good questions to use during training activities are generally those that require a detailed answer to be given.

Try to ensure that the question begins with words like:

***Who, What, Why, When, Where, How ..?***

### Bad questions

Bad questions to use during training are those that:

- Produce a yes/no answer e.g. *'Can you recognise a cod?'*
- Are ambiguous (invite more than one answer) e.g. *'Did you use a knife, clean the butting board and wipe down?'*
- Are not clear and concise e.g. *'How often do most people clean down the bench?'*
- Are rhetorical (need no answer) e.g. *'Everyone knows that a haddock can be recognised by the black 'thumb print' behind its head, don't they?'*

Although carefully planned questions are important to assist the learning process, being able to handle the answers is often equally as important.

There are three possible answers that you may receive in response to a 'good' question:

#### ACTION TO TAKE

- |                                    |   |
|------------------------------------|---|
| 1.      A correct answer           | Acknowledge that the answer is correct and use this to develop the session further.   |
| 2.      A partially correct answer | Either, use further questions to obtain the full answer, or indicate which part of the answer is correct and encourage the trainee to reason out the full answer by asking supplementary questions.   |
| 3.      A wrong answer             | Initially, assume that the question has been misunderstood and rephrase it, ensuring that it is clear, simple and concise. If the correct answer is still not forthcoming, recap the relevant key learning points and try to lead the trainee by asking relevant supplementary questions. |

It is always a good check of your training ability to see how well a trainee answers your questions:

***The better the answers, the better your training!***

## Correction coaching

Coaching is a highly individual matter and you will develop your own appropriate techniques.

The need for correction coaching arises when, for example, a trainee has obvious difficulty in recalling recently-acquired information, or in performing a task that they have already been shown.

The reason for this difficulty might be due to one or more factors. For example:

1. The training was carried out incorrectly in the first place.
2. Trainees are using the wrong product or equipment.
3. Trainees have forgotten or have lost concentration.
4. Trainees are using incorrect methods of work.

Although a trainee fault may have been identified it is important to analyse the real cause or reason for this error and to establish whether the fault lies with the trainee or with some other factor not related to training at all *e.g. product or equipment faults etc.*

Correction coaching is only appropriate when there is a clear need for further training.

When using correction coaching it is not always necessary to repeat the whole training session; it may only be necessary to cover that section dealing with the relevant procedure or practice.

When preparing a session on correction coaching remember that the structure of the session is similar to a normal training session but is carried out more informally:

<b>Benefit</b>	Make the trainee aware of the errors and explain the benefits of correcting them.
<b>Analysis</b>	<p>Break down the task into appropriate and logical stages.</p> <p>Provide clear and concise demonstrations and explanations.</p> <p>Ensure that the trainee can relate each stage to the whole activity being demonstrated easily.</p> <p>Use questions continually, not only to obtain feedback but also to keep the trainee alert and thinking about the activity.</p> <p>Allow the trainee time to practise.</p>
<b>Assessment</b>	Check the learning using either written or practical tests.

If the learning has still not been absorbed correctly, additional coaching may be necessary or further practice time allowed.

Ensure that time is set aside at a future date for re-assessment.

The structure of a coaching session can be remembered by the initials **BAA**.

This will help to remind you that, although trainees may follow your instructions like sheep, it is up to **you** to provide them with the motivation and enthusiasm to perform with flair and to display initiative.

### **REMEMBER**

Coaching techniques are usually informal with the emphasis placed on encouraging the trainee to become personally aware of any faults in their performance and to find methods for their self-correction.

## Scope and purpose of display

**Total Time Indicator** – 60 mins

**Equipment Required** Slide projection facilities (if appropriate)

Photocopies of appropriate information sheets

**Objectives** – On completion of this session trainees will be able to:

- Explain why the presentation of fish products, sales staff and the retail environment are all important components of effective display.
- Describe and differentiate between window, in-store and combination display techniques.
- Explain the purpose of display using the letters in the word **AIDA**.

Summary of Topics to Cover	Time Indicator
Introduction	5 mins
Scope of display	25 mins
Types of display	15 mins
Purpose of display	5 mins
Consolidation	10 mins
	<hr/>
	60 mins



## SESSION TITLE: SCOPE AND PURPOSE OF DISPLAY

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
I.N.T.R.O.	See: <b>Guide to the Manual</b>	
DEVELOPMENT		
<b>SCOPE OF DISPLAY</b>	<p>The Word <i>Display</i> Means To 'Show Off' Or Exhibit.</p> <p><b>STRESS:</b> Display Is A Skill Which Can Enhance The Image Of Both The Product And The Selling Environment.</p> <p>Display Can Apply To:</p>	
<b>Products</b>	<ul style="list-style-type: none"> <li>• Fish Product Arrangements <i>E.G. Cabinets, Slabs.</i></li> </ul>	
<b>Staff</b>	<ul style="list-style-type: none"> <li>• Personal Appearance And Behaviour Of Staff.</li> </ul>	
<b>Frontage</b>	<ul style="list-style-type: none"> <li>• Appearance Of Shop Front Exterior.</li> </ul> <p><b>STRESS:</b> An Attractive Shop 'Frontage' Is Essential Since This Is The Part Of The Shop Which The Customer Sees First. An Unattractive 'Font' May Actually Deter Customer Entry And Lose Sales.</p>	
<b>Whole environment</b>	<ul style="list-style-type: none"> <li>• Overall Appearance Of The Counter, The Whole Shop Or Retail Environment.</li> </ul>	
<b>Customer impressions</b>	<p><b>All</b> Of The Above Aspects Contribute To The Overall Effect Created And The Subsequent Image Perceived By Customers.</p> <p><b>STRESS:</b> Favourable Customer Impressions Are Vital For Repeat Visits.</p> <p>Repeat Sales Are Essential For Continued Business Success.</p> <p><b>Show Visual Aids And Discuss Information Sheet with Trainees</b></p>	See: <b>Information Sheet No. 1</b>

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>TYPES OF DISPLAY</b>	<p>The three basic methods of displaying fish products are by:</p> <ul style="list-style-type: none"> <li>• Window display technique.</li> <li>• In-store display technique.</li> <li>• A combination of the above two.</li> </ul>	
<b>WINDOW DISPLAY TECHNIQUES</b>  <b>Attract customers</b>  <b>Create interest</b>  <b>Representative selection</b>  <b>Promote lines</b>  <b>Promote image</b>	<p>A window display of fish products may be used to:</p> <ul style="list-style-type: none"> <li>• Attract customers into the shop and/or sales area.</li> <li>• Create customer interest in the products on display or to generate generic fish interest.</li> <li>• Offer a representative selection of the full range of products available for sale.</li> <li>• Promote seasonal products, featured lines, 'special offers' etc.</li> <li>• Promote the desired sales image/reputation of the establishment.</li> </ul>	
<b>Silent advertising</b>  <b>Requirements of window displays</b>  <b>Well-lit</b>  <b>Impact</b>  <b>Persuade</b>	<ul style="list-style-type: none"> <li>• Provide silent product/shop image advertising during non-trading periods.</li> </ul> <p>Window displays of products must:</p> <ul style="list-style-type: none"> <li>• Be well-illuminated, particularly in low ambient light conditions <i>e.g. evenings, winter afternoons.</i></li> <li>• Be arranged so as to create maximum customer impact.</li> <li>• Persuade customers to enter the shop.</li> </ul>	
<b>KEY WORDS</b>	<b>POINTS TO COVER</b>	<b>ADDITIONAL NOTES</b>

Discussed further in  
**SESSION OUTLINE 4.**  
 Display Equipment  
 And Accessories

<b>WINDOW DISPLAY TECHNIQUES cont'd.</b>	<p><b>STRESS:</b> Once customers have entered a shop they are psychologically committed to making a purchase even though the actual product requirements may not be fully known.</p>	
<b>Guide</b>	<ul style="list-style-type: none"> <li>• Guide customers logically towards the sales point, in-store display or serving counter as appropriate.</li> </ul>	
<b>Not deter</b>	<ul style="list-style-type: none"> <li>• Not deter or impede customer entry <i>e.g. closed doors, obscured or restricted doorways.</i></li> </ul>	
	<p><b>STRESS:</b> Most customers prefer to be able to view and appraise a shop interior before entering. Product displays should therefore not be constructed too high or too deep in shop window areas.</p>	
<b>Accurate representation</b>	<ul style="list-style-type: none"> <li>• Accurately represent the products available/stocked <i>e.g. range, quality, price etc.</i></li> </ul>	
<b>Regular inspection</b>	<ul style="list-style-type: none"> <li>• Be inspected regularly throughout the day from the customers' viewing position in order to maintain an attractive appearance and the quality of products on display.</li> </ul>	
<b>Changed</b>	<ul style="list-style-type: none"> <li>• Be altered in design layout regularly in order to maintain passing customer interest.</li> </ul> <p><b>STRESS:</b> For the customer continual exposure to the same 'picture' leads rapidly to loss of visual interest.</p> <p><b>ASK TRAINERS:</b> From personal experience to quote and explain examples of attractive window displays (<i>any product</i>) and examples of regularly altered window displays <i>e.g. seasonal</i></p>	
<b>KEY WORDS</b>	<b>POINTS TO COVER</b>	<b>ADDITIONAL NOTES</b>
<b>IN-STORE DISPLAY</b>	<i>fashions).</i>	

<b>TECHNIQUES cont'd.</b>	In-store product displays may take several forms <i>e.g. chilled display cabinets, freezer cabinets, shelf displays of dry goods etc.</i>	
<b>Customer needs</b>	They should aim to provide the focal point for customer contact and actual sales.	
<b>Sales turnover</b>	The products offered for sale must attempt to satisfy customer needs and be identifiable with the products displayed in the window.	
<b>Range stocked</b>	<p>The products must attempt to achieve maximum sales turnover from the display space occupied/allocated.</p> <p><b>STRESS:</b> This also applies to the allocation of space for individual product types within a display unit.</p> <p>Products displayed must be representative of the full range available <i>e.g. product type, quality, size range etc.</i></p>	
<b>Slow-moving lines</b>	<p>Display space for slow-moving lines (<i>low customer demand</i>) is only economically justified in order to clear unsold stock.</p> <p><b>STRESS:</b> Chilled (<i>and thawed frozen</i>) fish products have a limited shelf life. Products are often only available from suppliers as minimum quantity orders.</p> <p>Speculative buying of some products may result in over-stocking relative to actual customer demand. In this case it would be economically more sensible to display these products rather than risk the potential disposal of unsold stock.</p>	
<b>KEY WORDS</b>	<b>POINTS TO COVER</b>	<b>ADDITIONAL NOTES</b>
<b>Stock clearance</b>	Depending on the volume of product remaining and the display	

<p><b>Staffing</b></p>	<p>space available, slow-moving stock can be specifically promoted or used as garnish to enhance the appeal of the other products on display.</p> <p>Product display counters designed to offer personal customer service, rather than self-service or self-selection <i>e.g. freezer cabinets, pre-packed products etc.</i> must be staffed at all times, and be competent salespersons able to identify and satisfy customer needs.</p> <p><b>STRESS:</b> Customers have certain expectations regarding counter service <i>e.g. advice, assistance, personal attention etc.</i></p>	
<p><b>Linked to sales</b></p>	<p>Service counters must be linked with sales transactions (<i>directly or indirectly</i>).</p> <p><b>STRESS:</b> In some establishments <i>e.g. multiple stores</i>, payment transactions are the sole function of a specific cashier, or checkout operative, for reasons of cash security, hygiene or better utilisation of staff resources.</p> <p><b>Show Visual Aids and discuss Information Sheet with trainees.</b></p>	<p><b>See: Information Sheet No. 2</b></p>
<p><b>COMBINATION DISPLAY TECHNIQUES</b></p>	<p>For reasons of limited space, equipment or shop design it may be necessary to combine the functions of both window and in-store display within the confines of a single display unit.</p> <p>Examples include:</p> <ul style="list-style-type: none"> <li>• Mobile fish trader.</li> <li>• Shops with no customer 'walk-in' facilities <i>e.g. market stall</i></li> </ul>	

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>COMBINATION</b>	<ul style="list-style-type: none"> <li>Shops with display facilities</li> </ul>	

<b>DISPLAY TECHNIQUES</b> cont'd.	<p>limited to a single display cabinet or slab.</p> <ul style="list-style-type: none"> <li>Mixed commodity retailers, multiple retailers and department stores which incorporate a specific fish display unit/counter within the overall retail design.</li> </ul>	
<b>PURPOSE OF DISPLAY</b>	<p>The purpose of designing and creating a fish display (<i>and the associated environment</i>) is ultimately to sell the products. A number of steps are necessary to achieve sales which can be summarised and memorised by the letters in the word <b>AIDA</b>. To be effective a fish display must:</p> <p><b>Attract attention</b>     <b>A – Attract</b> customer <b>attention</b>.</p> <p><b>Advertise available</b>     <b>A – Advertise</b> products <b>available</b>.</p> <p><b>Impact</b>     <b>I – Create</b> <b>impact</b>.</p> <p><b>Interest</b>     <b>I – Arouse</b> and maintain customer <b>interest</b>.</p> <p><b>Impart information</b>     <b>I – Impart information</b> <i>e.g. ticket details – product name, price etc.</i></p> <p><b>Desire</b>     <b>D – Create</b> customer <b>desire</b> for the products.</p> <p><b>Actively purchase</b>     <b>A – Encourage</b> customers to <b>actively</b> purchase the products.</p> <p><b>STRESS:</b> In combined display/sales counters, as opposed to self-service/self-selection situations, the salesperson often provides the vital link for the effective conversion of customer desires into active purchase of products.</p>	
<b>KEY WORDS</b>	<b>POINTS TO COVER</b>	<b>ADDITIONAL NOTES</b>
<b>CONSOLIDATION</b>	<p>Re-show and discuss selected Visual Aids identified on <b>Information sheet No's 1 and 2</b>.</p> <p>Ask trainees if they have any</p>	<p>See: <b>TRAINING MANUAL</b> Fishmonger Practice – Customer Care and Salesmanship</p>

	<p>questions.</p> <p>Pose specific questions on key points identified to assess trainees' learning.</p>	<p>See: <b>Information Sheet No. 3</b></p>
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## **Information Sheet No's 1-3**



## Information Sheet No. 1

### SCOPE OF DISPLAY

VISUAL AID	TOPIC COVERED
1 – 10	Various stages in complexity of fish product display.
11 – 12	Staff/personal display.
13 – 16	Shop 'front' display.
17 – 20	Retail environment display.

  

VISUAL AID	DISCUSSION POINTS
1	<p>Functional but very basic display. No deliberate attempt made to show products to advantage apart from adding simple name tickets and removing box lids.</p> <p>Delivery boxes serve as the display containers.</p> <p>Products well-iced but, in some cases, completely hidden from customer view <i>e.g. 'giant' dover sole.</i></p>
2	<p>All products placed within purpose-designed display cabinet; iced and labelled.</p> <p>Little attempt made to display products to advantage.</p> <p>Individual product blocks have been created but arrangement of individual items within each block is largely haphazard.</p>
3	<p>A slab display of mainly exotic whole fish arranged in separate blocks of individual species.</p> <p>Some attempt made to separate product blocks through use of contrasting adjacent colours and parsley garnish.</p> <p>Only larger fish species deliberately orientated (<i>to face away from the customer</i>) – smaller species placed haphazardly.</p> <p><b>NOTE:</b> The absence of ice and omission of some tickets.</p>
4	<p>A slab display composed of some square product blocks (<i>front trays</i>) but mainly vertical product strips.</p> <p><b>NOTE:</b> The human eye naturally follows identifiable 'lines'. Product strips encourage the customer to view products at the back as well as at the front of the display.</p>

VISUAL AID	TOPIC COVERED
4 / cont'd.	<p>Product strips composed of one or more species depending upon the volume of each product available.</p> <p>All fish face north-west – symmetrical but visually unexciting arrangement – maintains the continuity of each product strip.</p> <p>Long fish (<i>conger eel</i>, <i>scabbard fish “espada”</i>) positioned so as to maintain the vertical flow lines.</p> <p>Within vertical strips, larger fish <i>e.g. tilapia</i>, are positioned at the base in order to maintain visual balance and avoid ‘top heaviness’.</p> <p>Contrast achieved by use of colour and fish variety – within strips <i>e.g. carp/hake, redfish/grey mullet</i>, - between strips <i>e.g. grey mullet/lemon sole</i>.</p> <p>Dark colour of grey mullet and conger eel provide defined visible edges to the sides of the display.</p> <p>Jars of delicatessen products provide height to the display and a logical focal point via the fish ‘strips’.</p>
5	<p>A slab display composed of product blocks arranged symmetrically in squares.</p> <p><b>NOTE:</b> Each product block achieves prominence equivalent to the surface area occupied. Double tray of cod fillet achieves greater prominence to reflect its ‘best-seller’ nature.</p> <p>Extensive use of parsley provides colour contrast and visually exaggerates physical separation distance between products.</p> <p>Use of bright colour at the rear of display attracts customer attention <i>e.g. smoked fish, sundry products, name board</i>.</p> <p>Some individual products carefully arranged <i>e.g. conger eel</i> (whole fish surrounding steaks and herring ‘prey’ provide visual interest).</p> <p>Comparatively neat ticketing – virtually all of one type (<i>prawns is exception</i>) and clearly legible.</p>
6	<p>Slab display featuring a raised centrepiece flanked by main product lines. Smoked fish displayed at the top (<i>back</i>) slab to avoid ice meltwater.</p> <p><b>NOTE:</b> Some ice from the central mound has fallen over the golden cutlets.</p> <p>Wide variety of salad items used for garnish.</p>

VISUAL AID	TOPIC COVERED
7	<p>Large informal slab display composed of a wide variety of products but no single dominant theme.</p> <p>Smoked fish displayed to one side.</p> <p>Extensive use made of parsley and scallops to garnish fish e.g. <i>bass, grey mullet, herring and salmon</i>. Dark shell markings and 'beard' colour of the scallop complement the silver grey fish markings – scallop meats (<i>white</i>) and roes (<i>orange</i>) provide striking colour contrast.</p> <p>Whole fish face in different directions – salmon arranged 'fan-like' (<i>encourages customers to trace a similar visual path by following the eye-lines of the fish and look outwards at the rest of the display</i>)</p> <p>'Herring-bone' arrangement of bass encourages the same human eye behaviour.</p> <p>Two large snapper (<i>Bourgeois or Red Admiral</i>) provide colour and focal points at the back of the display. Facing in towards each other they provide balance, visual contrast with the salmon below and encourage customers to look 'in' towards the display rather than 'out' into empty space.</p> <p>The two haddock 'looking down' balance the large bass 'facing up'.</p> <p>The Venus clam tub provides height, a display base for a lobster, and is tilted to allow the contents to be visible and spill out 'like flowing water'. (<i>Further improvisation could create the impression that the adjacent salmon was 'leaping out of a mountain stream'</i>)</p>
8	<p>The central portion of a formal slab display. Salmon, particularly the steak form, is the dominant product, followed by turbot. Apart from the odd lobster the design is almost symmetrical.</p> <p>The three herring added to the tail of the smaller whole salmon produce equal lengths of silver product radiating from the base of the salmon steaks.</p> <p>Both parsley and prawns have been used for product decoration.</p> <p>The bass face inwards and focus customer attention on the central turbot.</p>
9	<p>A small section at the front of a display. Considerable effort made to create eye-catching appeal whilst retaining a functional aspect.</p> <p>The herring 'half-wheel' is emphasised by the outer curve of catfish and the inner curve of scallops and lemon pieces</p>
VISUAL AID	TOPIC COVERED

9 / cont'd.	<p>Besides acting as a focal point the centre of this circle deliberately and effectively hides the herring tails.</p> <p><b>NOTE:</b> Discuss the merit of reversing the three herring on the left in order to present them all 'belly-down' to the customer.</p>
10	<p>Artistic and balanced arrangement of fish products and accessories designed for display purposes only.</p> <p>Overhead water sprays (<i>not visible</i>) introduce movement which greatly increases its eye-catching appeal.</p>
11	<p>A well-presented fishmonger.</p> <p>A high standard of personal display (<i>appearance and behaviour</i>) is necessary to maintain and promote customer goodwill and business development.</p> <p>Protective outer clothing for all food handlers is required by law (<i>Food Hygiene Regulations</i>)</p> <p><b>NOTE:</b></p> <p><b>White coat</b> – Rolled up sleeves prevent soiling of cuffs, subsequent contamination of food and allow easier washing of hands. Should be changed as often as necessary and not only on 'laundry day'.</p> <p>Pencil in top pocket – useful for writing notes, calculating prices etc.</p> <p><b>Overall</b> – Waterproof, washable and designed to prevent the front, bottom and sides of the white coat from becoming soiled – colour 'traditional' blue/white.</p> <p><b>Hat</b> – Washable 'straw boater' type personalised with the proprietor's name.</p> <p>Collar and tie, clean-shaven appearance and clean finger nails all convey an impression of neatness, tidiness, hygiene, personal pride and care for the products and customer.</p>
12	<p>Another well-presented fishmonger.</p> <p>Protective overall acts as a 'uniform' – colour predominantly red and matches the store's corporate colours of red and yellow – strengthens the visual link between the salesperson and the store for the customer.</p> <p>A 'personalised uniform also instils a sense of personal pride, loyalty and 'belonging' in the wearer.</p>

VISUAL AID	TOPIC COVERED
13	<p>An 'open-air' market stall.</p> <p>Dominant colour is white which implies purity and high quality.</p> <p>The overhead lights provide extra illumination of the products on display</p> <p>Products are all angled towards the customer to provide easier viewing – centrepiece arrangement of fish at the back provides added interest and height to the display.</p> <p>Possible distractions include:</p> <ul style="list-style-type: none"> <li>• Soiled white coats of the salesmen.</li> <li>• Yellow milk crate display support.</li> <li>• Boxes visible on the ground.</li> <li>• Pieces of ice and fish on the ground (<i>may cause pavement to become slippery</i>).</li> <li>• Unconcealed electrical wiring.</li> <li>• Box containing squid heavily stained by ink.</li> <li>• Carton exterior labelling focuses attention on the supplier's name rather than the product for sale.</li> <li>• Two display carton interiors are coloured brown, the rest are white.</li> <li>•</li> </ul>
14	<p>An 'open shop' operating within a specialised food market precinct.</p> <p>Exterior colours are rich, bold, bright, well-illuminated and repeated inside the shop. Elegant signwriting implies sophistication, quality and attention to detail.</p> <p>Exterior accessories (<i>billboard, delivery bicycle and display box</i>) in matching colours are all designed to catch customers' attention.</p> <p>The wording '<i>Purveyors</i>' and '<i>Established 1883</i>' imply fishmonger expertise.</p>
15	<p>A typical 'high street' fish shop.</p> <p>The overall image created is one of cleanliness and brightness.</p> <p>Extensive use is made of white tiles and stainless steel to provide a bright and 'clean-looking' frontage complemented by a white canopy.</p>
VISUAL AID	TOPIC COVERED

15 / cont'd.	<p>The working '<i>fish specialists</i>' implies expertise.</p> <p>The pavement price blackboards and 'fisherman' are designed to attract customer attention from a distance and link with the information written on the front window.</p> <p>The small window notice by the doorway is also deliberately worded to encourage customers to enter the shop.</p>
16	<p>A 'fish shop' within a row of identically constructed shop units.</p> <p>In order to attract personal attention extensive use had been made of artistic exterior devices (<i>hanging name board, prominent and complementary window decoration</i>).</p>
17	<p>A 'market stall' within a large covered market area.</p> <p>The 'retail environment' attracts mainly those customers who are 'bargain hunting' or those seeking value for money.</p> <p>Little attempt made to display products artistically <i>e.g. haphazard placement of parsley garnish</i>.</p> <p>Possible distractions include:</p> <ul style="list-style-type: none"> <li>• Flat display tables (<i>not angled</i>)</li> <li>• Missing light bulbs.</li> <li>• Radio, plastic cups and empty boxes on preparation table.</li> <li>• Sales assistant (<i>no hat, large earrings, long coat sleeves</i>).</li> <li>• Refuse under display table.</li> <li>• Blue, display box contrasts strongly with the white display trays.</li> </ul>
18	<p>A 'fish shop' within a multi-unit retail complex.</p> <p>The overall image created is one of cleanliness and brightness.</p> <p>Extensive use is made of stainless steel and bold and contrasting colour schemes <i>e.g. bright orange cabinet bases, blue and white tiles</i>.</p> <p>The front hanging boards are professionally designed with complementary colour schemes. Extensive use is made of ceiling adornments to enhance the 'nautical' atmosphere of the whole shop.</p> <p><b>NOTE:</b> Ceiling accessories tend to gather dust and must be cleaned regularly.</p>
VISUAL AID	TOPIC COVERED
18 / cont'd.	Separate cabinets are used to display smoked/cooked products and

	<p>raw products.</p> <p>Possible distractions include:</p> <ul style="list-style-type: none"> <li>• Sundry product lines displayed too high (<i>difficult to both reach and see</i>).</li> <li>• Luminous orange price lists are 'eye-catching' but rather dominant, mask the wall posters, one list hangs awkwardly.</li> <li>• Handwritten script detracts from the professional signwriting and product tickets.</li> <li>• Sales assistant's missing tie.</li> <li>• Vitreous sink not in keeping with the predominantly stainless steel equipment.</li> </ul>
19	<p>A large fish counter within a department store.</p> <p>The retail environment created is one of cleanliness, brightness and coolness through the extensive use of light blue (<i>tiles, fascia board</i>) which is broken up by the white of the ceiling and fascia board and by the strategic arrangement of contrasting wall tiles.</p> <p>Illumination is designed to highlight the fascia board, the products on display and the tiled base of the display cabinets (<i>customer viewing position</i>).</p> <p>The display cabinets are purpose-built and designed to form an integral part of the overall unit.</p> <p>The ultra-violet colour of the insect-killer lamp complements the overall blue colour scheme as well as providing a functional use.</p>
20	<p>A further example of a large fish counter within a department store.</p> <p>Purpose-built display cabinets provide the dominant source of lighting to highlight the products on display.</p> <p>The rich colours of the wall tiles are comparatively poorly lit by the ceiling lamps in order to focus customer attention on the products.</p> <p>The white marble of the display cabinet and the floor conveys an impression of coolness and also reflects light.</p> <p>The artistic price board designs, gold-coloured window edges and the fish manager's appearance all help to convey a sense of sophistication and prestige.</p>

## Information Sheet No. 2

### TYPES OF DISPLAY

VISUAL AID	TOPIC COVERED
21	<p>Window display area is more strongly illuminated (<i>extra fluorescent tube lights</i>).</p> <p>Hanging nets, Quality Award devices and certificates attract customer attention to the window.</p> <p>Window unit is used to display chilled 'wet fish' – in-store cabinet holds smoked fish, shellfish and delicatessen items.</p> <p>The mirrors reflect images and will tend to visually exaggerate the volume of products on display.</p> <p>The low height of the window display unit allows customers to view the shop interior clearly.</p> <p>The hanging ceiling posters will provide movement in air currents and attract attention.</p> <p>Wall posters provide colour and visual interest in what might otherwise appear to be a very clean but somewhat 'clinical' environment.</p> <p><b>NOTE:</b> Over-enthusiastic use of wall posters and merchandising material can result in visual 'clutter' and detract customer attention from the products on sale.</p> <p>Products designed to encourage impulse purchase are displayed on the serving counter top within both the visual and physical access of the customer.</p>
16	<p>See also <b>Information Sheet No. 1</b></p> <p>Window display cabinet holds smoked fish – in-store cabinets hold shilled 'wet-fish' and other products.</p> <p><b>NOTE:</b> On alternate days the relative display positions are reversed in order to maintain passing customer interest.</p> <p>The pots of daffodils provide harmonious colour (<i>yellow flowers with Brownwood, green foliage with mermaid's tail</i>).</p> <p>Product promotion board and Quality Award certificate help to focus initial customer attention on the window.</p>



VISUAL AID	TOPIC COVERED
15	<p>See also <b>Information Sheet No. 1</b></p> <p>Window display unit holds representative sample of products available in-store.</p> <p>The window display relies mainly on signwriting and exterior devices rather than product display to attract customer attention.</p> <p>The relative 'flatness' of the interior cream-coloured titles has been broken up by the use of illuminated display picture boxes.</p>
22	<p>A covered market area has allowed the extension of the window display on the paved area with the intention of '<i>taking the products to the customer</i>'.</p> <p>The window display has central glass windows which slide back to either side to provide unrestricted visual access.</p> <p><b>NOTE:</b> Even clear glass provides a physical barrier between the customer and the products on display which, psychologically, is not conducive to sales. A similar problem exists with high glass-fronted display cabinets.</p> <p>High levels of illumination are employed above the window display and serving counter.</p> <p>The tanks of goldfish at the back of the shop provide movement and visual stimulation.</p> <p>The 'curtains' of green matting attempt to focus customer attention on the fish products rather than background distractions <i>e.g. adjacent shop, floor debris and the display stand</i>.</p>
23	<p>Window display slab angled towards the customer features an artistic arrangement of mainly smoked fish – in-store wall cabinets contain chilled 'wet fish' and further stocks of smoked fish.</p> <p>The goldfish tank is positioned near the window area to attract passing customer interest.</p> <p>Products designed to encourage impulse purchase are stacked on shelves above the in-store display cabinets.</p>
24	<p>The window display slab features mainly smoked fish while the in-store extension holds mainly chilled 'wet fish'.</p> <p>Additional visual interest is created by the electronically-driven mobile (<i>fisherman and net</i>) which provide movement.</p> <p>The lobster supporting the halibut tail provides a focal point of interest for in-store customers</p>
VISUAL AID	TOPIC COVERED

24 / cont'd.	<p>Display lighting also includes 'down lighting' which is designed to attract customers to specific viewing positions.</p> <p>The overhanging conifer garnish breaks up the formal lines of the slab edge.</p> <p><b>NOTE:</b> Care must be taken to ensure that this does not provide a natural channel for ice meltwater to drip on the floor. Aromatic vegetation may transfer undesirable flavours to adjacent touching fish products.</p>
25	<p>A colourful and visually interesting slab display which is visually obscured to some extent (<i>from the window</i>) by the presence of the window cabinet containing shellfish. The attraction possibilities of the slab display are therefore not used to full advantage. From a display point of view, the shellfish cabinet would be better placed in-store and to one side of the shop.</p>
13	<p>See also <b>Information Sheet No. 1</b></p> <p>An example of role reversal – the artistic 'window display' appears at the back of the stall while the functional serving area is presented at the front. The visual impact of the artistic display is not entirely lost since it is visible to customers and not obscured by the boxes of individual fish. The relative heights and display angles of the base help in this respect.</p>
26	<p>An example of a 'dry' window display. In this case the display area available is not suitable for the promotion of saleable products. The area is therefore used to project a linked nautical theme which persists during non-active trading periods. Similar display techniques may also be used in-store (<i>during active trade</i>) and with empty window display cabinets/slabs in order to promote product awareness to potential customers.</p>
27	<p>The window display area (<i>bottom right</i>) features 'live' scampi – provide movement and attract passing customer attention.</p> <p>The wall slab features a large porbeagle shark – deliberately displayed to face the window and to act as that day's 'crowd puller'. The open jaws invite comparison with 'Jaws' the film character and should promote verbal comment from both actual and potential customers (<i>particularly children</i>).</p> <p><b>NOTE:</b> Extreme care must be taken when displaying glass items near uncovered food in order to avoid glass breakage and product contamination – broken glass fragments can be physically very dangerous to both the server and the customer and potentially financially ruinous for the business!</p>

VISUAL AID	TOPIC COVERED
28	An in-store wall cabinet of mainly smoked fish products. The rear of

	<p>the cabinet has been stacked with dry, bottled and canned goods designed to provoke impulse purchase by customers. These goods should be displayed so as to attract customer attention but the product arrangement must be physically stable in construction.</p>
29	<p>An in-store wall display cabinet to which extra height has been given by the addition of a backcloth of accessories (<i>posters, nauticalia etc.</i>) Without these additions the fish display might have appeared flat and uninteresting.</p> <p><b>NOTE:</b> Care should be taken when combining real and imitation fish products not to confuse the customer, or to devalue the image and presentation of the real products <i>e.g. plastic lobsters placed adjacent to high-priced salmon and halibut.</i></p>
30	<p>An in-store wall cabinet and a counter cabinet containing different types of delicatessen fish products. Both cabinet designs are refrigerated but the open-fronted wall unit allows pre-packed items to be displayed without the need for a protective glass barrier. Psychologically this provides unrestricted visual and physical access for purchase by the customer.</p> <p>Open (<i>exposed</i>) products <i>e.g. cooked or ready-to-eat items</i>, must be adequately protected from external sources of contamination. The counter cabinet features extensive glass plating which provides physical protection but allows visual access to the products by the customer. Additional product protection is provided by covering the prepared fish dishes with plastic food wrap.</p> <p>The blackboard message is strategically placed in order to face customers entering the shop and is designed to stimulate impulse purchase. The duck eggs (<i>counter top</i>), and oyster knives (<i>wall cabinet</i>), are further examples of impulse purchase product displays designed to promote additional sales.</p>

## Information Sheet No. 3

### QUESTIONNAIRE

The following questions may be used as models to assess trainee learning of the subject matter covered during this session. You are free to devise additional questions if required.

**Q. What four major factors should 'display' embrace in order to make favourable impressions on customers?**

- A.**
1. Product arrangement.
  2. Staff – appearance/behaviour.
  3. Frontage – shop/store exterior.
  4. Environment – counter, shop/store interior.

**Q Why are favourable customer impressions important for business success?**

- A.**
1. Repeat visits lead to repeat sales and help to build customer loyalty.
  2. New customers' personal recommendations.

**Q. Why should the design of window product displays be changed regularly?**

- A.**
1. To attract or retain passing customer interest – customers may become bored with the same continual design or arrangement.
  2. To promote certain products, new lines or special features.
  3. To enhance the company's reputation *e.g. encourage customer recommendations, attraction of media coverage etc.*

**Q. Why should the fish counter remain staffed at all times?**

- A.**
1. Personal selling demands personal customer service (*approach, advice, attention, assistance etc.*)
  2. Avoids excessive queue formation – customers do not like to be kept waiting.
  3. Reduces the possibility of shoplifting/vandalism.

**Q. How do the letters A.I.D.A. help you to remember the purpose of creating an effective fish display?**

- A.**
1. **A. – Attract** customer **attention**.  
**A. – Advertise** products **available**.
  2. **I – Create impact**.  
**I – Arouse and maintain customer interest**.  
**I – Impart information**.
  3. **D – Create customer desire**.
  4. **A – Activate** product purchase.

## Display communication

**Total Time Indicator** – 60 mins

**Equipment Required:** *Slide projection facilities (if appropriate)*

*Photocopies of appropriate Information Sheets*

**Objectives** – On completion of this session trainees will be able to:

- Explain the importance of the visual sense as a factor in display.
- Explain how buying motives are related to customer needs and desires.
- Distinguish between promoted, perceived, real and supposed purchase benefits.
- Distinguish between identified and unidentified customer needs.
- Explain the term '*impulse purchase*'.
- Distinguish between real and apparent information as factors of display communication.
- Describe how effective display communication can lead to increased sales.

### Summary of Topics to Cover

### Time Indicator

Introduction	5 mins
Visual impact	5 mins
Customer buying motives	25 mins
Visual communication	15 mins
Consolidation	10 mins
<hr/>	
60 mins	

## SESSION TITLE: DISPLAY COMMUNICATION

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
I.N.T.R.O.	See: <b>Guide to the Manual</b>	
<b>DEVELOPMENT</b>  <b>VISUAL IMPACT</b>  <b>Visual sense</b>  <b>Visual stimulation</b>	<p><b>ASK TRAINEES:</b> which human senses can a customer use to assess a fish display?</p> <p><b>Discuss Information Sheet with trainees.</b></p> <p>Customers must rely mainly on their sense of vision to:</p> <ul style="list-style-type: none"> <li>• Assess the products on display.</li> <li>• Assist their purchase decision.</li> </ul> <p>Since vision is so important, visual stimulation is the major factor used in creating fish displays in order to:</p> <ul style="list-style-type: none"> <li>• Attract attention.</li> <li>• Arouse interest.</li> <li>• Create customer desire.</li> <li>• Motivate (<i>activate</i>) purchase.</li> </ul> <p><b>STRESS:</b> Purchase of products by customers is the ultimate objective of displaying fish.</p>	<p><b>See: Information Sheet No. 4</b></p>
<b>CUSTOMER BUYING MOTIVES</b>  <b>Need</b>	<p>Customer desire for a product and the buying motive depend upon the customer's perceived need for that product.</p> <p>Need is based upon personal benefit.</p>	

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Personal benefit</b>	<p>A customer will only buy an item if a personal benefit will result from doing so.</p> <p>Benefits can be:</p> <ul style="list-style-type: none"> <li>• Perceived by the customer.</li> <li>• Promoted by the seller.</li> </ul> <p><b>Discuss Information sheet with trainees.</b></p>	See: <b>Information Sheet No. 5</b>
<b>Perceived benefit</b>	<p>A perceived benefit is identified by the customer and may be either real or supposed.</p> <p>A real benefit is real, tangible and demonstrable (<i>actually does satisfy a practical need</i>).</p>	
<b>Supposed benefit</b>	<p>A supposed benefit is supposed, intangible or emotional. It satisfied an emotional need, or is believed to satisfy a practical need.</p>	
<b>Promoted benefit</b>	<p>A promoted benefit is identified by the seller for the customer.</p> <p>Promoted benefits are perceived by the customer as being real or supposed.</p> <p><b>Discuss Information Sheet with trainees.</b></p>	See: <b>Information Sheet No. 6</b>
<b>Customer needs</b>	<p>A customer's needs can be either identified (<i>known</i>) or unidentified (<i>unknown</i>).</p>	
<b>Identified</b>	<p>An identified need:</p> <ul style="list-style-type: none"> <li>• Exists already in the conscious mind of the customer.</li> <li>• Is perceived to be real and definite.</li> </ul>	



KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
Identified cont'd.	<ul style="list-style-type: none"> <li>Is personal to the customer but should be known or established by the seller during the sales transaction.</li> </ul> <p>The customer thinks:</p> <p><i>'I need and therefore I want'.</i></p>	
Unidentified need	<p>An unidentified need is consciously unrecognised or unknown to the customer.</p> <p>The customer's thoughts are:</p> <p><i>'I don't know that I need therefore I don't know that I want'</i></p> <p><b>STRESS:</b> An unidentified need may possibly be converted by the seller into an identifiable need for the customer and produce additional sales.</p>	
Effective fish display	<p>An effective fish display seeks to satisfy both types of need by acting as a 'silent salesman'.</p> <p><b>STRESS:</b> Effective fish display must also be accompanied by effective salesmanship in order to complete a satisfactory sales transaction.</p> <p><b>Discuss Information Sheet with trainees.</b></p>	
Altered perception of need:	<p>A customer's perception of need can change due to:</p> <ul style="list-style-type: none"> <li>The identification of a need.</li> <li>The modification of an existing need.</li> <li>The identification of additional needs.</li> </ul>	See: <b>Information Sheet No. 7</b>

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<p><b>Altered perception of need: cont'd.</b></p>	<p>The customer's thoughts change from:</p> <p><i>'I don't know that I need therefore I don't know that I want.'</i></p> <p>to:</p> <p><i>'I do think that I need and therefore I do want.'</i></p> <p><b>Discuss Information Sheet with trainees.</b></p>	<p>See: <b>Information Sheet No. 8</b></p>
<p><b>Impulse purchase</b></p>	<p>An impulse purchase is a sudden purchase decision resulting from an altered perception of need.</p> <p>Impulse purchase may result from:</p> <ul style="list-style-type: none"> <li>• The identification of a need <i>i.e. unidentified becomes identified.</i></li> <li>• Triggered memory recall of a forgotten identified need.</li> <li>• Conversion of a future identified requirement to an immediate need.</li> </ul> <p><b>Discuss Information Sheet with trainees.</b></p>	
<p><b>VISUAL COMMUNICATION</b></p>	<p>In order to stimulate purchase a fish display must communicate visually with the customer. The display must convey messages of information and in a manner which enhances product desirability and encourages sales.</p> <p><b>STRESS:</b> The following factors relate primarily to produce (<i>fish</i>) display but similar principles also apply to personal and overall retail environment display.</p> <p><b>Discuss Information Sheet with trainees.</b></p>	<p>See: <b>Information Sheet No. 10</b></p>

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Display Messages</b>  <b>Real information</b>  <b>Apparent information</b>	<p>Display messages can be composed of:</p> <ul style="list-style-type: none"> <li>• Real information which satisfied practical needs.</li> <li>• Apparent information which should be perceived by the customer as being desirable and so satisfy emotional needs.</li> </ul> <p><b>Discuss Information Sheet with trainees</b></p>	<p>See: <b>Information Sheet No. 11</b></p>
<b>Effective communication</b>  <b>Product awareness</b>  <b>Product desire</b>   <b>Product purchase</b>  <b>Volume of purchase</b>  <b>Purchase frequency</b>  <b>Sales promotion</b>	<p>Effective communication of real and apparent information factors aims to:</p> <ul style="list-style-type: none"> <li>• Increase customer awareness of, and information about, the products available, both on display and potentially available <i>e.g. to order.</i></li> <li>• Strengthen customer desire for the products on view.</li> </ul> <p><b>STRESS:</b> If a customer requests an item which is not on display but is in stock, the items should always be shown to the customer and acceptance gained before proceeding with the sale.</p> <ul style="list-style-type: none"> <li>• Encourage customers to buy products which are available.</li> <li>• Encourage customers to buy more (<i>larger quantity</i>) of the chosen products.</li> <li>• Encourage greater frequency of purchase (<i>repeat sales</i>).</li> <li>• Encourage customers to buy specially selected or promoted products.</li> </ul>	

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Additional sales</b>	<ul style="list-style-type: none"> <li>Encourage customers to extend their buying range and make <i>additional or impulse purchases</i>.</li> </ul>	
<b>Secret of display</b>	<p>The <i>secret</i> of a 'good' display as opposed to a 'poor' or 'mediocre' one, lies in its greater ability to communicate both real and desirable apparent information to the customer successfully.</p> <p><b>STRESS:</b> Customers buy fish products to eat. The expression '<i>looks good enough to eat</i>' is exactly the impression that a 'good' (<i>effective</i>) fish display needs to create.</p> <p>The impact achieved and the level of communication provided by a fish display depends upon the combined use of four separate display elements – <i>products, equipment, arrangement and maintenance</i>. These will be covered individually in later sessions.</p> <p><b>Discuss Information Sheet with trainees.</b></p>	See: <b>Information Sheet No. 12</b>
<b>CONSOLIDATION</b>	<p>Ask trainees if they have any questions.</p> <p>Pose specific questions on key points identified to assess trainees' learning.</p>	See: <b>Information Sheet No. 13</b>

## **Information Sheet No's 4-13**

## Information Sheet No. 4

### HUMAN SENSES

The five major human senses which may be used to receive and interpret external information are:

- Smell.
- Touch.
- Taste.
- Hearing/Speech.
- Sight (Vision).

**Smell** Fish products which are fresh should emit no distasteful odours. 'Off' odours will deter customer purchase. Any source of smell should be investigated immediately and rectified as soon as possible.

**Touch** Customers should not be allowed to physically handle unwrapped or unprotected products for reasons of good hygiene practice.

Products seen to be handled (*and especially rejected*) by customers will deter purchase by other customers.

**Taste** Unless tasting samples are provided for product promotion reasons, a customer can only use the sense whilst eating the product at home (*after the product has been bought*)

**Hearing/  
Speech** Although live products *e.g. shellfish* may be included within the display and which may periodically snap their claws or close their shells, sound transmission/reception is normally limited to:

- General background noise.
- Conversation with, and advice from, the salesperson.

**Sight  
(Vision)** Vision is the dominant human sense used by customers to receive and interpret information from a fish display.

**Verify with trainees the importance of the visual sense.**

## Information sheet No. 5

### PERSONAL BENEFITS

1. Show the trainees the illustration of the Oasis Bar and the thirsty traveller (See: **Information Sheet No. 5A**).
2. Ask trainees to identify the benefits promoted by the menu board and perceived by the traveller for each of the three items.
3. Compare their replies with the statements shown below and discuss with trainees.

ITEM	PROMOTED BENEFIT	PERCEIVED BENEFIT
<b>Sandwiches</b>	Fresh, hot, wide choice, relatively cheap	<b>No</b> perceived benefits – traveller ( <i>customer</i> ) wants ( <i>needs</i> ) a cool drink, not food to quench thirst.
<b>Lager</b>	Chilled	Cool – a <b>real</b> benefit
	Special brand	Implies high quality/taste/alcohol content – a <b>supposed</b> benefit. ( <i>Alcohol causes dehydration which, in turn, increases thirst</i> )
	Value for money	<i>Pint</i> implies more volume than glass. Since increased thirst might result in additional purchase of liquid, value for money is a <b>supposed</b> benefit – volume for money would be a truer statement.
<b>Lime drink</b>	Iced	Cool – a <b>real</b> benefit.
	Rich in Vitamin C	Implied health-giving properties – a <b>supposed</b> benefit. The statement may well be true but it offers no immediate remedy.
	Refreshing	Thirst quenching – a <b>real</b> benefit since it is a true statement and meets the traveller's needs.

## Information Sheet No. 6

### PERSONAL BENEFITS

All forms of effective advertising (*including fish display*) attempt to link and promote personal benefits with the product or service offered to the potential customer.

Personal benefits, which can be promoted by the seller and perceived by the customer as being *real*, are demonstrable and might relate to one or more of the following factors: *economy, appearance, durability, safety, adaptability, performance, convenience*.

Some forms of advertising promote benefits which are designed to appeal to the emotional needs of the customer. Examples include:

- Affection (gifts e.g. *toys, jewellery*)
- Fear (seat belts, fire extinguishers, insurance)
- Curiosity (foreign foods)
- Artistic appreciation (hand-crafted or *designer* furniture)
- Creative urge (DIY goods)
- Sexual attraction (clothes, cosmetics, fast cars)
- Health (health foods, e.g. *undyed kippers*)
- Group association (fashion clothes, pop star cults)
- Pride (possessions associated with social status e.g. '*wild*' Scotch salmon)
- Guilt or social conscience (charities)

The following are examples of benefit statements applied to fish which may be promoted either verbally (*by sales staff*), or displayed in written form (*posters, tickets etc.*)



## Information Sheet No. 6 / cont'd.

### PERSONAL BENEFITS

Discuss with trainees each of the following promoted benefits and how they are perceived by the customer.

PROMOTED BENEFIT	PERCEIVED BENEFIT
<i>"Our staff will be happy to process any fish to your requirements"</i>	<b>Real</b> – offers a practical benefit for those customers who may be unable, or unwilling, to prepare their own fish.
<i>"Natural-smoked kippers contain no artificial colouring"</i>	<b>Supposed</b> – satisfied an emotional benefit associated with eating at natural, healthy food.
<i>"Any variety of fish supplied to order"</i>	<b>Real</b> – offers a practical benefit of convenience and choice for future orders. (But offers <b>no benefit</b> to the customer who wants ( <i>needs</i> ) the product immediately).

## Information Sheet No. 7

### IDENTIFIED AND UNIDENTIFIED NEEDS

#### Examples of identified needs are:

1. A customer who asks questions:

*'What's that fish called?'*

*'How do you cook it?'*

Both questions result from the customer's identified need for knowledge.

2. A customer who requests specific products:

*'Two place fillets please'*

*'Four cod steaks please'*

Both statements result from the customer's identified need for a certain quantity and type of product.

3. A customer who requests a specific service:

*'Will you clean the herring please?'*

The customer is unable (*or unwilling*) to perform this task and has identified a need for the task to be carried out by someone who is able/willing.

#### Examples of unidentified needs are:

1. A passing customer or window shopper, who has no pre-conceived or positive fish buying intentions. An effective fish display can alter the customer's perception of need and produce a positive buying response.
2. A customer who buys a hot smoked product and then asks for cooking information. The customer has an unidentified need for product knowledge which can be supplied by the sales assistant.
3. A customer who intends to buy a small whole salmon for a large dinner party but leaves the counter with a larger fish and a hired/bought fish kettle. The customer has an unidentified need for knowledge of portion and cooking requirements which can be supplied by the sales assistant.

## Information Sheet No. 8

### ALTERED PERCEPTION OF NEEDS

#### Hypothetical example:

Mrs Brown is on her way home from work. She is in somewhat of a hurry because she intends to visit her sister that evening. She needs to prepare a quick evening meal for herself and husband before going out, and has planned to make cheese omelettes from ingredients already stocked in her kitchen.

Mrs Brown, therefore, has **no identified need** for fish.

Mrs Brown is passing by a fishmonger's shop and is attracted by the window display of smoked mackerel. The **perceived benefits** are a ready-cooked and tasty product which is quick and easy to prepare.

Mrs Brown enters the shop and orders two smoked mackerel. Her **identified needs** are one mackerel each for herself and husband.

During conversation with the sales assistant, Mrs Brown reveals her plans for the evening. The assistant advises Mrs Brown to buy two smoked mackerel for her husband since he might still feel hungry after eating only one and complain. Mrs Brown accepts this suggestion and departs with three smoked mackerel.

The **initial identified need** has been **modified** (*two smoked mackerel becomes three smoked mackerel*). Mrs Brown accepts the **supposed benefit** of providing two mackerel for her husband.

#### NOTE:

In reality, one mackerel each might have been sufficient. However, Mrs Brown doesn't want to risk upsetting her husband before going out to visit her sister.

## Information Sheet No. 9

### IMPULSE PURCHASE DISPLAYS

The racks of merchandise which are sited adjacent to a supermarket checkout counter, or multiple store pay desk, are prime examples of product displays which are deliberately designed to provoke impulse purchase by customers. Whilst waiting in the checkout queue, customers are visually stimulated by the products on display to create desire and encourage purchase.

**Ask trainees:** *From your experience which products are displayed in this way?*

**Discuss with trainees the following examples:**

#### Power drill

A male customer may perceive sufficient benefit in buying an ex-display model power drill offered at a discounted sale price even though he probably had no prior intention to buy, or immediate need for, a power drill.

#### Sweets

Small children accompanying their parents may demand some of the sweets on display. The parent often buys the chosen article because to do so satisfied an emotional need e.g. *affection for child, fear of appearing mean, or the onset of child tantrums.*

#### Magazines

A checkout queue often provides sufficient waiting time to enable a customer to examine a magazine on display. On reaching the checkout desk the customer often buys the magazine, either because the magazine content is interesting, (*unidentified need becomes an identified need*) or, because the emotional need (*guilt complex that would be associated with non-purchase*) is satisfied.

#### Forgotten purchases

In some cases, particularly multi-product purchases, a customer may forget or omit to purchase one or more products which are needed. Renewed visual contact with that product (*or associated product*) may trigger the customer's memory and lead to subsequent purchase.

### IMPULSE PURCHASE DISPLAYS

#### Regular or occasional needs

Some consumer products may be required on a regular or occasional basis. Examples are batteries, razor blades and cigarettes. Whilst the product may not be immediately required by the customer, convenience, ease of access and the emotional benefit associated with stocking may convert a future identified requirement to an immediate need, which results in impulse purchase.

## Information Sheet No. 9 / cont'd.

Within the fish counter environment examples of products which can be used to stimulate impulse purchase are:

- Complementary food items e.g. *spices, herbs, breadcrumbs, condiments, beverages (wines) etc.*
- Complementary hardware e.g. *crockery, cutlery, fish kettles, cooking utensils.*
- Promotional lines (secondary display foods) e.g. *eggs, poultry, canned fish.*
- 'Point-of-sale' literature e.g. *leaflets, business cards, books, recipe information.*

Products which are designed to stimulate impulse purchase must be:

- Visually accessible to the customer.
- **Preferably** physically accessible to the customer (*except unwrapped foods*).

### **STRESS:**

Care must be taken with unwrapped food products to avoid bacterial contamination.

Care must also be taken when siting products to avoid, or at least minimise, the chances of shoplifting, product damage and disruption of the display by customers.

## Information Sheet No. 10

### DISPLAY COMMUNICATION

1. **Ask trainees:** *What do a bunch of flowers and a presentation bouquet of flowers each communicate to you? – Are the messages the same or different?*
2. **Compare their replies with the points shown below and discuss with trainees.**

Flowers, in any form, are normally presented or purchased as:

- A gift which expresses a message of affection e.g. *wife's birthday, Mother's Day, Valentine's Day.*
- A mark of respect e.g. *funeral, formal social gatherings.*

Even though a bunch of flowers and a bouquet may contain identical numbers and types of flowers, the major difference between them lies in the quality of the presentation and their relative ability to communicate the desired 'message'.

A typical presentation bouquet contains the following elements:

#### **Packaging:**

- Protects contents from physical damage.
- Prevents water loss by evaporation, thereby maintaining quality and extending 'shelf life'.
- Protects the recipient from water dripping from the cut stems.
- Focuses attention on the contents (*opaque backing/clear front*).
- Ribbon bow provides complementary balance and colour, in addition to the function of physical support.
- Greetings card provides a complementary written message.

#### **Flowers** chosen for:

- Quality (*clean, free from blemishes/physical damage*).
- Variety (*choice of individual blooms will depend on such factors as size, shape, colour and seasonal availability*).
- Colour (*primarily determines the message to be communicated – the fewer colours used the stronger the resulting message*).

Single colours express a dominant theme e.g. *red (warmth/love) – red roses, mauve (sorrow/grief) – funeral flowers, white (purity) – wedding flowers.*

## Information Sheet No. 10 / cont'd.

The use and arrangement of mixed colours is utilised to produce colour harmony or contrast effects.

Colour shade affects the strength of the intended message (*bright colours – strong message, pastel colours – subtle message*).

- Arrangement (*spacing of individual blooms provides equal prominence and allows individual flowers to communicate. Spacing provides shape and form to the overall arrangement*).
- Balance (*typically green foliage is used to provide colour contrast to the flowers and to occupy the spaces between individual flowers in order to maintain an unbroken visual line*).

### STRESS:

Exactly the same principles apply to fish display and these will be covered in more detail in later sessions.

1. Reshow **Visual Aids 3 and 7** (See: **Information Sheet No. 1**).
2. Ask trainees to identify what, in their opinion, each display is trying to communicate.

## Information Sheet No. 11

### REAL AND APPARENT INFORMATION

Within a fish display real information is either present, or absent, on the basis of fact and cannot be disputed. The following examples of *real information* can be communicated, often in written form, by means of tickets, posters or boards.

- **Product identity**  
e.g. *product range, availability, variety, species.*
- **Product form**  
e.g. *steaks, fillets, whole fish.*
- **Qualifying statements**  
e.g. *'smokes', 'previously frozen', 'small/medium/large'*
- **Price**  
e.g. *unit price, price per lb.*
- **Product location**  
e.g. *position within the display, presence/absence from display.*

*Apparent information* might, in some cases, be based on fact, but is more likely to result from the creation of an abstract or perceived impression in the mind of the customer. For example *'specially selected', 'local caught', 'best buy', 'Scottish wild salmon'* are all statements which imply superior quality but provide no guarantee of this. The impressions generated can be perceived positively or negatively by the customer.

**Positive impressions encourage purchase – negative impressions deter purchase.**

The following examples, of both positive and negative impressions can be generated from *apparent information* provided by a fish display.

APPARENT INFORMATION FACTORS	EXAMPLE	CUSTOMER PERCEPTION/ INTERPRETATION
Quality/ Freshness/ desirability for eating	Moist skin of whole fish e.g. mackerel.	Implies freshness – <i>'straight from the sea'</i> . (A mist water sprayer may be used to enhance the appearance of both fresh and ageing fish).
	The absence of scales.	Implies poor handling and poor quality. (Some fish, e.g. <i>herring, pilchards</i> , shed scales very easily during handling).
	'Whiteness' e.g. <i>fillet flesh, flatfish (underside skin)</i>	Implies cleanliness, purity and high quality. (Even small blemishes, e.g. <i>pigment spots, blood clots, debris, discoloration</i> or <i>physical damage</i> can easily destroy this impression)



## Information Sheet No. 11 / cont'd.

APPARENT INFORMATION FACTORS	EXAMPLE	CUSTOMER PERCEPTION/ INTERPRETATION
<b>Quality/ Freshness/ desirability for eating / cont'd.</b>	'Darkness' e.g. <i>coley fillets, belly flap linings.</i>	Implies imperfect, dirt, spoilage and low quality. (Coley flesh is normally coloured dark pink/grey even in fresh fish. It is often necessary for the salesman to overcome customer objections by verbal means. In some fish e.g. <i>plaice</i> , the belly flap lining is naturally black in colour but can be removed by knife or hidden from view by overlapping the fillets on display).
	Absence of/changes in external skin colour.	Implies imperfect, stale and low quality. (Some fish e.g. <i>hake, redfish</i> ; lose their natural coloration very rapidly after death). Some farmed turbot possess albino patches, particularly on the head. This is a genetic effect and not the result of spoilage. Different races of the same fish species possess different body coloration e.g. <i>North Sea plaice (brown skin with small orange spots), and Icelandic plaice (dark brown/black skin with large red spots).</i>
<b>Value for money</b>	Whole fish display.	Implies a large volume of product can potentially be purchased, for a given price, even though the customer may subsequently request, or personally carry out further processing. Examples include fish such as herring, mackerel, whiting and shellfish 'in-the-shell' <i>such as mussels, cockles and prawns.</i>
	Folded fillet display.	Implies ' <i>meatiness</i> ' (thick flesh). Fish fillets can be folded or rolled to create this impression. In this way the belly flap, which is normally thin-fleshed, can be hidden from view. Particularly useful technique for flatfish fillets.
	Fish steaks/cutlets with folded belly flaps.	Implies ' <i>meatiness</i> ' (thick flesh) and <i>wholeness</i> (solidity). Steaks/cutlets cut from the front end of any whole fish will include an empty space ( <i>belly cavity</i> ). Folding, compression, overlapping and garnish plugs are all techniques which can be used to create an impression of solidity.

## Information Sheet No. 11 / cont'd.

APPARENT INFORMATION FACTORS	EXAMPLE	CUSTOMER PERCEPTION/ INTERPRETATION
<b>Convenience for handling or eating</b>	Pre-cut/pre-processed/pre-wrapped products e.g. <i>fillets, steaks, hot smoked and other cooked products.</i>	Implies ease of preparation, simplicity and ' <i>no fuss</i> '. Pre-wrapping of dressed crab using plastic food wrap, for example, also implies high standards of hygiene are in operation.
<b>Aesthetic pleasure</b>	Display layout, product arrangement and display artistry	Implies care and attention to detail has been taken. Display artistry attempts to ' <i>paint a picture</i> ' using fish products as the basic material, with the application of additional skills to enhance the presentation of the products. A customer may buy a product simply because ' <i>it looks nice</i> '.



## Information Sheet No. 12

### ELEMENTS OF DISPLAY

An effective fish display, or at least the display impact achieved, results from the successful combination of various factors denoted by the letters in the word **PEAM**.

**P**     **Products** (*Physical characteristics/properties*)  
See: **SESSION OUTLINE 3**

+

**E**     **Equipment** (*display equipment/accessories*)  
See: **SESSION OUTLINE 4**

+

**A**     **Arrangement** (*application of human skills*)  
See: **SESSION OUTLINE 5**

+

**M**     **Maintenance** (*procedures adopted in order to maintain the appearance*)  
See: **SESSION OUTLINE 6**

**=**     **Display impact achieved** (*level/effectiveness of visual communication*)

## Information Sheet No. 13

### QUESTIONNAIRE

The following questions may be used as models to assess trainee learning of the subject matter covered during this session. You are free to devise additional questions if required.

**Q. Which human sense is the most important for assessment of 'display quality'?**

**A.** The visual sense – used both by the seller and the customer.

**Q. What are the buying motives of a customer based upon?**

**A.** Desire is based upon need and purchase will only follow if the customer can identify a personal benefit by doing so i.e. *if the need will be satisfied*.

**Q. What is the difference between a promoted and a perceived benefit?**

**A.** A promoted benefit is identified by the seller for the customer. A perceived benefit is identified by the customer in person.

**Q. What is the difference between a real and a supposed purchase benefit?**

**A.** A real purchase benefit satisfied a real practical need for the customer and can be demonstrated.

A supposed purchase benefit may either:

- Satisfy the emotional need of the customer.
- Claim or appear to satisfy a practical need (*in the mind of the customer*).

Neither of these events can be demonstrated.

**Q. What is the difference between an identified and an unidentified customer need?**

**A.** An identified need exists in the conscious mind of the customer – an unidentified need, does not. The role of the seller is to satisfy identified needs and to convert unidentified needs into identifiable needs where possible.

**Q. What is meant by the term 'impulse purchase'?**

**A.** Impulse purchase is a sudden purchase decision made by a customer which results from an altered perception of need e.g. *identification of a new need, or the conversion of a future need to an immediate requirement*.

## Information Sheet No. 13 / cont'd.

**Q. What is the difference between real and apparent display information?**

**A.** Real information attempts to satisfy real and practical needs e.g. *ticket information*. Apparent information attempts to satisfy emotional needs and enhance the product desirability.

**Q. How can effective display communication increase sales?**

- A.**
1. Increase customer awareness and product information.
  2. Stimulate customer desire.
  3. Encourage purchase of products:
    - More frequently.
    - In greater quantity.
    - In greater variety.
    - As directed e.g. *special promotions*.

**Q. How do the letters P.E.A.M. help you remember the four inputs necessary to create an effective fish display?**

**A. P – Products** (characteristics and **properties**).

**E – Equipment** (and accessories).

**A – Arrangement** (**application** of human skills).

**M – Maintenance** procedures.

## Product display properties

**Total time Indicator** – 120 mins

**Equipment Required:** *Slide projection facilities (if appropriate)*

*Photocopies of appropriate Information Sheets.*

**Objectives** - On completion of this session trainees will be able to:

- Explain the term 'variety' with reference to fish products.
- State the three methods of naming fish products and describe the major product groupings.
- Explain the terms '*shape*' and '*size*' and state the minimum legal sale sizes of those fish and shellfish protected by legislation.
- Identify those factors which indicate the quality of fish products offered for sale.
- Explain the term '*colour*' and how different colour schemes may be utilised within a fish display.
- Explain the term 'texture' and the use of different textural qualities within a fish display.
- Explain the importance of movement as a visual stimulus and how this may be utilised to enhance a fish display.

### Summary of Topics to Cover

### Time Indicator

Introduction	5 mins
Product form	15 mins
Quality	20 mins
Colour	35 mins
Texture	15 mins
Movement	10 mins
Consolidation	20 mins
<hr/>	
120 mins	

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
I.N.T.R.O.	See: <b>Guide to the manual</b>	
DEVELOPMENT		
PRODUCT FORM	The word ' <i>variety</i> ' applied to fish and fish products can have several meanings.	
Variety	<b>Discuss Information Sheet with trainees.</b>	See: <b>Information Sheet No. 14</b>
Names	There are many different ' <i>varieties</i> ' of fish and shellfish and their respective products which are available for sale and display.  For communication purposes each product must have a name which may be: <ul style="list-style-type: none"> <li>• Legally-permitted name for ticket purposes.</li> <li>• Common, vernacular or trade name which may be recognised locally, regionally or nationally.</li> <li>• Scientific or Latin name which is recognised internationally.</li> </ul>	Discussed further in <b>SESSION OUTLINE 4</b>
Legal		
Common		
Scientific		
Product groupings	Fish or fish products with similar characteristics are grouped together into product categories for convenience or ease of reference.	
Appearance	<b>Discuss Information Sheet with trainees.</b>  Product appearance depends on the presence of certain visible physical characteristics e.g. <i>colour, texture, shape, size etc.</i>  They may be either natural in origin or introduced e.g. <i>colour dye in smoked fish, filets trimmed to shape.</i>	See: <b>Information Sheet No. 15</b>



KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Shape</b>	<p>Shape refers to the product outline form in three dimensions:</p> <ul style="list-style-type: none"> <li>• Length.</li> <li>• Width (breadth).</li> <li>• Height (depth).</li> </ul> <p><i>e.g. an eel is characteristically long, thin and tubular – a Dover sole is typically a flattened ovoid.</i></p> <p>Shape may be:</p> <ul style="list-style-type: none"> <li>• Regular (smooth and continuous outline) e.g. <i>eel, Dover sole.</i></li> <li>• Irregular (uneven/varying outline) e.g. <i>crustaceans, (crabs etc.)</i></li> </ul> <p><b>NOTE:</b> The term ‘regular/irregular’ can also be used to describe normal/abnormal shape.</p> <ul style="list-style-type: none"> <li>• Symmetrical (balanced) component parts in equal proportion e.g. <i>lobster – divided lengthwise (head-to-tail) – two halves are identical ‘mirror images’ of each other.</i></li> <li>• Asymmetrical (not balanced) e.g. <i>plaice – both eyed lie on one side - when filleted one side is thicker than the other.</i></li> </ul> <p><b>NOTE:</b> The term ‘symmetrical/asymmetrical’ can also be applied to the appearance of the overall display.</p>	

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Size</b>	<p>Size refers to the relative dimensions of the product e.g. <i>'large' plaice, 'small' lobster.</i></p> <p>Estimation of size is a highly subjective personal judgement unless it can be related to standard measurements of length or weight.</p> <p>Size of individual fish is usually related to age and species. For example:</p> <ul style="list-style-type: none"> <li>• A <i>'slip'</i> is the smallest (youngest) size of Dover sole that can be legally sold.</li> <li>• A sprat is normally regarded as a <i>'small'</i> fish compared with a cod, since even fully grown sprats seldom exceed 15cm in length while an adult cod may exceed 100cm in length.</li> </ul> <p><b>Discuss Information Sheet with trainees.</b></p>	<p>See: <b>Information Sheet No. 16</b></p>
<b>Display value</b>	<p>The value of using mixed and different examples of product form, shape, size, colour and texture within the overall display lies in the visual interest which can be generated to stimulate customer purchase of the products.</p>	<p>Discussed further in <b>SESSION OUTLINE 5</b></p>
<b>QUALITY</b>	<p>Customer perceptions of quality are wide-ranging and may be based on factors other than just quality of the product.</p> <p><b>Discuss Information Sheet with trainees</b></p> <p><b>STRESS:</b> To the customer, the quality of the retail environment is an indicator (<i>but not a guarantee</i>) of the product quality that is being sold. A customer is more likely to be attracted to the retailer who can present a high overall <i>'image'</i></p>	<p>See: <b>Information Sheet No. 17</b></p>
KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES

<b>QUALITY Cont'd.</b>	Based upon appearance and service as well as the quality of the products offered.	
<b>Product quality</b>	<p>The physical appearance and condition of all fish products on display should be of the highest possible standard. A customer relies heavily on visual indications of quality in order to assess desirability of the product for eating.</p> <p><b>Discuss Information Sheet with trainees.</b></p> <p><b>STRESS:</b> Customer perceptions of quality extend beyond those associated only with '<i>freshness</i>'. They also relate to the benefits associated with purchasing a particular item and whether it meets the customer's specific needs.</p> <p><b>Discuss Information Sheet with trainees.</b></p>	<p>See: <b>Information Sheet No. 18</b></p>
<b>Freshness</b>	<p>Fish and fish products are perishable food items with a limited shelf-life (<i>storage time during which they remain in edible condition</i>). Even though the external appearance of the product may look satisfactory, with time, chemical and bacteriological spoilage still proceed which eventually lead to the development of undesirable flavours, odours and textural changes.</p> <p><b>STRESS:</b> This also applies to those products which have been preserved in some way e.g. <i>smoking, freezing, canning</i> – but more slowly provided that correct storage and handling techniques are followed.</p>	<p>See: <b>Information Sheet No. 19</b></p> <p>Discussed further in <b>SESSION OUTLINE 6</b></p>

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>COLOUR</b>		
<b>Importance</b>	<p>Next to movement, colour is the most powerful visual stimulus and therefore the most important display property of fish products.</p> <p>Customer perceptions of product quality are often strongly associated with the anticipated colour of the product e.g. <i>white, not off-white or dark</i>.</p>	Other examples include 'red' mullet, 'red' bream, redfish, <i>grey</i> ' mullet 'black' bream.
<b>Structure</b>	<p>Colour has no physical structure – it is the visual perception of those light waves which are reflected from a particular object.</p> <p><b>Discuss Information Sheet with trainees.</b></p>	
<b>Dimensions of colour</b>	Colour has three dimensions:	See: <b>Information Sheet No. 20</b>
<b>Hue</b>	<ul style="list-style-type: none"> <li>Hue (<i>wavelength relative to those contained within the visible spectrum</i>) – from red (<i>long wavelengths</i>) to violet (<i>short wavelengths</i>).</li> </ul>	
<b>Value/tone</b>	<ul style="list-style-type: none"> <li>Value/tone (<i>degree of lightness or darkness of the colour hue</i>).</li> </ul>	
<b>Intensity</b>	<ul style="list-style-type: none"> <li>Intensity (<i>degree of colour purity or greyness</i>).</li> </ul>	
<b>Colour wheel</b>	<p>Colours can be represented using a colour wheel to show primary, secondary and tertiary colours.</p> <p><b>NOTE:</b> The human eye responds mainly to red, green and blue light stimuli. These are known as 'light' <i>primary colours</i>. If mixed together in equal proportion white light is produced. If mixed in different proportions a whole range of colours can be produced e.g. <i>colour TV utilises separate red, green and blue electronic light 'guns'</i>.</p>	

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Colour wheel / cont'd</b>	<p>The colours seen on the screen are produced by adding together different proportions of red, green and blue light from each respective light 'gun'.</p> <p>Red, yellow and blue are known as '<i>paint</i>' or '<i>artist's</i>' <i>primary colours</i>. If mixed together in equal proportions dark grey paint is produced because these pigments together will absorb all visible coloured light wavelengths. If mixed in different proportions various other colours can be produced by the process of subtraction i.e. <i>the absorption of particular wavelengths from white light and the reflection of others</i>. For simplicity, the colour wheel has been constructed using the paint 'primaries' – <i>red, yellow and blue</i>, 'secondaries' – <i>orange, green and purple (violet)</i> and 'tertiaries' produced by combining adjacent primary and secondary colours.</p> <p><b>Show Visual Aid. Identify and discuss primary, secondary, tertiary and complementary colours.</b></p>	
<b>Primary colours</b>	<p>Primary colours are those which cannot be created by mixing other colours e.g. <i>red, yellow, blue ('paint primaries')</i> and <i>red, green, blue ('light primaries')</i>.</p>	
<b>Secondary colours</b>	<p>Secondary colours are those which contain equal proportions of any two primary colours e.g.</p> <p><b>red + yellow = orange</b>  <b>red + blue = purple</b>  <b>yellow + blue = green</b></p> <p><b>NOTE:</b> Primary and secondary colours together form the visible colour spectrum seen in a rainbow.</p>	See: Visual Aid 31
KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES

<b>Tertiary colours</b>	<p>Tertiary colours are those which either:</p> <ul style="list-style-type: none"> <li>Contain equal proportions of any primary and adjacent secondary colour e.g. <i>red + purple = reddish-purple</i></li> </ul> <p>or:</p> <ul style="list-style-type: none"> <li>Contain equal proportions of any two secondary colours e.g. <i>green + purple = olive</i>.</li> </ul>	
<b>Complementary colours</b>	Complementary colours are those which appear opposite each other on the colour wheel e.g. <i>red and green, blue and orange</i> .	
<b>Achromatic colours</b>	<p>Achromatic colours are those which contain no obvious colour hue from the visible colour spectrum e.g. <i>white, black, grey, silvery-metallic</i>.</p> <p><b>NOTE:</b> <i>Gold-metallic</i> is not achromatic since it contains yellow and orange as visible colour.</p>	
<b>Colour psychology</b>	Particular colours are associated with specific human psychological moods and also with the coloration of specific objects which occur in the natural world.	
<b>Blue</b>	Blue is associated with water and sky. The associated mood is of peace, tranquillity and coolness. Because blue light has a short wavelength it focuses in front of the retina of the human eye. Blue-coloured products therefore appear to ' <i>diminish</i> ' or recede into the background.	
<b>Green</b>	Green is associated with vegetation and open spaces e.g. <i>green fields</i> and a mood of freshness.	

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Green / cont'd</b>	Because green light focuses exactly on the retina, green-coloured products appear soothing and restful to the eye e.g. <i>parsley garnish</i> .	See: <b>Visual Aids 33 &amp; 34</b>
<b>Yellow</b>	<p>Yellow is associated with the sun and the associated mood is of brightness, vibrancy and happiness e.g. <i>dyed smoked fish</i>.</p> <p><b>NOTE:</b> The absence of yellow dye from certain smoked products may lead to objections from some customers who traditionally associate the yellow colour with <b>their</b> perception of quality e.g. <i>smoked haddock</i>.</p>	
<b>Red</b>	Red is associated with blood and fire. The associated mood is of passion, excitement and warmth. Because red light has a long wavelength, it focuses behind the retina. Red-coloured (and some reddish-brown) products therefore appear to ' <i>advance</i> ' or stand out from the background e.g. <i>cooked crab, lobster</i> .	See: <b>Visual Aid 40</b>
<b>Colour depth</b>	Because of the different wavelengths involved and their subsequent focal points at the eye, products coloured red, green and blue ( <i>suitably arranged</i> ) can also provide colour depth ( <i>the illusion of three dimensions</i> ) to the whole display which might otherwise appear flat and uninteresting e.g. <i>trays of white fillets</i> .	See: <b>Visual aid 37</b>
<b>Neutral colours</b>	<p>Neutral colours include white, black, grey, silver and some pale forms of brown.</p> <p>They are associated with the mood of formality and precision. The absence of colour tends to enhance the visual perception of the surface texture e.g. <i>scales on the skin of</i></p>	See: <b>Visual Aid 4</b>
KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES

<b>Neutral colours / cont'd.</b>	<i>A grey mullet are visually more prominent than those of a red mullet.</i>	
<b>White</b>	<p>White is associated with psychological moods of purity, frankness and spaciousness.</p> <p>White (and <i>lightly-coloured</i>) products tend visually to appear individually larger, or to occupy a larger area or volume of display space, than they actually do.</p> <p>In white light, the visual boundaries of a white or lightly-coloured product are diffuse and ill-defined.</p> <p><b>Discuss Information sheet with trainees.</b></p>	See: <b>Visual Aids 40 &amp; 41</b>
<b>Black</b>	<p>Black has the opposite effects to white. Black is associated with psychological moods of evil, impurity, the unknown and confined spaces e.g. caves.</p> <p>Black (and <b><i>dark-coloured</i></b>) products tend visually to appear individually smaller, or to occupy a smaller area or volume of display space, than they actually do. In white light, the visual boundaries of a black or dark-coloured product are sharp and well-defined.</p>	See: <b>Information Sheet No. 21</b>
<b>Tints</b>	Any colour containing a proportion of white is known as a ' <i>tint</i> ' or pastel colour e.g. <i>pastel green</i> . All pastel colours will blend together harmoniously.	
<b>Shades</b>	Any colour containing a proportion of black is known as a ' <i>shade</i> '. Colour shades of contrasting colours e.g. <i>red and green</i> ; tend to blend together more harmoniously than in their pure colour forms.	
<b>KEY WORDS</b>	<b>POINTS TO COVER</b>	<b>ADDITIONAL NOTES</b>





<b>colour</b>	display are to:	
<b>Inform</b>	<ul style="list-style-type: none"> <li>• Inform (<i>communicate visual information about the product to stimulate customer desire and purchase</i>).</li> </ul>	
<b>Set limits</b>	<ul style="list-style-type: none"> <li>• Set visual limits (<i>define boundaries or create focal points</i>).</li> </ul> <p><b>NOTE:</b> A focal point is created when sufficient contrast exists between a particular product and its surroundings to cause the eyes to cease travel and fix their attention.</p>	
<b>Guide</b>	<ul style="list-style-type: none"> <li>• Guide (<i>cause the eye to travel in a particular direction</i>).</li> </ul> <p><b>NOTE:</b> Colour 'highlights' e.g. <i>distinct lines of colour</i>, can be used within a fish display to encourage customer eye travel beyond the immediate field of view.</p> <p>The use of harmonising colours within a display has a similar, though less pronounced effect.</p>	See: <b>Visual Aids 4 &amp; 34</b>
<b>TEXTURE</b>	Refers to the ' <i>elasticity</i> ' or degree of 'firmness' of the product e.g. <i>surface texture, flesh texture etc.</i>	
<b>Visual element</b>	Requires the use of the human senses of touch and/or taste for proper assessment. However, visual information which indicates product texture can be communicated and interpreted by customers.	
<b>Stages</b>	<p>Texture of different products can range from hard to soft, with various intermediate stages.</p> <p><b>Discuss Information Sheet with trainees.</b></p>	See: <b>Information Sheet No. 22</b>
<b>KEY WORDS</b>	<b>POINTS TO COVER</b>	<b>ADDITIONAL NOTES</b>
<b>Edibility factor</b>	Hard texture is psychologically associated with non-edibility e.g.	

	<p><i>fish bones</i>. Soft –textured products are associated positively with edibility e.g. <i>fish, flesh, peeled prawns</i>.</p> <p><b>Discuss Information Sheet with trainees.</b></p> <p>Hard-textured products can be ‘softened’ and ‘freshened’ in appearance to increase their desirability for eating by the application of water e.g. <i>ice meltwater</i>.</p> <p>Water sprays can add a surface sheen to raw products such as whole and cut forms of ‘wet fish’. Edible oil can be applied to cooked shellfish such as crab and lobster.</p> <p><b>STRESS:</b> Excessive water can result in:</p> <ul style="list-style-type: none"> <li>• Sodden products which disintegrate during cooking.</li> <li>• Unsightly puddles in display trays.</li> <li>• Dye leaching from smoked products and colour/taste transfer to other products.</li> </ul>	<p>See: <b>Information Sheet No. 23</b></p>
<b>Visual interest</b>	<p>The use and integration within the display of products with differing textural characteristics provides visual interest and contrast e.g. <i>adjacent siting of whole fish with fish fillets, whole shellfish with fin fish, opened scallops, prawn garnishing of whole fish, dressed crab (in-the-shell)</i>.</p>	<p>See: <b>Visual Aid 55</b></p> <p>See: <b>Visual Aid 25</b></p> <p>See: <b>Visual Aid 38</b></p>

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<p><b>Visual interest / cont'd</b></p> <p><b>Versatility</b></p>	<p><b>STRESS:</b> Cooked products should not physically touch raw products, or be displayed in such a way that permits possible bacterial contamination of the cooked products.</p> <p>Hard or firm-textured products are self-supporting (to varying extents) e.g. <i>oysters, whole fish</i>, which increases their versatility as display items in both horizontal and vertical dimensions.</p> <p>Soft-textured products e.g. <i>fillets</i>, require physical support e.g. <i>trays/containers/ice</i>, which limits the display possibilities to the horizontal dimension only.</p>	
<p><b>MOVEMENT</b></p> <p><b>Molluscs</b></p> <p><b>Crustaceans</b></p>	<p>The most powerful visual (<i>eye-catching</i>) stimulus but very limited in application because the majority of fish products are displayed in a non-living form. Some exceptions are:</p> <p>Live molluscs e.g. <i>scallop, mussels, clams</i>. Occasional shell movements attract attention but continuous gaping indicates physical distress and, possibly death.</p> <p>Live crustaceans e.g. <i>scampi, freshwater crayfish</i>, must be adequately restrained from escaping, falling on the floor etc. Lobsters/crayfish/crabs normally require seawater tanks for long term storage/display.</p> <p><b>STRESS:</b> The technical expertise required, and the high financial risk at stake, normally limits live display/storage of these products to specialist shellfish retailers/wholesalers.</p>	See: <b>Visual Aid 27</b>
KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES

<b>Freshwater fish</b>	Display tanks can be used to hold live fish e.g. <i>rainbow trout</i> , <i>eels</i> , <i>carp</i> . Air stones oxygenate the water and provide added movement.	
<b>Customer objections</b>	<p>Some customers dislike the idea of buying a processed fish product which they have previously seen on display in the live state. Stocking of live products needs to be carefully considered against the customer base and the degree of potential/actual objection.</p> <p><b>STRESS:</b> Any preparation of live products required by the customer should normally be conducted out of customer sight.</p>	
<b>Accessories</b>	Display accessories can be used to attract customer attention through movement. Examples include:	
<b>Ice</b>	<p>Melting ice produces meltwater. Ice suspended in netting bags above the display unit allows meltwater to fall over the products on display.</p> <p><b>STRESS:</b> Avoid meltwater falling on to cooked and smoked products (<i>possible colour/taste/bacterial contamination</i>).</p>	
<b>Water sprays</b>	<p>Similar arguments apply to the use of fixed waterfalls or hand mist sprayers.</p> <p>Any water used must be:</p> <ul style="list-style-type: none"> <li>• Fresh (<i>not recycled</i>).</li> <li>• Clean (<i>hygienic</i>)</li> <li>• Cool (<i>iced</i>).</li> </ul>	

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Ornamental fish</b>	Strategic siting of ornamental fish tanks e.g. <i>goldfish, tropical fish</i> , adds colour, movement and sometimes sound e.g. air stones, filters.	See: <b>Visual Aids 22 &amp; 23</b>
<b>Passive mobiles</b>	Passively-driven mobiles which rely on air draughts or convection currents e.g. <i>suspended signs, posters, imitation 'seagulls' etc.</i>	See: <b>Visual aids 21 &amp; 25</b>
<b>Active mobiles</b>	Actively-driven mobiles (normally electrically-powered) e.g. <i>'character' mobiles, display turntables, suspended mirror balls etc.</i>	See: <b>Visual aid 24</b>
<b>Video monitors</b>	<p>May be used in the window or in-store during both active and inactive trading periods. Serve to attract customer attention, stimulate interest and encourage discussion.</p> <p>Siting is critical in order to:</p> <ul style="list-style-type: none"> <li>• Minimise equipment theft/damage.</li> <li>• Avoid excessive crowd formation (<i>deters serious customers, blocks access to the sales counter/entrances/window</i>).</li> </ul>	
<b>Human activity</b>	<p>General retail activity:</p> <ul style="list-style-type: none"> <li>• Display maintenance.</li> <li>• Serving customers.</li> </ul> <p>Specific activities:</p> <ul style="list-style-type: none"> <li>• Product/cookery demonstrations.</li> <li>• <b>'Point-of-sale'</b> promotion events e.g. <i>fancy dress costume</i>.</li> </ul>	

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>CONSOLIDATION</b>	<p>Show and discuss selected Visual Aids identified on <b>Information sheet No's 1, 2 and 22.</b></p> <p>Ask trainees if they have any questions.</p> <p>Pose specific questions on key points identified to assess trainees' learning.</p>	<p>See: <b>Information Sheet No. 25</b></p>

## **Information Sheet No's 14 – 25**



## Information Sheet No. 14

### VARIETY

**A. Ask trainees:** What do you understand by the term fish 'variety'?

**B. Explain the following examples to trainees:**

1. **'A wide variety of fish can be displayed'**

Variety means range of diversity of different types of fish.

2. **'Fillets, steaks and headless are all varieties of cod'**

Variety means product type or retail sale form.

3. **'Chilled, frozen, smoked and salted are all varieties of cod fillet'**

Variety means form of product preservation.

4. **'Plaice, turbot and dab are varieties of flatfish'**

Variety means specific type or species.

5. **'Icelandic, Baltic and white Sea are all varieties of plaice'**

Variety means distinct race of separate biological stock i.e. they do not naturally interbreed.

6. **'A display of mixed fish adds variety and customer appeal'**

Variety means visual interest stimulated by the sight of different forms of fish.

## Information Sheet No. 15

### PRODUCT GROUPS

A particular type of fish can be called by various names according to the country of origin, regions within that country, individual size or age etc.

For example, the fish commonly known in the UK as haddock is called shellfish in Germany.

'Chats', 'pipes', 'dannies', 'gibbers' and 'jumbos' are examples of UK regional names for different sizes of haddock.

Scientists have assigned a specific Latin name to each fish (*and all other living things*) in order to achieve universal acceptance and common understanding. Hence the haddock has a scientific (*species*) name of *melanogrammus aeglefinus* which is recognised worldwide as referring to one particular species of fish, irrespective of country or individual size. Biologically similar fish are grouped together. Hence the haddock belongs to the cod family (*Gadidae*) because it has anatomical similarities with other family members such as whiting, cod, pollack and saithe. Similar families are grouped into orders, and order into classes. Haddock belongs to the class of bony fish whereas skates, sharks and rays belong to the class of fish which possess cartilaginous backbones. The plaice is a 'flat' bony fish and is therefore more closely related to the haddock which is 'round' in section than it is to the skate which also has a flattened shape.

There are a number of categories into which fish can be grouped for the purposes of convenience but which, in some cases are quite arbitrary.

**Fin Fish:** Any typical fish with fins.

**Shellfish:** Non fin fish – a general term to include molluscs and crustaceans. In most cases the '*shell*' is external and visible. In some cases it is internal e.g. *squid*.

**Round fish:** Any fin fish which appears rounded in cross-section e.g. *cod*, *mackerel*.

**Flatfish:** Any bony flatfish which has been laterally compressed (*flattened from side to side*) e.g. *plaice*, *dab*.

**NOTE:** Skates and rays are flattened (*from above*) members of the shark family and not true '*flatfish*'.

Some fish are not recognisably 'round' or 'flat' in cross-section e.g. *John Dory*.

**White fish:** Any fin fish in which the majority of the oil and fat content is stored in the liver e.g. *cod*, *haddock*.

**Oily fish:** Any fin fish in which the oil and fat content is dispersed throughout the flesh, as well as stored in the liver e.g. *herring*, *mackerel*.

## Information Sheet No. 15 / cont'd.

### PRODUCT GROUPS

**Demersal fish:** Fish which spend most of their natural life living on, or near the sea bed e.g. *cod, plaice*.

**Pelagic fish:** Fish which spend most of their natural life living in midwater, or near the surface e.g. *herring, mackerel*.

**NOTE:** The terms relate to swimming behaviour which can vary according to the time of day or season, and feeding or migration patterns.

**Wet fish:** Any form of fish which is sold in the chilled state and which has not undergone any other form of preservation. Frozen fish which has completely thawed is sometimes referred to as 'wet fish', but must be adequately labelled to indicate that this has been previously frozen.

**Dry fish:** Any form of fish which has undergone preservation by drying, salting or smoking e.g. *kippers, smoked roe, salt cod*.

**Freshwater fish:** Any form of fish which occurs naturally in bodies of freshwater e.g. *carp, freshwater prawns, crayfish*.

**NOTE:** Some species of fish spend different parts of their normal life cycle in both fresh and saltwater e.g. *wild salmon, eel (not conger eel)*.

Rainbow trout, although a natural inhabitant of freshwater, is normally farmed in sea water because the growth rate is faster.

**Prime fish:** Any fish which holds special or esteemed value by customers e.g. *salmon, halibut, turbot, monkfish*.

**Exotic fish:** A general term to include the lesser known varieties of British fish and foreign imported varieties e.g. *snapper, tuna, swordfish*.

## Information Sheet No. 16

### SIZE GRADES

There is legislation which prohibits the landing or offer for sale of certain fish and shellfish which, in their whole form, are smaller than a specified minimum legal size

Species	Size/cm	Species	Size/cm
Bass	32	Lemon sole	25
Black bream	23	Mackerel	30**
Blue ling	70	Megrim	25
Brill	30	Plaice	25
Cod	30*	Pollack	30
Conger eel	58	Red mullet	15
Dab	15	Red bream	25
Dover sole	24	Saithe	30
Flounder	25	Shad	30
Grey mullet	20	Turbot	30
Haddock	27	Whiting	27
Hake	30	Witch	28
Herring	20		

\* 45cm from Irish Sea landings.

\*\* North Sea landings only

*All lengths in cm measured from snout to tip of tail and are current until 31/12/88*

Similar minimum sizes relate to some shellfish.

#### **Nephrops**

- Overall length 8.5cm
- Carapace length 2.5cm
- Tail length 4.6cm

#### **Lobster**

- Overall length 24cm
- Carapace length 8.5cm

#### **Crab**

- Carapace length 11.5cm (*landed minimum size may vary upwards regionally*)

#### **Spider crab**

- Carapace length 12cm

#### **Scallop**

- Shell width 10cm (*landed minimum size may be 11cm regionally*)

#### **Clam**

- Shell width 4cm (*landings from certain areas only*)

Fish and shellfish are normally sorted and graded prior to receipt by the fish retailer.

## Information Sheet No. 16 / cont'd.

Many fish species must be graded according to EEC legislation at the port of landing or prior to the first sale for species, size and freshness.

### Example – Cod

EEC SIZE GRADE	WEIGHT (Kg)	EQUIVALENT LENGTH (mm)
1	Over 7	Over 960
2	4 – 7	795 – 960
3	2 – 4	625 – 795
4	1 – 2	490 – 625
5	0.3 – 1	300 - 490

Further grading by the wholesaler/processor assures that, as far as possible a box of fish contains a known weight of specific product comprising individual items of a similar size.

### Example – Dover sole

TRADE SIZE TERM	INDIVIDUAL WEIGHT RANGE (Oz)
Slips	8 – 10
Tongues	10 – 12
Best Small	12 – 14
Medium	14 – 16
Large	16 – 18
Extra Large	18 +

## Information Sheet No. 17

### QUALITY FACTORS

1. **Ask trainees:** *What factors do customers normally associate with a high quality fish retail establishment?*
2. **Compare their replies with the examples shown below and discuss with trainees.**

FACTOR	EXAMPLES
<b>Cleanliness/ hygiene</b>	<p>Absence of dirt, stains, rust from fixtures and fittings.</p> <p>Absence of visible fish offal.</p> <p>Absence of debris, pests, presence of working ultra-violet insect killing devices.</p> <p>Pleasant smell/air extractions systems.</p> <p>Clean appearance of staff/protective clothing worn.</p> <p>All products adequately protected from contamination.</p>
<b>Tidiness/ neatness</b>	<p>Absence of spillages, boxes, debris on floor.</p> <p>Absence of 'clutter' on work surfaces.</p> <p>Orderly arrangement of shelf displays and promotional items.</p> <p>Orderly working practices.</p> <p>Hidden electrical cables/non-trailing wires.</p>
<b>Quality of fixtures and fittings</b>	<p>Use of purpose-built equipment rather than 'home-made' or adapted materials e.g. <i>proper display lamps not domestic bulbs, display trays not delivery boxes.</i></p> <p>Modernity of equipment (<i>up-to-date</i>) in design/construction.</p> <p>State of repair e.g. <i>broken appliances, cracked glass/plastic, missing tiles, flaking paint etc.</i></p> <p>Presence/quality of refrigeration/chilling facilities and equipment and other shop fittings.</p>

## Information Sheet No. 17 / cont'd.

FACTOR	EXAMPLES
<b>Quality of service</b>	<p>Staff – cheerful, helpful, knowledgeable, courteous, presentable, attentive, efficient and enthusiastic.</p> <p>Total service offered exceeds normal customer expectations.</p> <p>After-sales service/advice provided.</p> <p>Customers treated personally, fairly, equally, efficiently.</p> <p>Customer complaints few and handled amicably.</p> <p>Personal recommendations from other customers.</p>
<b>Quality of products</b>	<p>Visual appearance of 'freshness' which accurately reflects the eating quality.</p> <p>Range of species, product form and size offered meets customer requirements.</p> <p>Prices charged accurately reflect the quality of the products offered.</p>

## Information Sheet No. 18

### PRODUCT QUALITY

1. **Ask trainees:** *What signs of good or poor product quality might a customer look for when assessing a fish display?*
2. **Compare their replies with the examples shown under each product heading below and discuss with trainees.**

PRODUCT	POSITIVE INDICATORS	NEGATIVE INDICATORS
<b>Whole fish (general points)</b>	<p>Eyes prominent, bright, clear, pupils' black.</p> <p>Scales complete, undamaged (<i>where naturally present</i>)</p> <p>Fins intact, undamaged.</p> <p>Gills bright red, clear slime.</p> <p>Skin resilient, moist, surface sheen, clear slime, unblemished, undamaged, free of foreign matter (<i>parasites, debris etc.</i>)</p> <p>Colour natural, fresh, bright.</p> <p>Belly cut (<i>gutted fish</i>) clean, straight, not extending into flesh, all traces of gut/heart removed, body cavity clean.</p> <p>Belly walls (<i>ungutted fish</i>) whole, unbroken.</p>	<p>Eyes dull, clouded, glazed, sunken, missing.</p> <p>Scales missing or adhering in loose masses e.g. <i>herring types</i>.</p> <p>Fins frayed, broken, missing.</p> <p>Gills dull red, bleached, slime thick or yellow.</p> <p>Skin dry, gritty, excessively slimy, cut, damaged, bruised (<i>blood clots</i>), foreign matter adhering.</p> <p>Natural colour faded, dull, bleached, tainted, stained.</p> <p>Belly cut ragged, extending into flesh, gut remnants present and visible.</p> <p>Belly walls burst, split, gut protruding.</p>



## Information Sheet No. 18 / cont'd.

PRODUCT	POSITIVE INDICATORS	NEGATIVE INDICATORS
<b>Cut forms of fish (general points)</b>	Flesh ( <i>most white fish</i> ) translucent white ( <i>lets light through</i> ), glossy, free from bruising, staining, foreign matter ( <i>debris, parasites</i> ).	Flesh opaque white, waxy, yellowing, bruising/ reddening near bone line or belly flap.
	Flesh moist, firm, unbroken, thick ( <i>chunky</i> ), clean.	Flesh dry, soft, watery, thin, broken, gaping, immersed in meltwater.
	Shape regular, consistent, clean-cut outline, well-trimmed.	Shape variable, irregular, untrimmed.
<b>Additional Points</b>		
<b>Fillets</b>	Free from excess bones, fins, belly flap and lining, gut, blood, roe.  <b>NOTE:</b> Some customers prefer plaice fillets with roe attached.  No skin ( <i>skinless fillets</i> ) No bones ( <i>boneless fillets</i> )	These items present.   Skinning incomplete. 'Pin@ ( <i>chest</i> ) bones present
<b>Steaks</b>	Flesh solid, uniform thickness, no central reddening or staining, fins and excess belly flap removed. Colour natural, bright.	Flesh soft, gaping, variable/ uneven thickness, stained near central bone, fins and excess belly flap present. Colour bleached.
<b>Skate/ Dogfish</b>	Flesh pinky-red, free of excess slime and smell.	Flesh dry, slimy, bleached, brown, smell of ammonia present.
<b>Soft roe</b>	Whole, unbroken, soft, moist, pinky-white in colour.	Broken, dry, soggy, off-white/brown in colour
<b>Smoked fish</b>	Colour uniform ( <i>dye or natural smoke</i> ).  Flesh firm, clean, glossy sheen, intact, free from tar, blood and foreign matter.  No bones ( <i>boneless products</i> )	Colour variable, excessive, insufficient.  Flesh dry, sticky, dull, sloppy, broken, mouldy, tar/blood/foreign matter present.

## Information Sheet No. 18 / cont'd

PRODUCT	POSITIVE INDICATORS	NEGATIVE INDICATORS
<b>Smoked fish / cont'd</b>	No bones ( <i>boneless products</i> )	Bones present
<b>Shellfish molluscs (general)</b>	Shells intact, clean, moist, natural colour.  Operculum ( <i>shell door</i> )/shells fully closed in live animals.  Meats clean, firm, moist, natural colour, bright, free from foreign matter.	Shells damaged, dirty, stained, dry, bleached, external marine growth present.  Operculum/shells gaping.  Meats dry, sloppy, bleached colour, foreign matter adhering.
<b>Squid/related forms</b>	Outer skin intact, clean, free of ink stains, moist, arms complete. Colour natural, bright.	Outer skin missing, damaged, stained, dry, arms missing, damaged. Colour bleached.
<b>Crustacea</b>	Shells clean, firm, intact, moist, glossy, free from marine growth/ cooking scum. Claws/legs/ appendages intact. Colour uniform, natural, bright ( <i>cooking can alter colour e.g. lobster</i> ). Tail springy, firmly closed against body ( <i>cooked animals</i> ).	Shells dirty, soft, dull, damaged, marine growth/ scum present. Appendages missing/ damaged. Colour dull, faded, black patches ( <i>prawns</i> ). Tail limp, free-hanging.
<b>Canned/ bottled/ packaged products (general points)</b>	Packaging intact, clean, undamaged. Labelling correct, legible, legal, informative.	Cans dented, bulging, leaking, packaging broken. Labels missing, misaligned, incomplete.
<b>Frozen products (general points)</b>	No evidence of product damage, cold storage deterioration. Packaging undamaged, clean. No excessive glaze present or 'drip loss' during thawing.	'Freezer burn' and other cold storage changes visible. Packaging damaged, dirty. Excessive 'drip loss' visible.

## Information Sheet No. 19

### PRODUCT QUALITY

1. **Ask trainees:** *What other factors besides freshness does a customer associate with the quality of the product?*
2. **Discuss the following statements with trainees and establish whether they are valid or not.**

1. ***‘Dover sole is a higher quality flatfish than a dab’***

#### **Key Points:**

- ‘Dover’ implies exclusiveness or scarcity value.
- The relative price difference between the two fish also reflects this.
- Dover sole is often offered as a dish on a restaurant menu – dab hardly ever, if at all.
- The taste and texture of dover sole is superior to dab (*not all people would agree*)

2. ***‘A gutted fish is of higher quality than a whole fish’***

#### **Key Points:**

- Gutting removes the major source of bacteria and enzymes which cause spoilage.
- Gutting removes inedible portions of the fish which are unwanted by the customer.
- Some ethnic customers prefer to buy fish whole – stronger flavours associated with limited spoilage are desirable – in other countries gutting is often viewed by the customer as an attempt by the retailer to disguise poor quality.
- Fish roe is considered to be a delicacy by some customers – fish containing roe is usually of poor texture.

3. ***‘A tail-end fillet is of higher quality than the neck-end’***

#### **Key Points:**

- ‘Tail-end’ is normally boneless but thinner fleshed and tapered in shape.
- ‘Neck-end’ usually contains ‘pin bones’ but is thicker fleshed and more regular in shape.
- Customer preferences vary.

## Information Sheet No. 19 / cont'd.

### 4. *'Chilled fish is of higher quality than frozen fish'*

#### Key Points:

- The 'freshness' of *frozen-at-sea* fish is superior to that of chilled fish.
- Freezing all but eliminates biological spoilage – chilling only slows it down.
- Incorrect freezing/cold storage practices can result in textural and flavour changes in the flesh which are normally regarded as undesirable.

#### STRESS:

For some customers, absolute price becomes the only purchase consideration: cheapness or 'value for money' becomes the dominant buying factor.

## Information Sheet No. 20

### COMPOSITION OF WHITE LIGHT

Natural or 'white light' consists of a combination of various visible (*coloured*) and invisible wavelengths. The multi-coloured rainbow effect, as shown above is produced by the 'splitting up' (*refraction*) of sunlight into its visible component colours by water droplets in the air.

## Information Sheet No. 20 / cont'd.

### COMPOSITION OF WHITE LIGHT

An object appears a certain colour because its surface reflects certain wavelengths of light and absorbs others.

Examples are@

**Black** e.g. *mussels, belly linings* – appear black because the pigment cells within the tissue absorb all the visible wavelength components of white light.

**White** e.g. *lower sided of flatfish* – appear white because the pigment cells within the tissue reflect all the visible wavelength components of white light.

**Red** e.g. *plaice spots, cooked crab/lobster* – appear red because the pigment cells reflect the red/orange and absorb red, blue/green light wavelengths.

**Yellow** e.g. *golden cutlets of smoked haddock* – appear yellow because the chemical dye pigments reflect orange/yellow and absorb red, blue and green light wavelengths.

**Blue/green** e.g. *mackerel 'bar' back markings* – appear blue/green (*in fresh fish*) because the pigment cells within the tissue reflect blue/green and absorb red/yellow light wavelengths.

#### NOTE:

In practice, very few pigments reflect pure colours. For example, yellow pigments tend to reflect some green and red wavelengths, as well as yellow. Similarly, blue pigments tend to reflect some green wavelengths as well as blue. This explains why mixing blue and yellow paint produces green; the green wavelengths are the only ones not absorbed by either the blue or yellow pigments.

## Information Sheet No. 21

### EXAMPLES OF THE USE OF WHITE AS A DISPLAY COLOUR

#### 1. White wall tiles:

- Imply cleanliness (*if maintained in a clean state*).
- Make a small retail area appear larger.
- Used to excess can produce a 'clinical' appearance unless some degree of colour contrast is introduced.

#### 2. Fish fillets (skin down)/Flatfish (white-side up):

- 'Whiteness' implies purity and product quality.
- Can make a small quantity of product appear larger (*especially in the absence of 'coloured' fillet trays*).
- Displayed in this form to excess can result in a 'flat' and visually uninteresting product display.

#### 3. Single specimen flatfish:

A single fish, such as halibut, which is desired to feature strongly within the overall display is usually displayed *white-side-up*. Besides the reasons given above, white is a neutral colour which blends harmoniously with all other colours. This offers scope for visual enhancement by the addition of colour in the form of adjacent product siting, or limited top garnishing.

## Information sheet No. 22

### TEXTURE

1. Ask trainees to state examples of fish products with different textural qualities.
2. Compare their replies with the examples shown below and discuss with trainees.

TEXTURE	EXAMPLES
<b>Hard</b>	<p>Most whole shellfish e.g. <i>crabs, mussels, winkles etc.</i> – squid and related forms are a notable exception.</p> <p>Certain body parts of fin fish:</p> <ul style="list-style-type: none"><li>• Internal bones (<i>cartilage in the case of sharks and rays</i>).</li><li>• External spines (<i>spiny-rayed fins and head/gill cover armour e.g. bass, redfish</i>).</li><li>• Teeth.</li><li>• Prominent body scaling e.g. <i>grey mullet, horse mackerel</i>.</li><li>• Skin e.g. <i>skate and dogfish</i>.</li></ul> <p>Display utensils e.g. <i>tickets, trays, scoops etc.</i></p>
<b>Soft</b>	<p>Whole shellfish e.g. <i>squid and related forms</i>.</p> <p>Shellfish 'meats' e.g. <i>peeled prawns, 'shucked' cockles etc.</i></p> <p>Fish flesh e.g. <i>fillets, steaks, cutlets and other cut forms</i>.</p> <p>Fish skin without obvious scaling e.g. <i>cod, lemon sole, brill</i>.</p>
<b>Intermediate</b>	<p>Smoked fish e.g. <i>kippers, finnans</i>.</p> <p>Fish skin with obvious but not prominent body scaling e.g. <i>Dover sole, herring</i>.</p> <p>Soft-rayed body fins e.g. <i>tail, dorsal fins etc.</i></p> <p>Fish heads/gill covers lacking obvious spiny structures.</p>



## Information Sheet No. 23

### TEXTURE – EDIBILITY

**Discuss the following examples with trainees.**

#### **Cod steak**

Consists mainly of 'soft' flesh but contains a central portion of 'hard' backbone which is visually obvious to the customer. The bone is not edible but is acceptable because it provides a functional support during cooking.

#### **Cod fillet**

Displayed skinless or skin-down the product exhibits a wholly 'soft' appearance which is desirable for eating. *Any pin bones remaining are often not immediately obvious to the customer.* Ideally, all fillets should be offered boneless since this removes the potential discovery of unexpected hard-textured bones within the soft texture of the flesh and which may lead to dissatisfied customers.

#### **Kippers**

Unboned whole kippers should be displayed with the skin uppermost. The texture and appearance of this surface is visually more pleasing to the customer than the bony side.

## Information Sheet No. 24

### PRODUCT DISPLAY

VISUAL AID	EXAMPLES
32	<p>Examples of related (<i>harmonising</i>) colours:</p> <ul style="list-style-type: none"><li>• Salmon (<i>red/orange</i>) with lemon (<i>yellow</i>)</li><li>• Packaging – card (<i>gold</i>) with smoked salmon cutlets (<i>orange/pale yellow</i>) – jars with labels (<i>béarnaise/dill sauce</i>).</li><li>• Garnish – foliage (<i>green</i>) with grapes (<i>yellow-green</i>) with lemon wedges (<i>yellow</i>).</li></ul> <p>Examples of contrasting colours:</p> <ul style="list-style-type: none"><li>• Salmon (<i>red/orange</i>) with foliage (<i>green</i>).</li></ul> <p>Packaging (<i>black and white, orange with blueish-purple</i>).</p> <p><b>NOTE:</b> Strong visual outline of black jar lids compared with white lids.</p>
33	<p>Artistic design and harmonising colour arrangement of smoked fish. Parsley garnish introduces a visual boundary between haddock and kipper fillets. Not necessary in the upper arrangement because sufficient colour contrast exists between kippers and golden cutlets.</p> <p>Stainless steel (<i>trays</i>) provides a neutral colour background and a higher quality image.</p>
34	<p>Smoked fish arranged in continuous vertical lines. The orange kippers provide alternating bands of colour with the yellow haddock.</p> <p>The white tray provides a neutral colour and physical protection for the cooked prawns.</p> <p>The green garnish provides strong visual (<i>and physical</i>) separation between products. The unbroken lines of garnish encourage the eye to travel the full depth of the cabinet.</p> <p><b>NOTE:</b> Where display space is limited a small volume of product can be made to appear larger in this way.</p>

## Information Sheet No. 24 / cont'd.

### PRODUCT DISPLAY

VISUAL AID	DISCUSSION POINTS
35	<p>Display of mainly smoked fish arranged in discreet colour blocks. Visual interest achieved through alternating products of similar colour and product orientation (<i>horizontal, vertical, diagonal</i>). <b>Smallest-size</b> products are displayed closest to the customer.</p> <p><b>NOTE:</b> Attempt has been made to create a balanced and symmetrical impulse purchase product display at the rear of the cabinet.</p>
36	<p>Window display of mainly smoked fish with less obvious visual contrast than earlier illustrations. With insufficient smoked products available, jars of delicatessen items have been added to the cabinet in order to maintain a 'full' display appearance.</p> <p><b>NOTE:</b> Tickets are orientated to face towards customers entering through the door.</p>
37	<p>A well-iced display of fish - mixed products and sizes – smoked fish displayed separately (<i>upper tier</i>) – un-iced.</p> <p>Shellfish and gurnards provide dominant centrepiece – 'red' very prominent – gurnards enhanced by 'butterfly' arrangement of pectoral fins – green parsley provides striking contrast.</p> <p>Vertical positioning of John Dories provides height at the side.</p> <p>Scallops and prawns provide decorative top garnishing.</p> <p>Yellow lemons break up the continuity of 'white' areas.</p> <p>Small stainless steel bowls provide functional and pleasing decorative use – large plastic bowls over-dominate the front of the display. The white underside of the turbot appears slimy and unclean.</p>
38	<p>Display well-iced at bottom but inadequately iced on top – integrates whole fish with cut forms – provides pleasing contrast of colour and texture e.g. <i>dark soles/plaice with silver salmon, lobsters (shell) with monkfish (flesh) with tilapia (scales), scaly/mon-scaly skin of carp</i>.</p> <p><b>NOTE:</b> Care must be taken to avoid the transfer of scales from whole fish (<i>especially herring types</i>) to the flesh of cut forms.</p>

## Information Sheet No. 24 / cont'd.

### PRODUCT DISPLAY

VISUAL AID	DISCUSSION POINTS
38 / cont'd	<p>Salmon tails displayed with cut ends facing towards the customer – enhances product desirability.</p> <p>Prawns and scallops provide colourful garnish. Alternating red/green plastic garnish provides sharp visual contrast – focuses eye attention on the garnish, not the product.</p>
39	<p>Window display of chilled products segregated with whole fish on one side – cut forms on the other.</p> <p>Garnish provided by scallop shells (<i>for textural contrast</i>), natural/ imitation parsley and lemon slices.</p> <p><b>NOTES:</b> Lemon juice contains citric acid which can stain and denature exposed fish flesh.</p>
40	<p>Counter display of mixed whole and cut fish forms. Redfish flanking sprats provide useful contrast (<i>colour, size, direction</i>) and prevent product dispersal.</p> <p>Salmon cutlets displayed haphazardly and untidily. Despite additional product name labels, insufficient contrast is achieved between individual blocks of 'white' products (<i>plaice filets, skate, turbot, halibut, whiting, huss</i>). Visually they tend to appear as one – <b>parsley would have been better used to indicate the boundaries of each 'white' product.</b></p> <p><b>NOTE:</b> Fallen skate ticket – obvious to customers – not obvious from the server's side of the counter.</p>
41	<p>Dover soles displayed to provide maximum colour contrast – achieved incompletely – colours do not alternate precisely between layers, and along lower layer. Poorly gutted specimen (<i>lower right</i>) obvious to customers – best hidden from direct view. Evidence of blood and gut remnants on soles and plaice (<i>lower right</i>).</p> <p>Rear display height created by raised ice bed and vertical arrangement of scallops and crabs (<i>emphasises claw size/white meat content</i>). Lemon and tomato garnish cut to shape – time consuming but provides added visual interest.</p>

## Information Sheet No. 24 / cont'd.

### PRODUCT DISPLAY

VISUAL AID	DISCUSSION POINTS
42	<p>Pleasing and neat arrangement of salmon – central tray of cutlets balanced by whole fish and cut tails on either side. Stainless steel tray and cabinet surface harmonise with silver skin of salmon – green foliage provides striking colour contrast with cut salmon flesh.</p> <p><b>NOTE:</b> Octopus contains black ink – care must be taken to avoid possible staining of other fish products, especially cut forms.</p>
43	<p>White underside of halibut and 'Red Admiral' snapper provide striking contrast (<i>size, colour, orientation</i>) with adjacent layers of tilapia and parrot fish. Large expanse of white halibut broken up by use of artistic 'butterflies' (<i>shellfish appendages/cocktail stick</i>). Rear display height created by raised ice bed and vertical positioning of 'Red Admiral'.</p>
44	<p>Garnish arrangement of sprats/shellfish/parsley provides added interest to the relatively drab colour of rabbitfish – also draws customer attention to the rear of display cabinet.</p>
45	<p>Visually interesting arrangement of redfish with scabbard fish (<i>espada</i>). Long, thin, eel-like fish can be coiled to display more visual solidity. The raised head provides added interest.</p>
46	<p>A wall display cabinet featuring artistic centrepiece (<i>focal point</i>) arrangement of crab, lobster and halibut. Attention is drawn by the theme (<i>opposing shellfish</i>), variation in height from adjacent products, and to a lesser extent, colour and texture qualities. The whole salmon overlaid with cutlets has a similar, though less pronounced, centrepiece effect.</p> <p>Garnish comprises single live mussels, lemon slices, conifer foliage and red/green pepper slices.</p> <p><b>NOTE:</b> Colour harmony of lobster shell with red claw band. Strong colour contrast between red/green pepper, lobster/conifer.</p>
47	<p>Tiered cabinet provides natural rear display height – enhanced by positioning scallops vertically in ice, and by raising scampi (<i>small product</i>) to full view by overhanging on a thick ice bed. Large expanse of stainless steel (<i>cabinet/trays</i>) broken up by pleasing combination of conifer foliage and contrasting colour of carnations.</p> <p><b>NOTE:</b> Tickets indicate previously frozen products – legal requirement.</p>

## Information Sheet No. 24 / cont'd.

### PRODUCT DISPLAY

VISUAL AID	DISCUSSION POINTS
48	<p>A tray of whole whiting displayed at the rear of a wall cabinet. Artistic arrangement of a single constituent specimen attracts generic customer attention to the product displayed.</p>
49	<p>Overlapped display of skate wings (<i>left</i>) with 'knuckles' to the rear produces a neat, clean, symmetrical and visually pleasing arrangement – less obvious with skate pieces (<i>right</i>).</p> <p>Plaice fillets break the continuity of skate – poor colour contrast achieved by displaying all fillets 'white-side up'.</p> <p><b>NOTE:</b> Bruising/staining/gut remnants/belly linings visible in exposed plaice fillet flesh.</p>
50	<p>Symmetrical, balanced and artistic arrangement of fish products combining variation in product size, variety, orientation, colour and texture. The three-dimensional effect is enhanced by support staging (<i>boxes</i>), with the salmon centrepiece and flatfish arched (<i>using wooden pegs</i>) towards the customer.</p> <p><b>NOTE:</b> Blue-coloured lobster clay band contrasts strongly with the shell colour.</p> <p>The visible presence of boxes and unclean appearance of the Dover soles detracts from the overall display.</p>
51	<p>An outside stall display.</p> <p><b>NOTE:</b> Rainbow trout shows disfigured pectoral fin – best hidden from customer view.</p> <p>All fish apparently un-iced.</p> <p>Hake displayed side-down – whole, gutted round fish should be displayed belly-down in a bed of ice – ice provides physical support, internal chilling and free drainage of belly cavity (<i>particularly important with soft-fleshed varieties, such as hake in order to maintain product quality</i>).</p>

## Information Sheet No. 24 / cont'd.

### PRODUCT DISPLAY

VISUAL AID	DISCUSSION POINTS
52	<p>Display of mainly whole fish orientated to face west – encourages eye travel along whole length of counter. Sardines contained in basket – prevents transfer of scales to other products – basket material must be capable of thorough cleaning.</p> <p>Red mullet and redfish exhibit natural coloration – not faded. Redfish illegally labelled 'Norwegian red haddock' – should be '<i>redfish</i>', '<i>rosefish</i>' or '<i>ocean perch</i>'.</p> <p>Turbot exhibit skin discoloration – genetic defect common in farmed fish – may appear unappetising to customer but is not indicative of spoilage. Flowers provide colourful garnish – direct contact with products may raise doubts over hygiene (<i>insects, pollen, bacteria etc.</i>)</p>
53	<p>Refrigerated cabinet (<i>circulating air-type</i>) displaying raw, cooked and smoked products. Mechanical refrigeration alone is acceptable practice for cooked, smoked and coated raw products (<i>fish cakes</i>) – uncovered raw products (<i>cod, plaice, haddock fillets</i>) will become desiccated in time. Plastic food wrap protection of delicatessen product bowls prevents moisture loss and bacterial ingress.</p> <p><b>NOTE:</b> Dill garnish, prominent belly flap linings of plaice, strong dye coloration of kippers, lack of significant difference in colour between fresh and 'natural smoked' haddock.</p>
54	<p>A well-iced display of chilled fish – ice placed under, over and between product layers.</p> <p>Visual separation of 'white' product blocks (<i>cod fillet, huss, skate</i>) achieved mainly through strategic placement of parsley garnish – to a lesser extent through variation of product orientation.</p> <p><b>NOTE:</b> Ask trainees to assess the merits of altering relative positions of sprats and herrings.</p>
55	<p>Centre-front section of display cabinet.</p> <p><b>NOTE:</b> Well-iced tray of sardines (<i>pilchards</i>) and loose scale characteristics.</p>

## Information Sheet No. 24 / cont'd.

## PRODUCT DISPLAY

VISUAL AID	DISCUSSION POINTS
55 / cont'd	Plaice and mackerel trays hold unacceptable quantities of ice meltwater – discoloration looks unsightly to customers, harbours bacteria, causes flesh to become waterlogged in cut fish forms. Trays should be drilled to provide free drainage of ice meltwater at all times.
56	<p>Offal, such as 'cod' flaps (<i>neck/belly trimmings</i>) and fish heads, has a 'low quality' display image – may adversely affect customer perception of adjacent product quality and purchase desirability. Where sold, offal items should be stored out of direct customer view using written advertising to achieve sales.</p> <p>Compare relative 'fullness' of cod fillet and plaice trays – display trays should be replenished as often as necessary with new product from storage to maintain '<i>full display</i>' impact. Out-of-stock items should be replaced with more abundant, or slow-moving lines – increased display area covered improves visual impact and sales potential e.g. <i>in this case, a 'double tray' of plaice could be created in the absence of further stocks of cod fillet.</i></p>
57	<p>A tray half-full of black bream introduces a prominent visual gap in the display.</p> <p>Overcome by:</p> <ul style="list-style-type: none"> <li>• Replenishment with new stock.</li> <li>• Repositioning of remaining fish to cover the whole tray.</li> <li>• Condensing of remaining fish to form a single vertical line, and transfer of some roach to vacant area created.</li> </ul>
58	<p>Small product items (<i>mainly cooked</i>) displayed in individual bowls – provide physical protection/display height, prevent product dispersal/contamination, offer convenience for handling/storage/serving.</p> <p>Bowls provided with individual serving utensils – prevents cross contamination of products.</p> <p><b>NOTE:</b> Tickets – '<i>Previously frozen – do not refreeze</i>' wording should be clearly indicated with all such products offered for sale in a thawed/thawing state.</p>

## Information Sheet No. 24 / cont'd.

## PRODUCT DISPLAY



VISUAL AID	DISCUSSION POINTS
59	<p>Crabsticks correctly labelled '<i>crab-flavoured sticks</i>' – product consists mainly of fish flesh to which crab extract and other flavourings and additives have been added.</p> <p><b>NOTE:</b> Price tickets – seek trainee comments on bulk purchase and value for money. Cabinet thermometer – need for periodic monitoring and checking with 'mobile' thermometer.</p>

## Information Sheet No. 25

### QUESTIONNAIRE

The following questions may be used as models to assess trainee learning of the subject matter covered during this session. You are free to devise additional questions if required.

**Q. What does the term fish 'variety' mean?**

**A.** Variety can be used to describe:

1. Visual interest.
2. Range or diversity of product forms.
3. Specific product forms, types or species.

**Q. What are the three methods of naming fish and fish products?**

- A.**
1. Legal name (*for ticker purposes*).
  2. Common, vernacular or trade name.
  3. Scientific or Latin name.

**Q. What are the major fish and shellfish product groupings?**

- A.** Fin fish, shellfish, round fish, flatfish, white fish, oily fish, wet fish, dry fish, freshwater fish, prime fish, exotic fish.

**Q. What is meant by the term 'shape'?**

- A.** Shape refers to the three dimensional outline form – length, width (*breadth*), height (*depth*). Shape may be regular/irregular, symmetrical/asymmetrical in outline.

**Q. What is meant by the term 'size'?**

- A.** Size refers to the relative dimensions of the product in terms of linear or weight measurements.

**Q. What is the minimum size of whole plaice which may legally be sole?**

- A.** 25cm from tip of snout to end of tail.

## Information Sheet No. 25 / cont'd.

**Q. What factors do customers normally associate with a high quality fish retail establishment?**

- A.**
1. High standards of hygiene/cleanliness, tidiness and neatness.
  2. High quality of fixtures/fittings.
  3. High quality of service/staff.
  4. High product quality.

**Q. How would you recognise a high quality skin-on-cod fillet?**

- A.**
1. Flesh translucent, unbroken, firm, clean, moist, chunky, free from bruising/debris/parasites, well-trimmed, free of excess belly flap and bones.
  2. Skin fresh, clean, natural colour, undamaged, free of slime, springy (*resilient*).

**Q. What is meant by the term 'colour'**

- A.** Colour is the visual perception and mental interpretation of the wavelengths of light which are reflected from a particular object.

**Q. What does the colour 'white' convey psychologically?**

- A.**
1. Purity (*therefore high quality*).
  2. Frankness (*openness – nothing to hide*).
  3. Spaciousness (*visually exaggerates space occupied*).

**Q. What is meant by the term 'texture'?**

- A.** Texture describes the degree of product firmness or elasticity. The term can be applied to describe both external surface e.g. *skin*, and internal components e.g. *flesh*.

## Information Sheet No. 25 / cont'd.

**Q. Describe some examples of the use of movement to enhance display impact?**

- A.**
1. Live products (*sale and ornamental forms*).
  2. Accessories (*mobiles*).
  3. Ice/water.
  4. Video monitors.
  5. Human activity.

## Display equipment and accessories

**Total Time Indicator - 210 mins**

**Equipment Required:** *Slide projection facilities (if appropriate).*

*Photocopies of appropriate Information Sheets.*

*Access to display fixtures e.g. cabinets, lighting etc. fitted in your establishment.*

*Selection of loose display utensils e.g. trays, serving tools, tickets, boards, writing equipment etc.*

*Selection of garnish materials e.g. lemons, preparation equipment, knives etc.*

**Objectives** – On completion of this session trainees will be able to:

### **Display surfaces:**

- Identify the types of display surface/unit used in the establishment.
- Explain the principal design features of each type which are necessary for the effective presentation of fish products.
- Select the most appropriate display surface/unit for any given type or form of fish product.

### **Lighting:**

- Explain why illumination is important for the creation of effective product displays.
- Describe the principal types and characteristics of display lighting systems.
- Explain how lighting may be employed in order to enhance the presentation of products on display.

### **Ice:**

- Explain the purposes for which ice may be used within a fish display.
- Describe the different forms of ice which can be produced and explain how ice helps to maintain product quality.
- Describe the correct methods of icing each recognised group of fish products.
- Explain the differences between cold storage, icing and chilling by mechanical refrigeration, and for which products each process is suitable.

## **Display equipment and accessories / cont'd**

### **Utensils:**

- Identify the different display utensils used in the establishment and explain the purpose and design features of each item.
- Select the appropriate display utensil for a particular product or a specific task.
- Handle and use serving utensils correctly.

### **Tickets, labels and descriptors:**

- Describe the functions of written product information and the various methods used for its presentation.
- Explain the principal legal labelling requirements which apply to the display for sale of loose, pre-packed, frozen, single and multi-ingredient fish products.
- State the legally prescribed names of those fish to which the Food Labelling Regulations apply.
- Describe the functions performed by food additives.
- Explain the principal factors of display which determine the siting and presentation of individual product tickets.
- Prepare tickets and other written product descriptors to the standard required by the establishment.

### **Garnish materials and accessories:**

- Explain the purpose of garnish materials and how they may be used to enhance the presentation of fish displays..
- Describe examples of natural and imitation materials suitable for garnish purposes.
- Prepare garnish items (*including cut fruit and 'butterflies'*) to the standards required by the establishment.

## Display equipment and accessories / cont'd

### Summary of Topics to Cover

### Time Indicator

Introduction	5 mins
Display surfaces	30 mins
Lighting	30 mins
Ice	30 mins
Utensils	30 mins
Tickets, labels and descriptors	40 mins
Garnish materials and accessories	30 mins
Consolidation	25 mins

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210 mins

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
I.N.T.R.O.	See: <b>Guide to the Manual</b>	
<b>DEVELOPMENT</b>  <b>DISPLAY SURFACES</b> <b>Function</b>	The function of any form of display surface is to provide a suitable base, platform or method for the effective presentation of products to customers.	
<b>FORMS</b>  <b>Shelving</b>	Display surfaces can take a variety of forms.  For example: <ul style="list-style-type: none"><li>Shelf units or wall-mounted shelving normally used for the display of 'dry goods' requiring only ambient storage temperature.</li></ul>	See: <b>Visual aids 11, 23 &amp; 25</b>

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
Simple frames	<ul style="list-style-type: none"> <li>Stands or free-standing frameworks of simple construction e.g. <i>metal stands/tables</i>, upon which products or containers are displayed.</li> </ul>	See: <b>Visual Aids 13, 17 &amp; 22</b>
Complementary devices	<ul style="list-style-type: none"> <li>Merchandise racks – often supplied with, and specifically designed to promote and complement particular products or brand labels e.g. <i>spice racks, counter top or 'point-of-sale' dispensers</i>.</li> </ul>	See: <b>Visual Aid 20</b> <i>The basket used to display wine on the counter top encourages the additional purchase of dry white wine as a complementary food product.</i>
Slab types	<ul style="list-style-type: none"> <li>Continuous, flat and open display surfaces – sometimes fitted with boundary walls. Location normally fixed – position not easily altered.</li> </ul> <p>'Traditional' fishmongers' slabs are constructed of marble or similar impervious material.</p> <p>Modern versions of this design may utilise stainless steel and display surfaces cooled by mechanical refrigeration.</p>	See: <b>Visual Aids 23, 24 &amp; 25</b>
Cabinet units	<ul style="list-style-type: none"> <li>Semi or fully enclosed, free-standing display units usually fitted with mechanical refrigeration hidden from view behind the base panels.</li> </ul> <p>Different commercial designs are suitable for:</p> <ul style="list-style-type: none"> <li>Chilled food storage (<i>typically maintain product temperature in the range of 0°C to 5°C</i>).</li> <li>Frozen food storage (<i>typically maintain product temperature in the range of 15°C to 20°C</i>)</li> </ul>	See: <b>Visual aids 14, 18 &amp; 37</b>

### Display equipment and accessories / cont'd





## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
Logical	<ul style="list-style-type: none"> <li>Satisfy the ergonomics of the establishment i.e. <i>factors related to display space allocation and work practice logistics.</i></li> </ul>	
<b>IMPACT DESIGN FEATURES</b>  <b>Exercise</b>	<p>Whilst on display all products should be clearly visible to the customer.</p> <p>Products should be:</p> <ul style="list-style-type: none"> <li>Well-illuminated.</li> <li>Not obscured from view by tickets, other products etc.</li> <li>Positioned within the visual range of the customer.</li> </ul> <p><b>STRESS:</b> Unseen products tend to remain unsold.</p> <p><b>Discuss Information Sheet with trainees.</b></p> <p>Carry out a simple exercise with trainees to determine that the most comfortable viewing angle which can be sustained by a customer is one which approximates to, or just below, the horizontal line of sight.</p> <p><b>STRESS:</b> Wherever feasible products should always be displayed within the comfortable viewing zone.</p>	<p>See: <b>SESSION OUTLINE 4 – LIGHTING</b></p> <p>See: <b>Information Sheet No. 26</b></p> <p><b>Example Exercise:</b> Use visual targets placed at different heights e.g. <i>objects on a floor, ceiling and walls.</i></p> <p>Discussed further in <b>SESSION OUTLINE 5</b></p>
<b>FLAT DISPLAY</b>	<p><b>Discuss Information Sheet with trainees</b></p> <p><b>STRESS:</b> With flat displays products at the rear tend to:</p> <ul style="list-style-type: none"> <li>Be physically obscured by those products closer to the customer</li> </ul>	<p>See: <b>Information Sheet No. 27</b></p> <p>Discussed further in <b>SESSION OUTLINE 5</b></p>

## Display equipment and accessories / cont'd

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## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>QUALITY DISPLAY FEATURES</b>	<p>Fish products are food items destined for human consumption. The design and construction of all display surfaces must:</p>	
<b>Non-toxic</b>	<ul style="list-style-type: none"> <li>Utilise non-toxic materials or coatings, especially those in direct contact with products e.g. <i>the use of lead-free paint for painted surfaces.</i></li> </ul>	
<b>Clean</b>	<ul style="list-style-type: none"> <li>Be capable of being easily cleaned and remaining clean in order to provide hygienic display conditions e.g. <i>use of smooth impervious materials – stainless steel, plastic, glass, etc.</i> Use of non-chip, non-rust surfaces with smooth joints and rounded edges.</li> </ul> <p><b>STRESS:</b> Construction materials with porous, cracked, roughened or irregular surfaces or which provide sharp-angled edges are difficult both to clean and keep clean e.g. <i>dried residues or stains, seepage of meltwater, blood, slime, build-up of debris, attraction of pests.</i></p>	
<b>Maintain product quality</b>	<ul style="list-style-type: none"> <li>Adequately maintain the quality of the products whilst on display.</li> </ul>	
<b>External contamination</b>	<ul style="list-style-type: none"> <li>Adequately prevent contamination of products on display from external sources</li> </ul>	
<b>Legal requirements</b>	<ul style="list-style-type: none"> <li>Meet legal requirements.</li> </ul> <p><b>Discuss Information Sheet with trainees.</b></p> <ul style="list-style-type: none"> <li></li> </ul>	See: <b>Information Sheet No. 29</b>

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Sales image</b>	<ul style="list-style-type: none"> <li>Project desirable sales image to customers.</li> </ul> <p><b>Recap the relevant factors associated with customer perceptions of establishment quality.</b></p> <p><b>STRESS:</b> The importance of using display surfaces which complement and promote rather than detract from the product.</p>	See: <b>Information Sheet No. 17</b>
<b>ERGONOMIC DESIGN FEATURES</b>  <b>Available display sites</b>  <b>Products</b>  <b>Staffing</b>  <b>Merchandising policy</b>	<p>The choice of design and siting of display surfaces may also be influenced by a number of workplace conditions. For example:</p> <ul style="list-style-type: none"> <li>Display space/sites/equipment available. (<i>These may be pre-determined by existing shop/store layout, equipment installed and customer flow considerations</i>).</li> <li>Volume, range and type of products intended for display.</li> <li>Staff availability, physical ability and display skill e.g. <i>narrow combined display/counter cabinets permit easier and faster physical access to products for serving, stocking and maintenance purposes than large open slabs.</i></li> <li>Desired sales/quality image to be promoted e.g. <i>corporate merchandising policy which dictates or determines display layout to be followed, equipment to be used etc.</i></li> </ul>	

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<p><b>DEMONSTRATION</b></p> <p><b>Refrigerated display units</b></p>	<p><b>Show trainees:</b></p> <p>The display surfaces used in your establishment. For example:</p> <ul style="list-style-type: none"> <li>• Shelving and other 'dry' surfaces.</li> <li>• Point-of-sale/impulse purchase display racks.</li> <li>• Chilled display units.</li> <li>• Frozen food cabinets.</li> <li>• Live holding tanks.</li> </ul> <p><b>Identify (as appropriate):</b></p> <ul style="list-style-type: none"> <li>• Power switches, thermostat, temperature gauge, cable runs and other relevant controls.</li> <li>• Load lines, drainage ports, shelves, screens, partitions, windows etc.</li> </ul> <p><b>Explain</b></p> <ul style="list-style-type: none"> <li>• Equipment – method of operation, maintenance, safety and fault notification procedures.</li> <li>• That refrigeration compressors must remain well-ventilated at all times to assist heat dispersal.</li> <li>• That drainage ports and channels should remain clear of obstructions to allow free drainage of meltwater.</li> </ul>	

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Refrigerated display units/ cont'd.</b>	<ul style="list-style-type: none"> <li>• That load line markings indicate the maximum height to which products should be stocked in order to maintain proper temperature control.</li> <li>• That frozen food cabinet doors (<i>where fitted</i>) should remain closed except when stock is added or removed.</li> <li>• That display unit screens/windows (<i>where fitted</i>) are detachable/mobile to improve access for cleaning.</li> <li>• That temperature gauges do not measure the actual product temperature – only the temperature of the area next to the sensor probe.</li> </ul>	
<b>QUESTIONS</b>	<p>Ask trainees if they have any questions.</p> <p>Pose specific questions to assess trainees' learning e.g. <i>seek trainees' comments on layout design, good/bad design features, equipment siting etc.</i></p>	
<b>LIGHTING Functions</b>	<p>Fish displays must be well-illuminated in order to achieve the following objectives:</p> <ul style="list-style-type: none"> <li>• Allow customers to see all of the products on display clearly.</li> <li>• Allow customers to read ticket information easily.</li> <li>• Direct customer attention to selected areas of the display, viewing positions etc.</li> </ul>	

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>LIGHTING/ cont'd</b>	<ul style="list-style-type: none"> <li>• Increase visual stimulation by enhancement of selected product features or display properties e.g. <i>colour, texture, contrast etc.</i></li> </ul>	
<b>FORMS OF ILLUMINATION</b>  <b>Natural light</b>         <b>Background lighting</b>         <b>Display lighting</b>	<p>Displays can be illuminated by one or more of the following light sources:</p> <ul style="list-style-type: none"> <li>• Provided by natural sunlight. (<i>Only really applicable to window or open-air displays</i>).</li> </ul> <p><b>NOTE:</b> North-facing windows admit less natural light than south-facing windows.</p> <ul style="list-style-type: none"> <li>• Provided by the general shop/ store lighting e.g. <i>overhead/ ceiling mounted fluorescent tubes (strip lighting)</i>.</li> </ul> <ul style="list-style-type: none"> <li>• Additional lighting designed to provide extra illumination of the display area and products on display.</li> </ul> <p><b>STRESS:</b> The level of illumination provided by ambient and background lighting alone is not sufficient to be effective for display purposes.</p> <p>Additional specific display lighting must be used.</p>	
<b>General display lighting</b>	<p>Provides extra overall illumination of the display area.</p> <p>The light emitted at source is largely multi-directional in nature and is designed to produce minimum shadow effects.</p>	



## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>General display lighting / cont'd.</b>	<p>Examples include:</p> <ul style="list-style-type: none"> <li>• Additional overhead lighting (<i>bulbs, tubes, etc.</i>)</li> <li>• Lighting specifically incorporated within the display cabinet design.</li> </ul>	<p>See: <b>Visual aid 21</b></p> <p>See: <b>Visual Aid 20</b></p>
<b>Directed display lighting</b>	<p>Normally provided by spotlights which incorporate a reflector behind the lamp to direct a beam of light towards the target.</p> <p>Spotlights are designed and positioned to highlight key features or specific items on display e.g. <i>products, features, arrangements, customer viewing/access positions.</i></p> <p><b>STRESS:</b> A combination of display lighting techniques is the most effective.</p> <ul style="list-style-type: none"> <li>• General lighting to provide high background illumination of the overall display.</li> <li>• Spotlighting directed to emphasize key points or specific display features.</li> </ul>	<p>See: <b>Visual Aids 18 &amp; 19</b></p>
<b>BEAM ANGLE</b>	<p>Spotlights are designed to illuminate a certain target area determined by the beam angle employed and the distance between the light source and the target.</p>	
<b>Narrow beam angle lamps</b>	<p>For a given power output, lamps with a narrow beam angle illuminate a <b>small</b> target area with a <b>high</b> light intensity.</p>	

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<p><b>Narrow beam angle lamps/ cont'd</b></p>	<p>Useful for:</p> <ul style="list-style-type: none"> <li>• Highlighting individual features or small areas of product.</li> <li>• Creating a three dimensional effect by the formation of strong contrast between light/shadow zones.</li> </ul>	
<p><b>Wide beam angle lamps</b></p>	<p>For the same power output, lamps with a wide beam angle illuminate a <b>large</b> target area with <b>relatively lower</b> light intensity.</p> <p>Useful for:</p> <ul style="list-style-type: none"> <li>• Highlighting individual features or small areas of product.</li> <li>• Creating a three dimensional effect by the formation of strong contrast between light/shadow zones.</li> </ul> <p>For the same power output, lamps with a wide beam angle illuminate a <b>large</b> target area with <b>relatively lower</b> light intensity.</p> <p>Useful for:</p> <ul style="list-style-type: none"> <li>• Providing extra overall illumination of larger display areas, product blocks' etc.</li> </ul> <p><b>NOTE:</b> Light/shadow contrast effects are greatly reduced with wide angle beam lamps.</p> <p><b>Discuss Information Sheet with trainees.</b></p>	<p>See: <b>Information Sheet No. 28</b></p>

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>LIGHTING ANGLE</b>	Effective illumination of the target requires that as high a proportion of incident light e.g. <i>light emitted from source towards the target</i> , is reflected back towards the viewer ( <i>customer</i> ).	
<b>LAMP SITING</b>	<p>Lamps should be positioned so as to:</p> <ul style="list-style-type: none"> <li>• Not shine directly into the eyes of either the customers or the sales staff.</li> <li>• Not cause dazzle, physical hindrance, distraction or visual discomfort.</li> <li>• Avoid risk of damage by physical contact, water ingress, sudden temperature extremes etc.</li> <li>• Avoid risk of harm to sales staff (and customers) through electrocution (e.g. <i>wet hands, burns, etc.</i>)</li> <li>• Maintain a constant pattern of target illumination uninterrupted by normal counter activities e.g. <i>serving customers</i>.</li> </ul> <p><b>NOTE:</b> Variable or changing light patterns e.g. <i>illuminated advertising signs on public buildings</i>, are designed to attract attention from a distance where their effect can be hypnotic. Close proximity, however, rapidly produces visual discomfort for the viewer.</p> <p><b>Discuss Information Sheet with trainees.</b></p>	See: <b>Information Sheet No. 29</b>

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>LIGHT COMPOSITION</b>	Recap the composition of natural white light.	See: <b>Information Sheet No. 20</b>
<b>ARTIFICIAL LIGHT</b>	Artificial light has to be used to provide the extra illumination required for display purposes.  Artificial light may be:	See: <b>Visual Aid 14</b>
<b>Coloured</b>	<ul style="list-style-type: none"> <li>Coloured e.g. <i>painted bulbs, use of colour filters.</i></li> </ul>	
<b>White</b>	<ul style="list-style-type: none"> <li>White in nature i.e. reproduce natural light as faithfully as possible e.g. <i>fluorescent tube strip lights, tungsten filament lamps.</i></li> </ul>	
<b>Colour temperature</b>	<p>The degree of 'whiteness' of artificial light is known technically as <i>colour temperature</i>, and depends upon:</p> <ul style="list-style-type: none"> <li>The design of lamp.</li> <li>The lamp manufacturer.</li> </ul>	
<b>Colour rendering</b>	<p>The degree to which artificial light reflects the natural colours of the products illuminated is known technically as <i>colour rendering</i>.</p> <p>Artificial 'white' light can be classified as being:</p>	
<b>Natural white</b>	<ul style="list-style-type: none"> <li>'Natural white' where the emitted wavelengths, as far as technically possible, approximate to those of natural sunlight.</li> </ul>	
<b>Warm white</b>	<ul style="list-style-type: none"> <li>'Warm' light should not be confused with warmth or emitted heat.</li> </ul>	

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
Cool white	<ul style="list-style-type: none"> <li>'Cool white' where the emitted light contains a high proportion of blue wavelengths. Useful for enhancing 'cool-coloured' products e.g. <i>herring, white flesh etc.</i></li> </ul> <p><b>NOTE:</b> 'Cool' light should not be confused with absence of heat, although some manufacturers use the term cool light to describe those lamp designs which convert most of the electrical input energy into emitted light and which therefore produce very little heat.</p>	
HEAT OUTPUT	<p><b>All</b> light sources produce some output energy in the form of heat.</p> <p>Some designs produce less than others.</p> <p><b>STRESS:</b> Fresh fish products on display must be kept cool and moist in order to maintain product quality. High light/low heat energy output display lamps should therefore be used to prevent:</p>	
Convection currents	<ul style="list-style-type: none"> <li>Desiccation of the products by the creation of warm air convection currents which rise upwards and absorb moisture from the product surface.</li> </ul>	
Radiated heat	<ul style="list-style-type: none"> <li>Direct warming of the products by radiated heat.</li> </ul>	

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
DEMONSTRATION	<p><b>Show trainees:</b></p> <ul style="list-style-type: none"> <li>• Display lighting installed and the lighting angles produced in your establishment.</li> <li>• Location of all relevant power switches, cable runs and lamps.</li> <li>• Procedure required/adopted for renewing lighting elements (<i>bulbs, tubes etc.</i>)</li> <li>• Location of spares.</li> <li>• That mains power to lamps must be switched off before changing lighting elements in that circuit.</li> <li>• That elements should never be handled with wet hands (<i>risk of electrocution, rapid temperature change may also shatter elements</i>).</li> <li>• That recently-expired elements may remain hot for some time. Handle with a cloth to avoid risk of burns/breakage of glass from dropped elements, or wait until sufficient cooling time has elapsed.</li> </ul>	
QUESTIONS	<p>Ask trainees if they have any questions.</p> <p>Pose specific questions on key points identified to assess trainees' learning.</p>	

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>ICE</b>		
<b>Functions</b>	The functions of ice within a fish display are:	
<b>Cool</b>	<ul style="list-style-type: none"> <li>To cool products on display to the desired chilled storage temperature (<i>generally between 0°C and 4°C</i>).</li> </ul>	
<b>Maintain chill temperature</b>	<ul style="list-style-type: none"> <li>To maintain the temperature of products on display within the above temperature range in order to minimize loss of product quality through biological spoilage (<i>action of bacteria, enzymes etc.</i>)</li> </ul>	
<b>Insulate</b>	<ul style="list-style-type: none"> <li>To insulate the products on display from fluctuations in ambient temperature or other sources of heat ingress.</li> </ul>	
<b>Melt</b>	<ul style="list-style-type: none"> <li>To melt (<i>thereby removing heat, debris and bacteria from the surfaces of the products</i>).</li> </ul>	
<b>Humidity</b>	<ul style="list-style-type: none"> <li>To prevent dehydration or desiccation of the products by providing a surrounding atmosphere of constant humidity.</li> </ul>	
<b>Enhancing quality</b>	<ul style="list-style-type: none"> <li>To enhance the visual appearance of the products and desirability for eating by customers e.g. <i>moist surfaces imply soft texture, ice implies coolness and therefore freshness of products.</i></li> </ul>	
<b>Support</b>	<ul style="list-style-type: none"> <li>To provide physical support for products on display.</li> </ul>	See: <b>Visual Aid 9</b>

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Functions/cont'd.</b>  <b>Contour</b>  <b>Packing</b>  <b>Spaciousness</b>  <b>Decoration</b>  <b>Reflection</b>  <b>Cooling effect</b>	<ul style="list-style-type: none"> <li>To provide a medium which can be contoured to improve the display angle of products, introduce height variations etc.</li> <li>To provide a suitable 'space-filler' or packing between the products and the walls/edges of the display base.</li> <li>To exaggerate visually the volume of products used or display area covered.</li> </ul> <p><b>NOTE:</b> Ice, like the colour white, tends to create an illusion of spaciousness.</p> <ul style="list-style-type: none"> <li>To provide decorative impact e.g. <i>carvings, ice mouldings, (jelly moulds etc.), ice blocks, movement (melting ice, ice bags)</i> etc.</li> <li>To provide a multi-faceted surface for the reflection of display lighting.</li> </ul> <p>Ice cools by the absorption of heat from products and materials with which it is in direct contact.</p> <p><b>Discuss latent heat with trainees.</b></p>	<p>See: <b>Visual Aid 6</b></p> <p>Discussed further in <b>SESSION OUTLINE 3</b></p> <p>See: <b>Information Sheet No. 32</b></p>
<b>FORMS OF ICE</b>	<p>Ice may be supplied from:</p> <ul style="list-style-type: none"> <li>External sources/deliveries.</li> <li>Installed ice-making plant.</li> </ul> <p>Commercial ice-making plant can produce ice in various forms:</p>	



## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Block ice</b>	<ul style="list-style-type: none"> <li>Block ice – typically large blocks which must be crushed into smaller pieces for general display use. Large blocks may be used for decorative appeal e.g. <i>ice carvings</i>.</li> </ul>	
<b>Tube ice</b>	<ul style="list-style-type: none"> <li>Tube ice – cylindrical sticks of ice which are cut into shorter lengths.</li> </ul>	
<b>Cube ice</b>	<ul style="list-style-type: none"> <li>Cube ice – cubes of similar shape to those produced in a domestic refrigerator ice box.</li> </ul>	
<b>Flake ice</b>	<ul style="list-style-type: none"> <li>Flake ice – wafer sections of ice.</li> </ul> <p><b>NOTE:</b></p> <ol style="list-style-type: none"> <li>Cloudy (<i>opaque</i>) ice results from dissolved air becoming trapped during the freezing process.</li> <li>Opaque ice is visually less attractive than clear ice.</li> </ol> <p><b>NOTE:</b></p> <ol style="list-style-type: none"> <li>Ice can be made from seawater but will contain impurities, high salt content etc. and has a lower temperature (<i>about - 1.5°C</i>) which may cause slow freezing of products.</li> <li>For a given weight, all forms of ice have the same cooling capacity. Flake ice offers a relatively larger surface area and provides closer contact with products than other ice forms.</li> </ol>	

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<p><b>FORMS OF ICE/</b> <b>Cont'd</b></p>	<p>3. The use of flake ice minimises the risk of product damage (<i>crushing and indentation</i>) caused by sharp edges and physical weight.</p> <p>4. 'Dry ice' (<i>frozen carbon dioxide</i>) has a very low temperature and should not be placed in direct contact with fish products.</p>	
<p><b>Iced water</b></p>	<p>Mist water sprayers may be used to:</p> <ul style="list-style-type: none"> <li>• Maintain moist product surfaces. (<i>Ice slides off steeply-contoured products e.g. large whole fish</i>).</li> <li>• Prevent desiccation.</li> <li>• Project an image of product freshness to customers.</li> </ul> <p>Mist water must:</p> <ul style="list-style-type: none"> <li>• Be hygienic i.e. <i>mains freshwater supply</i>.</li> <li>• Be contained within a clean and suitable sprayer bottle used solely for this purpose.</li> <li>• Be chilled either by the addition of ice or by refrigeration.</li> <li>• Be used sparingly.</li> <li>• Not be applied to smoked, cooked, marinated, or dry products or, in excess, to live shellfish.</li> </ul>	

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<p><b>ICING PRACTICE</b></p> <p><b>Wet fish products</b></p> <p><b>Ungutted whole fish</b></p>	<p>Icing practice varies with:</p> <ul style="list-style-type: none"> <li>• The type of product displayed.</li> <li>• The form of display unit used.</li> <li>• The ambient temperature conditions.</li> </ul> <p>All wet fish forms may be placed in direct contact with ice.</p> <p>Efficient cooling demands that ice be placed over, under and around each product item.</p> <p><b>STRESS:</b> Products on display must remain visible to the customer. A compromise must be sought when 'top-icing' between maintaining product quality and product visibility. In practice, a sprinkling of top ice offers the optimum solution.</p> <p>Ungutted whole fish e.g. <i>herring</i>, <i>trout</i>, should always have their belly regions well-iced since this area is very vulnerable to spoilage and bursting of belly walls. This in turn, results in unsightly fish and contamination of other products.</p> <p><b>NOTE:</b> Care should be taken with large, soft-fleshed, or poorer-quality fish to prevent the weight of the flesh, or of overlying products, from causing crushing and subsequent belly burst. With fish of this nature it may be better to display them on their sides rather than belly-down.</p>	

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Gutted whole fish</b>	<p>Gutted whole fish should always be placed belly-down in ice. This allows:</p> <ul style="list-style-type: none"> <li>• Close contact of ice with the internal body surfaces and effective cooling.</li> <li>• Efficient drainage of the body cavity and avoidance of trapped meltwater pools which look unsightly, harbour bacteria/debris etc.</li> </ul> <p><b>NOTE:</b> Some whole fish e.g. <i>monkfish</i> can be packed out internally with ice prior to display. The ice provides efficient internal cooling and, to some extent, restores the natural three-dimensional outline shape of the body for display purposes.</p>	
<b>Cut fish forms</b>		
<b>Fillets</b>	<p>Fillets of flesh lack the skeletal structures which provide physical support in the whole fish. Fillets are therefore very vulnerable to crushing and indentation. Fillets should always be displayed in shallow layers interleaved with ice.</p>	
<b>Steaks</b>	<p>Steaks contain a portion of backbone but the belly flap areas are vulnerable to crushing.</p> <p>Steaks should be displayed cut-surface down in shallow layers interleaved with ice with the belly flaps (<i>where present</i>) pointing down the display slope to assist drainage.</p>	

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
Steaks/ cont'd.	<p><b>NOTE:</b> With some fish, particularly coloured flesh varieties e.g. <i>farmed salmon</i>, prolonged direct contact with ice can cause colour leaching.</p> <p>This can be reduced by placing the steaks on trays, water-resistant paper or similar barrier material.</p>	
Smoked/dried products	<p>Smoke and dried products should never be place in direct contact with ice. This can result in:</p> <ul style="list-style-type: none"> <li>• Leaching of colour and taste which can also be transferred to other products via contaminated meltwater.</li> <li>• Water uptake which alters the textural qualities and spoils the physical appearance of the product.</li> </ul> <p><b>NOTE:</b> Smoked products should preferably be displayed at a temperature of from 0°C to 4°C in a display unit fitted with mechanical refrigeration only. Where this is not possible bottom icing becomes necessary for cooling purposes. In this case, a physical but non-insulative barrier e.g. <i>metal tray (no drainage holes), waterproof paper, garnish, foliage etc.</i>, must be introduced between the ice bed and the product to prevent direct contact.</p> <p><b>STRESS:</b> Hot smoked products are cooked forms and should be positioned so that there is no danger of direct contact with, or contamination from, meltwater originating from uncooked products.</p>	

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Cooked products</b>	<p>Cooked products have similar requirements to smoked products.</p> <p>Direct contact with ice is to be avoided unless there is no risk of cross-contamination from uncooked products.</p> <p><b>NOTE:</b> Cooked whole shellfish e.g. <i>lobster, crab</i>, possess a hard outer shell covering which is jointed to allow movement in the live animal. These 'joints' represent a small but nevertheless vulnerable site for cross-contamination. Where this danger exists whole cooked crabs and lobsters should be physically separated from uncooked products e.g. <i>use of dishes, trays, paper, garnish, foliage etc.</i></p>	
<b>Live shellfish</b>	<p>Live shellfish e.g. <i>mussels, winkles, scallops</i>, are best kept on display at a temperature of from 4°C to 8°C.</p> <p>Direct contact with ice is to be avoided:</p> <ul style="list-style-type: none"> <li>• Low temperature of 0°C can cause physical distress, trauma, slow freezing and death.</li> <li>• Continual immersion in fresh-water from ice meltwater leads to water absorption and eventual death.</li> </ul>	
<b>Frozen products</b>	<p>Frozen products intended to thaw on display may be iced in the same way as their non-frozen counterpart forms. Care must be taken to ensure that the 'drip' (<i>meltwater resulting from thawing</i>) is allowed to drain away freely.</p>	

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Frozen products/ cont'd</b>	Frozen products intended for display in the frozen state should be stored in freezer cabinets designed to maintain a product temperature of at least -18°C, and should be packaged to prevent dehydration and the development of freezer burn.	
<b>Marinated products</b>	Marinated products e.g. <i>whelks</i> , <i>herring</i> , requiring chill temperatures for display should be presented in containers holding both the product and the original marinade liquor. The container bases should be sunken in a bed of ice, or the whole containers displayed in a chilled display unit fitted with mechanical refrigeration. The products should not be iced directly.	
<b>ICE VERSUS MECHANICAL CHILLING</b>	Some display units e.g. <i>open-topped slabs</i> , may not be fitted with mechanical refrigeration and ice must therefore be used in the appropriate way for each type of product.  Where display units are fitted with mechanical refrigeration the additional use of ice can:	
<b>Slow freezing</b>	<ul style="list-style-type: none"> <li>Prevent slow freezing and 'sticking' of products placed in direct contact with refrigerated surfaces (<i>particularly important with cabinet designs featuring directly-cooled base plates</i>)</li> </ul> <p><b>NOTE:</b> Slow freezing is undesirable since it results in the formation of large ice crystals in the flesh which break down the cell walls and cause leaching of water and nutrient contents on thawing.</p>	

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<p><b>Temperature control</b></p> <p><b>Humid atmosphere</b></p>	<ul style="list-style-type: none"> <li>• Provide a more stable temperature environment.</li> </ul> <p><b>NOTE:</b> Considerable fluctuation in temperature can occur in display units due to:</p> <ul style="list-style-type: none"> <li>• Physical location of the temperature sensor.</li> <li>• Nature of thermostat operation and the operating temperature range of particular designs.</li> <li>• Provide a cool humid atmosphere which prevents product desiccation (<i>particularly important with cabinet designs featuring circulating chilled air systems.</i></li> </ul>	
<p><b>ICE QUANTITY</b></p> <p><b>Display unit design</b></p> <p><b>Ambient temperature</b></p>	<p>The quantity of ice required for display will vary according to the rate at which ice is lost through melting. Factors which can influence this are:</p> <ul style="list-style-type: none"> <li>• The type of ice used e.g. <i>flake ice will melt more quickly than other forms.</i></li> <li>• The design of display unit used e.g. <i>refrigerated units will require less total ice than non-refrigerated units (lower ice melting rate);</i> enclosed designs will gain less heat from external sources than open-topped designs.</li> <li>• Ambient temperature conditions e.g. <i>typically less ice will be required in winter compared with summer (lower ice melting rate.</i></li> </ul>	



## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<p><b>Physical location</b></p> <p><b>Products</b></p>	<ul style="list-style-type: none"> <li>Location of display unit with respect to sun's aspect, heaters, lights, warm air draughts and other external heat sources.</li> <li>The type and volume of products used for display e.g. <i>full display of wet fish products will require more total ice (initial quantity plus replenishment) than a partial wet fish or mixed product display.</i></li> </ul>	
<b>DEMONSTRATION</b>	<p><b>Explain:</b></p> <ul style="list-style-type: none"> <li>Origin and type of ice used in your establishment.</li> </ul> <p><b>Show trainees:</b></p> <ul style="list-style-type: none"> <li>Icemaker/storage bin.</li> <li>Ice scoops.</li> <li>Sample of ice produced.</li> <li>Power switches, relevant controls and cable runs.</li> <li>Water supply pipes, drainage channels etc.</li> </ul> <p><b>Explain:</b></p> <ul style="list-style-type: none"> <li>Method of operation, production/storage capacities.</li> <li>That compressor must remain well-ventilated at all times to assist heat dispersal.</li> <li>That storage bin lid/doors must remain closed at all times except when ice is required for use.</li> </ul>	

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>DEMONSTRATION cont'd</b>	<ul style="list-style-type: none"> <li>Procedures adopted/required for equipment servicing/maintenance, safety and fault notification.</li> </ul>	
<b>QUESTIONS</b>	<p>Ask trainees if they have any questions.</p> <p>Pose specific questions on key points identified to assess trainees' learning.</p>	
<b>UTENSILS</b>	The term ' <i>utensils</i> ' covers those small items of equipment which may be used in connection with fish displays.	
<b>PRODUCT CONTAINERS</b>	Containers may be used to:	
<b>Support</b>	<ul style="list-style-type: none"> <li>Provide physical support for products on displays e.g. <i>fillet trays</i>.</li> </ul>	
<b>Dispersal</b>	<ul style="list-style-type: none"> <li>Prevent physical dispersal of products whilst on display.</li> </ul>	
<b>Blocks</b>	<ul style="list-style-type: none"> <li>Create identifiable product '<i>blocks</i>' for display impact purposes, or for ease of location by staff and customers.</li> </ul>	
<b>Contamination</b>	<ul style="list-style-type: none"> <li>Provide a physical barrier in order to prevent contamination of products e.g. <i>meltwater</i>, <i>micro-organisms etc.</i> Particularly important with cooked items e.g. <i>peeled prawns</i>.</li> </ul>	
<b>Insulate</b>	<ul style="list-style-type: none"> <li>Insulate products from direct contact with ice or refrigerated surfaces. Particularly important with live shellfish in order to prevent low temperature trauma and death.</li> </ul>	

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<p><b>Convenience</b></p> <p><b>Display Height</b></p> <p><b>Decoration</b></p>	<ul style="list-style-type: none"> <li>• Provide convenience for product handling e.g. <i>arrangement, transport, restocking, addition/removal from display etc.</i></li> <li>• Provide display height for impact purposes, or to conserve display space. Particularly important with relatively large volumes of small individual products.</li> <li>• Provide complementary decorative impact e.g. <i>fish-shaped dishes, smoked salmon boards etc.</i></li> </ul>	
<b>DESIGN FACTORS</b>	<p>All containers (<i>and utensils in general</i>) should be constructed from materials which are:</p> <ul style="list-style-type: none"> <li>• Non-toxic.</li> <li>• Of recognised 'food grade' quality.</li> <li>• Hygienic and easy to clean.</li> <li>• Capable of withstanding harsh handling.</li> <li>• Visually attractive.</li> <li>• Impervious to ingress of water, slime, bacteria etc.</li> </ul> <p><b>NOTE:</b></p> <ol style="list-style-type: none"> <li>1. Imitation wicker-ware' is to be preferred to natural cane for hygiene reasons.</li> <li>2. Stainless steel and various plastic materials are mainly used for utensil construction.</li> </ol>	

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Matched Design</b>	Where more than one container ( <i>or utensil</i> ) is used they should, as far as possible, be of matched or complementary design, colour, material etc. in order to maintain visual balance.	See: <b>Visual Aids 1, 2, 7 &amp; 13</b>
<b>Recycled containers</b>	Fish delivery boxes ( <i>polystyrene, waxed cartons etc.</i> ) are designed to serve only as transport containers. The use of these boxes and similar recycled items as display containers can:	
<b>Image</b>	<ul style="list-style-type: none"> <li>• Debase the overall display quality image required.</li> </ul>	
<b>Detract</b>	<ul style="list-style-type: none"> <li>• Detract visually from the products on display.</li> </ul>	See: <b>Visual Aids 56 &amp; 66</b>
<b>Contamination</b>	<ul style="list-style-type: none"> <li>• Introduce potential sources of bacterial contamination from residual waste.</li> </ul>	
<b>Colour</b>	The colour of containers and utensils used should:	
<b>Neutral</b>	<ul style="list-style-type: none"> <li>• Be neutral so as not to detract from the products displayed e.g. <i>white, silver (stainless steel)</i>.</li> </ul> <p><b>NOTE:</b> Pastel blue or green colours can be used provided that the colour intensity is not excessive.</p>	
<b>Image</b>	<ul style="list-style-type: none"> <li>• Project an image of cleanliness and high quality.</li> </ul> <p><b>NOTE:</b> By association this tends to promote the quality image of the product.</p>	
<b>Standardised</b>	<ul style="list-style-type: none"> <li>• Be standardised throughout the display.</li> </ul>	

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<p><b>Size &amp; Shape</b></p> <p><b>Availability</b></p> <p><b>Product type</b></p>	<p><b>NOTE:</b> Contrasting colours can visually distract.</p> <p>Display container size and shape is influenced by</p> <ul style="list-style-type: none"> <li>Commercial/establishment models available.</li> <li>The type and volume of product to be displayed.</li> </ul> <p><b>NOTE:</b> Flat trays are generally used for large products e.g. <i>fish fillets</i>, and tubs, bowls etc. for small items e.g. <i>shellfish</i>.</p>	<p>See: <b>Visual aids 13 &amp; 17</b></p>
<p><b>Display area available</b></p>	<ul style="list-style-type: none"> <li>The dimensions of the display area available.</li> </ul> <p><b>NOTE:</b></p> <ol style="list-style-type: none"> <li>When constructing fish displays using solely trays/containers e.g. <i>within cabinets</i>, it is essential to know the relative dimensions of the trays/containers used and the internal cabinet dimensions since this will determine: <ul style="list-style-type: none"> <li>The total number of display containers of a given size that can be accommodated.</li> <li>How the containers must be orientated or positioned in order to avoid overlap, optimise space available and avoid gaps.</li> </ul> </li> <li>Similar principles apply when stocking shelves and frozen food cabinets.</li> </ol>	<p>Discussed in <b>SESSION OUTLINE 5</b></p>

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>CONTAINER TYPES</b>  <b>TRAYS</b>          <b>Capacity</b>	<p>Typically shallow-lipped and flat in dimensions. Normally used for display of large products (<i>fillets, whole fish etc.</i>).</p> <p>Trays intended for 'wet fish' or live shellfish should possess drainage holes to allow ice meltwater to escape. Meltwater build-up causes:</p> <ul style="list-style-type: none"> <li>• Unsightly puddles.</li> <li>• Saturation of exposed flesh.</li> <li>• Eventual death of live shellfish.</li> </ul> <p>Trays intended for smoked fish or cooked fish products should be intact (<i>without holes</i>) to prevent possible product contamination.</p> <p>Care should be taken not to overfill trays with product. This may result in:</p> <ul style="list-style-type: none"> <li>• Instability and overflow of products on to adjacent products leading to untidiness and possible contamination.</li> <li>• Insufficient cooling of some product layers.</li> <li>• Crushing or distortion of products trapped between adjacent trays.</li> </ul>	<p>See: <b>Visual Aid 55</b></p>
<b>BOWLS/TUBS</b>	Typically smaller and deeper in dimensions than trays and with pronounced retaining walls.	

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>BOWLS/TUBS/cont'd</b>  <b>Small loose items</b>  <b>Marinated products</b>          <b>Display infill</b>          <b>Sales promotion</b>	<p>Normally Used For The Display Of:</p> <ul style="list-style-type: none"> <li>• Small Loose Items Or Products E.G. <i>Shellfish, Whitebait Etc.</i></li> <li>• Marinated Products Held In Liquor.</li> </ul> <p><b>NOTE:</b></p> <ol style="list-style-type: none"> <li>1. The principles regarding drainage holes and capacity apply equally to trays, bowls and tubs.</li> <li>2. Under some circumstances small products are better displayed on trays than in tubs.</li> </ol> <p>For example:</p> <ul style="list-style-type: none"> <li>• To pack out the display space available with more abundant product(s) when the product range and/or volume is limited in order to promote a 'full display' appearance visually.</li> <li>• To promote sales of a particular product(s).</li> </ul> <p><b>STRESS:</b> Visual prominence is directly proportional to the display area occupied.</p> <p><b>Discuss Visual Aid with trainees and seek comments on prawn display.</b></p>	<p>See: <b>Visual Aid 59</b></p>
<b>BASKETS</b>  <b>Hygiene</b>	<p>Baskets and other containers of loose-weave natural fibre construction pose possible hygiene hazards because of the absorbent nature of the material.</p>	

## Display equipment and accessories / cont'd

[illegible]



## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>BARRIER MATERIALS</b>	<p>Examples include:</p> <ul style="list-style-type: none"> <li>• Water-resistant paper/card.</li> <li>• Plastic sheet material.</li> <li>• Plastic food over-wrap film.</li> </ul> <p><b>NOTE:</b></p> <p>1. Materials used should be clean and unprinted in order to:</p> <ul style="list-style-type: none"> <li>• Avoid possible contamination of food products with inks/dyes.</li> <li>• Allow unrestricted visual access to products e.g. <i>food over-wrap film</i>.</li> <li>• Avoid visual distraction from the product.</li> </ul> <p>2. Printed material e.g. <i>bags</i>, may be used for promotional purposes but must be of suitable 'food grade' quality.</p> <p>Barrier materials may be used for:</p>	
<b>Hiding</b>	<ul style="list-style-type: none"> <li>• Hiding cabinet grilles, display surfaces etc.</li> </ul>	See: <b>Visual Aid 34</b>
<b>Lining</b>	<ul style="list-style-type: none"> <li>• Lining display surfaces and lining other containers to prevent product contamination, damage, indentations etc.</li> </ul>	See: <b>Visual Aids 6, 27 &amp; 28</b>
<b>Packaging/covering</b>	<ul style="list-style-type: none"> <li>• Packaging/covering products on display.</li> </ul>	See: <b>Visual aids 47 &amp; 53</b>
<b>Transfer</b>	<ul style="list-style-type: none"> <li>• Physical transfer of products from display to customer weighing pan etc.</li> </ul>	

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>DIVIDERS</b>	Form a barrier which may be used:	
<b>Retain</b>	<ul style="list-style-type: none"> <li>As a wall to physically retain products, ice etc.</li> </ul>	See: <b>Visual aid 56</b>
<b>Segregate</b>	<ul style="list-style-type: none"> <li>Segregate products and prevent cross-contamination e.g. <i>cooked and uncooked products</i>.</li> </ul>	
<b>Lines</b>	<ul style="list-style-type: none"> <li>Create identifiable lined within the display which encourage similar human eye travel.</li> </ul> <p><b>NOTE:</b> Imitation parsley garnish strips may be used in similar ways.</p>	See: <b>Visual Aids 34, 35 &amp; 55</b>
<b>SERVING TOOLS</b>	Includes scoops, spoons, ladles, tongs and other items used typically for handling/serving small loose products ( <i>particularly cooked items</i> ) on display.	See: <b>Visual Aids 25, 47, 58 &amp; 59</b>
<b>Individual</b>	Each product container should be equipped with an individual tool which is:	
<b>Specific</b>	<ul style="list-style-type: none"> <li>For specific use with a given product e.g. <i>labelled or colour-coded</i>.</li> </ul>	
<b>Appropriate</b>	<ul style="list-style-type: none"> <li>Of appropriate design for handling the particular product e.g. <ul style="list-style-type: none"> <li>Tongs for smoked mackerel and similar large items.</li> <li>Perforated spoons for marinated products in liquor.</li> </ul> </li> </ul> <p>The use of serving tools:</p>	
<b>Cross-contamination</b>	<ul style="list-style-type: none"> <li>Prevents cross-contamination between products.</li> </ul>	
<b>Hand contact</b>	<ul style="list-style-type: none"> <li>Prevents contamination from physical hand contact with the products.</li> </ul>	



KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Volumetric measure/ cont'd</b>	<p>Example sale measures include:</p> <ul style="list-style-type: none"> <li>• Individual oysters, scallops, crabs, rollmop herrings etc.</li> <li>• Cartons of jellied eels, pickled mussels etc.</li> <li>• Bags of mussels.</li> <li>• Half-pint measures of shell-on prawns.</li> </ul> <p><b>NOTE:</b></p> <ol style="list-style-type: none"> <li>1. Volumetric measures must bear officially-approved markings e.g. <i>Crown stamps</i>, to authenticate the volume accuracy.</li> <li>2. It is an offence to sell short weight or measure to customers.</li> </ol>	<p>See: <b>Visual Aid 15</b></p> <p>See: <b>Visual aids 5 &amp; 35</b></p>
<b>Gross weight</b>	<p>Sales of loose product by gross weight e.g. <i>by carton, tub, bag, handling wrap etc.</i>, are permitted provided that the container weight does not exceed:</p> <ul style="list-style-type: none"> <li>• 5gm for sales of 500gm gross weight or less.</li> <li>• 10gm per kg for sales in excess of 500gm gross weight</li> </ul> <p><b>NOTE:</b></p> <ol style="list-style-type: none"> <li>1. When selling by gross weight the ticket, label or price board must indicate this fact.</li> </ol>	

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Gross weight/ cont'd</b>	<p>2. Under circumstances where the chosen sale container exceeds the above permitted weights, the weigh scales should be tared to indicate the net weight of product to the customer.</p>	
<b>DEMONSTRATION</b>	<p><b>Show trainees:</b></p> <ul style="list-style-type: none"> <li>Examples of the display utensils used in your establishment e.g. <i>trays, bowl, tools etc.</i></li> </ul> <p><b>Explain:</b></p> <ul style="list-style-type: none"> <li>Principal features and characteristics of each item e.g. <i>colour, shape, size, drainage holes etc.</i></li> <li>That the visual appearance of display utensils is important in order not to detract from the product i.e. <i>clean, in good repair</i>. Stainless steel trays permit faster cooling of products than plastic trays and promote an image of cleanliness and high quality to customers.</li> </ul> <p><b>Demonstrate:</b></p> <ul style="list-style-type: none"> <li>The correct handling of serving tools e.g. <i>tongs, spoons etc.</i></li> </ul> <p><b>Explain:</b></p> <ul style="list-style-type: none"> <li>That care must be taken with tongs not to crush products by excessive pressure e.g. <i>smoked mackerel fillets</i>.</li> </ul>	

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>DEMONSTRATION</b> <b>Cont'd</b>	<ul style="list-style-type: none"> <li>That serving spoons should not be overfilled with product in order to avoid spillage, contamination of other products on display etc.</li> <li>That serving utensils should be neatly positioned on display e.g. <i>organised not haphazard arrangement of handles, tongs resting lightly on top of products with handles well clear, spoons/scoops/ladles immersed and not obscuring products from view.</i></li> <li>That products contained in liquor should be drained of excess before serving customers e.g. <i>by use of perforated spoons, tipping of solid spoons against the container wall etc.</i></li> <li>That spoons should initially enter the product container along a vertical side in order to minimise the risk of product damage.</li> </ul> <p><b>Trainee practice:</b></p> <ul style="list-style-type: none"> <li>Allow trainees to practise handling of serving tools under supervision.</li> <li>Correct as necessary.</li> </ul>	
<b>QUESTIONS</b>	<p>Ask trainees if they have any questions.</p> <p>Pose specific questions on key points identified to assess trainees' learning.</p>	

## Display equipment and accessories / cont'd

[illegible]

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<p><b>Product description/ cont'd</b></p> <p><b>Loose food/food pre-packed by the retailer</b></p>	<ul style="list-style-type: none"> <li>Any special conditions for use or storage.</li> <li>The name and address of the manufacturer, packer or seller.</li> <li>Place of origin and an indication of the food process used (<i>if omission of such information might mislead customers</i>).</li> <li>Instructions for use (<i>If necessary</i>).</li> </ul> <p><b>NOTE:</b> Various exemptions apply to:</p> <ul style="list-style-type: none"> <li>Unpacked or loose foods.</li> <li>Foods pre-packed by the retailer for immediate resale.</li> <li>Single ingredient foods.</li> <li>Frozen foods.</li> </ul> <p>Requires labelling with:</p> <ul style="list-style-type: none"> <li>The name of the food.</li> <li>Declaration of any categories of additive used e.g. <i>dye in smoked fish, 'crab-flavoured' sticks etc.</i></li> </ul> <p><b>NOTE:</b> Loose food is not legally required to specify the name of any additives contained, only the category of additive used if it functions as an antioxidant, artificial sweetener, colour, flavour enhancer, flavouring or preservative.</p>	



## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Loose food/ cont'd</b>	<p>The above information must appear either:</p> <ul style="list-style-type: none"> <li>• On a label/ticket attached to the relevant food.</li> <li>• On a notice displayed in immediate proximity to the food.</li> </ul>	
<b>Pre-packed food</b>	<p>Requires labelling with:</p> <ul style="list-style-type: none"> <li>• The name of the food.</li> <li>• A list of ingredients (<i>unless the food is of a single ingredient</i>).</li> <li>• Any special conditions for use or storage.</li> <li>• Name and address of the manufacturer, packer or seller.</li> <li>• Place of origin/instructions for use (<i>where necessary</i>)</li> <li>• Indication of minimum durability as follows:</li> </ul>	
<b>Extended shelf-life</b>	<ol style="list-style-type: none"> <li>1. Deep frozen foods or foods with an expected shelf-life or more than 18 months are exempt.</li> </ol>	
<b>Three months or less</b>	<ol style="list-style-type: none"> <li>2. Foods with a reasonable shelf-life expectancy of three months or more must be labelled "<b>best before ...</b>" e.g. "<i>best before 1 May</i>". "<i>best before: see date on lid</i>".</li> </ol>	
<b>More than three months</b>	<ol style="list-style-type: none"> <li>3. Foods with a reasonable shelf-life expectancy of more than three months may be labelled "<b>best before end ...</b>" e.g. "<i>best before end May 1989</i>".</li> </ol>	

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Six weeks or less</b>	<p>4. Foods with a shelf-life expectation of six weeks or less may be labelled “<b>sell-by</b>” e.g. “<i>sell by 31 May</i>”, together with an indication of shelf-life expectancy after purchase and the necessary storage conditions e.g. “<i>sell by 31 May – eat within one day of purchase – keep chilled</i>”.</p> <p><b>NOTE:</b></p> <p>1. The above information must appear either:</p> <ul style="list-style-type: none"> <li>• On the packaging.</li> <li>• On a label attached to the packaging.</li> <li>• On a label that is clearly visible through the packaging.</li> </ul> <p>2. It is not an offence to sell food which has passed the expiry date provided that the food is still fit to eat.</p>	
<p><b>NAMES</b></p> <p><b>Prescribed names</b></p>	<p>Many fish species have been allocated a prescribed name with, in some cases, permitted alternatives.</p> <p><b>Discuss Information Sheet with trainees.</b></p> <p>Where a prescribed name exists that name (<i>or permitted alternative</i>) <i>must, by law, be used for labelling purposes.</i></p>	<p>See: <b>Information Sheet No. 33</b></p>

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<p><b>Customary names</b></p> <p><b>Smoked fish</b></p>	<p>Where no prescribed name exists, any locally-recognised or local customary name may be used provided that it allows customer to clearly differentiate between products e.g. <i>squid may be labelled “squid”, “inkfish”, “calamari” etc.</i></p> <p>A customary name may be used for any fish species (<i>except salmon</i>) which has been smoked or similarly treated e.g. <i>kipper, bloater etc.</i></p> <p>Where no customary name exists for a particular smoked fish product e.g. <i>cod</i> the word “<b>smoked</b>” should precede the prescribed name (<i>where listed</i>) or customary name for that species e.g. “<b>smoked cod</b>”, “<b>smoked eel</b>”.</p>	<p>See: <b>Information Sheet No. 34</b></p>
<b>Smoked salmon</b>	<p>The label “<b>smoked salmon</b>” can only be applied to the Atlantic Salmon (<i>Salmo salar</i>). The label “<b>smoked Pacific salmon</b>” must be applied to species of <i>Oncorhynchus</i> e.g. <i>Coho, Sockeye salmon etc.</i></p> <p>Additional qualifying words may be added to the prescribed or customary name as further product descriptions provided that the wording:</p> <ul style="list-style-type: none"> <li>• Is truthful e.g. “<b>locally caught</b>”, “<b>Scotch</b>” etc.</li> <li>• Is not misleading e.g. “<b>fresh</b>” when actually thawed frozen.</li> <li>• Served to differentiate similar products which might otherwise confuse customers’ e.g. “<b>wild</b>” and “<b>farmed</b>” salmon.</li> </ul>	<p>See: <b>Visual Aids 38 &amp; 40</b></p> <p>See: <b>Visual aids 42 &amp; 52</b></p>

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<p><b>Additional names/ descriptions/ cont'd</b></p> <p><b>Nature of the food</b></p>	<ul style="list-style-type: none"> <li>Does not replace the prescribed or customary name e.g. <i>the sole use of a 'brand name'</i>.</li> </ul> <p>Where a customer might be misled or confused as to the nature of the food e.g. <i>smoked, dried, frozen or other forms of treatment</i>, then appropriate wording should be used e.g. <b>"previously frozen – do not refreeze"</b>, <b>"thawed frozen"</b> etc.</p> <p>The appropriate wording must refer clearly to the particular product concerned e.g. <i>individual product tickets, colour-coded tickets with an accompanying key</i>.</p> <p><b>NOTE:</b> A general statement e.g. <b>"Some of the products on display may have been previously frozen"</b> is not permissible.</p>	
<p><b>INGREDIENTS</b></p> <p><b>Single ingredients</b></p> <p><b>Wording of labels</b></p>	<p>Manufactured multi-ingredient foods or foods containing additives e.g. <i>'crab-flavoured' sticks, fish fingers, prepared fish dishes etc.</i>, must have the ingredients identified on the product label in descending order of the weight of each ingredient present in the final product.</p> <p>Single ingredient foods are exempt e.g. <i>raw fish</i>.</p> <p>Where a list of ingredients is required e.g. <i>pre-packed items</i>, the word <b>"ingredients"</b> must be used as, or included within, the heading.</p>	

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>MINIMUM FISH CONTENT</b>	Certain fish products e.g. <i>spreads, pates and fish cakes</i> , must contain a minimum weight of fish content expressed as a percentage of the total product weight.	
<b>COATED FISH PRODUCTS</b>	<p>Current legislation requires fish cakes to contain a minimum of 35% by weight of fish in the finished product, although this need not be indicated on a label.</p> <p>Impending legislation will probably require that:</p> <ul style="list-style-type: none"> <li>• All coated fish products e.g. <i>fish burgers, fish cakes, fish pies and fish-in-sauce</i>, should declare the minimum percentage weight of fish contained in the product.</li> <li>• All products containing more than 10% by weight of 'minced' fish should be labelled accordingly.</li> <li>• Only products prepared wholly from fish fillets should be allowed to use the term "<b>fillet</b>" in their product description.</li> </ul>	
<b>SPREADS, PASTES AND PATES</b>	<p>All spreadable fish products must contain a minimum of 70% by weight of fish in the finished product and be labelled accordingly.</p> <p>This applies equally to loose, pre-packed and products pre-packed by the retailer for immediate resale.</p>	

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>ADDITIVES</b>	Only approved additives (permitted by law) are allowed to be used in food manufacture.	
<b>Numbers</b>	Some additives have been allocated a specific number e.g. <b>154</b> ( <i>Brown FK – a colouring used for kippers</i> ).	
	Where the additive has been approved by the European Commission the number is prefixed by the letter <b>E</b> e.g. <b>E102</b> ( <i>tartrazine – a yellow colouring</i> ).	
<b>Wording of labels</b>	Additives must be listed by: <ul style="list-style-type: none"> <li>• Category name and:</li> <li>• Specific name or number.</li> </ul> <b>NOTE:</b> <ol style="list-style-type: none"> <li>1. Where no specific number exists the specific name of the additive must be used e.g. <b>“contains colour – crocin”</b>.</li> <li>2. Loose foods and foods pre-packed by the retailer need only to be labelled with the additive category name e.g. <b>“contains colour”</b>.</li> </ol>	
<b>Additive categories</b>	<b>Discuss Information Sheet with trainees.</b>	See: <b>Information Sheet no. 35</b>
<b>Natural additives</b>	<b>Discuss Information Sheet with trainees.</b>	See: <b>Information Sheet No. 36</b>

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>NUTRITION INFORMATION</b>  <b>Inform customers</b>  <b>Compare products</b>  <b>Enhance desirability</b>  <b>Promote</b>	<p>Food is not currently required to be marked with nutritional information but guidelines exist for the presentation of this information to a standard format.</p> <p>Food manufacturers are increasingly labelling their products with nutrition information in order to:</p> <ul style="list-style-type: none"> <li>• Keep customers better informed on nutritional content.</li> <li>• Enable customers to compare similar products more easily.</li> <li>• Enhance the product's or brand's desirability for eating.</li> <li>• Promote certain product features and dietary benefits e.g. <i>high protein, low fat etc.</i></li> </ul> <p><b>Discuss Information Sheet with trainees.</b></p>	<p>See: <b>Information Sheet No. 37</b></p>
<b>PRICE MARKING</b>  <b>Non pre-packed fish</b>	<p>The Price marking (<i>Meat and Fish</i>) Order 1974 requires an indication of the unit price (<i>price per lb</i>) to be shown for non-pre-packed (<i>loose</i>):</p> <ul style="list-style-type: none"> <li>• Fresh, chilled, frozen, salted or smoked fillets (<i>including breaded fillets</i>) of cod, haddock, plaice and saithe.</li> <li>• Fresh, chilled or frozen herring, mackerel and sprats (<i>but not required for salted or smoked forms</i>).</li> </ul>	

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
Non pre-packed fish/ cont'd	<p><b>NOTE:</b> Unit price marking of other loose fish varieties is optional but clearly helpful to the customer to enable price comparisons to be made e.g. <i>whole salmon £3.50 per lb, salmon steaks £4.50 per lb.</i></p>	
Pre-packed fish	<p>Pre-packed fish which is self-selected by the customer must have the selling price indicated (<i>price per pack</i>) together with a statement of net product weight.</p> <p><b>NOTE:</b> A price per lb indication is optional but clearly helpful to customers.</p>	
Information siting	<p>All price indications for both loose and pre-packed foods must be:</p> <ul style="list-style-type: none"> <li>Clearly identifiable with the product in question at the time of selection by the customer e.g. <i>individual product tickets/labels, shelf-edge tickets, price lists/boards.</i></li> </ul> <p><b>NOTE:</b> It is clearly helpful to both customers and sales staff for products to be individually labelled as far as practicable.</p>	
Special offers	<p>Various pieces of legislation cover the pricing and repricing of products for sale e.g. <i>sales promotions etc.</i></p> <p><b>Discuss Information Sheet with trainees.</b></p>	See: <b>Information Sheet No. 38</b>
INFORMATION PRESENTATION	<p>Product information (<i>price, name etc.</i>) can be presented in several ways.</p>	



## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>INDIVIDUAL PRODUCT TICKETS</b>	Tickets or labels sited adjacent to, or in direct contact with the products on display. Examples include:	
<b>Flat tickets</b>	<ul style="list-style-type: none"> <li>Flat tickets which are placed on top of the products. (<i>Tend to obscure the products from customer view and may not be clearly visible to customers when sited at the back of a display</i>).</li> </ul>	See: <b>Visual Aids 2, 9, 40 &amp; 41</b>
<b>Vertical Tickets</b>	<ul style="list-style-type: none"> <li>Vertical tickets present information more clearly to customers and may be:</li> </ul>	
<b>Free-standing</b>	<ul style="list-style-type: none"> <li>Free-standing (<i>flat tickets placed upright</i>)</li> </ul>	See: <b>Visual Aid 35</b>
<b>Spiked</b>	<ul style="list-style-type: none"> <li>Spiked (<i>metal or plastic spike inserted into the product holds ticket vertical</i>).</li> </ul> <p><b>NOTE:</b></p> <ol style="list-style-type: none"> <li>Spiked tickets can physically damage products and also allow the ingress of bacteria and rust into the wounds.</li> <li>Should preferably only be used (<i>when necessary</i>) for whole fish with the spike inserted in the head or other strategic non-edible location.</li> </ol>	See: <b>Visual aids 1, 8 &amp; 53</b>
<b>Stemmed tickets</b>	<ul style="list-style-type: none"> <li>Stemmed tickets normally equipped with a flat base designed to support the ticket vertically. Base normally buried under ice, product or product tray.</li> </ul>	See: <b>Visual Aids 4, 5, 39, 40, 51, 54 &amp; 58</b>
<b>Clip-on tickets</b>	<ul style="list-style-type: none"> <li>Clip-on tickets designed to be attached to product tray edges.</li> </ul>	

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Labels</b>	<p>Pre-packed fish incorporate various forms of product information within the packaging. Examples include.</p> <ul style="list-style-type: none"> <li>• Printed cartons/containers.</li> <li>• Adhesive labels.</li> <li>• Overwrap films.</li> </ul>	
<b>SHELF TICKETS</b>	<p>Tickets normally applied to shelves of dry goods. Designs range from simple pinned cards to complex rail devices fitted with removable insert cards.</p> <p><b>NOTE:</b> Some designs of chilled display cabinet are fitted with rail tickets which run the length of each tier.</p>	See: <b>Visual Aid 11</b>
<b>WINDOW SIGNS</b>	<p>Product information hand-written on the inner surface of windows using 'window white' (<i>a form of white wash</i>). Can appear shabby unless skilfully applied. Can obscure or detract from products on view if applied to excess.</p>	See: <b>Visual Aids 15, 22 &amp; 39</b>
<b>POSTERS</b>	<p>Hand-written or printed information or pictorial cards placed in the window, free-standing or attached to vertical surfaces.</p>	See: <b>Visual Aid 18</b>
<b>BOARDS</b>	<p>Examples include:</p> <ul style="list-style-type: none"> <li>• Free standing, suspended, window or pavement boards.</li> </ul> <p>Normally hand-written in white or coloured chalks on a matt black painted wooden board in plain/artistic script.</p>	See: <b>Visual Aids 14, 15, 16, 20 &amp; 30</b>

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>BOARDS/ cont'd.</b>	<ul style="list-style-type: none"> <li>Wall-mounted boards e.g. <i>blackboards, professional magnetic, window-slotted and white boards, peg boards.</i></li> </ul> <p><b>NOTE:</b></p> <ol style="list-style-type: none"> <li>Pavement boards can obstruct or represent a hazard to pedestrians.</li> <li>Considerable skill is needed to write neatly with chalks.</li> <li>Boards may be custom-made by professional sign writers and these require minimum additional information to be added by hand.</li> </ol>	See: <b>Visual Aids 14 &amp; 20</b>
<p><b>PRESENTATION REQUIREMENTS</b></p> <p><b>Accurate</b></p>	<p>The display of some form of written product information is essential in order to:</p> <ul style="list-style-type: none"> <li>Meet legal requirements.</li> <li>Supply essential and desirable consumer information.</li> <li>Encourage sales.</li> </ul> <p><b>Discuss Information Sheet with trainees.</b></p> <p>In order to achieve maximum impact and effective communication with customers all product descriptors (<i>tickets, boards, posters etc.</i>) should:</p> <ul style="list-style-type: none"> <li>Be accurate, legally acceptable wording, grammatically correct, up-to-date, complete, truthful and not misleading, relate clearly to the product in question etc.</li> </ul>	See: <b>Information Sheet No. 39</b>

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Informative</b>	<ul style="list-style-type: none"> <li>Display essential product information e.g. <i>price, name, quantity etc.</i> and, where possible, desirable information of positive benefit to the customer e.g. <i>cooking methods, product origin/availability/form/ location if not on view, and other similar qualifying statements.</i></li> </ul>	
<b>Visible</b>	<ul style="list-style-type: none"> <li>Remain visible at all times during display. For example: <ul style="list-style-type: none"> <li>Positioned within the customer's field of view at the time of product selection.</li> <li>Illuminated sufficiently.</li> <li>Not obscured by products.</li> <li>Orientated to face directly towards the customer viewing position(s).</li> <li>Legible e.g. <i>hand-written lettering should be of appropriate size, style, colour and uniformity.</i></li> <li>Of a size appropriate to the product(s) in question.</li> </ul> </li> </ul> <p><b>NOTE:</b></p> <ol style="list-style-type: none"> <li>Chalk and <i>non-permanent</i> marker pen dyes tend to 'run' when exposed to water.</li> <li>Plastics can become scratched or faded with use.</li> </ol>	

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
Visible/cont'd.	<p>3. A small ticket for a large area of product may not be sufficiently prominent and may be overlooked by customers. Too large a ticket for a small product will tend to over-dominate visually and may obscure the product from direct customer view.</p>	
<p>Clean</p> <p>Aesthetic value</p>	<ul style="list-style-type: none"> <li>Be clean and free from foreign matter in order to:             <ul style="list-style-type: none"> <li>Maintain hygiene.</li> <li>Not impair legibility of information.</li> <li>Enhance rather than detract from quality of products on display.</li> <li>Project a positive 'quality' sales image.</li> </ul> </li> <li>Be aesthetically pleasing in order to enhance the overall display impact. For example:             <ul style="list-style-type: none"> <li>The use of uniform design e.g. <i>standardised ticket shape, colour, material etc.</i></li> <li>The use of thematic linking e.g. <i>'shell' tickets, professional signwriting/ pictorial devices.</i></li> <li>The use of commercially-produced items specifically designed for display rather than 'home-made' alternatives which can</li> </ul> </li> </ul>	

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Aesthetic value/ cont'd.</b>	<p>Easily project an amateurish impression unless skilfully completed e.g. <i>hand-written tickets compared with commercially-printed versions.</i></p> <p><b>Discuss Information Sheet with trainees.</b></p>	See: <b>Information Sheet No. 40</b>
<b>DEMONSTRATION</b>	<p><b>Show trainees:</b></p> <p>Examples of (<i>as appropriate</i>):</p> <ul style="list-style-type: none"> <li>• Loose product tickets.</li> <li>• Pre-packed product labels.</li> <li>• Shelf tickets.</li> <li>• Product price boards.</li> <li>• Product promotion boards/posters.</li> <li>• Other descriptive materials used in your establishment.</li> </ul> <p><b>Explain:</b></p> <ul style="list-style-type: none"> <li>• Key factors and characteristics of the materials used e.g. <i>types, construction, display/storage locations etc.</i></li> <li>• Establishment procedures for ticketing/labelling individual products i.e. <i>addition/alteration/removal of information, cleaning procedures, product promotion etc.</i></li> <li>• That all surfaces to be written on must be in a clean and dry condition.</li> </ul>	

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
DEMONSTRATION/ cont'd.	<ul style="list-style-type: none"> <li>• That some ticket designs can be dismantled for easy cleaning, alteration of information etc.</li> <li>• That vertical product tickets e.g. <i>spiked/stemmed types</i>, which also bear information on the reverse side enable sales staff to serve more efficiently e.g. <i>easier/faster product/price location/identification</i>, avoids need to bend/remove/handle tickets, view tickets from the front etc.</li> <li>• That product information should always face towards the customer viewing/selection point(s).</li> <li>• That tickets should always be positioned so as not to obscure the products/other tickets etc. For example tray tickets placed behind respective product trays, staggered ticket siting etc.</li> <li>• That all written/pictorial product information must be inspected regularly for accuracy, relevancy e.g. <i>expiry dates, legibility, appearance etc.</i></li> <li>• That display tickets must be inspected regularly throughout the day for appearance, neatness, positioning and accuracy e.g. <i>any product changes resulting from stock replenishment, rotation or repositioning on display.</i></li> </ul>	

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>DEMONSTRATION/</b> <b>cont'd.</b>	<p><b>Demonstrate:</b> The following techniques (<i>as appropriate</i>):</p> <ul style="list-style-type: none"> <li>• Hand-writing of tickets.</li> <li>• Assembly of printed plastic tickets and accessories.</li> <li>• Hand-writing of window/glass surfaces.</li> <li>• Hand-writing of chalk boards e.g. <i>use of coloured chalks, artistic/illustrated script etc.</i></li> </ul> <p><b>Trainee Practice:</b></p> <ul style="list-style-type: none"> <li>• Allow trainees to practice selected techniques under supervision.</li> <li>• Correct as necessary.</li> </ul>	
<b>QUESTIONS</b>	<p>Ask trainees if they have any questions.</p> <p>Pose specific questions on key points identified to assess trainees' learning.</p>	
<b>GARNISH MATERIALS &amp; ACCESSORIES</b>  <b>Enhance</b>  <b>Promote</b>  <b>Encourage</b>	<p>The primary purpose of using garnish material and accessories is to:</p> <ul style="list-style-type: none"> <li>• Enhance the presentation of the products on display.</li> <li>• Promote product desirability.</li> <li>• Encourage purchase of products.</li> </ul>	



## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>USE</b>	Garnish and accessories may be used to:	
<b>Attract attention</b>	<ul style="list-style-type: none"> <li>Attract customer attention.</li> </ul>	See: <b>Visual Aid 43</b>
<b>Visual interest</b>	<ul style="list-style-type: none"> <li>Provide visual interest.</li> </ul>	
<b>Focal points</b>	<ul style="list-style-type: none"> <li>Provide focal points/draw customer attention to specified locations within the display.</li> </ul>	See: <b>Visual Aid 44</b>
<b>Contrast/harmony</b>	<ul style="list-style-type: none"> <li>Provide contrast/harmony with colour/texture of products.</li> </ul>	See: <b>Visual Aids 8 &amp; 24</b>
<b>Mask features</b>	<ul style="list-style-type: none"> <li>Mask undesirable product features e.g. <i>tails (non-edible)</i>.</li> </ul>	See: <b>Visual Aids 9 &amp; 63</b>
<b>Display infill</b>	<ul style="list-style-type: none"> <li>Provide infill for product gaps within the display.</li> </ul>	See: <b>Visual Aid 36</b>
<b>Physical separation</b>	<ul style="list-style-type: none"> <li>Provide physical separation of products.</li> </ul>	See: <b>Visual Aid 34</b>
<b>Visual separation</b>	<ul style="list-style-type: none"> <li>Promote visual separation between products.</li> </ul>	See: <b>Visual Aid 33</b>
<b>Eye travel</b>	<ul style="list-style-type: none"> <li>Encourage customer eye travel (<i>human eye naturally follows identifiable lines</i>).</li> </ul>	See: <b>Visual Aid 34</b>
<b>Visual boundaries</b>	<ul style="list-style-type: none"> <li>Create or destroy distinct visual boundaries.</li> </ul>	<p><i>Boundary creation</i> See: <b>Visual Aids 5, 34 &amp; 54</b></p> <p><i>Boundary destruction</i> See: <b>Visual aids 24, 33, 42 &amp; 47</b></p>
<b>Complementary theme</b>	<ul style="list-style-type: none"> <li>Provide a linked or complimentary supporting theme for the products on display.</li> </ul>	See: <b>Visual aids 10 &amp; 29</b>
<b>Image creation</b>	<ul style="list-style-type: none"> <li>Promote a desired image, or create a possible customer attitude and buying response.</li> </ul>	

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
TYPES OF GARNISH	Discuss Information Sheet with trainees and refer to appropriate Visual Aids for examples.	See: Information Sheet No. 33
PLACEMENT	<p>Garnish can be placed in a number of positions depending upon the purposes required e.g.</p> <ul style="list-style-type: none"> <li>• Above products (<i>as top garnishing</i>).</li> <li>• Below products (<i>as base garnishing</i>).</li> <li>• Between products (<i>separation effect</i>).</li> <li>• In isolation or free-standing (<i>focal point effect</i>).</li> </ul> <p><b>STRESS:</b> Garnish and accessories should:</p> <ul style="list-style-type: none"> <li>• Be used in moderation.</li> <li>• Be used to promote the actual products for sale.</li> <li>• Not visually dominate the display.</li> <li>• Not detract from the actual products for sale.</li> </ul>	
<b>REQUIREMENTS</b>  <b>Quality</b>	<p>All garnishing materials used must be:</p> <ul style="list-style-type: none"> <li>• Physically clean and hygienic.</li> <li>• Visually dominate the display.</li> </ul>	

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
Quality/ cont'd.	<p><b>NOTE:</b></p> <ol style="list-style-type: none"> <li>1. Care must be taken to avoid bacterial contamination of food products (<i>especially cooked items</i>).</li> <li>2. Cooked shellfish items e.g. <i>prawns</i>, used for garnishing raw fish should be retained for garnish purposes only – not for sale.</li> <li>3. Flowers, foliage and plants potted in soil may harbour insects, pollen and further sources of bacteria.</li> </ol>	See: <b>Visual Aids 8 &amp; 38</b>
Non-injurious	<p>Garnish materials must be non-toxic/non-injurious to food products.</p> <p><b>NOTE:</b></p>	
Citric acid	<ol style="list-style-type: none"> <li>1. Citric acid can cause denaturation of flesh proteins resulting in undesirable colour/texture changes. Cut forms of citric fruit e.g. <i>oranges</i>, <i>lemons etc.</i>, should not be placed in direct contact with exposed fish flesh.</li> </ol>	
Foliage	<ol style="list-style-type: none"> <li>2. Some foliage is poisonous e.g. <i>laurel</i>, or aromatic e.g. <i>conifer</i>. Care must be taken to avoid transfer of undesirable flavours/substances to food products.</li> </ol>	
Glass	<ol style="list-style-type: none"> <li>3. Glass bottles/containers should not be used near unprotected food because of the danger of breakage and potential injury to customers. Glass shards in food products are visually difficult to detect, let alone remove.</li> </ol>	

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>PRESENTATION</b>	Garnish materials must be presented properly.	
<b>Natural foliage</b>	<p>Parsley and other natural foliage should be:</p> <ul style="list-style-type: none"> <li>• Clean and fresh in appearance e.g. <i>parsley wilts and yellows with age.</i></li> <li>• Arranged so as to hide any obvious stalks from customer view.</li> <li>• Discarded when no longer suitable for use.</li> </ul>	
<b>Replica items</b>	<p>Imitation/replica garnish items can:</p> <ul style="list-style-type: none"> <li>• Be used when the equivalent fresh products are not available.</li> <li>• Be used to avoid possible contamination of cooked food products through contact with natural garnish items.</li> <li>• Be used during non-active trading periods or as permanent features.</li> <li>• Detract from the garnished products or adjacent items.</li> </ul>	See: <b>Information Sheet No. 2 – Visual Aid 29.</b>
<b>Complex arrangements</b>	<p>Complex or highly decorative garnish arrangements integrated within a display convey beneficial psychological impressions to the customer of artistry/flair, product care and attention to detail.</p> <p>But are:</p> <ul style="list-style-type: none"> <li>• Time-consuming to prepare.</li> </ul>	See: <b>Visual Aids 41 (cut fruit), 43 &amp; 44</b>

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Complex arrangements/ cont'd.</b>	<ul style="list-style-type: none"> <li>Vulnerable to displacement/ damage during active trade.</li> </ul>	
<b>DEMONSTRATION</b>	<p><b>Show trainees:</b></p> <ul style="list-style-type: none"> <li>Examples of garnish materials used in your establishment.</li> <li>Preparation by knife of fruit garnish e.g. <i>lemon/orange halves, dog-teeth, slices, twists etc.</i></li> <li><i>Preparation of 'butterflies' from shellfish appendages and cocktail sticks.</i></li> <li><i>Preparation (as appropriate) of more complex/other garnish arrangements.</i></li> </ul> <p><b>Explain:</b></p> <ul style="list-style-type: none"> <li>Requirements for hygiene and safe handling of knives.</li> </ul> <p><b>Trainee Practice:</b></p> <ul style="list-style-type: none"> <li>Allow trainees to practise techniques under supervision.</li> <li>Correct as necessary.</li> </ul>	<p>See: <b>Visual Aids, 9, 32, 41 &amp; 46</b></p> <p>See: <b>Visual Aids 43 &amp; 68</b></p>
<b>QUESTIONS</b>	<p>Ask trainees if they have any questions.</p> <p>Pose specific questions on key points identified to assess trainees' learning.</p>	

## Display equipment and accessories / cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>CONSOLIDATION</b>	<p>Ask trainees if they have any questions on any of the topics covered in <b>SESSION OUTLINE 4</b>.</p> <p>Pose specific questions on key points identified to assess trainees' learning</p>	<p>See: <b>Information Sheet No. 42</b></p>

**Information Sheet No's 26 – 42**

## **Information Sheet No. 26**

### **CUSTOMER VIEWING ANGLES**



## **Information Sheet No. 27**

### **DISPLAY ANGLE**

## Information Sheet No. 28

### ANDLED DISPLAY

1. Ask trainees to suggest ways in which the display angle of products can be improved.
2. Compare their replies with the examples shown below and discuss with trainees.

Many display surfaces such as slabs and cabinet units incorporate sloped (*angled*) or tiered bases and/or shelving within their basic design.

See: **Visual Aids 13, 25, 27 & 47.**

Where necessary or desirable the display angle can be increased by:

- The use of additional base staging e.g. *boxes, containers, upturned trays etc.*, to provide extra rear height.  
See: **Visual Aids 20 & 50.**
- The use of additional ice to provide a deeper bed at the rear of the display.  
See: **Visual Aids 41, 43 & 47.**
- Positioning of large individual fish at the rear (*and sides*) of the display base.  
See: **Visual Aids 7, 43 & 50.**
- Orientation of products to enhance individual presentation.  
See: **Visual Aid 47** (*scallops presented vertically on ice*), **50** (*turbot and plaice held in positions with skewers*).
- Placement of products on top of other products to create layers.  
See: **Visual Aids 27, 37, 44 & 48.**

### NOTE:

Care must be taken to ensure that the display angle of products created:

- Is not so steep as to become physically unstable and cause collapse.
- Is capable of being serviced during normal trading without excessive effort and attention to maintenance i.e. *starts and remains tidy*.
- Maintains the quality of all the products on display i.e. *no cross-contamination or physical crushing of products, adequate chilling and drainage etc.*

## Information Sheet No. 29

### QUALITY DESIGN FEATURES

All fish products are perishable food items which have a limited shelf-life (*storage time during which they will remain in a saleable/edible condition*).

Shelf-life is influenced by:

- **Product factors** (*product type, form, age, condition, packaging etc.*).
- **Product handling** (*physical and hygiene*).
- **Storage temperature.**

#### Product factors

Typically, chilled white fish will remain edible for about 10 days after death if kept at 0°C but for only 3 days at 5°C. Since there is an obvious time delay between fish capture and subsequent delivery to the retail outlet, the shelf-life of the product will be reduced considerably.

#### NOTE:

The condition of the flesh and the product shelf-life may also be influenced by:

- Type of species e.g. *oily or non-oily variety*.
- State of preparation e.g. *gutted/un-gutted, cut forms etc.*, or state of preservation e.g. *smoked, frozen, marinated etc.*
- Seasonability i.e. *time of capture relative to spawning period* – fish containing well-developed roe usually have poor quality (*soft*) flesh.
- Fishing ground location e.g. *farmed salmon and turbot often have softer texture than wild-caught fish of the same varieties*.

#### Product handling

Requirements are:

- Careful physical handling of products at all times in order to avoid physical damage.
- Hygienic handling of products at all times to prevent bacterial contamination.

## Information Sheet No. 29/ cont'd.

### QUALITY DESIGN FEATURES

Food Hygiene Legislation dictates certain requirements which are enforceable by law and subject to interpretation by the Local Environmental Health Officer.

In terms of fish displays:

- Unprotected/uncovered products must be placed not less than 18in (*45cm*) from the ground.
- Products must, **where reasonably practicable**, be protected by covering or effective screening so as to prevent risk of contamination.

#### NOTE:

Display cabinet units (*and some slab designs*) incorporate varying degrees of glass screening e.g. *front, side and top plates, which:*

- Protect products from external draughts, heat sources, human physical contact and air-borne contamination e.g. *dust, pests, coughs, sneezes etc.*
- Provide physical support or function e.g. *retaining walls for ice and products, counter top for customers, point-of-sale items etc.*

#### But

- Require adequate drainage routes.
- Require to be kept clean for visual appearance and hygiene reasons.
- Provide a psychological barrier for customer access to products.
- May produce undesirable reflections or glare from display lighting (*can be minimised by angling the front glass plate as perpendicular as possible to the customer's line of sight*).

### Storage temperature

The storage temperatures required for products on display are determined by the nature of the products. For example:

Dry packaged e.g. *boxes, cartons, sachets, canned, bottled and similarly preserved products*, can normally tolerate ambient temperature. Where applicable the manufacturers' instructions for storage should be followed.

## Information sheet No. 29/ cont'd.

### QUALITY DESIGN FEATURES

Frozen products which are intended for sale in their fully frozen form should be displayed/stored in refrigerated units which are designed to maintain the recommended cold storage temperature of  $-18^{\circ}\text{C}$  or less. Approximate shelf-lives for various frozen products stored at  $-20^{\circ}\text{C}$  are shown below.

White fish	4 months
Oily fish	3 months
Smoked fish	3 months
Oyster/scallop meats	3 months
Cooked crab/lobster	2 months
Prawns/shrimps	2 months

Fresh fish products (*and frozen products which are to be/have been thawed*) require chill temperature storage of between, typically,  $0^{\circ}\text{C}$  and  $4^{\circ}\text{C}$ .

Display cabinets may be fitted with mechanical refrigeration to provide the required chill temperature conditions for products.

#### NOTE:

Chilled cabinets are designed to **maintain** the temperature of products at between  $0^{\circ}\text{C}$  and  $4^{\circ}\text{C}$  – **not to cool** products down to this temperature range. The use of ice as a cooling medium is covered in more detail later in this session.

## **Information Sheet No. 30**

**ILLUSTRATIONS TO SHOW THE DIFFERENCE BETWEEN A NARROW AND A  
WIDE BEAM ANGLE SPOTLIGHT**

## Information Sheet No.31

### DISPLAY LIGHTING

VISUAL AID	DISCUSSION POINTS
7	<p>See also <b>Information Sheet No. 1</b></p> <p>A large slab display illuminated by ceiling-mounted spot-lamps (<i>not visible</i>).</p> <p><b>NOTE:</b> The difference in level of illumination between the display front and rear of the display, the display area and the serving counter.</p>
15	<p>See also <b>Information Sheet No's 1 and 2</b></p> <p>A window display with apparently little display illumination apart from the ceiling-mounted strip light boxes (<i>fluorescent tubes</i>).</p>
21	<p>See also <b>Information Sheet No. 2</b></p> <p>The window display area is provided with extra overhead strip lighting.</p> <p><b>NOTE:</b> Some tubes appear to be not functioning.</p>
13	<p>See also <b>Information Sheet No's 1 and 22</b></p> <p>An outside market stall which relies on natural daylight and a domestic light bulb array for illumination.</p> <p><b>NOTE:</b> Domestic bulbs radiate considerable heat. The white painted surfaces of the stall help to reflect light towards customers.</p>
20	<p>See also <b>Information Sheet No. 1</b></p> <p>Product display lighting achieved predominantly by striplights mounted underneath the display cabinet counter tops.</p> <p><b>NOTE:</b> A high level of illumination is produced but the origin of the light source is not obvious to customers.</p>

## Information Sheet No.31/ cont'd

### DISPLAY LIGHTING

VISUAL AID	DISCUSSION POINTS
22	<p>See also <b>Information Sheet No. 2</b></p> <p>Overhead floodlighting provides high levels of illumination within the shop interior and the display areas.</p> <p><b>NOTE:</b> Fascia name board – illuminated internally. Exterior spotlights positioned to highlight the shop entrance, the exterior display stand and qualifying name board.</p>
14	<p>See also <b>Information Sheet No. 1</b></p> <p>Interior lighting provided by ceiling-mounted striplights supported by 'purpose-designed' ornate hanging display lights.</p> <p><b>NOTE:</b> Exterior spotlights highlight the name boards. Coloured bulb lighting array provides additional colour interest rather than extra illumination. White and polished metal surfaces reflect light strongly e.g. <i>tiles, stainless steel/brass fittings</i>.</p>
10	<p>See also <b>Information Sheet No. 1</b></p> <p>A few overhead spotlights (<i>not visible</i>) are used to illuminate the centre and upper half of this display very strongly.</p> <p><b>NOTE:</b> The shadows formed and the light/shadow contrast effects</p>
16	<p>See also <b>Information Sheet No's 1 and 2</b></p> <p>The shop interior is relatively dimly lit. Attention is focused on the product displays by means of cabinet strip lighting (<i>inside shop</i>) and overhead spotlights (<i>window area</i>).</p> <p><b>NOTE:</b> The glare produced by the spotlight designed to illuminate the hanging name board.</p>



## Information Sheet No.31/ cont'd

### DISPLAY LIGHTING

VISUAL AID	DISCUSSION POINTS
11	<p>See also <b>Information Sheet No. 1</b></p> <p>Product displays illuminated by cabinet strip lighting (<i>hidden from direct customer view</i>) and spotlights suspended from an overhead lighting track.</p> <p><b>NOTE:</b> Spotlights are angled downwards and forwards in order to reflect light from the display products towards customers. Suspended plastic curtain attempts to screen the lamps from direct customer view. The strong reflections caused by the polished cabinet glass and white clothing.</p>
18	<p>See also <b>Information Sheet No. 1</b></p> <p>General illumination provided by recessed ceiling-mounted striplights fitted with diffuser screens in order to reduce glare.</p> <p>Product displays illuminated by overhead spotlights and cabinet lighting.</p> <p>The hanging name boards tend to screen the spotlights from direct customer view.</p>
24	<p>See also <b>Information Sheet No. 2</b></p> <p>Product illumination provided by overhead spotlights.</p> <p>A suspended lamp provides 'down lighting' to draw customer attention to the optimum display viewing position (<i>in front of the product centrepiece arrangement</i>).</p>
19	<p>See also <b>Information Sheet No. 1</b></p> <p>Product display illuminated by spotlights recessed into the ceiling. The lamps remain functional but unobtrusive.</p> <p><b>NOTE:</b> Fascia board illuminated internally. Striplighting concealed underneath the courtesy shelf draws customer attention to the display from a distance and eliminates shadows.</p>

## Information Sheet No. 32

### LATENT HEAT

Latent heat is the term used to describe the additional heat required to be added to, or removed from a substance in order to convert that substance from one state to another as the same temperature.

A substance may exist in either the solid, liquid or gaseous state and the temperature at which conversion between states occurs depends upon the nature of the substance.

#### **For example:**

Pure water freezes (*becomes solid*) at  $0^{\circ}\text{C}$ , will absorb heat from anything of a higher temperature with which it is in contact and the water temperature will rise accordingly. However, ice as a temperature of  $0^{\circ}\text{C}$  must first absorb considerable heat from its surroundings before it will melt (*change from the solid to the liquid state at that temperature*). Ice must first melt totally (*absorb latent heat*) before the resultant meltwater itself can rise in temperature still further.

## Information Sheet No. 33

### PRESCRIBED NAMES

Prescribed Names and Alternatives	Species	Prescribed Name and Alternatives	Species
<b><i>Fin Fish</i></b>		Haddock	Melanogrammus aeglefinus
<b>White fish – round</b>		Hake	Merluccius merluccius
Bass	Dicentrarchus labrax	Silver hake	
Catfish		Cape hake	Merluccius capensis or
Rockfish	All species of Anarhichas	Hake	Merluccius paradoxus
Cod		Atlantic hake	Merluccius hubbsi or
Codling ( <i>small fish</i> )	Gadus morhua (including G. morhua Callarias and G. morhua morhua)	Hake	Merluccius bilinearis
Pacific cod		Pacific hake	Merluccius productus
Cod	Gadus microcephalus		Merluccius gayi
Greenland cod		Ling	All species of Molva
Cod	Gadus ogac	Monkfish	Lophius piscatorius
Coley		Angler	
Saithe, Coalfish	Pollachius virens	Pollack	Pollachius pollachius
Conger	All species of Conger	Pollack, Lythe	
Dory		Pacific pollack	Theragra chalcogramma
John Dory	Zeus faber	Pacific pollock	
Forkbeard	All species of Urophycis	Alaska pollack	
	Raniceps raninus	Alaska pollock	
Garfish	All species of Belone	Pout	Trisopterus luscus
		Pouting	
		Redfish	All species of Sebastes
		Ocean perch	Helicolenus maculatus
		Rose fish	Helicolenus dactylopterus

**PRESCRIBED NAMES/ cont'd.**

<b>Prescribed Names and Alternatives</b>	<b>Species</b>	<b>Prescribed Name and Alternatives</b>	<b>Species</b>
Grey mullet	All species of Mugil, Liza and Chelon	Red mullet	All species of Mullus
Gurnard	Peristedion cataphractum All genera of Triglidae	Sea bream	All species of Sparidae
Tusk	Brosme brosme	Smelt Sparling	All species of Osmerus
Whiting	Merlangius merlangus	<b>White fish – cartilaginous</b>	
Blue whiting	Micromesistius Poutassou	Dogfish Huss, Rigg Flake	Squalus acanthias, Galeus melastomus. All species of Galeorhinus, Mustelus and Scyliorhinus
<b>White fish – flat</b>			
Brill	Scophthalmus rhombus	Skate	All species of Raja
Dab	Limanda limanda	Ray, Roker	
Flounder	Platichthys flesus	<b>OILY FISH</b>	
Halibut	Hippoglossus Hippoglossus or Hippoglossus Stenolepis	Anchovy	All species of Engraulis
Greenland halibut	Reinhardtius hippoglossoides	Brisling	Sprattus sprattus ( <i>when canned</i> )
Black halibut		Eel	All species of Anguilla
Lascar	Pegusa lascaris	Herring	Clupea harengus
Megrim	All species of Lepidorhombus	Mackerel	All species of Scomber
Plaice	Pleuronectes platessa	Pilchard ( <i>called Sardine when young</i> )	Sardina pilchardus
Roughback	Hippoglossoides Platessoides	Pacific pilchard	
Sole	Solea solea		Sardinops sagax Caerulea
Dover sole			Sardinops sagax sagax
Canary sole	Solea senegalensis		Sardinops sagax Melanosticta

**PRESCRIBED NAMES/ cont'd.**

Prescribed Names and Alternatives	Species	Prescribed Name and Alternatives	Species
Lemon sole	Microstomus kitt		Sardinops sagax
Thickback	Microchirus variagatus		Ocellata
Turbot	Scophthalmus Maximus	South Atlantic Pilchard	Small Sardina pilchardus
Winter flounder	Pseudopleuronectes Americanus	Sardine ( <i>called pilchard when adult</i> )	All species of Sardinella
Witch	Glyptocephalus cynoglossus	Sardinella	All species of Trachurus
Sild	Small Clupea Harengus Sprattus Sprattus when canned	Scad	Salmo trutta Which has spent part of its life in seawater
Sprat	Sprattus sprattus ( <i>except when canned</i> )	Sea trout Salmon trout	Salmo darkii
Tuna Tunny	All species of Thunnus Except T. alalunga All species of Neothunnus	Cut-throat trout	Salmo gairdneri
Albacore tuna	Thunnus alalunga	Rainbow trout Steelhead trout	
Bonito tuna	All species of Sarda	<b>SHELLFISH</b>	
Skipjack tuna	All species of Euthynnus, Katsuwonus pelamis	<b>Crustacea</b>	
Whitebait	Small Clupea Harengus Small Sprattus sprattus ( <i>except when canned</i> )	Crab	All species of the section Brachyura All species of The family Lithodidae
<b>SALMON AND FRESHWATER FISH</b>		Crawfish Spiny lobster Rock lobster	All species of Oalunuridae
Salmon	Salmo salar	Crayfish	All species of The families Astacidae, Parastacidae, Austroastacidae
Cherry salmon	Oncorhynchus masou		
Chum salmon Keta salmon	Oncorhynchus keta	Lobster	All species of Homarus
Medium red salmon Coho salmon Silver salmon	Oncorhynchus kistuch	Slipper lobster	All species of Scyllaridae

**PRESCRIBED NAMES/ cont'd.**

Prescribed Names and Alternatives	Species	Prescribed Name and Alternatives	Species
Pink salmon	Oncorhynchus Gorbushca	Squat lobster	All species of the family Galatheididae
Red salmon Sockeye salmon	Oncorhynchus nerka		
Spring salmon King salmon Chinook salmon	Oncorhynchus Tschwytscha		
Brown trout	Salmo trutta which Has spent all its life In fresh water		
Prawn Shrimp	Whole fish of all species of Palaemonidae, Penaediae and Pandalidae which are of such a size that when cooked they have a count of less than 397 per kg ( <i>180 per lb</i> ), or the tails of those species which are of such a size that when peeled and cooked, they have a count of less than 1323 per kg ( <i>600 per lb</i> )	<b>Molluscs</b>  Abalone Ormer  Clam Hard shell clam  Clam Razor clam  Cockle  Mussel  Oyster	All species of Haliotis  Mercenaria Mercenaria Venus verrucosa  All species of Ensis and Solen  All species of Cerastoderma  All species of Mytilus  All species of Crassostra and Ostrea
Shrimp	Whole fish of all species of Palaemonidea, Penaeidae and Pandalidae which are of such a size that when cooked they have a count of 397 per kg ( <i>180 per lb</i> ), or more, or the tails of those species which are of such a size that when peeled and cooked, they have a count of 1323 per kg ( <i>600 per lb</i> ) or more.	Oyster Portuguese oyster  Oyster Pacific oyster  Oyster Native oyster  Scallop	Crassostrea angulate  Crassostrea Gigas  Ostrea edulis  All species of Pectinidae
Shrimp Pink Shrimp	Pandalus montagui	Scallop Queen scallop Queen	Chlamys ( <i>Acquiptecton</i> ) opercularis

**PRESCRIBED NAMES/ cont'd.**

<b>Prescribed Names and Alternatives</b>	<b>Species</b>	<b>Prescribed Name and Alternatives</b>	<b>Species</b>
Shrimp Brown shrimp	All species of Crangon	Whelk	All species of Buccinum
Scampi Norway lobster Dublin Bay prawn	Nephrops norvegicus	Winkle	All species of Littorina

## Information Sheet No. 34

### EXAMPLES OF CUSTOMARY FISH PRODUCT NAMES

CUSTOMARY NAME	SPECIES USED	DESCRIPTION
Arbroath smokie Smokie	Haddock	Small haddocks gutted and headed then hot smoked
Bismark herring	Herring	Block fillets or headed or gutted whole herring marinated in acidified brine then packed with onions, cucumbers, carrots, spices and sugar  Will keep several months in a chill.
Bloater	Herring	Large fat salted herring, usually whole un-gutted, generally cold smoked.
Bombay duck	Harpodon sp.	Imported produce made from split, dried and boned Indo-Pacific 'herring-like' fish.  Very strong flavour.
Buckling	Herring	Large fat herring, sometimes nobbed or headed, lightly salted then hot smoked.
Caviar	Sturgeon	Sturgeon eggs carefully washed and salted. May be pasteurised to extend shelf-life.
Caviar substitutes such as <i>lump fish roe</i>	Various	Eggs from cod, coley, bream, lumpsucker, carp, herring have been used to make a caviar-like product.
Dried fish such as <i>dried cod</i>	Various	Fish, whole or split, preserved by drying to a water content of less than 25% to prevent growth of bacteria or moulds. Store in a cool, dry place.
Dried, salted fish such as <i>kipfish or salt cod</i>	Various	Fish preserved by combination of salting and drying, usually white fish. Store in a cool, dry place.
Finnan haddock	Haddock	Gutted and headed haddock, split then lightly salted and cold smoked, not dyed.



## Information Sheet No. 34/ cont'd.

### EXAMPLES OF CUSTOMARY FISH PRODUCT NAMES

CUSTOMARY NAME	SPECIES USED	DESCRIPTION
Fish cakes	Various	Must contain a minimum of 35% by weight of fish. Very perishable so keep chilled.
Gravlax	Salmon	Sides of raw salmon rubbed with a mixture of coarse salt, sugar and white pepper then pressed against the herb dill overnight in a chill. To be eaten within 24 hours.
Golden cutlets	Haddock, Whiting	Block cut fillets lightly salted and cold smoked. May be dyed.
Kippers	Herring	Herring split down the backbone, lightly brined and cold smoked. Boneless kippers can be made from herring. May be dyed.
Marinades	Various, but especially herring	Fish cured in acidified brine with or without spices. After curing may be packed in acidified brine with spices, vegetables or various sauces. Eaten without cooking and must be stored chilled. Bismark herring and rollmops are marinated products.
Matje herring	Herring	Young fat herring gutted and stored in barrels in brine. Often used for further processing e.g. <i>marinades</i> , <i>tidbits</i> .
Pickled herring	Herring	Gutted herring cured in barrels with salt.
Milt	Various	Gonads from male fish, particularly herring, mackerel etc.
Red herring	Herring	Whole un-gutted heavily salted herring cold smoked over a period of 2-3 weeks or more.
Roe	Various	Eggs from female fish, marketed in various ways, including caviar.

## Information Sheet No. 34/ cont'd.

### EXAMPLES OF CUSTOMARY FISH PRODUCT NAMES

CUSTOMARY NAME	SPECIES USED	DESCRIPTION
Rollmops	Herring	Marinated fillets of herring wrapped around pieces of onion, then packed in brine with vinegar and spices and flavourings. Preservatives may be added to extend shelf-life.
Salt fish	Various	Fish preserved or cured with dry salt of brine. May be dried afterwards, usually white fish. Store in a cool, dry place.
Soused herring	Herring	Fillets of herring pickled with salt, vinegar and spices, usually rolled then baked in oven. May be sprayed with kipper dye to give colour. Perishable, keep chilled before and after cooking.
Spiced herring	Herring	Herring cured with salt together with spices and sugar.
Stock fish	Various	Gutted headed fish which may be split, then dried in the open air, usually white fish such as cod, coley, haddock or hake. Store in a cool, dry place.
Taramasalata	Various	Roe ( <i>tarama</i> ) from grey mullet ( <i>traditionally</i> ) or cod ( <i>usually</i> ) blended with garlic, lemon juice and olive oil to form a paste.

## Information Sheet No. 35

### ADDITIVES

The following additives must be identified in a list of ingredients by the category name followed by the specific name of number (*except flavourings*). Some additives may perform more than one function but only the primary function needs to be described.

CATEGORY NAME	FUNCTION
<b>Acids</b>	Control the acidity/alkalinity of food. It is not necessary to use the category name <b>Acid</b> for an additive which functions as an acid and whose chemical name includes the word 'acid' .e.g. <i>citric acid (E330)</i> .
<b>Acidity regulators</b>	
<b>Anti-caking agents</b>	Prevent lumps forming in powdery foods e.g. <i>magnesium oxide (530) in cocoa products</i> .
<b>Anti-foaming agents</b>	Prevent bubbles forming in bottled liquids.
<b>Antioxidants</b>	Prevent fatty foods from becoming rancid and oxidation of fat soluble vitamins.
<b>Artificial sweeteners</b>	Includes <b>intense sweeteners</b> e.g. <i>saccharin</i> , used in low concentrations and <b>bulk sweeteners</b> e.g. <i>sorbitol (E420)</i> , used at similar concentrations to 'natural' sugars ( <i>sucrose, glucose etc.</i> ).
<b>Colours</b>	Make food more colourful or compensate for colour lost in processing.
<b>Emulsifiers</b>	Emulsifiers allow oils and fats to mix with water in foods.
<b>Emulsifying salts</b>	Only applicable to cheese processing.
<b>Stabilisers</b>	Stabilisers prevent them from separating again.
<b>Flavour enhancers</b>	Substances that make existing flavours in food seem stronger e.g. <i>monosodium glutamate</i> .
<b>Flavourings</b>	Usually chemically identical to naturally occurring food substances. Do not require to be individually specified.
<b>Flour improvers</b>	Provide stronger dough or whiten flour.
<b>Gelling agents</b> <b>Thickeners</b>	Perform similar functions to emulsifiers and stabilisers.
<b>Glazing agents</b>	Add a sheen to food surfaces.

## Information Sheet No. 35/ cont'd.

CATEGORY NAME	FUNCTION
<b>Preservatives</b>	Prevent food spoilage and food poisoning by micro-organisms. Prolong shelf-life e.g. <i>hexamine (E239) in marinated herring/mackerel</i> .
<b>Raising agents</b>	Make food rise e.g. <i>baking powder</i>

### NOTE:

1. A number of other additives may be used in food manufacture. They must be listed as ingredients but do not currently require to be labelled with a specific category name (*unless they perform a functions included under those categories listed above*). Examples include:  
  
**Modified starch** – starches chemically altered and sometimes used to thicken food must be described as a **thickener** when used for this purpose.  
  
**Polyphosphate** – chemicals which combine with liquids and prevent food from drying out.
2. Natural sugars e.g. *sucrose, fructose, glucose, dextrose etc.*, **and common salt (sodium chloride)** may feature as ingredients but are not classed as **additives**.
3. Added water need only be labelled as an ingredient if it forms more than 5% of the total weight of the food. Impending legislation may require fish products which have been ice glazed to declare on the label the net weight of fish used prior to glazing. Currently, ice glaze is not regarded as an ingredient of the food. The presence of glaze must be indicated in the description of the food but the quantity of glaze present need not be specified.

## Information Sheet No. 36

### NATURAL ADDITIVES

Some food additives are found in nature, particularly in plants. Examples include the colours:

*Saffron and Crocin* – yellow dyes extracted from crocus.

*Annatto* – a yellow dye extracted from a tropical tree.

*Turmeric* – a yellowish-brown dye extracted from a tropical root.

These so called '*natural additives*' are often used to dye smoked fish, bread crumbed and battered fish products.

Some additives are manufactured but are chemically identical to substances found in nature. An example is the preservative *salt petre* and its manufactured identical twin *potassium nitrate (E252)*. These additives are sometimes referred to as '*nature-identical additives*'.

Some additives are '*synthetic*' (*manufactured by food scientists and not based on natural substances at all*). An example is the colour – *brown FK* used to dye smoke fish e.g. *kippers*.

There is much public debate about the role of additives in the diet and their effect on health. For this reason many food manufacturers avoid the use of synthetic additives or additives altogether, as far as possible, and label their products accordingly in order to promote a 'healthy food' image with their products. The wording used must not mislead or confuse customers.

For some customers food additives are undesirable product features and these customers will buy those products which they perceive as being 'healthy', 'natural', 'wholesome', 'additive-free', etc.

From a sales promotion view it is desirable to lessen the impact projected by foods containing additives by the use of suitable product label wording e.g. '***contains natural colour***', '***contains no artificial preservatives***'.

## Information Sheet No. 36/ cont'd

### NATURAL ADDITIVES

The working used must be truthful, not misleading and legally acceptable. Where any doubt exists as to the suitability of the choice of working to be used the advice of Trading Standards Officers should be sought.

Discuss the following examples of product labelling with trainees.

EXAMPLE PRODUCT	EXAMPLE WORDING	COMMENTS
Traditionally – smoked, undyed fish – sold loose	<b>‘Finnan Haddock – contains no added colour’</b>	<b>‘Finnan’</b> is the accepted customary name for a particular form of smoked haddock.  The colouring produced by the smoking process is not regarded as an additive, but liquid smoke is and would need to be declared.
Smoke and dyed fish – sold loose	<b>‘Golden cutlets – contains natural colour’</b>	<b>‘Golden cutlets’</b> is the accepted customary name for a particular form of smoked haddock. The working <b>‘contains natural colour’</b> is both incomplete ( <i>the colour should preferably be specified</i> ), and possibly misleading.
	<b>‘Golden cutlets – contains natural colour – annatto’</b>	Annatto is classed as a ‘natural’ colour i.e. <i>naturally occurring</i> , even though it is not naturally present in the fish.
	<b>‘Golden cutlets – contains added colour – annatto’</b>	Informs customers that colour ( <b>annatto</b> ) has been added. Any legally permitted dye may be used.
	<b>‘Golden cutlets – contains permitted colour – annatto’</b>	Informs customers that a legally permitted colour ( <b>annatto</b> ) has been added.

## Information Sheet No. 37

### NUTRITION CONTENT

The information shown below is hypothetical only and serves to indicate how nutritional information might appear on a pre-packed fish product label e.g. *bread crumbed fillets*.

NUTRITIONAL INFORMATION	TYPICAL VALUES PER 100g (3½ oz) OVEN BAKED
ENERGY L <sup>1</sup>	820 Kilojoules (kj)
PROTEIN	195 Kilocalories (Kcal)
CARBOHYDRATE	11.8g
TOTAL FAT (of which saturates 3.8g)	9.0g
ADDED SUGAR	0.3g
ADDED SALT	0.2g
HIGH PROTEING L <sup>2</sup>	

L<sup>1</sup> - Established by chemical analysis, reference tables or by conversion from weights of individual energy sources (*protein, fat etc.*) present.

L<sup>2</sup> - Statement must be true and capable of being interpreted by the customer from the information supplied. Food Labelling Regulations also lay down conditions for the use of wording which claims high vitamin or low mineral content, diabetic, medicinal or slimming food use.

## Information Sheet No. 38

### MISLEADING PRICES

The following are examples of illegal sale practices.

1. If the cod fillet price ticket from last week reads £2.50 per lb and is placed on display this week unchanged, and the cost price of cod fillet has risen in the meantime, it is illegal to charge, say, £2.80 per lb if the ticket still reads £2.50 per lb.
2. **'Our cod fillet is the cheapest in town'** is illegal because it is impossible to verify. However **'Our cod fillet is cheaper than Bloggs'** would be permissible provided that Bloggs was, in truth, selling cod fillet at a higher price.
3. **'Cod fillet – worth £3.00 per lb – our price £2.50 per lb'** is illegal.
4. **'Cod fillet in savoury sauce – 3p off recommended or manufacturer's recommended retail price (MRRP)'** is illegal if the manufacturer does not recommend a retail price.
5. **'Cod fillet previously sold at £2.80 per lb – special offer £2.50 per lb'** is illegal unless it can be shown that the higher price prevailed for a minimum period of 28 consecutive days during the previous 6 months, or a written disclaimer notice is added to this effect.
6. A price indication or device which suggests that a product has been previously priced higher than currently can only be used for a maximum continuous period of six months, otherwise the practice becomes illegal.



## Information Sheet No. 39

### OMISSION OF PRODUCT INFORMATION

The deliberate omission of product information e.g. *certain product tickets from wet fish displays*, in the belief that this practice will encourage verbal enquiries from customers and lead to subsequent sales can be inappropriate as well as illegal.

From a psychological point of view, customers generally prefer to examine merchandise which is self-explanatory, or described sufficiently, to enable a purchase decision to be easily reached.

From the customer's point of view, excessive time spent examining merchandise on display or unnecessary/protracted conversation with sales staff may:

- Be inconvenient (*waste customer's time etc.*)
- Encourage queue formation resulting in impatience (*'checkout blues'*), lost customers, lost sales etc.
- Risk exposure of uncertain product knowledge or personal ignorance to sales staff, other customers etc.
- Induce a *'just looking thanks'* response when approached by sales staff.
- Discourage customer return.

Some customers, particularly those accustomed to self-service/self-selection shopping environments feel comfortable in these largely impersonal surroundings where the merchandise is fully described but often little or no direct contact with sales staff. The fresh food counter, however, represents a completely different and sometimes unfamiliar shopping environment which can induce various forms of psychological fear e.g. *fear of 'high pressure' sales techniques, unhelpful/unsympathetic treatment, inexperienced staff, requirement for personal conversation, invasion of privacy etc.*

For this reason it is essential to create a selling environment which allays or removes personal customer fears as far as possible. All products should therefore be fully, clearly and individually labelled as far as practicable. For example, temporary tickets should be constructed, if necessary, for any new or trial lines even at the risk of creating non-uniformity in the overall ticket design.

## Information Sheet No. 40

### TICKETS/LABELS/DESCRIPTORS

1. Ask trainees to comment on the product descriptors shown in the selected visual aids e.g. *good/bad design features, errors etc.*
2. Compare their replies with the examples shown below and discuss with trainees.

VISUAL AID	DISCUSSION POINTS
1.	<p>Mixed use of professionally-printed and home-made tickets. ‘Luminous-orange’ cards assist visual prominence.</p> <p>‘<b>Red trout</b>’ is not legally acceptable labelling for rainbow trout.</p> <p>‘<b>Giant Dover sole</b>’ borders on salesmanship ‘licence’.</p>
2.	<p>Mixed use of professionally-printed and hand-written plastic, flat spiked and stemmed tickets detracts from the display (<i>mixed ticket design, script styles/colours/legibility</i>).</p> <p>‘<b>Gurnet</b>’ is not legally acceptable labelling for gurnard.</p> <p>‘<b>Lasht</b>’ is a customary ethnic name for freshwater bream, similarly ‘<b>Bogue</b>’ and ‘<b>Jacks</b>’ are customary names for particular imported species.</p>
3.	<p>Product tickets hardly legible and not sufficiently visually prominent, particularly at the rear of the display.</p>
4.	<p>Uniform use of professionally-made stem tickets – product name in blue, price in red. Name inserts for tilapia and carp missing (<i>presumably not currently available in commercially-printed form</i>). Temporary name labels are required.</p>
5.	<p>Comparatively neat ticketing (<i>Complete, almost uniform design, positioned immediately behind product referred to, staggered where necessary to avoid visual overlap/obstruction</i>).</p> <p><b>NOTE:</b> The plastic name and price inserts are printed bicoloured. For optimum Impact all product names or prices facing the customer should be of the same colour. All names in one colour and all prices in another colour is acceptable because the visual contract provided helps customers to differentiate name from price more easily.</p>
6.	<p>Total absence of any form of product description.</p>

## Information Sheet No. 40/ cont'd

### TICKETS/LABELS/DESCRIPTORS

VISUAL AID	DISCUSSION POINTS
7.	<p>Incomplete ticketing e.g. <i>haddock fillet price, herring etc.</i></p> <p>Hand-written tickets show prices in 'outline-script' – provides visual contrast.</p>
8.	<p>Mixed ticket styles detract markedly from the quality of the product display. Hand-written italicised tickets e.g. <i>herring</i>, very effective compared with the monk-tail price label.</p> <p>'<b>Conger eel</b>' and '<b>rock eel</b>' are not legally acceptable labelling for conger and catfish.</p> <p>'<b>R/trout</b>' could be misleading to customers unfamiliar with rainbow trout.</p>
10.	<p>No tickets used because they might detract from, and are unnecessary for, a display constructed for artistic effect only.</p>
12.	<p>Tickets colour-coded with a blue spot relate to previously frozen products. A wall poster positioned close to the counter draws customer attention to this fact.</p>
14.	<p>See also <b>Information Sheet No. 1</b></p> <p>Professionally sign-written pavement and wall boards. Wall board requires only prices to be added for each product.</p>
15.	<p>See also <b>Information Sheet No. 1</b></p> <p>Written material very prominent but tends to clutter the pavement and obscure the front window (<i>even though only the upper half has been used</i>).</p> <p>Pavement boards may represent a hazard for pedestrians and are subject to deterioration by rainwater, dirt, exhaust fumes etc.</p>
16	<p>See also <b>Information Sheet No. 2</b></p> <p>Professional wall-mounted 'peg-type' product price board faces towards customers at the counter.</p> <p>Hand-written blackboard in window promotes selected products to passing customers.</p>

## Information Sheet No. 40/ cont'd

### TICKETS/LABELS/DESCRIPTORS

VISUAL AID	DISCUSSION POINTS
18.	<p>See also <b>Information sheet No. 1</b></p> <p>The majority of the individual product tickets are of a complementary thematic 'Shell' design.</p>
20.	<p>See also <b>Information Sheet No. 1</b></p> <p>The hanging product price boards refer to the individual product categories e.g. <i>shellfish, smoked fish etc.</i>, contained within the adjacent cabinet section. A single product price board would be inappropriate for such a long counter run. The counter top blackboard is used to promote a selected product (<i>oysters</i>).</p>
28	<p>The hand-written <i>natural kippers</i> ticket follows the same colour style as the professionally-made stem tickets i.e. <i>product name in blue, price in red, and provides uniformity</i> in appearance. Contrast this with the <i>red mullet</i> label in <b>Visual Aid 27</b></p>
36	<p>A window cabinet display with tickets orientated to face towards the shop entrance door.</p> <p>Mixed printed and hand-written tickets of uniform colour but of varying script styles – some misspelt (<b>'peppered'</b> for 'peppered') – some faded (<b>'Whole' smoked mackerel</b>).</p> <p><i>Undyed smoked haddock</i> ticket draws customer attention to the fact that the product contains no added colour. The other product tickets omit any reference to added colour.</p> <p>The term <b>'selected'</b> is purely salesmanship licence and could be misleading.</p>
38	<p>The left hand corner of the display features wet fish (<i>trays of cooked products, smoked fish and shellfish to the right – out of picture</i>).</p> <p>Product tickets orientated to face towards a central customer viewing position. No price information visible and labelling incomplete. '<i>Tilapia</i>' misspelt <b>'Telapia'</b>.</p>

## Information Sheet No. 40/ cont'd

### TICKETS/LABELS/DESCRIPTORS

VISUAL AID	DISCUSSION POINTS
40.	<p>Mixed usage of various ticket styles (<i>colour, shape, form, etc.</i>) which detract in numerous ways. Construction of large 'white' product blocks has necessitated the duplication of some name tickets in order to differentiate between products e.g. <i>huss, whiting, skate, halibut</i>. Flat labels tend to obscure products from view – <i>sprat</i> label partly obscured by product – <i>turbot</i> price missing – <i>skate</i> name/price label tilted.</p> <p><b>STRESS:</b> the legal requirements pertaining to 'special offers' i.e. <i>rainbow trout</i>.</p>
47.	<p>Incomplete ticketing – <i>nephrops</i> ticket scarcely legible at rear of display. Previously frozen products individually labelled with the term '<b>frozen</b>'.</p>
52.	<p><i>Mackerel</i> ticket barely legible due to ink 'run'. <i>Redfish</i> incorrectly labelled as '<b>Norwegian red haddock</b>'.</p> <p>The term 'fresh' e.g. '<b>fresh whole red mullet</b>', serves to both inform customers that the product has not been previously frozen, and as salesmanship licence to imply high quality.</p>
53.	<p>Ticket information barely legible (abbreviated, small and faint script). <i>Customers must assume that prices refer to price per lb. in the absence of definite information.</i></p>
58.	<p>All visible tickets indicate price per unit quantity e.g. <i>each, per 1/4 lb, per lb.</i></p> <p>The <i>crevette</i> ticket bears additional words '<b>previously frozen – do not refreeze</b>'. <i>The reverse (red) side of this ticket which should face towards the salesperson reads 'this product has been frozen as per ocean sticks</i> ticket (<i>displayed back-to-front</i>).</p> <p>The term 'crevettes' is the French name for large tropical prawns of the Penaeid family and, although it may be a local customary name, it is not strictly legal as product labelling.</p> <p>The term 'ocean sticks' may also confuse customers because there is no indication of the product's composition.</p>

## Information Sheet No. 40/ cont'd

### TICKETS/LABELS/DESCRIPTORS

VISUAL AID	DISCUSSION POINTS
59.	<p>Mixed usage of professionally-made and hand-written tickets.</p> <p>Prawn ticket price information incomplete – price of £2.10 per lb is assumed but not stated.</p> <p>Crab-flavoured sticks price list for bulk product purchase is misleading (<i>only the 32 unit price appears to offer any reduction for bulk item purchase</i>).</p>

# Information Sheet No. 41

## GARNISH MATERIALS

### Natural vegetable products

#### 1. Foliage:

*e.g. parsley, dill, lettuce, cabbage, conifer, fern, laurel, seaweed, potted plants, wood shavings etc.*

See: **Visual Aids 1, 6, 13, 24, 42, 51, 53 & 66.**

#### 2. Fruit:

*e.g. citrus fruit (orange, lemon, grapefruit etc.), tomato, cucumber, sweet pepper (red, yellow, green) etc.*

See: **Visual Aids 6,9,32,37,41,46,48,50 & 66.**

#### 3. Flowers:

*e.g. carnations, roses, lilies, daffodils etc.*

See: **Visual Aids 16, 28, 45, 47, 50 & 52.**

### Natural animal products

#### 1. Fish:

*e.g. small whole fish (sprats, sardines etc.), stuffed or dried forms (exotic puffer fish etc.).*

See: **Visual Aids 5 (conger eel), 44, & 50 (gurnards).**

#### 2. Shellfish:

*e.g. prawns, scampi, mussels, oysters, clams, scallops, mollusc shells, 'butterflies', dried forms (e.g. starfish).*

See: **Visual Aids 6, 7, 8, 9, 10, 23 (scallops and crab shell), 26, 27, 29, 37, 38, 43, 44 & 68.**

#### 3. Packaged products:

*e.g. canned, bottled, carton items.*

See: **Visual Aids 4, 23 ('crab sticks'), 25, 28, 32 & 36.**

## Information Sheet No. 41/ cont'd

### GARNISH MATERIALS

#### Imitation replica products

1. **Vegetation:**

*e.g. plastic parsley strips, foliage, fruit etc.*

See: **Visual Aids 29, 32 (grapes), 34, 35, 38 (red/green parsley) & 55.**

2. **Animals:**

*e.g. plastic shellfish (crab, lobster etc.), seagulls (suspended mobiles) etc.*

See: **Visual aids 23 & 29.**

#### Accessories

1. **Thematic devices** - items which link visually with the nature of the product on display e.g.

- Nauticalia (See: **Visual Aids 18, 25, 29 & 30**).
- Illustrations (See: **Visual aids 19 (tiles), 21, 29 (posters), 25 & 28 (cartons)**).
- Ice blocks, carvings or moulded ice forms.
- Containers/bases (*fish-shaped dishes, smoked salmon boards etc.*).
- China ware (*figurines etc.*)

2. **Promotional devices** e.g.

- Name boards (See: **Visual aids 10, 18 & 24**).
- Product menu/price boards (See: **Visual Aids 14 & 20**).
- 'Image builders' (See: **Visual aids 14, 20 & 28**).

#### NOTE:

The delivery bicycle and straw boater project an image of tradition and *olde worlde charm*.



## Information Sheet No. 42

### QUESTIONNAIRE

The following questions may be used as models to assess trainee learning of the subject matter covered during this session. You are free to devise additional questions if required.

**Q.     *Why should products on display be angled to face towards customers?***

**A.**     Products are given equal visual prominence and are less likely to be obscured by products in front.

An angled display also:

- Provides height which adds visual interest and encourages vertical eye travel.
- Reduces losses in apparent target size caused by distance and perspective.
- Assists the drainage of meltwater (where applicable).

**Q.     *What are the operative temperature requirements of chilled storage and cold storage units?***

**A.**     Chilled storage units are designed to maintain the temperature of products contained at, or just above 0°C. Care should be taken not to allow the temperature to fall below 0°C or slow freezing of products may occur.

Cold storage units are designed to maintain the temperature of frozen products at a temperature of at least -15°C and preferably lower. Cold storage units e.g. *freezer cabinets*, should not be used to produce frozen products unless the manufacturer states that the plant installed is designed for and capable of performing this task.

**Q.     *What do the 'load line' markings on a freezer cabinet serve to indicate?***

**A.**     The maximum height to which products should be stocked in order to maintain all the products contained at the correct storage temperature.

**Q.     *How do a narrow beam and a wide beam angle lamp differ in their display lighting effect?***

**A.**     A narrow beam angle lamp produces a concentrated beam of light which produces a high intensity illumination of the chosen target. A wide beam angle lamp produces a less concentrated beam of light and a relatively diffuse target illumination.

## Information Sheet No. 42/ cont'd.

### QUESTIONNAIRE

**Q.     *what factors need to be considered when positioning display lighting?***

**A.**The position of display lights should be chosen so that:

- As much light as possible is reflected back towards the customer viewing position(s).
- The risk of physical damage, personal health hazards, visual dazzle, undesirable reflections and changing light patterns is minimised.

**Q.     *How should the quality of smoked fish products be maintained whilst on display?***

**A.**Frozen products should be displayed in a freezer cabinet and stored wrapped at a temperature of from -15°C to -20°C.

Fresh or thawed frozen products should preferably be displayed in a chilled display cabinet, with or without ice, designed to maintain the product temperature within the range 0°C to 5°C.

Where ice is used to maintain chill temperatures there should be no direct contact between the ice and the products. With hot smoked (*cooked*) products extra care must be taken to prevent contamination from uncooked products.

**Q.     *Why should peeled prawns always be handled using a specific serving utensil?***

**A.**Peeled prawns are normally sold in the cooked state and a serving utensil avoids direct contact with the product and therefore reduces the risk of contamination from hand contact, uncooked products etc. The use of a serving spoon should also provide easier and faster product handling.

**Q.     *How should dogfish and freshwater carp be named for labelling purposes?***

**A.**the prescribed names for dogfish which must be used by law are either *dogfish*, *huss*, *flake* or *rig*.

There is no prescribed name for carp and any local customary name may be used e.g. *carp*, *freshwater carp*, *farmed carp*, *Spiegel carp* (*German term for the mirror carp variety*) etc.

**Q.     **With what information should a tray of iced cod fillets be labelled?****

**A.**The ticket must bear the prescribed name, the price per lb and, if applicable, an indication of any previous processing treatment e.g. *freezing*, *additives*, etc. Additional promotional wording e.g. *cooking hints*, *salesmanship terms* etc., can be used provided that the information is legally acceptable and is not misleading.

## Information Sheet No. 42/ cont'd.

### QUESTIONNAIRE

**Q.**     ***Why should care be taken when using citrus fruit as garnish?***

**A.**     the juice of citrus fruit, e.g. *oranges and lemons*, contains citric acid. The cut surfaces of fruit exude juice which can cause discoloration and protein denaturation of exposed fish flesh placed in direct contact.

## Product Arrangement

**Total time Indicator** – **300** mins

**Equipment Required:**      *Slide projection facilities (if appropriate)*

*Photocopies of appropriate Information Sheets.*

*Squared paper/pencils/rubbers.*

*Selection of appropriate fish and shellfish products.*

*Access to chilled fish display unit, equipment and accessories used in your establishment.*

**Objectives** – On completion of this session trainees will be able to:

- Identify those factors that need to be considered before constructing a chilled fish display.
- Explain the term '*proportionate display*' and demonstrate suitable techniques in practice.
- Explain how static displays and customer behaviour interact, and how to arrange products for maximum visual impact.
- Create product patterns which influence customer eye travel positively.
- Plan, prepare and construct chilled fish displays to the standards required by the establishment..
- Apply the principles of product arrangement to non-chilled food displays.

## **Product Arrangement/ cont'd.**

### **Summary of Topics to Cover**

### **Time Indicator**

Introduction

5 mins

Objectives

5 mins

Planning

120 mins

Preparation

5 mins

Presentation

100 mins

Display construction sequence

5 mins

Consolidation

60 mins  
(or more if required)

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300 mins

## Product Arrangement

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
I.N.T.R.O.	See: <b>Guide to the Manual</b>	
<b>DEVELOPMENT</b>		
<b>OBJECTIVES</b>	<p>The primary purpose of display and merchandising is to promote the sale of products using methods which will maximise the value of the commercial returns to the business/establishment.</p> <p>The display and merchandising methods used should:</p>	
<b>A.I.D.A.</b>	<ul style="list-style-type: none"> <li>Meet the requirement of A.I.D.A.</li> </ul>	See: <b>SESSION OUTLINE 1</b>
<b>Measurable</b>	<ul style="list-style-type: none"> <li><i>(Ideally) be measurable in terms of their effectiveness/ performance i.e. do the methods used work and how well?</i></li> </ul>	
<b>Realistic</b>	<ul style="list-style-type: none"> <li>Be applied realistically e.g. <i>appropriate for the products used, within the physical capability of the establishment to provide, cost/time effective, meet local customer needs and expectations etc.</i></li> </ul>	
	<b>Discuss Information Sheet with trainees.</b>	See: <b>Information Sheet No. 43</b>
<b>Four P's</b>	<p>Whichever methods/styles are adopted the creation of any form of display consists of four logical steps which can be memorised as the four P's.</p> <ul style="list-style-type: none"> <li>Planning.</li> <li>Preparation.</li> <li>Presentation.</li> <li>Post-mortem</li> </ul>	

## Product Arrangement/ cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
Four P's/ Cont'd	<p><b>Hand out copies of Information sheet and discuss with trainees.</b></p> <p><b>STRESS:</b></p> <p>This session will concentrate mainly on chilled fish display creation but the basic principles apply equally to other forms of product display e.g. <i>dry goods, frozen foods etc.</i></p>	See: <b>Information Sheet No. 44</b>
<p><b>PLANNING</b></p> <p><b>Fixed merchandising plan</b></p> <p><b>Free plan</b></p>	<p>Planning involves a number of factors. Firstly, the presence or absence of a fixed merchandising plan which dictates a pre-determined layout or pattern of display which must be followed.</p> <p><b>Discuss Information Sheet with trainees.</b></p> <p><b>Explain your establishment's fixed merchandising plan(s) with trainees if applicable.</b></p> <p>In the absence of a fixed plan to follow, a free plan must be devised which considers:</p> <ul style="list-style-type: none"> <li>• The style of display and the overall impact required (See: <b>DISPLAY STYLES</b>)</li> <li>• What is needed to achieve it (See: <b>DISPLAY INPUTS</b>).</li> <li>• How to display will be constructed, or will be arranged (See: <b>PRODUCT SITING</b>).</li> </ul>	See: <b>Information Sheet No. 45</b>

## Product Arrangement/ cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>DISPLAY STYLES</b>	<p>Display styles fall into three basic categories:</p> <ul style="list-style-type: none"> <li>• Artistic.</li> <li>• Functional.</li> <li>• Hybrid.</li> </ul>	
<b>ARTISTIC</b>	<p>Artistic displays are designed to create maximum visual impact and viewer interest. They may perform:</p>	
<b>Direct sales</b>	<ul style="list-style-type: none"> <li>• A direct sales function <i>i.e. the products displayed are intended for direct sale.</i></li> </ul>	See: <b>Visual aids 7, 8 &amp; 50</b>
<b>Sales promotion</b>	<ul style="list-style-type: none"> <li>• An indirect sales function <i>i.e. the products displayed are intended to promote/support the sale of products from a separate location.</i></li> </ul>	See: <b>Visual Aid 10</b>
<b>Decorative</b>	<ul style="list-style-type: none"> <li>• A decorative role only <i>e.g. exhibitions etc.</i></li> </ul>	
<b>Difficulties</b>	<p><b>Artistic displays present the following difficulties:</b></p> <ul style="list-style-type: none"> <li>• Time-consuming to prepare.</li> <li>• May require considerable volume/variety of products which may be difficult/expensive to acquire or remain unsaleable/produce wastage.</li> <li>• Require considerable skill/manpower to construct.</li> <li>• Difficult to maintain in appearance and replenish when used in a direct sales role, unless adequate staffing arrangements can be made.</li> </ul>	



## Product Arrangement/ cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Difficulties/ cont'd.</b>	<ul style="list-style-type: none"> <li>• Create customer expectations of artistry which must be satisfied on a continual basis.</li> <li>• Require to be changed frequently <i>i.e. daily</i>, in order to maintain customer impact and loyalty.</li> <li>• May attract '<i>gazers</i>' which hinder the determined '<i>buyers</i>'.</li> </ul>	
<b>FUNCTIONAL</b>  <b>Containers</b>	<p>Functional displays sacrifice some elements of artistry in favour of personal convenience, speed and ease of service to customers.</p> <p>Products are often displayed in containers <i>e.g. trays, bowls etc.</i> This automatically introduces the design feature of regular product blocks which limits the arrangement possibilities to choosing:</p> <ul style="list-style-type: none"> <li>• Relative container positions within the overall display space available.</li> <li>• Container sizes/number of containers per product.</li> <li>• How products will be displayed within the container. For example:</li> <li>• 'Dump' displays or haphazard product arrangement.</li> <li>• Deliberate product orientation</li> </ul>	<p>See: <b>Visual Aids 56 (plaice), 57 (roach), 58 (product bowls) &amp; 59 (shellfish)</b></p> <p>See: <b>Visual aids 28 (smoked fish), 35 (smoked fish), 42 (salmon steaks) &amp; 66 (mackerel)</b></p>

## Product Arrangement/ cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>HYBRID</b>	<p>Hybrid displays combine elements of both purely artistic and purely functional displays in order to obtain the benefits of both styles.</p> <p>The artistic element may be:</p> <ul style="list-style-type: none"> <li>• Integrated and repeated throughout the display.</li> <li>• Confined within spatial limits or to a specific region of the display <i>e.g. a centrepiece arrangement.</i></li> </ul>	<p>See: <b>Visual Aids 45 &amp; 48</b></p> <p>See: <b>Visual Aid 6</b></p>
<b>DISPLAY INPUTS</b>	<p>Having decided the overall display style to follow, the necessary inputs will need to be considered. The major inputs required are:</p> <ul style="list-style-type: none"> <li>• Products.</li> <li>• Equipment/accessories.</li> <li>• Staff.</li> <li>• Time.</li> </ul> <p><b>Discuss Information Sheet with trainees.</b></p>	<p>See: <b>Information Sheet No. 46</b></p>
<b>PRODUCT SITING</b>	<p>Product siting requires decisions to be made regarding how the products will be arranged in order to meet the display objectives.</p> <p>Product siting must consider:</p> <ul style="list-style-type: none"> <li>• Aesthetic qualities</li> <li>• Product factors.</li> <li>• Space factors.</li> <li>• Customer behaviour patterns.</li> </ul>	

## Product Arrangement/ cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>AESTHETIC QUALITIES</b>	<b>Discuss Information Sheet with trainees.</b>	See: <b>Information Sheet No. 47</b>
<b>PRODUCT FACTORS</b>	Product factors to consider are: <ul style="list-style-type: none"> <li>• The product or merchandising 'mix'.</li> <li>• Individual product characteristics/requirement.</li> <li>• Product demand and saleability.</li> </ul>	
<b>Product mix</b>	<b>Discuss Information Sheet with trainees.</b>	See: <b>Information Sheet No. 48</b>
<b>Product characteristics</b>	The major individual product characteristics to consider are: <ul style="list-style-type: none"> <li>• Size.</li> <li>• Type/form.</li> <li>• Colour.</li> <li>• Texture.</li> <li>• Quality/hygiene/appearance.</li> <li>• Harmony/balance.</li> <li>• Contrast.</li> </ul> <b>Discuss Information Sheet with trainees.</b>	See: <b>Information Sheet No. 49</b>
<b>Product demand</b>	Products can be broadly categorised by customer intention to buy into three basic types:	
<b>Demand lines</b>	<ul style="list-style-type: none"> <li>• Demand lines i.e. staple or traditional products that are bought almost automatically <i>e.g. white fish such as cod, haddock, whiting and plaice</i></li> </ul>	

## Product Arrangement/ cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<p><b>Reminder Lines</b></p> <p><b>Impulse lines</b></p> <p><b>Product saleability</b></p>	<ul style="list-style-type: none"> <li>Reminder lines i.e. products, which by their presence on open display, serve to remind the customer of a need e.g. <i>condiments and other cooking requisites.</i></li> <li>Impulse lines i.e. products which are bought without any pre-conceived buying intentions e.g. <i>new or exotic products.</i></li> </ul> <p><b>NOTE:</b></p> <ol style="list-style-type: none"> <li>In order to encourage customer flow and potential viewing of all the products on display within the shop it is common practice to disperse demand lines throughout the selling area. High profit margin impulse lines tend to be sited alongside lower profit margin demand lines, or in positions where the customer is forced to view them first.</li> <li>Promotional items should not be displayed in locations where they will draw customer attention away from naturally fast-selling items; otherwise sales of the latter will consequently be reduced.</li> </ol> <p>Some products will be more in demand by customers generally than others.</p> <p>Two factors to consider are:</p> <ul style="list-style-type: none"> <li>How much display space to devote to each particular product.</li> </ul>	<p>Discussed further in <b>SPACE FACTORS</b></p>

## Product Arrangement/ cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
Product saleability/ cont'd.	<ul style="list-style-type: none"> <li>Where to position products with respective low, medium and high sales potential, or to promote their saleability.</li> </ul> <p>Normal merchandising practice is to:</p> <ul style="list-style-type: none"> <li>Allocate display space to products in proportion to their rate of sale/customer demand <i>i.e. more space to fast sellers (known as proportionate display).</i></li> <li>Allocate the best display positions/sites to those products which contribute the greatest profit <i>i.e. gross margin x rate of sale.</i></li> </ul> <p><b>NOTE:</b> High margin products do not necessarily yield the highest profit contribution.</p> <p><b>Discuss Information Sheet with trainees quoting examples of appropriate products sold in your establishment.</b></p>	See: Information Sheet No. 50
SPACE FACTORS	<p>Some products are sought after by customers <i>e.g. demand lines</i>, and display skills for these products are aimed more at correct presentation than attracting customers, since a dedicated buyer will actively seek out the desired products. Other products require promotion in order to attract sales.</p> <p>Optimum use must therefore be made of the display space available.</p> <p>Space allocation needs to consider:</p>	

## Product Arrangement/ cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Visibility</b>	<ul style="list-style-type: none"> <li>Position of the display unit with respect to floor plan, customer flow/access, other display units, entrance/exit points.</li> <li>Position of products within the display unit.</li> </ul> <p><b>Discuss Information Sheet with trainees.</b></p>	<p>Discussed further in <b>CUSTOMER BEHAVIOUR</b></p> <p>See: <b>Information Sheet No. 51</b></p>
<b>Target size</b>	<p>Other factors being equal, the visual prominence of a product is proportional to the target size (area/volume of display space occupied). Because of perspective, target size increases as the distance between viewer and object decreases, and vice versa, <i>e.g. large herring at the front of the display might appear to the customer to be the size of a medium sprat when placed at the rear of the display.</i></p>	
<b>Fullness</b>	<p>A full display area is aesthetically pleasing to the eye.</p> <p>Gaps create visual contrast which spoils the desired image of product continuity.</p> <p>Overfilling results in cramping and possible deterioration in product quality by crushing, insufficient cooling etc.</p> <p><b>NOTE:</b> The quality of chilled products is generally maintained much better by keeping them in chilled storage rather than on open display. Unless products are known to be fast sellers, it is better to display only that quantity which is sufficient to attract visual attention and meet current sales demand,</p>	<p>See: <b>Visual Aid 57</b></p> <p>See: <b>Visual Aid 56</b></p>

## Product Arrangement/ cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Fullness/ cont'd.</b>	Replenishing the display from store as required. This also helps proper stock rotation.	
<b>Visual Promotion</b>	<p>visual promotion is designed to:</p> <ul style="list-style-type: none"> <li>• Attract customer attention.</li> <li>• Enhance/increase product awareness/size.</li> </ul> <p>Several methods may be used e.g.</p>	See: <b>Visual Aid 42</b>
<b>Linked Products</b>	<p>Linking, where different forms (<i>varieties</i>) of the same species are sited adjacent to one another e.g. <i>whole salmon, salmon steaks, tails etc.</i></p> <p>Linking serves to:</p> <ul style="list-style-type: none"> <li>• Increase the visual target area of that species.</li> <li>• Provide variety of form and visual interest.</li> <li>• Suggest (<i>to the customer</i>) produce versatility/convenience for cooking purposes which may, in turn, promote saleability.</li> </ul>	
<b>Proportionate display</b>	<p>Allocation of more display space to fast-selling items and less to slow-selling items.</p> <p>Most easily recognisable in shelf displays of dry goods and frozen food cabinets where the variety of individual products, positions and relative quantities of each item displayed towards the customer, known as '<i>facings</i>', can be controlled more easily to provide optimum profit return.</p>	

## Product Arrangement/ cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Proportionate Display/ cont'd</b>	<p>The advantages of allocating display space in this way are:</p> <ul style="list-style-type: none"> <li>• Increases profitability per display unit area and reduces the associated costs.</li> <li>• Provides maximum exposure to demand line/popular items.</li> <li>• Reduces out-of-stock display positions and restocking frequency.</li> <li>• Helps to maintain product quality by ensuring that excessive quantities of product are not placed on open display.</li> <li>• Provides feedback on fast-selling/slow-moving lines and customer demand patterns.</li> </ul> <p><b>NOTE:</b></p> <ol style="list-style-type: none"> <li>1. Extending the number of horizontal facings of popular/fast-selling lines tends to increase sales, and vice versa.</li> <li>2. Extension/reduction of horizontal product facings does not affect the sales potential of slow-moving lines.</li> <li>3. Little change in sales of volume lines occurs with product facings placed at varying shelf heights. However, See: <b>Information Sheet No. 52</b></li> </ol>	



## Product Arrangement/ cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Mass displays</b>	<p>Allocation of proportionately large display area to a single product type or form in order to promote sales. For example:</p> <ol style="list-style-type: none"> <li>1. Large single fish <i>e.g. halibut, shark etc.</i></li> <li>2. 'Dump' displays are essential for the promotion of small-sized products <i>e.g. prawns, sprats</i>, and a certain amount of disorderly product arrangement can invite interest and promote saleability.</li> </ol> <p>Unless adequate staff/time allows, it is not usually practical/feasible to display these products in any other way.</p>	
<b>Doubling</b>	<p>Refers to the use within tray displays of a double-sized tray, or the adjacent siting of two or more normal-sized trays, for the display of a particular promoted or fast-selling item. The same principle can also be applied in non-tray displays. The promoted item stands out from the rest of the display because of the larger area occupied compared with other products.</p> <p><b>Discuss Visual Aid with trainees.</b></p> <p>Seek trainee comments on:</p> <ul style="list-style-type: none"> <li>• The visual prominence achieved by the double tray of cod fillets.</li> <li>• The enhancement of volume effect achieved by displaying all of the cod fillets '<i>white-side up</i>'.</li> </ul>	See: <b>Visual Aid 5</b>

## Product Arrangement/ cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Doubling/ Cont'd.</b>	<p><i>(The parsley edging provides the visual boundary between the 'whiteness' of the cod and the adjacent trays of haddock, plaice and huss).</i></p> <ul style="list-style-type: none"> <li>• The merits of displaying the double tray horizontally rather than vertically, or as two separate trays placed in different parts of the display area.</li> <li>• The 'dump' display nature of the sprats/prawns compared with the orderly arrangement of the herrings/sardines.</li> <li>• The merits (<i>or otherwise</i>) of displaying the mackerel 'belly-up'.</li> </ul>	
<b>Product Focal points</b>	<p>Unless the whole display is to be designed and arranged artistically e.g. <i>exhibition-style</i>, most 'working' displays require to be practical. Artistic product arrangements may need to be limited but, where used, should be proportional in size to the total display area available <i>i.e. the larger the total display area – the more product focal points required/desirable.</i></p> <p>Artistic product arrangements may:</p> <ul style="list-style-type: none"> <li>• Act as a dominant focal point or centrepiece.</li> <li>• Make 'cold spots' of the display warmer by attracting customer attention.</li> <li>• Enhance the visual appeal, desirability and saleability of certain products.</li> </ul>	

## Product Arrangement/ cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>CUSTOMER BEHAVIOUR</b>	<p>It is important to understand how customers behave in a retail environment in order to maximise the impact of product displays and encourage purchase.</p> <p>Typical shopping behaviour consists of the following stages:</p> <ol style="list-style-type: none"> <li>1. Physical travel <i>i.e. pedestrian traffic</i>.</li> <li>2. Eye travel and visual examination of the products from the chosen viewing position(s).</li> <li>3. Conversion of visual images to thoughts which lead to either buying interest or rejection.</li> </ol> <p><b>Discuss Information sheet with trainees.</b></p>	<p>See: <b>Information Sheet No. 52</b></p>
<b>PLAN PREPARATION</b>	<p><b>Ask each trainee to prepare a paper plan for a chilled fish display designed for use within your establishment.</b></p> <p><b>Allow adequate preparation time and then discuss each plan in turn as a group learning activity.</b></p> <p><b>Advise trainees to retain their plans – will be required at a later date.</b></p>	<p>See: <b>Information Sheet No. 53</b></p>
<b>DISPLAY PREPARATION</b>	<p>Having planned how the display is to be constructed, various preparation activities need to be carried out and in a logical sequence.</p> <p><b>Discuss Information Sheet with trainees.</b></p>	<p>See: <b>Information Sheet No. 54</b></p>

## Product Arrangement/ cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<p><b>PRODUCT PRESENTATION</b></p> <p><b>Purpose</b></p> <p><b>Display space factors</b></p>	<p>The presentation and arrangement of individual products within the display depends upon:</p> <ul style="list-style-type: none"> <li>The intended purpose of that particular product <i>e.g. focal point creation, centrepiece component, packing material, sales promotion, 'cold-spot' enhancement etc.</i></li> </ul> <p><b>STRESS:</b> A 'working' display <i>i.e. a display from which the component products are sold and replaced</i>, should be presented as artistically as possible, but within the limits of feasibility and realism.</p> <p>There is little purpose in creating a complex product arrangement if it collapses easily, requires excessive maintenance, or interferes with normal sales.</p> <ul style="list-style-type: none"> <li>Display space factors <i>e.g. design/type of display surface used, physical dimensions of display area, intended use of display trays/containers etc.</i></li> </ul> <p><b>NOTE:</b> It is important to know the linear dimensions of the display area/units and of any containers used since these two factors will determine:</p> <ul style="list-style-type: none"> <li>How many containers can be accommodated.</li> <li>How individual containers can, or must be positioned.</li> </ul>	

## Product Arrangement/ cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<p><b>Display space factors/ cont'd</b></p> <p><b>Product Factors</b></p> <p><b>Species</b></p>	<p><i>(Where a single display unit is to be used for all products) the approximate sizes/areas of the wet fish, smoked fish and cooked product sections of the display.</i></p> <ul style="list-style-type: none"> <li>• Product factors such as. <ul style="list-style-type: none"> <li>• Species.</li> <li>• Volume available for display.</li> <li>• Individual product physical display properties <i>e.g. shape, size, colour etc.</i></li> <li>• Quality.</li> <li>• Sale form.</li> </ul> </li> </ul> <p>All display products should be handled gently but special care should be taken when displaying certain types of fish.</p> <p>For example:</p> <ul style="list-style-type: none"> <li>• Herring, and similar loose-scaled species, in order to avoid scale transfer to cut fish forms, display unit surfaces etc.</li> <li>• 'Hard' products <i>e.g. crustaceans, spiny/spiky fish etc.</i> should be handled carefully in order to avoid loss of appendages, puncture of other products and the servers' hands.</li> </ul>	<p>Discussed in <b>SESSION OUTLINE 3</b></p>

## Product Arrangement/ cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Species/ Cont'd</b>	<p><b>NOTE:</b></p> <ol style="list-style-type: none"> <li>1. Wounds inflicted by spines and teeth during handling may easily become infected and suitable first aid treatment should be applied.</li> <li>2. Certain appendages are normally removed from some products prior to display <i>e.g. dogfish spines, skate/ray tubercles etc.</i></li> </ol>	
<b>Volume</b>	Products displayed in low volume require enhanced visibility in order to attract attention.	
<b>Large items</b>	<p>Large items <i>e.g. single whole fish</i>, can be arranged to provide a focal point:</p> <ul style="list-style-type: none"> <li>• At the rear of the display to enhance 'cold spots', provide height, visual balance and interest.</li> <li>• As part of a centrepiece arrangement.</li> </ul>	<p>See: <b>Visual Aids 7 (snappers), 43 (halibut/snappers) &amp; 27 (shark).</b></p> <p>See: <b>Visual Aids 6 (salmon), 8 (turbot) &amp; 46 (halibut).</b></p>
<b>Small/medium-sized items</b>	<p>Low volumes of small/medium-sized products are best displayed in combination with other products:</p> <ul style="list-style-type: none"> <li>• As a focal point major component.</li> <li>• As a minor component/garnishing accessory.</li> </ul>	<p>See: <b>Visual Aids 9 (catfish), 8 (herring) &amp; 45 (redfish).</b></p> <p>See: <b>Visual Aids 6 (red mullet), 27 (octopus) &amp; 52 (garfish).</b></p>

## Product Arrangement/ cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<p><b>Small/medium-sized items/ cont'd</b></p> <p><b>Quality</b></p>	<p>Small-sized products e.g. <i>sprats, whitebait, prawns etc.</i>, must be displayed in sufficient volume if they are to achieve adequate visual impact as a ticketed specific display product.</p> <p><b>RECAP:</b> The importance of product quality to the customer</p> <p><b>STRESS:</b> Adequate segregation of cooked/uncooked/smoked/pickled/live products must take place in order to prevent cross-contamination/loss in quality.</p> <p>In theory, all products placed on display should be of the highest quality. In practice, this may not always be possible because:</p> <ul style="list-style-type: none"> <li>• Previously unsold/held-over stock has deteriorated during storage.</li> <li>• Delivered/new stock is of poorer quality (<i>but still saleable</i>) than expected/ordered, due to seasonal factors, supply shortages, use of thawed frozen stocks etc.</li> </ul> <p>Poorer quality products (<i>provided that they are still of saleable quality</i>) may be:</p> <ul style="list-style-type: none"> <li>• Sited in 'cold spots' at the rear and sides of the display which renders them less visible to the customer and less liable to close examination.</li> <li>• Sited in 'hot spots' at the front and centre of the display in order to promote their sale.</li> </ul>	<p>See: <b>SESSION OUTLINE 3</b></p>

## Product Arrangement/ cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
Quality/ Cont'd	<p><b>NOTE:</b> Towards the end of the day's trading, it may be sensible to offer a price reduction to assist the sales promotion/clear stocks of poorer quality products, rather than risk further product deterioration during overnight storage.</p> <ul style="list-style-type: none"> <li>Combined with higher quality/fresher identical products so that the poorer quality items are hidden from direct customer view <i>e.g. behind, or under the fresher products.</i></li> </ul>	Discussed further under <b>Stock rotation</b> in <b>SESSION OUTLINE 6</b>
Product orientation	<p>Orientation of individual products depends upon:</p> <ul style="list-style-type: none"> <li>Volume of product available/desired for use.</li> <li>Display function <i>e.g. to attract attention, encourage eye travel etc.</i></li> <li>Specific product features/display properties <i>e.g. shape, size, colour, sale form etc.</i></li> </ul> <p><b>STRESS:</b></p> <ol style="list-style-type: none"> <li>The need to promote desirable product features which visually attract and enhance edibility/saleability.</li> <li>The need to mask/hide undesirable features since these will have the opposite effect</li> </ol> <p><b>Discuss Information Sheet with trainees.</b></p>	

See: **Information Sheet No. 55**



## Product Arrangement/ cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Pattern Creation</b>	<p>Pattern creation within a given display area depends upon whether the products selected for use are to be presented as:</p> <ul style="list-style-type: none"> <li>• Single items.</li> <li>• Groups of multiple items of identical type <i>e.g. a tray of cod fillets.</i></li> <li>• Groups of multiple items of dissimilar type. For example: <ul style="list-style-type: none"> <li>• A linked arrangement using different forms of the same species <i>e.g. whole fish, steaks and fillets.</i></li> <li>• Same forms (<i>normally whole fish</i>) of different species.</li> <li>• Different forms of different species <i>e.g. the overall pattern produced by the whole display, thematic displays etc.</i></li> </ul> </li> </ul>	<p>See: <b>Visual aids 5 (conger) &amp; 42 (salmon)</b></p> <p>See: <b>Visual Aids 4 (various species), 8 (salmon/herrings), 9 (catfish/herrings), 45 (redfish/espada), 46 (halibut/crab/lobster)</b></p>
<b>Single items</b>	<p>A single item, unless it is sufficiently large, requires visual enhancement in order to attract attention</p> <p><b>RECAP:</b> Key points of <b>Volume, Large items</b> and <b>Small/medium-sized items.</b></p> <p>A large item can be used alone, or with other products, to create a focal point of interest:</p> <ul style="list-style-type: none"> <li>• Within the general display area <i>e.g. 'cold spot' enhancement.</i></li> </ul>	<p>See: <b>Visual Aids 29. 48 (whiting)</b></p>

## Product Arrangement/ cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<p><b>Single items/ Cont'd.</b></p> <p><b>Natural Features</b></p>	<ul style="list-style-type: none"> <li>As the dominant centrepiece attraction.</li> </ul> <p>Natural features, particularly of whole fish, should be exploited as fully as possible to generate customer interest.</p> <p>For example:</p> <ul style="list-style-type: none"> <li>Rarity/curiosity value.</li> <li>Physical features e.g. <i>shape, size, colour, appendages (heads, tails, teeth, spines, scales, claws, legs etc.</i></li> </ul> <p><b>Discuss physical features of selected products shown on Visual Aids with trainees.</b></p> <p><b>NOTE:</b> Care must be taken not to promote physical features which customers might find <i>ugly</i>, undesirable or objectionable (<i>whole catfish/monkfish are possible examples</i>), since these may have a negative impact on sales.</p>	<p>See: <b>Visual Aid 6 (salmon)</b></p>
<p><b>Groups of items</b></p>	<p>Groups of product can be arranged basically in one of three ways:</p> <ul style="list-style-type: none"> <li>Linear patterns e.g. <i>straight lines, curves, 'vees' etc.</i></li> <li>Block patterns <i>i.e. solid shapes such as squares, ovals, wedges, triangles, rectangles etc.</i></li> <li>Hybrid line/block patterns e.g. <i>'herring bones', fan shapes, 'half-wheels'/'wheels' etc.</i></li> </ul>	<p>See: <b>Visual Aids 5 (conger), 9 (catfish), 27 (shark), 37 (crawfish), 43 (halibut/snapper), 45 (espada), 46 (halibut/crab/lobster), 52 (garfish)</b></p>

## Product Arrangement/ cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Linear Patterns</b>	<p>Linear patterns of product encourage deliberate customer eye travel in the desired direction by:</p> <ul style="list-style-type: none"> <li>• Providing visual continuity in a given direction.</li> <li>• The deliberate use/orientation of individual product outline features <i>e.g. direction of longest product dimension, direction of head/eye line (whole fish) etc.</i></li> </ul> <p><b>Discuss selected examples with trainees.</b></p>	<p>See: <b>Visual Aids 4, 7, 9 (Information Sheet No. 1), 34 (Information Sheet No. 24).</b></p>
<b>Block Patterns</b>	<p>Block patterns of product lack the dominance of any one particular linear dimension/direction, project solidity and therefore tend to hold the customer's visual attention and discourage eye travel.</p> <p><b>Ask trainees to identify the block patterns and linear patterns of products shown in selected Visual aids.</b></p>	<p>See: <b>Visual Aids 3, 4, 5, 6 &amp; 7.</b></p>
<b>Visual contrast</b>	<p>A block pattern of product may appear visually uninteresting and lose customer attention, unless some visual interest of contrast can be introduced for example by the use of:</p> <ul style="list-style-type: none"> <li>• Garnish.</li> <li>• Combinations of different colour, texture, product direction etc.</li> </ul> <p><b>Discuss Information Sheet with trainees.</b></p>	<p>See: <b>Visual Aids 43 (halibut), 44 (rabbitfish), 54 (cod fillet)</b></p> <p>See: <b>Visual Aids 69 – 71 (plaice fillet)</b></p> <p>See: <b>Information Sheet No. 56</b></p>

## Product Arrangement/ cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<p><b>Hybrid Patterns</b></p>	<p>Hybrid product patterns incorporate both direction and solidity within the same arrangement <i>i.e. some parts encourage eye travel; others hold attention.</i></p> <p><b>Discuss Information Sheet with trainees.</b></p>	<p>See: <b>Information Sheet No. 57</b></p>
<p><b>Overall patterns</b></p>	<p>The overall pattern of the whole display provides the visual image which is perceived first by the customer <i>e.g. during the initial approach, whilst browsing in-store, window shopping etc.</i>, and is more clearly seen from a distance rather than close up.</p> <p><b>Discuss Information Sheet with trainees.</b></p>	
<p><b>DEMONSTRATION</b></p>	<p>Using selected visual aids for reference, relevant display equipment and accessories, and small quantities of appropriate products, demonstrate each of the following techniques in turn.</p> <ul style="list-style-type: none"> <li>• Single item display.</li> <li>• Linear product patterns.</li> <li>• Block product patterns.</li> <li>• Hybrid product patterns.</li> <li>• Focal points/centrepiece effects.</li> </ul> <p>Discuss the key points of each arrangement with trainees.</p> <p>Allow trainees to practise each technique in turn.</p> <p>Correct as necessary.</p>	

## Product Arrangement/ cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>DISPLAY CONSTRUCTION SEQUENCE</b>	<p>Explain that trainees should not be able to:</p> <ul style="list-style-type: none"> <li>Plan a chilled fish display taking all necessary factors into consideration. Mention the paper plans previously prepared by trainees.</li> <li>Identify all necessary associated preparation activities.</li> <li>Create various product patterns which can be integrated within an overall display, and that they will be given the opportunity to construct a full chilled fish display.</li> </ul> <p>The construction of a display should follow a logical sequence in order to avoid wasting unnecessary time and should end with a final visual inspection (<i>post-mortem</i>).</p> <p><b>NOTE:</b> Visual inspection of the display should be repeated at intervals throughout the day, preferably from the customers' viewing position(s), in order to maintain a high quality appearance and the desired impression on customers</p> <p><b>Discuss Information Sheet with trainees.</b></p>	<p>See: <b>Information Sheet No. 59</b></p>
<b>CONSOLIDATION</b>	<p>Ask trainees if they have any questions.</p> <p>Pose specific questions on key points identified to assess trainees' learning.</p>	<p>See: <b>Information Sheet No. 60</b></p>

## Product Arrangement/ cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
CONSOLIDATION/ Cont'd.	<p><b>Where sufficient trainee numbers allow:</b></p> <ul style="list-style-type: none"> <li>• Divide trainees into two groups.</li> <li>• Ask one group to create a chilled fish display based upon one member's plan (<i>prepared previously</i>).</li> <li>• When completed, encourage constructive criticism from the spectator group.</li> <li>• Reverse group roles and repeat exercise.</li> <li>• Provide further opportunities for trainees to practise planning and presentation until a satisfactory level of performance has been achieved <i>e.g. as time permits, allow each trainee's personal display plan to be turned into reality.</i></li> <li>• Correct as necessary.</li> </ul> <p><b>For small numbers of trainees:</b></p> <ul style="list-style-type: none"> <li>• Ask trainees to create (<i>Or assist you to create</i>) a chilled fish display based upon one trainee's plan (<i>prepared previously</i>).</li> <li>• Discuss completed display with trainees.</li> <li>• Correct as necessary.</li> </ul>	

## Product Arrangement/ cont'd

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>CONSOLIDATION/ Cont'd</b>	<ul style="list-style-type: none"><li>• Repeat exercise using other trainees' plans until a satisfactory level of performance has been achieved.</li><li>• Correct as necessary.</li><li>• Encourage trainees to plan new/original display layouts and (<i>having first agreed the plans</i>) allow trainees to practise display presentation.</li></ul>	

## **Information Sheet No's 43 – 60**



## Information Sheet No. 43

### DISPLAY AND MERCHANDISING OBJECTIVES

Merchandising as a whole covers the selection, purchase, stock management and display of a range of products whose successful sale will meet the marketing objectives of the business *e.g. maximise product sales and profit.*

Merchandising may be loosely defined as **having the right products, at the right time, in the right place, in the right quantity, at the right price.**

#### Right products

Products should be of the right type and quality. The type (*and sometimes quality*) of the products chosen for sale is largely determined by the market sector which is aimed for *i.e. customer types and buying habits*. For example, there is little point in trying to push a high-priced product at customers who either can't, or won't buy it, and vice versa.

In every stock assortment there will be a number of popular lines or varieties (*typically up to 20% of the total lines stocked*) which achieve volume sales and contribute up to 80% of total turnover. Since the fish retailer (*fishmonger*) is generally perceived by the customer to be a specialist food (*fish*) retailer, it is important, for image purposes, for the fishmonger to exhibit product 'depth' *i.e. sufficient variety of fish products*, and not just the demand lines. This is achieved preferably by having actual products on display/in stock rather than passive availability. A written notice "**Any variety of fish supplied to order**" does not have the same level of customer impact. As products 'breadth' increases *i.e. diversification into non-fish related products e.g. poultry, green groceries, dry goods etc.* so the image of a fish retailer as a 'fish specialist' decreases.

#### Right time

The right time is based upon:

- Seasonal availability of the products.
- Customer demand patterns for particular products.
- Delivery times of supplies.

For examples, fish delivered to a shop late on a Saturday afternoon might easily miss the peak demand period and might either, have to be sold off cheaply and quickly in order to clear stocks, or risk deterioration in quality during storage over the weekend (*and possibly Monday as well if the shop did not re0-open until Tuesday morning*).

#### Right place

Covers:

- Geographical location of the selling site *i.e. business with more than one outlet will probably have different product requirements for each outlet to reflect the differences in the customer base.*

## Information Sheet No. 43/ cont'd

### DISPLAY AND MERCHANDISING OBJECTIVES

#### Right place/cont'd

- Correct display location of products within the selling site *e.g. window, service counters, self-select/service sites, shelves etc.*

#### Right quantity

The optimum quantity of a particular item to be carried should be neither too much nor too little.

Too much stock risks:

- Money tied up in unsold stock.
- Loss of product quality during storage.
- Loss of potential revenue through wastage, mark-down pricing etc.
- Problems associated with storage *e.g. space, cost etc.*

Too little stock risks:

- Disappointed customers.
- Loss of potential sales revenue/profit.

#### Right price

The prices charged for each line or product should be appropriate to the market sector aimed for, but must also produce an acceptable net return to the business. Popular or 'demand' lines have two significant impacts on pricing.

- As a general pricing policy indicator *i.e. customers tend to compare the price structure of different outlets using the price of selected examples of demand lines as an indicator of prices charged overall.* For example, if a customer thinks that cod fillet at '**Bloggs**' is expensive then **Bloggs**' becomes an 'expensive' shop in the mind of that customer.
- The gross profit margin on popular lines will significantly affect the average gross profit margin for the whole business. 'Special offers' and similar sales promotion techniques are generally made in connection with demand lines in order to win custom.

In order to measure the effectiveness of the merchandising plan it is usual to measure, and continuously monitor, the financial return to the business in some way.

One method is to analyse the product base *e.g. contribution to total turnover, gross/net profit per line stocked, per display area occupied/position allocated.* In this way, the

## Information Sheet No. 43/ cont'd

### DISPLAY AND MERCHANDISING OBJECTIVES

#### Right price/cont'd

comparative sales performance of individual products can be monitored and decisions taken regarding stocking levels. For example, a particular line which sells slowly may not from a purely economic point of view, be worth stocking at all especially if there is a high wastage factor involved. It may be economically more sensible to allocate the extra display space created to proven fast-selling lines which are known to be in demand by customers.

Another method of assessing merchandising performance is to analyse the customer base *e.g. total number of customers/new customers, expenditure per customer, purchase frequency etc.* For example, it might be argued that the time and effort required to construct a complex display regularly is not economically justified if this does not lead to increased sales, or advertising potential, within a prescribed period of time.

Although the objective of immediate financial return is important, display and merchandising should have longer term objectives which aim to consolidate and build business success.

For example, a fish display constructed with artistic flair and imagination, even occasionally, can do much to provoke or renew customer interest, create a 'talking point', attract new customers/media coverage etc. In this way (*and provided that the product quality is high*) the reputation and image of the establishment can be developed.

In order to create a fish display with sufficient impact value it may be necessary to use some products which have little or no sales potential. It is perfectly justified to use such products as '*loss leaders*' provided that the total sales turnover provides sufficient margin to absorb the potential losses, or can contain them at an acceptable level.

**NOTE:** Besides the short and longer term financial objectives, it should also be remembered that a fish display represents an art form which normally instils a sense of personal pride in the creator. The opportunity to exhibit display skills can be a powerful stimulus to staff motivation.

## **Information Sheet No. 44**

### **THE 4 P'S OF FISH DISPLAY**

#### **PLAN:**

- What you want to achieve.
- What you will need to have available in order to complete it.
- How you actually intend to do it.

#### **PREPARE:**

- All the items (*products, equipment and any other materials*) that you will need,
- Yourself (*and other staff if applicable*).
- (*For convenience or ease of reference*) either:

- A mental picture

or

- A drawn paper plan

of your intended layout and the necessary items to check, things to do etc.

#### **PRESENT:**

- Construct your display in a logical sequence and according to plan.
- Alter your display only if absolutely necessary since this wastes time which could be used to advantage on other tasks.

#### **POST-MORTEM:**

- Check your display from the customer's viewing point(s) for:
  - Accuracy.
  - Completeness.
  - Visual appearance.
  - Quality.
- Correct if necessary.

## Information Sheet No. 45

### FIXED MERCHANDISING PLANS

Some fish retail establishments lay down specific rules governing the display of fish. The corporate merchandising policy may, for example, merely determine the range and forms of fish and fish products to be stocked. Often, this takes the form of a product list which identified those products which must be stocked (*subject to availability*), and those products which may be stocked at the discretion of the local decision-making authority (*usually the fish manager*). Decisions regarding the actual siting of products on display may be left to the discretion of the staff or manager concerned, or these too may be included within the overall merchandising policy.

The illustration (See: **Information Sheet No. 45A**) shows hypothetical example of a chilled display counter layout which features wet fish, smoked fish and shellfish. The fixed merchandising plan, in this case, requires that all the shellfish and cooked products are displayed in containers at the front of the cabinet, the smoked fish in vertical strips to the right hand side and the wet fish in vertical strips to the left. Further ruling might dictate, for example, that whole herring should be placed in strip 1, plaice fillets in strip 2, whole mackerel in strip 3, cod fillets in strip 4 etc., in order to create alternating bands of contrasting product form and colour. Further ruling might even require the products contained within each strip to be positioned in a particular way e.g. *all heads towards the back, 'herring bone', overlapped etc.*

In this example, the end of the wet fish section has been allocated for free display. In this space, the staff is allowed to create their own design or centrepiece arrangement using oddments, single specimens or varieties of fish which have not been allocated a specific position within one of the fixed strips.

A fixed merchandising plan offers the following advantages:

- It presents a standardised layout and a uniform corporate image which might be important for an establishment with more than one outlet e.g. *multiple retail chains*.
- It provides easier stock purchase and control, monitoring and comparison of financial performance e.g. *relative sales Performance of products, variations with respect to time (day-to-day, weekly etc.), relative outlet performance etc.*
- It provides a fixed pattern for staff to follow which minimises the display construction time and level of staff skills required.
- It offers familiarity and shopping comfort to those customers who prefer to view and buy merchandise which is presented in fixed and known locations. This might be particularly important for the older customer, or for the customer who is in a hurry.

However, a fixed merchandising plan may offer the following disadvantages:

- Continual presentation of the same products and display arrangement, with no variation, will eventually cease to attract and interest customers.
- It offers no, or only limited scope, for staff to practise and develop their own display skills which may reduce staff motivation.

## **Information Sheet No. 45A**

### **HYPOTHETICAL EXAMPLE OF A FIXED MERCHANDISING PLAN**

## Information Sheet No. 46

### DISPLAY INPUTS

The planning of any form of display must consider the selection for use of the following inputs.

#### Products:

- Choice of species *e.g. desired/requested by customers, seasonal availability factors, special, seasonal or thematic promotions, specific requirements for centrepiece/interest creation or enhancement purposes etc.*
- Quality required or available from source.
- Product form and size required or available from source.
- Quantity of individual products to be displayed or held in stock.
- Relative product quantities to be displayed/stocked *i.e. the product or merchandising 'mix'.*
- Product availability *e.g. what product types and quantities are available from existing stock held, what must be bought or brought in, location of existing stock, how and when new stocks are to be ordered/obtained and any associated problems (e.g. sourcing, current market price/supply situation, ordering procedures, minimum quantity orders etc.)*
- Sales predictions *i.e. what types and quantities of products are likely to be sold/remain unsold and over what period of time.*
- Potential wastage factors *e.g. shelf-life and storage requirements of any products remaining unsold, disposal requirements of unsaleable products.*

#### Equipment and accessories:

- Location of display sites available and product siting requirements.
- Choice of display surface available, appropriate or required *e.g. product segregation, product quality, maintenance and refrigeration requirements etc.*
- Display space allocation desired or available for specific/all products.
- Lighting requirements *e.g. special effects, product highlighting etc.*
- Ice requirements *e.g. volume and type of products required to be iced, capacity of ice-making machinery, surface area of display units, ambient temperature conditions, intended usage of mechanical refrigeration etc.*
- Display utensils *e.g. types, sizes and total numbers of each available or required, storage locations etc.*

## **Information Sheet No. 46/ cont'd.**

### **DISPLAY INPUTS**

#### **Equipment and accessories/ cont'd**

- Written product descriptors *e.g. types/sizes available or required, information updating requirement, storage locations etc.*
- Garnish and staging accessories *e.g. types/quantities available or required, product and display siting requirements etc.*

#### **Human inputs:**

- Who will be responsible for, or available to assist in, the various display preparation tasks and creation activities?
- What levels of knowledge and skills are available/required?
- How much time will be required to complete each stage and the total display?
- How much time will be available to complete all the necessary tasks?
- How can the time available be managed most effectively *i.e. what is the logical sequence of tasks to be followed, can any short cuts be achieved?*
- Can any potential problems be identified and how can they be overcome?
- What changes/alterations to the plan will be required if any problems cannot be solved.



## Information Sheet No. 47

### AESTHETIC QUALITIES

Whether the basic design of the display is an artistic, functional or a hybrid arrangement, the aesthetic qualities of the overall visual appearance are important for enhancing the desirability of the products to customers.

The aesthetic qualities demanded by a product display are:

#### Visibility

All the products should be illuminated brightly in order to provide sufficient visual stimulation, and they should also be sited within the accessible visual range of the customer. Enhancement of the individual product visibility *e.g. by the use of appropriate lighting methods*, can produce beneficial side-effects *e.g. contrast provision, light/shadow zonation, focal point creation etc.*

#### Balance and harmony

##### NOTE:

1. A display composed of products of dissimilar sizes can appear 'top-heavy', if the large bulky items are placed too high within the display space, because this arrangement projects an image of physical instability and potential collapse. For this reason, vertical display surfaces or layers *e.g. shelves*, are normally stocked with the heaviest or bulkiest items on the bottom, with progressively smaller or lighter items sited towards the top.
2. A display with a significant zone wholly occupied, or clearly dominated, by a single or limited combination of species, colour, shape, product form or other obvious characteristic will create visual imbalance, because this zone becomes the focal point and will dominate visually over the rest of the display.
3. A display which is arranged symmetrically *e.g. two equal areas or 'mirror images' designed around a central axis*, will automatically assist the creation of visual balance. A skewed arrangement, however, in which one extremity of the display is clearly different from the other *e.g. differences in height, colour, product form etc.* need not look unbalanced visually provided that the differences can be made to appear to change subtly or gradually, rather than dramatically, from one end of the display through to the other.
4. A chilled fish display which also includes the widespread, but low density use of different product forms *e.g. canned/bottled items*, will appear unbalanced because the non-chilled products even though present in low volume, can still have sufficient visual impact to interrupt the overall visual harmony presented by the dominant chilled fish product forms.

## Information Sheet No. 47 / cont'd.

### Contrast

The creation of distinct visual boundaries *e.g. by the use of appropriate combinations of colour, texture, form, shape, size, height etc.*, which allow products to be clearly differentiated from one another. Contrast provision is vital in displays which are designed to promote product sales because it allows customers to identify clearly, and to select visually prior to purchase, any particular product located within their visual range. Contrast creation is also useful, but less vital, in displays designed purely for decorative effect because the viewer normally forms an overall impression of the whole display, rather than of specific sections or parts. In this case, the overall harmony of the arrangement becomes the dominant factor.

### Special dimension

The optimum utilisation of the designated display space or the space occupied.

#### NOTE:

1. A display needs to generate an image of 'fullness' and 'completeness'. Product gaps resulting from sales, for example, create focal points which draw visual attention and spoil the harmony otherwise presented by a full display. If the volume of products displayed relative to the surface area available for display is excessive then product 'cramping' will result. This will certainly decrease product visibility but may also cause product deterioration through crushing, inefficient cooling etc.
2. A display should be constructed in three dimensions *i.e. length, breadth and height/depth*, in order to exploit, and enhance the image of, the natural three-dimensional form of the products used. The construction of a flat, or two-dimensional only display may project an image which is not in harmony with the actual products used.
3. A display should be constructed so as to allow the whole of the display space occupied to be examined easily and without undue visual stress and discomfort on the part of the viewer. Focal points within the display *e.g. centrepiece arrangements*, are useful to attract attention but they should be constructed in ways which also encourage natural eye travel over the rest of the display *e.g. the creation of line or flow patterns, the use of whole fish outlines etc.*

## Information Sheet No. 48

### PRODUCT MIX

The product mix is determined by deciding which products, and the relative quantities of each, are to be stocked for sale. The product mix may be determined using one, or more, of the following methods:

- Fixed by the merchandising policy *e.g. on a must stock/may stock basis* (See: **Information Sheet No. 45**).
- Established from personal experience/analysis of the trading patterns by the reactive supply of products to meet identified customer needs/demand.
- Developed or modified by the supply of new products on a trial basis to test consumer reaction, and/or to stimulate customer demand.

The product mix should aim to produce the optimum financial return per product to the business, which need not necessarily be the maximum financial return available per product. For example, the display of 'loss leader' products or the use of special promotions to provide variety, create interest or stimulate sales can easily produce a short term financial loss, but may yield a longer term financial benefit in terms of increased turnover and general trading activity.

All lines stocked should be displayed; unseen products tend to remain unsold since customers generally prefer not to have to ask for something which is not on view, and will certainly not request a product if it is unknown to them, unless it is visible.

The product mix should not be regarded as being a fixed or static requirement. It is important to analyse customer demand patterns and to note any variations which may occur due to other factors in order to take maximum advantage of the sales opportunities created.

Examples of factors to note are:

- The variation of sales with respect to time *e.g. seasonally, weekly, daily, periods of the day etc.*
- The effect of promotional activity *e.g. publicity (both positive and negative), advertising, tastings, demonstrations, point-of-sale material etc.*
- The effect of offering additional service *e.g. recipe leaflets, advice, processing, fish kettle loan etc.*
- Local urban development *e.g. car parking opportunities, housing development, proximity/activities of competitor outlets etc.*
- The effect on customers of alterations in price, availability, product substitution, alternative (*non-fish*) products etc.
- The wastage factor and associated cost of unsold products.

## Information Sheet No. 49

### PRODUCT CHARACTERISTICS

#### Size

The size of individual products naturally influences their visibility to the customer but this is also:

- Dependent upon the level of illumination used.
- Dependent upon the level of contrast created between the product and the immediate background.
- Proportional to the surface area of the display occupied by that product.
- Dependent upon the location of the product within the customer's field of view. (Discussed further under **Space factors** and **Customer behaviour**).

**RECAP:** The benefits of angled display and the problems associated with distance and perspective (See: **SESSION OUTLINE 4**).

Small products sited at the rear of a display will tend to remain unnoticed. Large products sited at the front of a display will tend to dominate the field of view. For general display purposes, smaller products should therefore be positioned closer to the customer than larger products whilst, at the same time, taking care to avoid creating an image of 'top heaviness'.

**RECAP:** The value of balance as an aesthetic display quality (See: **Information sheet No. 47**).

#### Type/form

For sale purposes, different forms of the same species *e.g. cod fillets, cod steaks and whole cod*, taking contrast provision into consideration, are best displayed in close proximity to one another rather than in three geographically separate locations within the display. The former method of presentation provides a stronger image of the species because it links the products together visually and creates a large single 'cod' target for the customer to focus on, and avoids the necessity for the customer to search the whole display for the specific cod product required.

In a similar manner, the double tray of cod fillet (See: **Visual Aid 5**) achieves greater visual impact with the two trays sited next to one another, as shown in the illustration, rather than placed in two separate display locations. The use of 'doubling' techniques is discussed further under **Space factors** and **Customer behaviour**.

#### Colour/texture

**RECAP:** The importance of colour and texture is individual product display properties and how they may be used to produce contrast and harmony effects. (See: **SESSION OUTLINE 3**)

## Information Sheet No. 49 / cont'd.

### PRODUCT CHARACTERISTICS

#### Quality

It is essential to realise that all products have a limited 'shelf-life' and that product quality deteriorates with time, although the speed at which this occurs depends upon the nature of the product and the handling and storage procedures which are carried out. The factors which need to be considered are:

- The nature of the product to be displayed and its storage requirements *e.g. the need for cooked products to be segregated from uncooked products, the requirement of frozen products for cold storage temperature conditions unless they are desired to thaw whilst on display etc.*
- The age/condition of the particular products in stock and their potential shelf-lives remaining, susceptibility to handling damage etc., since this will influence their location within the display and their handling operations. For example, ageing whole herring are very susceptible to scale-shedding and 'belly burst'. They should be handled carefully and not displayed in a prominent customer viewing position, or next to cut fish forms or expensive whole fish *e.g. halibut*, which might themselves be spoilt by contact with loose herring scales or gut contents.

The quality of all products on view to customers should be of the highest possible standard. However, due to possible variations in the age of the stock on display, stock rotation requirement may require some modifications to be made in order to ensure that the oldest products are sold first. For example, dry goods or shelf displays should be arranged with the oldest stock of a particular product item positioned closest to the customer (*normally the front*) and the youngest stock at the rear. In the case of frozen products displayed in freezer cabinets equipped with access from above, the youngest stock of a particular product should be positioned underneath the oldest stock.

#### NOTE:

Most customers self-select products in the manner which offers them the easiest, quickest, or most convenient personal access to the product.

In the case of chilled fish displays, which are not designed to be of a self-service nature, the oldest stocks of particular products should be hidden from direct customer view as far as possible *e.g. underneath/behind younger stocks*. However, the oldest stock must always be sold in preference to younger stock whenever the sales opportunity arises.

The customer generally believes, or wants to believe, that product quality is consistent throughout a particular batch, especially if the quality of the item(s) immediately in view (*frontal products*) is very high. In practice, few customers will challenge a salesperson who deliberately selects non-frontal products for sale to the customer in the interests of stock rotation.

## Information Sheet No. 50

### PROFIT ANALYSIS

The following table represents a hypothetical example of daily sales record of fish products with various sale prices and profit margins, and shows the relative profit performance for each item.

PRICE BAND	SALE PRICE £/lb	DAILY SALES				GROSS MARGIN %	GROSS PROFIT	
		Lb	%	£	%		£	%
High	5.00	20	7	100	17	40	40.00	27
	5.00	10	4	50	9	10	5.00	4
Medium	2.50	100	37	250	43	25	62.50	42
Low	1.25	80	30	100	17	10	10.00	7
	1.25	60	22	75	13	40	20.00	20
		270		575			147.50	

#### NOTE:

1. The medium-priced products, in this example, provide the highest individual gross profit contribution.
2. The low margin products provide a low profit contribution which could only be significantly increased by high volume sales.
3. The high margin, high-priced products naturally yield a high profit but, as in this example, do not necessarily yield the highest gross profit contribution.

## Information Sheet No. 51

### SALEABILITY

***The following information should be read in conjunction with the diagram shown in Information Sheet No 51A.***

The diagram represents a hypothetical narrow rectangular and flat chilled cabinet, or window display of fish products. For ease of explanation, the display area has been divided into three rows and five columns to produce a total of 15 blocks of equal size. The relative positions of the server and the customer are also indicated.

Each block has been assigned a numerical index which represents the relative visibility of that block within the customer's viewing arc. This index is derived from the product of two numbers which relate to the respective horizontal (*row*) and vertical (*column*) positions of that block.

For example:

$$\text{Index 9} = 3 \text{ (central column)} \times 3 \text{ (front row)}$$

$$\text{Index 3} = 3 \text{ (central column)} \times 1 \text{ (back row)}$$

$$\text{or } 1 \text{ (side column)} \times 3 \text{ (front row)}$$

Within the customer's viewing arc illustrated, the positions of highest product visibility are at the front and the centre of the display area occupied. The visual prominence of products decreases with increasing distance from these positions and gives rise to the expressions '*fast-selling front/centre*' and '*slow-selling rear/sides*'. Under normal circumstances, products placed within the centre front region are therefore likely to attract nine times more visual attention from customers than those products placed within a rear side position. When the display surface is angled to face towards customers then the most prominent site tends to lie further back, towards the centre of the whole display.

A knowledge of 'hot' and 'cold spot' locations within the display is vital for sales promotion purposes. For example, lower quality products are best sited in less prominent positions at the back or sides of the display. Products which are desired to be especially promoted are best sited at the front or centre of the display. Similarly, small quantities of stock remaining at the end of the day which require to be sold off quickly should be condensed toward the centre front region of the display. In some cases, for example small display surfaces, demand lines *i.e. products which customers tend to seek out irrespective of their display position*, are better sited at the rear and sides of the display because this creates the opportunity to promote other items in the "hot spots" at the front centre.

## Information Sheet No. 51 / cont'd.

### SALEABILITY

A 'centrepiece' arrangement, which is usually designed to provide a strong visual feature to a display, would, as the name implies, normally be placed within the central region of the display. However, this position might be altered depending on the viewing position of the customer relative to the product display. Normally, a customer will choose to adopt the ideal central viewing position, as shown in the diagram, since this enables the whole display to be seen clearly. However, this vantage point may not always be possible due to:

- Location of fixtures *e.g. display unit, serving counter, till position, access doors etc.*
- Restrictions on pedestrian access *e.g. queue formations, floor plans, customer traffic and flow patterns etc.*

However, irrespective of the actual viewing position adopted, the basic principles of saleability related to the visual access still apply. Advantage of 'hot spots' can be taken by rearranging the products as necessary. For example, if the normal pattern of customer flow is from one end of the counter to the other, it may be more appropriate to stage a 'centrepiece arrangement' at the end which customers normally approach first, since this will achieve the greatest visual impact. Similarly the position of the till and the sales transaction point may create an additional viewing position which can be exploited for impulse purchase display purposes *e.g. counter top products, tasting samples, recipe leaflets etc.* The 'hottest' spots, in this case, will be those which lie closest to the customer within the field of view.

Customer viewing positions, or 'cold spot' enhancement, can also be created or encouraged by the use of techniques such as:

- Directed lighting *e.g. down lighting, differential product lighting, additional lighting etc.*
- The deliberate creation of focal points at selected locations within the display *e.g. product arrangements, special features, descriptors etc.*



## **Information Sheet No. 51A**

### **SALEABILITY**

## Information Sheet No. 52

### CUSTOMER BEHAVIOUR

#### Pedestrian traffic

Having entered a store customers tend to feel more comfortable walking in close proximity to retail fixtures than in open spaces *e.g. 'hugging' of outside walls or display cabinets*. A more familiar example of this behaviour is the lone customer who enters a bar devoid of other patrons. The customer will tend to seek a drinking position either at the bar, or against a wall rather than in the middle of the room. In both cases there is a psychological comfort benefit of physical security associated with fixtures. This behaviour is typical of the browsing shopper while the dedicated purchaser of a particular product will 'risk' crossing open space in order to reach the 'security' offered by the display position of the desired product.

Customers also require viewing space and tend to create an imaginary zone of privacy around themselves. Invasion of this zone, for example by other customers, creates a feeling of personal discomfort. A more familiar example of personal space invasion is crowding on public transport *e.g. buses, trains, lifts etc.*

The first requirement is therefore to channel customer, either visually or physically, towards a suitable product viewing point, for example by the use of:

- Visual guides *e.g. pavement boards, promotional material, sign boards, lighting arrows etc.*
- Physical siting of fixtures and design of display equipment which, either exploits the natural customer traffic flow or encourages directed traffic flow towards desirable product viewing positions.
- Product arrangements which attract visual attention *e.g. a centrepiece.*

#### Eye travel

Visual inspection of product displays usually takes place from a viewing position adopted by the customer.

Eye movements may be either:

- Mobile *e.g. required for initial visual examination of the whole display, product range, large display area etc.*
- Static *e.g. required for closer visual examination of a particular display area or product.*

## Information Sheet No. 52/ cont'd.

### CUSTOMER BEHAVIOUR

Eye travel is encouraged by the continuity of a visual outline. The human eye also tends to follow identifiable natural outlines of the object viewed, initially, in the direction of the longest dimension.

#### Eye travel can be encouraged by:

- Use of product bands or strips *e.g. single species/size/form*, or different species but with similar visual characteristics *e.g. colour, shape etc.*
- Use of 'long' fish *e.g. conger eel*.
- Design shape of the display surface.

Arrested eye travel and fixed gaze viewing is encouraged by the creation of:

- Physical viewing comfort *i.e. positioning products at, or just below, the horizontal line of sight, within the customer's field of view, use of adequate illumination etc.*
- Focal points *i.e. product arrangements designed to create visual interest and capture attention.*
- Visual contrast *i.e. variations in dimension, broken or interrupted line patterns, differences in colour, texture and other physical characteristics.*

#### ***The following points should be discussed with reference to the illustrations shown in Information Sheet No. 52A***

The first example represents a wide rectangular display surface *e.g. chilled/frozen display cabinet or shelving*, while the second example represents a narrow vertical cabinet or shelf unit. The shaded zones represent the natural focal point of each display initially looked at by the customer. From here, customer eye travel tends to take the following pattern:

1. Quick eye travel across the whole of the display in the direction of the greatest dimension in order to determine the physical extent of the display area to be examined.
2. Horizontal movements within the central zone, from the focal point area outwards.
3. Horizontal movements within the front zone (*lower zone in the case of vertical display units*), from the centre outwards.
4. Horizontal movements within the rear zone (*upper zone in the case of vertical display units*), from the centre outwards.
5. Vertical movements across the full depth of the display (*height in the case of shelves*), normally from the focal point outwards.

## Information Sheet No. 52/ cont'd.

### CUSTOMER BEHAVIOUR

#### NOTE:

1. The similarity in customer viewing patterns – the shape of the display surface affects only the direction of the initial cursory inspection of the display.
2. Product 'doubling' and other display extension techniques are normally made in the horizontal direction because this follows the customer's natural viewing behaviour.
3. 'Best-sellers', 'fast-movers' and promoted items should preferably be displayed within the central zone since this area attracts the initial close visual examination by the customer and represents a 'hot-spot'.
4. the rear (*upper*) zone represents the poorest display area since it attracts the last and least visual examination and represents a 'cold spot'. Upper shelf displays may be enhanced, for example, by the use of mirrors angled down to face customers. This device not only enables customers to see the products more clearly but the reflected images also tend to exaggerate the volume of products on display.

#### Visual interpretation

The visual images of the display are received and interpreted by the customer as being either:

- Positive *i.e. create/increase desire – encourage purchase.*
- Negative *i.e. decrease desire – deter purchase.*

**RECAP:** The meanings of the component letters of A.I.D.A.

It is therefore vitally important for the display to generate visual images which project positive purchase benefits *e.g. aesthetically pleasing appearance, quality, cleanliness, variety, value for money, convenience, desirability for eating etc.*

## **Information Sheet No. 52A**

### **EYE TRAVEL MOVEMENTS**

## **Information Sheet No. 53**

### **DISPLAY PLANNING**

Below are some of the factors which can be discussed with trainees and used to evaluate each display plan.

1. Are the products used representative of those stocked/available/demanded by customers?
2. Will adequate segregation of cooked, uncooked and smoke products exist?
3. Does the plan indicate proportionate display and sufficient variety of products?
4. Will a centrepiece be used and will it encourage eye travel over the whole display?
5. Has adequate use been made of 'hot spots' for promoting products?
6. Will 'cold spots' be enhanced?
7. Does the plan appear to provide physical/ visual balance, harmony, contrast, visual interest, produce visibility etc.?
8. Is the display feasible to construct and maintain during trading activity?

## Information Sheet No. 54.

### DISPLAY PREPARATION

The following points, though not exhaustive, form the basis of a checklist of preparation activities to consider before constructing a chilled fish display. They are not arranged in any particular operational sequence.

#### Personal

Consider:

- Hygiene, cleanliness, appearance, dress, mental attitude, time management, task allocation.

#### Products

Establish:

- Location, type, form, condition, quantity of products in stock *i.e. consider the stock-taking procedures completed at the end of the previous day.*
- Type, form, quantity, estimated arrival times, processing requirements of expected deliveries *i.e. consider the orders placed for new stock.*
- How much product preparation will be required, and whether on-site or off-site *e.g. the transfer of pre-filled or pre-assembled product trays/containers direct to the display area from storage or the preparation area.*

Carry out:

- Any necessary cleaning, washing, dressing, trimming, processing etc. of products prior to product arrangement.
- Preparation of product tasters/promotional counter top samples.

#### Equipment

Ensure that:

- Display surfaces are clean, sufficiently illuminated and free-draining.
- Refrigeration systems (*where fitted*) are switched on and function correctly.
- Sufficient ice is available to meet both initial and replenishment requirements.
- Display containers/utensils are available, clean, of correct type/size and sufficient in quantity.

## Information Sheet No. 54/ cont'd.

### DISPLAY PREPARATION

- Tickets are available for each product, accurate, clean, legible *e.g. refer to the day's price list.*
- Garnish materials/display accessories are available, clean and fresh (*natural material*).
- Point-of-sale material *e.g. recipe leaflets*, is available in sufficient quantity and of neat/clean appearance.
- Advertising material *e.g. notice boards, posters, price lists etc.*, is neat, clean, legible and positioned properly.



## Information Sheet No. 55

### PRODUCT PRESENTATION

The following information is intended only as a guide to the key points of presentation for various types of fish product. In many cases the key points are of a general nature and applicable across the full range of products that are potentially available for display purposes.

PRODUCT TYPE	KEY POINTS
<b>Live fish</b>	Require water tanks to sustain life and allow 'normal' swimming behaviour to be exhibited. Some fish e.g. <i>eels</i> , will survive out of water for a considerable time provided that they are kept cool and moist.
<b>Chilled whole Fresh fish</b>	<p>Normally displayed in a 'natural' body attitude <i>i.e. 'belly-down' or, 'side-down' with belly facing towards the customer – not 'belly-up' or, 'side-down' with the belly facing away from the customer.</i></p> <p>Handle 'soft' fish carefully – beware scale-shedding, bruising, crushing, burst bellies etc.</p> <p>Exploit natural product features to create interest but avoid excessive visual promotion of inedible/undesirable features – mask where necessary.</p> <p>Avoid use of/mask products which project images of inferior quality <i>e.g. physical damage, loss of colour etc.</i></p> <p>Ensure adequate cooling/wetting of all products particularly large fish specimens and three-dimensional product arrangements.</p> <p>Display any single specimen flatfish 'white-side up' for maximum impact.</p>
<b>Chilled fresh Fish fillets</b>	<p>Arrange neatly and project product '<i>meatiness</i>' by masking the thinner-fleshed regions such as the belly and tail <i>e.g. by overlapping, rolling etc.</i></p> <p>Avoid displaying items of dissimilar size together – stagger or mask size differences where necessary.</p> <p>Avoid use of/mask products which project images of inferior quality <i>e.g. gaping, staining, bruising, debris, ragged outline etc.</i></p> <p>Avoid creating excessively thick layers of product – causes crushing, untidiness, inefficient cooling etc.</p>

## Information Sheet No. 55/ cont'd.

### PRODUCT PRESENTATION

PRODUCT TYPE	KEY POINTS
<b>Chilled fresh Fish steaks/ Cutlets etc.</b>	<p>Ensure cutlet forms can drain freely 'down the slope'.</p> <p>Project product '<i>meatiness</i>' and mask body cavities/belly flaps.</p> <p>Prevent colour leaching/transfer from salmon steaks to other products – avoid direct bottom contact with ice.</p>
<b>Cartilaginous Fish products</b>	<p>Avoid siting near cut forms of bony fish to prevent transfer of slime, ammonia taint etc.</p> <p><b>NOTE:</b> The flesh of these products changes colour as it deteriorates in quality from pinky-red, through white to brown.</p> <p>Display skate wings 'knuckle-side away' from the customer and 'skin-down' (<i>where only the white skin is present</i>)</p> <p>Display skinned huss portions 'belly-down'</p>
<b>Smoked fish products</b>	<p>Apply any relevant chilled fish key points.</p> <p>Segregate cooked and raw products adequately – consider both display and passage of products during serving operations.</p> <p>Avoid colour leaching/transfer/taint of other products.</p> <p>Avoid direct icing.</p> <p>Present uppermost layers of whole kippers 'skin-side up' to customers.</p>
<b>Shellfish</b>	<p>Apply any relevant chilled and smoked fish key points.</p> <p>Prevent physical stress, desiccation or drowning of live products.</p> <p>Segregate marinated and non-marinated products adequately – consider both display and passage of products during serving operations.</p> <p>Prevent ink from cephalopods (<i>squid, octopus etc.</i>) from staining adjacent products.</p>

## Information Sheet No. 55/ cont'd.

### PRODUCT PRESENTATION

PRODUCT TYPE	KEY POINTS
<b>Packaged products (all types)</b>	<p>Ensure packages are clean and intact.</p> <p>Arrange neatly.</p> <p>Ensure that any written descriptive labelling is clearly visible and legible and faces towards the customer.</p> <p>Check shelf-life remaining and practise correct stock rotation procedures.</p> <p>Refill product 'gaps' to maintain image of '<i>fullness</i>' and '<i>abundance</i>'.</p>

## Information Sheet No. 56

### PRODUCT ARRANGEMENT

VISUAL AID	DISCUSSION POINTS
60	<p>A horizontal rectangular block in which a relatively small number of herring have been used to fill the display area provided by the tray.</p> <p>The centre of the block lacks product solidity and tends to visually promote the tail fins rather than the edible body flesh.</p>
61	<p>A vertical rectangular block in which more herring have been used. The narrower display space requires the bodies to be overlapped further and this projects a more uniform product solidity and visual balance.</p> <p>The closer packing of herring allows the tails to be hidden more easily.</p>
62	<p>A 'herring-bone' arrangement which, in this double layer example, requires pins to maintain some of the fish in the required positions. A single layer is much easier to construct. The arrangement projects solidity but also encourages upward eye travel strongly.</p>
63	<p>A double layered sprat 'wheel' showing the alternation in body position which provides visual interest and maintains the pattern of colour contrast (<i>silver belly/dark back</i>) between layers.</p> <p>The tails in the centre of the 'wheel' have been hidden with a plug of parsley.</p> <p>As in 62 the arrangement projects solidity but encourages outward eye travel.</p> <p>Compare this with the smoked fish 'wheel' (<b>Visual Aid 33</b>) and the herring 'half-wheel' (<b>Visual aid 9</b>).</p>
64	<p>A uni-directional block arrangement of mackerel which provides strong visual imbalance <i>e.g. non-uniform product solidity across the tray, largest fish in the centre, overhanging tails etc.</i> In this example, the fish encourage eye travel to the left.</p>
65	<p>The identical fish arranged in alternate directions provide more uniform product solidity and visual balance although the overlapping tails are still prominent.</p>

## Information Sheet No. 56/ cont'd.

### PRODUCT ARRANGEMENT

VISUAL AID	DISCUSSION POINTS
66	<p>A 'herring-bone' arrangement using the identical fish. The spaces produced by this pattern <i>i.e. top centre, bottom corners and between fish</i>, have been filled with parsley to maintain visual continuity. The lemon wedges provide noticeable colour contrast. The tails are now hidden but the largest fish (<i>left centre</i>) is still recognisable.</p> <p><b>NOTE:</b> Compact groups of whole fish should generally be arranged with the largest fish furthers away from the customer.</p>
67	<p>Haddock fillets overlapped. The aim should generally be to present the thickest flesh to the customer and to mask the thinner-fleshed belly region of the fillet.</p> <p><b>NOTE:</b></p> <ol style="list-style-type: none"><li data-bbox="544 1010 1358 1077">1. The difference in overlapping effect produced by fillets 2, 3 and 4 (<i>from the left</i>).</li><li data-bbox="544 1111 1358 1178">2. The gaping of the flesh shown in some fillets – best hidden wherever possible.</li><li data-bbox="544 1211 1358 1413">3. Fillets have been folded to prevent them overhanging the tray edges. This prevents contact with products on adjacent trays, crushing of fillets between the trays and creates visual interest in terms of colour and texture contrast. Care should be taken when folding fillets not to cause or worsen existing gaping.</li></ol>
68	<p>Haddock fillets overlapped alternately 'skin-down/skin-up'.</p> <p><b>NOTE:</b></p> <ol style="list-style-type: none"><li data-bbox="544 1585 1358 1619">1. The contrast provided by skin/flesh.</li><li data-bbox="544 1653 1358 1720">2. The exposed belly side of the lower fillet – better masked by the adjacent fillet.</li><li data-bbox="544 1753 1358 1921">3. The inverted attitude of the fillets <i>i.e. lying on their 'backs'</i> – fillets displayed horizontally are best arranged belly-side towards, and with the thicker side away from the customer, since this reflects the natural swimming posture of the fish.</li></ol>

## Information Sheet No. 56/ cont'd.

### PRODUCT ARRANGEMENT

VISUAL AID	DISCUSSION POINTS
68/ cont'd	<p>4. The parsley would have been better placed at the sides to mask the tray edges/bottom since:</p> <ul style="list-style-type: none"><li>• It tends to obscure the product from view.</li><li>• Sufficient visual contrast is provided by the skin/flesh alone.</li><li>• It will become easily displaced during serving operations.</li></ul> <p>5. The 'butterfly' provides strong red/green colour contrast but is superfluous as a garnish item in this arrangement.</p> <p><b>NOTE:</b> If the fillets had been orientated 'tails-out' this would have produced low product solidity along each vertical side.</p>
69	<p>Plaice fillets folded along their length and overlapped to project the thickest flesh towards the customer.</p> <p>The two vertical central fillets provide directional contrast, but no colour contrast and help to maintain uniform product solidity across the tray.</p>
70	<p>Plaice fillets displayed unfolded and overlapped.</p> <p>When overlapping a line of fillets in the identical attitude e.g. <i>all 'skin-down'</i>, as in this example, it is easier to use all 'white sides' (or <i>all 'dark sides' as appropriate</i>) in order to provide uniformity of outline and effective masking of the thinner-fleshed belly regions.</p> <p>The two central rolled fillets (<i>'goujons'</i>) provide visual interest, colour/texture contrast, and become the focal point of the arrangement.</p> <p><b>NOTE:</b></p> <ol style="list-style-type: none"><li>1. The red spots on the skin also reinforce the identity of the product to the customer as being plaice.</li><li>2. the two lowermost fillets have been folded along their length to hide their belly flap regions.</li></ol>

## Information Sheet No. 56/ cont'd.

### PRODUCT ARRANGEMENT

VISUAL AID	DISCUSSION POINTS
71	<p>Plaice fillets displayed all 'skin-down' in a 'herring-bone' pattern provide directional contrast but poor colour/texture contrast.</p> <p><b>NOTE:</b></p> <ol style="list-style-type: none"><li>1. Placing the 'head-ends' outermost and overlapping the 'tail-ends' helps to provide uniformity of product thickness across the tray.</li><li>2. The folding of the lowermost fillets to hide the belly flap regions and to project an image of '<i>meatiness</i>'.</li></ol>
72	<p>Plaice fillets rolled along their length and displayed 'flesh-side out' increases the image of '<i>meatiness</i>' still further by hiding most of the thinner –fleshed parts of the fish from view – inside the roll.</p> <p><b>NOTE:</b></p> <ol style="list-style-type: none"><li>1. Overlapping of adjacent fillet rolls is not essential but may help to prevent the rolls from unfolding.</li><li>2. '<i>Rolling</i>' is a particularly useful display technique for small fillets, or thin-fleshed fillets of both round and flatfish.</li><li>3. Colour contrast would have been improved by adding some fillets rolled 'skin-side out' as in <b>Visual Aid 70</b>.</li></ol>
73	<p>Salmon steaks displayed in vertical overlapping lines.</p> <p><b>NOTE:</b></p> <ol style="list-style-type: none"><li>1. The belly cavities and flaps have been masked by overlapping products, compression of belly flaps and insertion of parsley plugs.</li><li>2. The solid steaks e.g. <i>centre front example</i>, are smaller (<i>taken from the tail of the fish</i>) and should therefore be displayed closest to the customer. The absence of a belly cavity also enhances product '<i>meatiness</i>'.</li><li>3. Overlapping also angles the product towards the customer more markedly than a flat display of products arranged side-by-side.</li></ol>

## Information Sheet No. 56/ cont'd.

### PRODUCT ARRANGEMENT

VISUAL AID	DISCUSSION POINTS
74	<p>A 'herring-bone' arrangement of kipper fillets.</p> <p><b>NOTE:</b></p> <ol style="list-style-type: none"><li>1. Strong contrast presented by the flesh and skin sides.</li><li>2. Since kipper fillets are theoretically boneless it is not essential to present them to the customer 'skin-up', as is the case with whole kippers.</li></ol>
75	<p>A block arrangement of kipper fillets.</p> <p><b>NOTE:</b></p> <ol style="list-style-type: none"><li>1. Contrast created by skin/flesh between vertical product columns.</li><li>2. Visually equal areas of 'skin-up' and 'skin-down' product have been created by the degree of overlap used – provides visual balance.</li><li>3. The lower central fillet has been folded under – care must be taken to avoid causing flesh to gape.</li></ol>
76	<p>A 'wheel' of kipper fillets.</p> <p><b>NOTE:</b></p> <ol style="list-style-type: none"><li>1. All fillets displayed 'skin-down' apart from the central 'plug' of one fillet rolled 'skin-up'.</li><li>2. Even though identical quantities have been used the volume of product appears visually greater than in <b>Visual aids 74-75</b> because of the display shape <i>wheel pattern</i>) adopted, the lower degree of overlapping and the lack of skin/flesh contrast.</li></ol>



## Information Sheet No. 56/ cont'd.

### PRODUCT ARRANGEMENT

VISUAL AID	DISCUSSION POINTS
77/78	<p>Overlapped rows of golden cutlets.</p> <p><b>NOTE:</b></p> <ol style="list-style-type: none"><li>1. The strong visual presence of 'golden cutlets' in <b>77</b> compared with <b>78</b>, created by:<ul style="list-style-type: none"><li>• Displaying all of the items 'golden-side up' <i>i.e.</i> 'skin-down'.</li><li>• The use of doubled fillets in each layer.</li><li>• Extending the display so that the longest dimension lies in the horizontal direction (<b>RECAP: Eye travel</b>).</li><li>• Folding the tails of the lowermost fillets under to project 'meatiness'.</li><li>• The presence of a more regular and solid outline shape – only small gaps between lowermost fillets in <b>77</b> compared with <b>78</b>:</li></ul></li><li>2. The display of some fillets 'skin-up' in <b>78</b>:<ul style="list-style-type: none"><li>• Provides visual contrast (<i>colour/texture</i>).</li><li>• Reinforces the product identity (<i>smoked haddock is traditionally marketed 'skin-on' because the black 'thumb-print' serves as a distinguishing feature, whereas smoked cod is normally sold 'skin-off' – beware confusion with skinless smoked white fish of other species such as whiting, pouting, Pollack, saithe etc.</i></li><li>• May project an image of undesirability if excessive areas of inedible fins are displayed.</li></ul></li></ol>

## Information Sheet No. 56/ cont'd.

### PRODUCT ARRANGEMENT

VISUAL AID	DISCUSSION POINTS
79/80	<p data-bbox="544 461 1214 499">'Herring-bone'/fan arrangements of 'golden cutlets'.</p> <p data-bbox="544 528 638 562"><b>NOTE:</b></p> <ol data-bbox="544 595 1362 869" style="list-style-type: none"><li data-bbox="544 595 1362 734">1. The noticeable presence of the tail fins in <b>79</b> (<i>centre bottom</i>) and the blood clot, tar spots and adhering paper debris in <b>80</b> (<i>centre bottom</i>) which all detract visually from the product.</li><li data-bbox="544 763 1362 869">2. The visual contrast provided by the three 'skin-up' cutlets in <b>80</b> and the less noticeable presence of the fins compared with <b>78</b>.</li></ol>

## Information Sheet No. 57

### HYBRID PRODUCT PATTERNS

Below are three examples of hybrid product patterns which may be discussed with trainees:

1. A 'wheel' pattern.
2. Mixed whole and cut product forms of the same species (*linked arrangement*).
3. A centrepiece arrangement.

#### EXAMPLE 1

The sprat 'wheel' (**Visual aid 63**) and 'dump' displays of sprats (**Visual Aids 3, 5 & 6**) produce different eye behaviour by the viewer. In both types of arrangement, the closely packed nature of the sprats provides product solidity. However, the wheel 'hub' offers a natural focal point and the orderly arrangement of individual fish encourages eye travel outwards in all directions. The 'dump' displays, on the other hand, cause the eye to linger because the haphazard arrangement of the individual fish provides no obvious single linear direction for the eye to follow.

#### NOTE:

The 'herring-bone' arrangement (**Visual Aid 62**) has a similar effect to a 'wheel' *i.e. combines product solidity but, in this case, with two strong directions of flow.*

#### EXAMPLE 2

The conger tray (**Visual Aid 5**) and the salmon tray (**Visual Aid 42**) each contain both whole and cut forms of the appropriate species. The cut forms (*steaks*) tend to provide the dominant solidity of each arrangement. The whole fish provide additional physical solidity but also provide flow lines which encourage eye travel outwards. The combined effect is to visually exaggerate the volume to the particular species actually used *i.e. there looks to be more on display than there really is.*

A whole fish sited next to cut fish forms (*especially steaks*) of the same species also tends to enhance the volume of the cut product actually displayed because customers mentally associate the fact that the whole fish represents a potential source of further cut product.

## **Information Sheet No. 57/ cont'd**

### **HYBRID PRODUCT PATTERNS**

#### **EXAMPLE 3**

An effective product centrepiece arrangement must provide sufficient visual impact *i.e. solidity, interest etc.* to attract initial attention and yet still allow/encourage eye travel over other parts of the display. This is in contrast to similar types of product arrangement which may be positioned in other parts of the display *e.g. 'cold-spots'*, and whose primary purpose is to act as a focal point and hold the viewer's attention in order to promote the sale of the relevant product.

**Discuss (as examples) Visual aids 46 (centrepiece), 44, 29/48 (product focal points) and their respective roles within the appropriate displays (See: Information sheet No 24).**

## Sheet No. 58

### OVERALL DISPLAY PATTERNS

The first requirement of any display is to attract the attention of customers.

(RECAP: The meaning of **A.I.D.A.**)

In order to achieve this the display must create an area of interest which stands out visually from the background.

As an extreme example, a display comprising equal-sized trays of all 'white' products *e.g. 'skin-down' fillets, skinned skate/dogfish, 'white-side up' flatfish etc.*, would, from a distance, project a continuous, regular and monotonous pattern of colour and outline shape *e.g. 'like looking at a blank wall'*. Continuous rows of identical facings of dry/canned goods on shelves can have a similar effect unless the overall pattern can be interrupted in some way to provide visual contrast. Hence, a display composed of regular blocks or lines of product tends to create a pre-determined and repetitive pattern which may become visually uninteresting unless adequate visual contrast can be introduced *e.g. variation in product colour, texture, size, shape, height, linear direction etc.*

(See: Visual aids 3, 4 & 5 as examples)

Some displays, either totally or in part, are deliberately and carefully constructed in order to communicate a particular theme by visual means. Maximum use is made of both the products' natural display properties *i.e. colour, shape, size, texture, special anatomical features etc.* can, relevant display accessories/mechanics which complement and support the intended theme. For a thematic display to be effective it must be instantly recognisable by the viewer/customer.

Examples of thematic displays include:

- Commemorative occasions *e.g. royal weddings, anniversaries and similar historical events.*
- Seasonal events *e.g. Christmas, Easter, annual 'Fayres', 'first-of-the-season' product promotions and similar regular cyclical events.*
- Abstract/emotional themes *e.g. 'horn-of-plenty', 'harvest-of-the-sea' and similar generic titles.*
- Behavioural themes *i.e. displays which try to simulate the natural behaviour of the products concerned e.g. 'flying' fish, 'leaping' salmon, lobster 'grotto', predatory behaviour ('jaws' seizing prey), 'shoals' of fish etc.*

### NOTE:

Thematic displays demand careful thought, planning, preparation and construction and require considerable practice if they are to achieve the desired effect. However, there is no doubt that a thematic display constructed even occasionally can create tremendous customer interest, and increase product awareness and potential sales.

## Sheet No. 59

### SEVEN STEP SEQUENCE

The following seven steps serve as a model for the construction of a chilled fish display and may be amended as appropriate to suit your own establishment or personal practices.

1. Check the display site – ensure that the display surface is clean, empty, illuminated, free-draining, refrigeration (*where fitted*) is switched on, glass panels (*where fitted*) are securely in place.
2. Construct an ice bed (*sloped towards the customer*) across the whole of the display surface. Use a sufficient quantity initially which will last for the whole of the trading period. Contour as necessary to provide height variations.
3. Add appropriate display accessories *e.g. dividers (for segregating different product types – smoked fish, cooked products etc.), staging and any other large display props which required to be partly hidden from customer view.*
4. Add products to the display according to the layout and patterns of arrangement you have planned and return any excess of display products to storage.

#### NOTE:

1. Where a centrepiece is planned, construct this first and work outwards from this point. Leave appropriate gaps for any products which are known to be required but not immediately available (*e.g. late delivery, trays undergoing pre-assembly etc.*
2. Where wholly pre-assembled trays/containers are to be used, these may be transferred from storage/preparation area in any order and placed initially in their approximate display sites, since adjustment of their final positions is relatively easy.
5. Add tickets, garnish materials and further ice in whichever order is most convenient or appropriate.
6. Tidy the display
  - Clean up any spillages of ice, water, products etc.
  - Remove any debris *e.g. cartons, strapping, paper etc.*
  - Polish glass surfaces to remove condensation, smears, fingerprints, fish scales etc.
  - Add point-of-sale material to counter top (*where fitted*).

## Information Sheet No. 59

### SEVEN STEP SEQUENCE

7. Carry out a visual inspection of the whole display (*post-mortem*) from the customer's viewing positions(s).

Check:

- Layout conformity with the original plan.
- Sufficiency of product variety/volume/promotion.
- Quality of products visible on display.
- Sufficiency of illumination, product segregation and temperature/quality control.
- Accuracy, completeness and legibility of tickets and other written descriptive material.
- Overall visual appearance for balance, harmony, contrast, interest, visibility, tidiness etc.
- Presence of any visual distractions or physical barriers to customer access.

Ask yourself these four questions:

1. *"Am I happy with the way it looks?"*
2. *"Is the boss happy with the way it looks?"*
3. *"Will the customers be happy with the way it looks?"*
4. *"Will the display attract customers, provoke interest, create desire and encourage purchase of products?"*

**Correct if necessary.**

## Information Sheet No. 60

### QUESTIONNAIRE

The following questions may be used as models to assess trainee learning of the subject matter covered during this session. You are free to devise additional questions if required.

**Q. Which four words describe the sequence of stages which need to be followed in order to create effective fish displays?**

**A.** The four words (P's) of display creation cover planning, preparation, presentation and post-mortem activities.

**Q. Products displayed for sale fit broadly into which three categories?**

**A.** Demand lines, reminder lines and lines bought on impulse.

**Q. What is meant by 'proportionate display'?**

**A.** The allocation of display space to individual products in proportion to their financial return to the business *i.e. more space to better-selling lines and less to slow-moving lines.*

**Q. How could you promote the sale of a particular product on display?**

**A.** A number of techniques might be used e.g.:

- Enlarge the display area occupied by that produce e.g. by 'doubling' or 'mass' display.
- Occupy a 'hot spot' location.
- Create a focal point of interest e.g. by artistic arrangement, use of garnish, directed lighting, linear arrangement of adjacent product etc.
- Use written promotional material, tickets etc.

**Q. What is the purpose of a centrepiece arrangement within a product display?**

**A.** To capture the initial attention of the customer and encourage viewing of the whole display.

**Q. How could you improve the image of 'meatiness' when displaying fish fillets?**

**A.** By masking the thinner-fleshed belly and tail regions – by folding or rolling the fillets, or by overlapping adjacent fillets.



## Information Sheet No. 60 / cont'd

### QUESTIONNAIRE

**Q.     *What are the three stages of behaviour generally followed by a customer prior to reaching a purchase decision?***

- A.**
1.     Physical travel towards one or more selected product viewing positions.
  2.     Eye travel over the products on view.
  3.     Mental appraisal of the desirability of the products on view.

**Q.     *What precautions should be taken when displaying whole wet fish?***

**A.     Do:**

- Ensure thorough cooling/wetting of all exposed surfaces.
- Exploit natural physical characteristics/features to best advantage.
- Handle spiky/spiny fish carefully in order to avoid personal injury or damage to other products on display

**Do not:**

- Place loose-scaled or soft-bellied ungutted fish next to products which might become contaminated.
- Over-emphasise the inedible body features of the fish *e.g. fins*.
- Display any species which is likely to deter a significant number of customers and adversely affect the sale of other products.

## Display maintenance

**Total time Indicator** – **90 mins**

**Equipment Required:** *Slide projection facilities (if appropriate)*

*Photocopies of appropriate Information Sheets.*

*Access to the work place, chilled fish display and storage facilities in your establishment.*

**Objectives** – On completion of this session trainees will be able to:

- Explain the term ‘*display maintenance*’ and why it is important for a fish retail establishment.
- Outline the principal areas of ‘*display*’ which require to be monitored and maintained.
- Demonstrate appropriate display maintenance procedures to the standards required by the establishment.
- Describe the necessary close-down procedures followed in the establishment.
- Dismantle a chilled fish display and subsequently store/discard products to the standards required by the establishment.
- Explain how stock-taking and stock ordering influence the products available for future display.

### Summary of Topics to Cover

### Time Indicator

Introduction	5 mins
Maintenance schedules	5 mins
Maintenance procedures	35 mins
Close-down procedures	35 mins
Consolidation	10 mins
<hr/>	
90 mins	



## Display maintenance/ cont'd.

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
I.N.T.R.O.	(See: <b>Guide to the Manual</b> )	
<b>DEVELOPMENT</b>  <b>MAINTENANCE SCHEDULES</b>	<p>Since the customer base changes constantly throughout the day, the initial high quality display image created must be maintained continuously throughout the trading period.</p> <p>The appearance of:</p> <ul style="list-style-type: none"> <li>• Staff.</li> <li>• Product displays.</li> <li>• The retail environment.</li> </ul> <p>Must all be monitored and any faults identified, rectified as soon as possible in order to maintain a desirable image.</p>	
<b>Frequency</b>	Some items require to be monitored more frequently than others and the following examples illustrate this point e.g.	
<b>Daily – Immediate</b>	<ul style="list-style-type: none"> <li>• Spillages of product, ice, water etc., require continuous monitoring and should be mopped up immediately after they occur.</li> </ul> <p>They represent a visual distraction and a potential safety hazard for both colleagues and customers.</p>	
<b>Daily – regular</b>	<ul style="list-style-type: none"> <li>• Stock levels of products on display need regular monitoring, and refill as necessary, throughout the day.</li> </ul>	

## Display maintenance/ cont'd.

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<p><b>Daily – occasional</b></p> <p><b>Daily</b></p> <p><b>Periodic</b></p>	<ul style="list-style-type: none"> <li>Product temperatures need to be checked occasionally during the day and remedial action taken if necessary.</li> <li>Written descriptive material should be checked for accuracy at the start of each day, before trading begins.</li> <li>Periodic checks of display fixtures, fittings and equipment, planned maintenance checks for electrical/refrigerated plant etc.</li> </ul> <p><b>Discuss with trainees any fixed maintenance schedules followed in your establishment.</b></p>	
<b>MAINTENANCE PROCEDURES</b>	<p>Maintenance procedures are necessary in order to:</p> <ul style="list-style-type: none"> <li>Satisfy legislation requirements of Health, Safety and Food Hygiene regulations.</li> <li>Be able to offer products for sale continuously which are of consistent high quality.</li> <li>Create a favourable impression on customers <i>i.e. a retail environment which is clean, attractive to customers and encourages return.</i></li> <li>Avoid adverse criticism e.g. <i>from customers, Environmental Health Officers, media etc.</i></li> <li>Maximise potential sales.</li> </ul>	

## Display maintenance/ cont'd.

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Areas to monitor</b>	<p>Five areas which require to be monitored at the appropriate intervals are:</p> <ul style="list-style-type: none"><li>• Staff.</li><li>• Equipment.</li><li>• Display products.</li><li>• Display accessories.</li><li>• General environment.</li></ul>	
<b>STAFF</b>	<p>Staff should check their personal appearance frequently <i>e.g. hands, fingernails, clothing must be clean and tidy.</i></p> <ul style="list-style-type: none"><li>• Wash/dry their hands as required <i>e.g. after visiting the toilet, sneezing, after handling money and other non-food items, before handling cooked food directly etc.</i></li><li>• Change their outer protective clothing as often as required. 'Whites' should be white – aprons are designed to protect the underlying garments.</li></ul> <p><b>Explain the laundry arrangements provided in your establishment.</b></p>	

## Display maintenance/ cont'd.

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
EQUIPMENT	<p>Equipment should be checked periodically for:</p> <ul style="list-style-type: none"> <li>• Appearance (<i>cleanliness, physical damage etc.</i>)</li> <li>• Correct operation e.g. <i>refrigeration systems should be monitored using a probe thermometer to check the temperatures indicated by any fixed dials present, checked for ‘frost’ build-up etc.</i></li> <li>• Damage, malfunction or suspected malfunction of equipment should be reported immediately to the senior staff member present.</li> </ul>	
DISPLAY PRODUCTS	<p>A display, particularly of chilled products, will deteriorate in appearance:</p> <ul style="list-style-type: none"> <li>• Naturally with time as a result of product ageing/spoilage, melting ice etc.</li> <li>• Due to physical disturbance during trading activities.</li> </ul> <p>Products need to be monitored for:</p> <ul style="list-style-type: none"> <li>• Ageing products may need to be re-sited in order to promote their sale processed into more saleable forms, or, in extreme cases, removed from display altogether.</li> </ul> <p>Displaced products should be repositioned as appropriate.</p>	

## Display maintenance/ cont'd.

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Volume</b>	<ul style="list-style-type: none"> <li>Correct stock rotation <i>i.e. the oldest items of each particular product on display should normally be sold first in order to continuously provide customers with products of the highest possible quality.</i></li> </ul>	
<b>Stock rotation/ cont'd</b>	<ol style="list-style-type: none"> <li>1. Whichever system of product replenishment is adopted <i>e.g. freshest at the front – oldest behind</i>, all staff should follow the same standard procedure.</li> <li>2. Empty or part-empty trays of chilled product such as fillets may be refilled in situ, or removed temporarily from display and refilled in the preparation area. The latter practice avoids unnecessary physical handling of the produce (<i>risk of spillages, damage etc.</i>), reduces interference with other staff during serving operations and visual distraction of customers, and enables more care to be taken with product replenishment, visual appearance etc.</li> <li>3. In self-service display areas <i>e.g. dry goods, frozen products etc.</i> normal practice is to site the oldest products closest to the customer. New stock is added behind, or underneath existing stock as appropriate.</li> </ol>	
<b>Saleability</b>	<ul style="list-style-type: none"> <li>Sales performance <i>i.e. note products which are selling well/not well.</i></li> </ul>	



## Display maintenance/ cont'd.

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Saleability/ cont'd.</b>	<p>Customer buying patterns tend to vary from day to day, and throughout the day, in terms of:</p> <ul style="list-style-type: none"> <li>• Volume of customers <i>e.g. busy/slack trading periods.</i></li> <li>• Demand/preference for particular products <i>e.g. 'salmon Fridays', 'cod mornings' etc.</i></li> </ul> <p><b>Discuss with trainees any recognisable buying patterns which occur in your establishment.</b></p> <p>Ideally, a chilled fish display should:</p>	
<b>Initial demand</b>	<ul style="list-style-type: none"> <li>• Be constructed to reflect the anticipated customer demand for that day, particularly the initial trading period.</li> </ul>	
<b>Repositioning</b>	<ul style="list-style-type: none"> <li>• Allow products to be repositioned as necessary to reflect changes in customer buying patterns, promote different lines etc.</li> </ul>	
<b>Consolidation</b>	<ul style="list-style-type: none"> <li>• (<i>Towards the end of the trading day</i>) be condensed (<i>consolidated</i>) progressively towards the centre/front region of the display unit.</li> </ul> <p><b>Discuss Information Sheet with trainees.</b></p>	
<b>Other products</b>	<p>Other products on display <i>e.g. dry/canned/bottled/frozen items</i> should be checked periodically for:</p> <ul style="list-style-type: none"> <li>• Visual appearance (<i>cleanliness, physical damage, leakages etc.</i>)</li> </ul>	See: <b>Information Sheet No. 61</b>

## Display maintenance/ cont'd.

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
Other products / cont'd.	<ul style="list-style-type: none"> <li>Shelf-life expiry (<i>sell-by dates etc.</i>)</li> <li>Stocking levels, product gaps and displacement.</li> <li>Load line levels (<i>freezer cabinets</i>).</li> </ul>	
<b>DISPLAY ACCESSORIES</b>  <b>Ice</b>	<p>Periodic checks should be made of:</p> <ul style="list-style-type: none"> <li>Volume of ice on display.</li> <li>The extent of top icing of product surfaces.</li> <li>The apparent melting rate <i>e.g. ambient temperature, weather conditions, refrigeration system on/off etc.</i></li> </ul> <p>Add top ice as often as necessary.</p> <p>Ensure that meltwater is free-draining.</p> <p>Check drainage channels, product trays etc. for accumulations of water and clear/drain as necessary.</p> <p>Mop up any floor spillages of ice or meltwater immediately (<i>safety hazard</i>), and particularly from areas where customers have physical/visual access (<i>safety hazard and visual distraction</i>).</p>	See: <b>Visual Aid 55</b>

## Display maintenance/ cont'd.

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Containers</b>	<p>Check trays, bowls and other product containers for:</p> <ul style="list-style-type: none"><li>• Accumulations of ice meltwater, 'drip' (<i>frozen products</i>) and other natural fluids <i>e.g. squid ink</i>.</li></ul> <p>Drain as necessary and remove any discoloration which may detract from the product for sale.</p> <ul style="list-style-type: none"><li>• Cracks and other physical damage (<i>may harbour bacteria</i>).</li></ul>	
<b>Utensils</b>	<p>Ensure that serving utensils are:</p> <ul style="list-style-type: none"><li>• Clean and free from adhering matter.</li><li>• Not used for handling both cooked and uncooked products – allocate specific utensils for each individual product as required.</li><li>• Replaced neatly with the correct product after use.</li><li>• Thoroughly cleaned before re-use in the event of falling/dropped on the floor.</li></ul>	
<b>Tickets</b>	<p>Check that tickets:</p> <ul style="list-style-type: none"><li>• Remain clean and legible.</li><li>• Refer accurately to the product indicated.</li><li>• Remain clearly visible to the customer – not hidden from view.</li></ul> <p>Correct as necessary.</p>	

## Display maintenance/ cont'd.

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Garnish</b>	<p>Check garnish for:</p> <ul style="list-style-type: none"> <li>• Visual appearance and quality (<i>particularly fresh material</i>).</li> <li>• Displacement.</li> </ul> <p>Rearrange and tidy as necessary.</p>	
<b>GENERAL ENVIRONMENT</b>	<p>The expression “<i>If <b>you</b> notice something wrong <b>you</b> do something about it</i>” summarises the need for each member of staff to personally clean and tidy ‘as they go’, and not to rely on others in order to maintain high standards of:</p> <ul style="list-style-type: none"> <li>• Visual appearance.</li> <li>• Product quality.</li> <li>• Hygiene and safety.</li> <li>• Customer satisfaction.</li> </ul>	
<b>DEMONSTRATION</b>	<p>Using the actual workplace for demonstration purposes either:</p> <ul style="list-style-type: none"> <li>• Recap with trainees the maintenance procedures using selected visual examples.</li> </ul> <p>OR:</p> <ul style="list-style-type: none"> <li>• Ask trainees to describe the necessary maintenance procedures for visual examples selected by you.</li> </ul>	

## Display maintenance/ cont'd.

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>CLOSE-DOWN PROCEDURES</b>	<p>At the end of the trading period a number of close-down procedures need to be followed i.e.:</p> <ul style="list-style-type: none"> <li>• Removal of display products and accessories.</li> <li>• Cleaning activities.</li> <li>• Ancillary activities <i>e.g. cashing up, stock-taking, stock ordering, non-trading display etc.</i></li> </ul> <p>Before breaking down a chilled fish display, two factors need to be considered:</p> <ul style="list-style-type: none"> <li>• The product composition.</li> <li>• The intended destination of products.</li> </ul>	
<b>PRODUCT SOMPOSITION</b>	<p>The total stock left at the end of the day will consist of any unsold display products together with any stocks remaining in storage.</p> <p>The type, volume and quality of the products remaining will affect:</p> <ul style="list-style-type: none"> <li>• The storage conditions/requirements (<i>type, size etc.</i>), or other intended destination.</li> <li>• The future buying/ordering requirements.</li> </ul>	Discussed further in <b>Stock-taking</b>
<b>PRODUCT DESTINATION Storage</b>	<p>Normally, any unsold chilled (<i>and thawed/frozen</i>) display products of sufficient quality are returned to chilled storage for sale the following day.</p>	

## Display maintenance/ cont'd.

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Discard</b>	<p>Products considered to have exceeded their shelf-life, or limit of saleability, should be discarded and disposed of in the appropriate manner.</p> <p><b>Explain the product disposal procedures followed in your establishment.</b></p> <p><b>NOTE:</b> In some cases, the external appearance of a product may lack visual appeal although the flesh may still remain perfectly edible e.g. <i>whole fish with sunken eyes, bleached colour etc.</i> These products may sometimes be retained and processed for sale in an alternative form e.g. <i>by skinning, filleting, steaking, fish cake production etc.</i></p>	
<b>Storage methods</b>	<p>Chilled display products destined for use the following day require overnight storage under chilled temperature conditions.</p> <p><b>NOTE:</b> As far as possible, products stored from the previous day should be displayed and sold prior to any newly-purchased/delivered stock.</p> <p>Overnight storage of products is normally carried out using refrigerated chilled storage units e.g. <i>'walk-in' chills, chilled storage cabinets</i>, together with suitable product containers and ice (<i>where appropriate</i>).</p> <p><b>Show trainees the product storage equipment used in your establishment and explain the following points.</b></p>	

## Display maintenance/ cont'd.

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>STORAGE RULES</b>	<p>In order to maintain product quality under storage a number of rules need to be observed which are basically similar to those required for product display:</p> <ul style="list-style-type: none"><li>• Segregation of products.</li><li>• Prevent product desiccation.</li><li>• Temperature control.</li><li>• Cleanliness.</li><li>• Product storage.</li></ul>	
<b>Segregation of Products.</b>	<p>Cooked fish products must be segregated from raw fish products – ideally, by the use of separate storage units/cabinets for each.</p> <p>Where a single storage unit is used for all fish products:</p> <ul style="list-style-type: none"><li>• Cooked fish containers should be placed on the uppermost shelves in order to avoid contamination by 'drip' falling from containers holding raw fish products.</li><li>• The central shelves should be occupied by containers of cold smoked fish (<i>on-top</i>) and cut forms of raw fish <i>e.g. fillets etc. (below)</i>.</li><li>• The lowermost shelves should be reserved for containers of whole fish and skate/dogfish products.</li></ul> <p><b>NOTE:</b> As far as practicable, skate and dogfish should be stored in a separate container from other fish products.</p>	

## Display maintenance/ cont'd.

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>STORAGE RULES</b>  <b>Segregation of Products.</b>	<p>In order to maintain product quality under storage a number of rules need to be observed which are basically similar to those required for product display:</p> <ul style="list-style-type: none"> <li>• Segregation of products.</li> <li>• Prevent product desiccation.</li> <li>• Temperature control.</li> <li>• Cleanliness.</li> <li>• Product storage.</li> </ul> <p>Cooked fish products must be segregated from raw fish products – ideally, by the use of separate storage units/cabinets for each.</p> <p>Where a single storage unit is used for all fish products:</p> <ul style="list-style-type: none"> <li>• Cooked fish containers should be placed on the uppermost shelves in order to avoid contamination by 'drip' falling from containers holding raw fish products.</li> <li>• The central shelves should be occupied by containers of cold smoked fish (<i>on-top</i>) and cut forms of raw fish <i>e.g. fillets etc. (below)</i>.</li> <li>• The lowermost shelves should be reserved for containers of whole fish and skate/dogfish products.</li> </ul> <p><b>NOTE:</b> As far as practicable, skate and dogfish should be stored in a separate container from other fish products.</p>	



## Display maintenance/ cont'd.

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Product desiccation</b>	<p>Mechanical refrigeration tends to dry out (<i>desiccate</i>) products during storage unless the product surfaces can be adequately protected e.g. <i>use of lidded storage containers, overwrap materials, ice etc.</i></p> <p><b>NOTE:</b></p> <ol style="list-style-type: none"> <li>1. Smoked products are normally over-wrapped using grease-proof paper, cartons etc. and stored un-iced.</li> <li>2. Cooked products are normally treated similarly. Ice may be used but only where there is no danger of product contamination, or saturation with meltwater.</li> <li>3. Uncooked whole and cut fish forms should be stored in containers with layers of ice. The containers should be free-draining to allow meltwater to escape and avoid product saturation (<i>particularly important with cut forms</i>).</li> </ol>	Discussed further in <b>Product stowage</b>
<b>Temperature Control</b>	<p>The chiller unit is designed to maintain the temperature of stored products at a desirable level, (<i>ideally 0°C to 2°C</i>), during those periods when they are not required for display.</p> <p><b>STRESS:</b> Chillers are designed to maintain chill temperature conditions rather than reduce the temperature of the products to this level.</p>	

## Display maintenance/ cont'd.

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
Temperature Control/ Cont'd.	Ice should be used for actually cooling down products where appropriate.  The following points should be borne in mind:	
Doors	<ul style="list-style-type: none"> <li>Doors should be well-fitting and kept closed, except when adding/removing storage products, to prevent entry of warm air. Door seals should be intact and in good condition.</li> </ul>	
Operation	<ul style="list-style-type: none"> <li>Check that the chiller operates at the selected temperature correctly <i>i.e. periodically check the accuracy of the indicated temperature, and the thermostat operation, using an independent probe thermometer.</i></li> </ul> <p><b>NOTE:</b> The internal temperature of a chiller, particularly a large walk-in unit, is unlikely to be uniform throughout since, because of air circulation patterns, some areas may remain consistently warmer than others. The temperature profile should be identified and appropriate storage procedures adopted <i>e.g. warm areas might be used for storing live shellfish products.</i></p>	
Defrost	<ul style="list-style-type: none"> <li>Check for areas of 'frost' build-up and periodically remove, or defrost as appropriate.</li> </ul>	
Grilles	<ul style="list-style-type: none"> <li>Ensure that compressor grilles remain clear in order to allow adequate dissipation of heat.</li> </ul>	

## Display maintenance/ cont'd.

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Lights</b>	<ul style="list-style-type: none"> <li>Ensure that self-extinguishing lights function correctly, or that independent lights are switched off after completion of chiller activities.</li> </ul>	
<b>Ice</b>	<ul style="list-style-type: none"> <li>Ensure that products which can be iced are iced adequately with clean ice.</li> </ul>	
<b>Air Circulation</b>	<ul style="list-style-type: none"> <li>Ensure that adequate air circulation between product containers can take place.</li> </ul>	
<b>Cleanliness</b>	Ensure that:	
<b>Internal Surfaces</b>	<ul style="list-style-type: none"> <li>All internal surfaces and fixtures are clean, intact, free of debris, rust etc.</li> </ul>	
<b>Containers</b>	<ul style="list-style-type: none"> <li>Storage containers are clean, intact and, where appropriate, positioned so that meltwater is able to drain away freely and completely without contaminating other products en-route.</li> </ul>	
<b>Floor</b>	<ul style="list-style-type: none"> <li>No products are ever placed in direct contact with the floor (<i>avoids saturation/contamination and allows better air circulation/more efficient temperature control</i>).</li> </ul>	
<b>Cleaning Schedule</b>	<p>Periodically (<i>refer to your establishment's maintenance schedule</i>):</p> <ul style="list-style-type: none"> <li>Thoroughly clean-down all internal surfaces and storage containers.</li> <li>Check condition of components and take appropriate action.</li> </ul>	

## Display maintenance/ cont'd.

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Product Stowage</b>	<p><b>RECAP:</b> Product and vertical segregation requirements.</p> <p>Depending upon circumstances, products to be placed in storage will either be:</p> <ul style="list-style-type: none"> <li>• Added to containers holding existing products.</li> <li>• Transferred to empty containers.</li> <li>• Stored directly using the display container.</li> </ul>	See: <b>Segregation of Products.</b>
<b>Stock rotation</b>	<p>It is essential to keep track of the age of the different products held in storage <i>i.e. be able to identify the youngest/oldest batch, or differences in quality of a particular item in order to ensure correct stock rotation and sale order.</i></p> <p><b>NOTE:</b> In general, the older the product the lower the quality and the greater the need for sale. In some circumstances, however, the eating quality or potential shelf-life of new stock may be inferior to older stock held and may need to be sold first.</p> <p>Stock identification methods available include:</p> <ul style="list-style-type: none"> <li>• Date/colour coding of product containers.</li> <li>• Designation of specific storage zones within the chiller.</li> </ul> <p><b>Explain the stock identification methods used in your establishment.</b></p>	

## Display maintenance/ cont'd.

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
DEMONSTRATION	<p><b>Demonstrate:</b></p> <ul style="list-style-type: none"><li>• The correct procedures required for storing products from display using appropriate examples e.g.</li><li>• Addition of products to existing products in storage.</li><li>• Transfer of products to empty storage containers.</li></ul> <p><b>Explain:</b></p> <ul style="list-style-type: none"><li>• That where space limitations preclude separate storage of all product varieties, like products should be stored with like e.g. <i>whole fish with whole fish, fillets with fillets etc.</i></li><li>• That wet fish products should be built-up in layers, between layers of ice.</li><li>• That the bottom of the container should be covered with ice before adding the first layer of wet fish.</li><li>• That the final layer of wet fish should be covered with ice up to, but not higher than, the container rim.</li><li>• That fish should be arranged so as to produce layers of even thickness e.g. <i>by staggering, interleaving etc.</i></li><li>• That whole wet fish e.g. <i>herrings</i>, should be placed in shallow layers to prevent crushing and belly burst.</li></ul>	

## Display maintenance/ cont'd.

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>DEMONSTRATION</b> <b>/cont'd.</b>	<ul style="list-style-type: none"> <li>• That unskinned fillets should be placed in matched pairs, skin-sides out, to protect the cut flesh surfaces.</li> <li>• That grease-proof paper/plastic sheets may be used to:</li> <li>• Segregate different stocks within the same container and provide stock identification.</li> <li>• Prevent product marking/indentation by direct ice contact.</li> <li>• Prevent direct ice contact and subsequent flesh-softening, or colour/taste leaching from certain vulnerable products <i>e.g. salmon steaks</i>.</li> <li>• Prevent desiccation of smoked and other products which are not iced directly.</li> </ul> <p><b>Trainee Practice:</b></p> <ul style="list-style-type: none"> <li>• Allow trainees to practice selected techniques under supervision.</li> <li>• Correct as necessary.</li> </ul>	
<b>DISPLAY</b> <b>BREAK-DOWN</b>	<p>The tasks of breaking-down a chilled fish display and associated activities, such as product storage and cleaning are normally conducted as a team effort.</p>	

## Display maintenance/ cont'd.

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>DISPLAY BREAK-DOWN / cont'd</b>	<p>Tasks should be carried out in a logical manner in order to:</p> <ul style="list-style-type: none"> <li>• Save time.</li> <li>• Maintain product quality.</li> <li>• Maintain high standards of hygiene.</li> <li>• Leave the workplace clean, tidy and ready for the next trading day's activities.</li> </ul> <p><b>Discuss Information Sheet with trainees.</b></p>	<p>See: <b>Information Sheet No. 62</b></p>
<b>ANCILLARY ACTIVITIES</b>  <b>Non-trading displays</b>	<p>There are a number of activities carried out at the end of the working day related to display and merchandising. These include:</p> <ul style="list-style-type: none"> <li>• Creation of non-trading, or after-sales displays.</li> <li>• Cashing up procedures.</li> <li>• Stock-taking.</li> <li>• Stock ordering.</li> </ul> <p>Non-trading (<i>after-sales</i>) displays are only appropriate for those sites which can be seen by passing pedestrian traffic <i>e.g. glass-fronted and illuminated shop windows.</i></p> <p>The objectives of an after-sales display are:</p> <ul style="list-style-type: none"> <li>• To create visual interest.</li> <li>• To promote the image of the establishment.</li> </ul>	

## Display maintenance/ cont'd.

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<p><b>Non-trading Displays/ Cont'd</b></p> <p><b>Types</b></p> <p><b>Cashing-up</b></p>	<ul style="list-style-type: none"> <li>• To reinforce product awareness in existing customers.</li> <li>• To attract potential new customers.</li> </ul> <p>Types of after-sales displays used include:</p> <ul style="list-style-type: none"> <li>• Static arrangements <i>e.g. dry goods, empty packaging, display utensils and accessories etc.</i></li> <li>• Mobile devised <i>e.g. video monitors, turntables, 'message' lighting etc.</i></li> </ul> <p><b>Explain (<i>where appropriate</i>) the techniques of after-sales display followed in your establishment.</b></p> <p>Cashing-up provides information about the total daily sales but the till roll receipts, depending on the machine system used, may provide further break-down on types of product, and quantities of each, sold. This information can be used:</p> <ul style="list-style-type: none"> <li>• To verify the cash received.</li> <li>• To analyse product demand patterns, sales trends 'best-sellers', 'slow-movers' etc.</li> <li>• (<i>Used together with the quantity of stocks remaining</i>) to identify any product discrepancies, or stock losses.</li> </ul>	



## Display maintenance/ cont'd.

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Cashing-up /cont'd.</b>	<p>Cashing up is normally the responsibility of the senior member of staff present.</p> <p><b>Explain (<i>where appropriate</i>) the cashing-up procedures followed in your establishment.</b></p>	
<b>Stock-taking</b>	<p>Ideally, all chilled stock would be displayed and sold completely just before closing time, and replaced with new stock, on a daily basis. In practice, this is unlikely to occur, apart from particular lines which may become 'sold out' during the day. Hence, there will always be some products, either unsold display items or unused stock items, remaining at the end of the day.</p> <p>Stock-taking is used to:</p> <ul style="list-style-type: none"> <li>• Identify and quantify the products remaining unsold at the end of the day (<i>or other suitable period of time e.g. frozen/dry products</i>).</li> <li>• Identify any stock discrepancies <i>i.e. products received minus products sold equal products remaining.</i></li> <li>• Analyse sale trends.</li> <li>• Provide a reference against which to order new stocks <i>i.e. future sale requirements minus stock-in-hand equals stock ordering requirements.</i></li> </ul>	

## Display maintenance/ cont'd.

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
<b>Stock-taking /cont'd.</b>	<p>Stock-taking is normally the responsibility of the senior member of staff present.</p> <p><b>Explain the stock-taking procedures followed in your establishment.</b></p>	
<b>Stock ordering</b>	<p>Stock ordering/buying is normally conducted by the senior member of staff and requires either personal, or telephone, contact with the appropriate suppliers, wholesalers, merchants or distributors.</p> <p>The ordering/buying procedures followed will vary according to the establishment but are all usually based upon the principle of a written 'shopping list'/order form of items required.</p> <p>Stock ordering/buying must take into consideration:</p> <ul style="list-style-type: none"> <li>• Supply factors <i>e.g. product availability, (quantity, quality, type), sources of supply, delivery schedules etc.</i></li> <li>• Demand factors <i>e.g. current/predicted sales, day-of-the-week, wastage factors, special promotions etc.</i></li> <li>• Frequency of ordering <i>e.g. daily, twice-a-week etc.</i></li> </ul> <p><b>NOTE:</b> Fridays and Saturdays tend to be busy trading days compared with earlier days of the week, and customer product requirements for the week-end are often more varied and adventurous.</p>	

## Display maintenance/ cont'd.

KEY WORDS	POINTS TO COVER	ADDITIONAL NOTES
Stock ordering /cont'd.	Explain the stock buying/ordering procedures followed in your establishment.	
CONSOLIDATION	<p>Ask trainees if they have any questions.</p> <p>Pose specific questions on key points identified to assess trainees' learning.</p> <p>At a later date, observe trainees in action and check that correct maintenance and close-down practices are followed in the workplace.</p> <p>Correct as necessary.</p>	See: <b>Information Sheet No. 63</b>

**Information Sheet No's. 61 – 63**

## Information Sheet No. 61

### PRODUCT CONSOLIDATION

Towards the end of the trading day it is necessary, in the case of chilled product displays, to:

- Review what stock is left on display and what stock remains in storage.
- Analyse sale trends and anticipate the level and type of sales likely to occur during the trading period remaining.
- Decide which products require to be sold off and which products can tolerate continue storage.
- Decide whether to withdraw further stock from storage for display, or to consolidate only those products already on display.

For example, it would not be sensible to thaw frozen stocks for display use just before closing time it, by the end of the day, most of that product would remain unsold since it would then need to be placed in chilled storage overnight.

**NOTE:** Once thawed, frozen products should never be refrozen.

It would be more sensible, in this case, for product quality purposes, not to thaw the product for use until the following day. Even with chilled product usage there will occur a time during the latter part of the day *e.g. an hour before close-down, when display replenishment with additional chilled products is either:*

- Not possible for 'out-of-stock' reasons.

Or:

- Not desirable.

Chilled products deteriorate in quality more rapidly on display than in chilled storage conditions and it is more sensible to try and sell those products remaining on display before the end of the day, particularly those nearing the limit of saleable quality, rather than replenish the display area with potentially unsaleable items from storage. Should a customer request a product not on view it can still be supplied from storage, provided that it is still in stock.

During the latter period of the day, as products are sold from the display, the remaining items should be progressively condensed and consolidated towards the centre front region of the display area, since this is normally the natural focal point for customers. Consolidation of products provides continuity of product over a gradually decreasing display area and avoids the creation of product gaps, 'stranded' items and general untidiness. The space created at the rear and sides of the display should be cleaned and tidied and can be filled, if required, with suitable accessories (*garnish, cartons, bottled/canned goods, empty trays etc.*) in order to maintain an image of 'fullness'.

## Information Sheet No. 62

### DISPLAY BREAK-DOWN PROCEDURES

The following steps serve as a guideline to follow for the break-down of a chilled fish display and may be amended to suit your own establishment or personal practices.

#### Products:

- Decide appropriate destination for each item *e.g. storage/disposal, storage location etc.*
- Transfer from display to destination carrying out the correct establishment procedures.

#### Garnish material:

- Remove from display.
- Assess quality of fresh material and clean/store or discard, as appropriate.
- Inspect imitation/replica items for visual appearance/damage and take appropriate action.
- Clean/sterilise items using appropriate cleaning materials and transfer to appropriate storage locations.

#### Display utensils/accessories:

- Remove the remaining items from display.

**NOTE:** Some product display containers can also double as storage containers, and may have been removed earlier.

- Inspect items for physical appearance/damage and take appropriate action.
- Clean/sterilise items using appropriate cleaning materials and transfer to appropriate storage locations.

#### Ice:

- Discard and dispose of all ice remaining on display.

**NOTE:** Fresh ice should be used for icing back appropriate products in chilled storage overnight.

## **Information Sheet No. 62/ cont'd.**

### **DISPLAY BREAK-DOWN PROCEDURES**

#### **Display surface/cabinet unit:**

- Remove all point-of-sale material from counter top (*where fitted*) to appropriate storage locations.
- Dismantle display cabinet components (*where appropriate*) for cleaning.
- Wash down all surfaces to remove any product debris and remaining ice using fresh water.
- Clean/sterilise all surfaces using appropriate cleaning materials.
- Re-assemble cleaned cabinet components (*where necessary*).
- Clean/dry/polish all glass surfaces.
- Construct after-sales display (*where appropriate*).

#### **Retail environment:**

- Complete remaining tasks on the daily cleaning schedule.

## Information Sheet No. 62

### QUESTIONNAIRE

The following questions may be used as models to assess trainee learning of the subject matter covered during this session. You are free to devise additional questions if required.

**Q.     *What is meant by 'display maintenance' and why is it important?***

**A.**     Display maintenance covers all those activities which are required to maintain the quality of products offered for sale, and a desirable fish retail image to customers. This, in turn, helps to maintain customer loyalty, encourage customer return, attract new customers and further business development.

**Q.     *What are the five principal areas of 'display' which require to be monitored and adequately maintained?***

- A.**
1. Staff.
  2. Equipment.
  3. Products.
  4. Display accessories.
  5. General environment.

**Q.     *Why should skin-on fish fillets be stored by placing them in matching pairs with the skin-sides out?***

- A.**     During storage the skin helps to protect the underlying flesh from:
- Discoloration.
  - Debris and foreign matter.
  - Saturation by meltwater.
  - Physical damage e.g. *indentation by ice, crushing by weight of overlying ice/product etc.*

**Q.     *Why is it important to keep track of stock movements in and out of storage?***

**A.**     At any given time, there are likely to be products held in storage of different types, age, quality and potential shelf-life. For correct stock rotation purposes, it is important to ensure that, in general, the oldest products are sold off first and that all products are sold as quickly as possible without remaining in storage beyond their natural shelf-life, or limit of saleability.



## Information Sheet No. 62/ cont'd.

### QUESTIONNAIRE

**Q. *If a single storage unit is used for all chilled fish products, how should the different product types be segregated within the chiller?***

**A.** In the following order of layers descending from top to bottom of the chiller:

- Cooked fish.
- Smoked fish.
- Cut wet fish.
- Whole wet fish.
- Cartilaginous fish.

**Q. *What is the purpose of an 'after-sales' display?***

**A.** During non-active trading periods to:

- Create visual interest.
- Promote the image of the establishment.
- Reinforce product awareness.
- Attract new customers.

**Q. *How do stock-taking and stock ordering procedures influence the product available for future display?***

**A.** Stock-taking determines what quantities and types of product remain unsold but in stock. Stock ordering determines what additional quantities and types of product will be, or are likely to become available for display.