

**CRITICAL ASSESSMENT AND REDESIGN OF THE BRITISH AMERICAN
TOBACCO POSTER DESIGNS IN NIGERIA**

BY

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I declare that the work in this dissertation entitled: “**CRITICAL ASSESSMENT AND REDESIGN OF THE BRITISH AMERICAN TOBACCO POSTER DESIGNS IN NIGERIA**” is original work and performed by me in the Department of Industrial Design. The information derived from the literature has been duly acknowledged in the text and a list of references provided. No part of this thesis was previously presented for another degree or diploma at this or any university.

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CERTIFICATION

The dissertation entitled: “**CRITICAL ASSESSMENT AND REDESIGN OF THE BRITISH AMERICAN TOBACCO POSTER DESIGNS IN NIGERIA**” by Daniel Olatunde AKANNI meets the regulations of governing the award of the degree of Master of Arts (MA) Industrial Design of Ahmadu Bello University, Zaria, and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

To my mother, Alice Adekunbi Akanni of blessed memory

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ABSTRACT

An Assessment and Redesign of the British American Tobacco Poster Designs in Nigeria: The British America Tobacco (BAT) is an international company that operates domestically in Nigeria but whose advertising posters seem to differ in content from the conventional advertisement that consumers are used to or familiar with and which to large extent, negate graphic communication practices. The posters under survey which hitherto fall within the ambit of three years (2009-2012) have their visual contents codified to make the messages incomprehensible. The research therefore set out to investigate the contentious unconventional style of BAT posters to find out whether the average consumer to whom the advertisements are directed, understands the message delivery. Data were collected based on purposive and cluster sampling technique with the respondents drawn from the general public. Questionnaire and interview methods of collecting data were employed using Hopkins (1980) statistical table and Adogbo's (2009) statistical formula to summarise the result. Quantitative and qualitative descriptive analyses were adopted to explain the findings and to draw up conclusions. The findings from the respondents prompted the redesign of the sampled BAT advertising posters based on their observation wherein, the identified problems were eliminated to improve the visual quality of the message delivery. The redesigned posters were subjected to a survey. Findings showed that, there was no difference between the message delivery and the consumers understanding of the message of the redesigned BAT posters. This implies that, the message deliveries were presented comprehensibly to be understood without necessarily having to temper with the graphic norms. Conclusively, it was established that, illustration that negates graphic communication norms tends to be misleading and deceptive.

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CHAPTER ONE

1.0 INTRODUCTION

Advertising theories propounded by experts in the field of graphic design and advertising have in many ways unified the presentation of the visual content of product advertisement (advert). For example, Hanno's theory of visual communication laid emphasis on product display against text. The researcher on the other hand, observed that there is something unconventional about British America Tobacco (BAT) poster designs which negates to a very large extent Hanno's theory. The study therefore investigated the adoption of unconventional approach in advertising BAT products, with a view to finding out how effective these adverts were and how the target audience were able to decode their messages.

1.1 Background of the Study

Since British America Tobacco (BAT) posters are not so conventional in content, there is need to study the posters with a view to providing alternative approaches on how to advertise. BAT Nigeria Limited is an international company that operates in many countries, Nigeria inclusive. Its medium of market campaign is by text with pictures on posters. Thomas Hariot, an executive member of the company personalises this claim by saying, "We were 'born international, and have developed over a century's expertise in operating locally in diverse cultures around the world and we have attracted and retained trainees who look forward to a challenging and rewarding career". We follow the rules and regulation of advertising agencies by applying dos and don'ts in our poster to make it attractive, memorable and understandable. It is however observed that, the visual contents of this poster designs under investigation are characterised by metaphoric text-headlines, absence of product symbolism, and dominance by Nigerian cultural values and conventions. According to Jeremijenco (2011) the behind product symbolism is a hi-tech system by which BAT's advertisements are

translated into written English in a digital illuminated advertisements. Ekerete (2001) in Obisesan (2008) observes that, advertising agencies employ a variety of values in their bid to attract their target audience. Buttressing the aim of BAT advertisements, Makmanee (2013) observes that, “gone are those days when the company marketed their products by simply showcasing an image of it in a commercial or printed advert”. Nowadays advertising agencies have to create more of a concept and message behind a product or idea in order to catch the attention of those passing by. This implies that, advertisers of BAT may decide to use a range of activities or attributes which may include social and or cultural attributes to represent a product in their bid to market campaigns.

BAT might have realised the importance of Nigerian cultural and symbolic attributes in view of the staring realities of environmental crises over product advertisements in such a culturally sensitive environment like Nigeria, and have deemed it appropriate to use creativity to prepare the message they want to communicate to entice unsuspecting consumers as a result of World Health Organization (WHO) warning over product display on any of their advertising medium. European Union and WHO has described tobacco products as; “health risks substances” among which includes Chronic Obstructive Pulmonary (COP). Notwithstanding, BAT has continued to make its presence felt by unconventional product advertising -behind product symbolism approach to attract its numerous consumers. The advertisements will no doubt attract one’s curiosity to its striking beauty, over simplicity, unique concepts and philosophy and the use of texts, symbols and cultural values in their bid to graphically communicate with the target audience. How effective and understandable are the message delivery aspects of the advertisements is the contention of this research?

Design sometimes visual shapes/forms, lines, colours to create meaning. Sometimes these meanings are shallow; lacking conceptual complexity to be understood. Visual literacy do not

necessarily translate ability to read nor write but ability to interpret a communication to extract a proposition or some meanings from signs which the communication medium consists of .Literacy level of 67% in Nigerian has been described as unacceptable by the Federal Government because it is considered to be below the world standard. This implies that, majority of the populace is visually literary impaired and may not be able to extract proposition from the unconventional contents of BAT advertisements.

Graphic communication presupposes that message delivery should be conveyed in a manner that would easily be understood in a clear language to avoid an average consumer (literate and illiterate) being isolated from the message. Be that as it may, BAT has presented unique unconventional advertisements to the Nigerian populace and the researcher has set out to investigate how effective is the message delivery, of such adverts.

The management of BAT has stated its advertising aims as follows:

- Have effective and orderly regulation of the tobacco market.
- Apply the best international standard of practice relating to the health and safety of employees at work and non-company personnel on company premises and to the conservation of the physical environment.
- Lead the industry through growth productively, and responsibility in promoting their products through the strong needs, and to grow their brands and the value of the business to improve productivity around the globe.
- Make their branding materials understandable, memorable, attractive, and to catch the attention of the end user as well as present its content in a user friendly fashion.
- Follow the rules and regulation of advertising agencies by applying dos and don'ts in their billboard advertising.

Senior officers of BAT, Eisenhanmer and Carns (1995) state that the objectives of the company include:

- Improving quality of customer services, partnership and ethical behaviours are requirements of environmental protection under the best available techniques.

While the objective is committed to good corporate governance and achieving their business objectives, the aim is to create sustainable value of product according to (Biener and Siegel, 2000 and Nelson, 2003). Other objectives of BAT include:

- To drive brand awareness and brand preference among smokers to drive sales and to increase brand and customer loyalty.
- To make the advertisements introduce some brands specifically targeted towards particular demography.

The objectives of BAT advertisement published on the 11th August 2011, states that, essentially, this large scale outdoor advertisement has been built for the enhancement of sales and product promotion to:

- Continually communicate the status of the advertising contents in text form.
- Capture the target audience to make them patronise BAT products.
- Target demographically constituted audiences or consumers of BAT products who view, interpret and react to the information on the posters according to their visual and emotional appeal.

According to Jeremijenco, a designer for BAT, the concept of the posters may seem strange at first, but the projects aim is to:

- Achieve business objectives in a manner which is responsible and consistent with their beliefs.
- Initiate a sort of conversation between the nocturnal winged mammals and humans as a way to raise awareness and incite the compassion in light of the environmental crises.
- To make the most positive contribution to Nigeria's society and economy while achieving their goal of sustaining their leadership of Nigerian tobacco industry.

Graphic design practice encompasses among other things, creation of good design layout correct pictorial representation, harmonious use of colours, good selection of relevant headlines and simplified design concept to aid comprehension and interpretation of the message. The presentation of graphic communication for visual perception and interpretation is usually coded with communication materials to be decoded by the target audience. While the above observation may not be correct in all cases because advertising is meant for both literate and illiterate audience, the coded variables should create a platform to be understood. There is no doubt that BAT advertisement attracts attention; but how understandable are the branding materials is the contention of the research.

It is understandable that, BAT has for some time now been battling with controversy regarding outright ban of cigarette smoking in Nigeria which has subsequently led to Federal and State Governments filing law suit against BAT seeking an injunction against cigarette advertisements or that BAT should bear cost of treating Nigerians with tobacco related illnesses in future occurrence. Both the Federal and State governments are equally seeking an injunction against the companies' advertisements and marketing campaign allegedly targeting Nigerian youths and have asked the company to fund an awareness campaign to educate young people about the danger of the product. Probably that is the reason why BAT resorted

to behind product symbolism advertisements with content modification to communicate with the target audience. In making reference to symbolism and cultural values, Obisesan (2008) observed that, designers must understand the vocabulary of graphic design, know their target audience in order to create effective communication materials. Also they should be aware of the constraints that affect communication, using creativity to codify messages. To attempt to force messages unto unreceptive audiences will only result in cognitive dissonance leading to resistance from the target audience and subsequent failure of communication. It is in view of the above observation that the researcher had to review related literature that is relevant to graphic communication based on theories propounded by experts in the field of graphic design and advertising to aid investigation of the adopted unconventional BAT advertisements.

1.2 Statement of the Problem

Most companies advertise their products and services in different media such as magazines, newspapers, billboards, television (T.V) and radio including posters with information about quality of their product(s) highlighted. In an effective market situation, consumers must have accurate information about the qualities and characteristics of a product being offered for sale in a manner that, the advertisement will create meaningfully an understanding of the product so as to establish confidence in the would be consumer. In some developed countries where message deliveries are effective, people who have chronic obstructive pulmonary (COPD) diseases are less likely to be hospitalized for breathing problems, if they live in an area where local laws prohibit smoking in public spaces including bars, restaurants and offices (The New York Times 2014). In Nigeria such laws seldom exist which implies that the well informed public, the better for the country in terms of message delivery to educate the populace. This perhaps lays credence to why the unconventional style of BAT posters needs to be

investigated, to ascertain its comprehension capacity. Good advertising message delivery entails product symbolism and any other relevant images and texts to complement each other to ease understanding (Reschke, 2005). BAT poster designs are characterised with thrilling peculiarities of metaphorical headlines, absence of product symbolism, absence of colour symbolism, profusion background of some posters and absence of fundamentals about the product quality which might affect visual interpretation of the contents. Absence of Federal Government warning seems to negate the European Union and World Health Organisation regulation on BAT poster designs under investigation.

Though the latter is not a graphical problem, it has to be discussed to explain some quality features of the product. According to experts, text is less likely to catch a reader's attention than text and an arresting image. Marrying words with images is a powerful combination. Although BAT has developed a unique communication concept, how effective is the message delivery. The problem is therefore to analyse and evaluate the unconventional advertisement of BAT products. Findings of this work will determine whether or not to improve qualitatively the visual content of the posters in the studio which might help to set a new direction on how to advertise.

1.3 Aim and Objectives of the Study

The aim of this study is to critically assess and redesign of the British American Tobacco poster designs in Nigeria. The specific objectives of the study are to:

1. evaluate BAT advertisement in terms of message delivery;
2. evaluate the effectiveness of product advertisement adopted by BAT;
3. evaluate the style of BAT advertisements in line with graphic communication practices; and

4. develop an alternative of improved BAT poster advertisements

1.4 **Research Questions**

1. how effective is BAT advertisement in terms of message delivery?
2. does the product advertisement adopted by BAT effective?
3. does the adopted style of BAT advertisement in line with graphic communication practices?
4. how can an alternative BAT advertising posters be generated?

1.5 **Significance of the Study**

. The Federal and State Governments of Nigeria law suit against the BAT Company seeking an injunction against cigarette advertisements to bear future cost of treating Nigerians with tobacco related illnesses is perhaps the best reason to get the public appropriately informed through their medium of message delivery (Oluwafemi, 2006). The significance of the study lies in the fact that, BAT poster adverts initiate a sort of campaign in a way which is inimical to graphic design practices and understanding of various sections of the message delivery. The significance also lies in the fact that, the product of whose poster adverts is being investigated has a warning tag of possible death hanged on it by the World Health Organisation (WHO). The essence of the research is to apply the best standard graphic communication principles of transmitting the message relating to health and safety. There is therefore, need to create awareness in an effective manner without any prejudice, in the light of the environmental and health related crises about the product. Improving visual and contextual quality of BAT posters will help inform the public appropriately to enable the consumers decide whether or not to respond to the advertisements. Advertising practitioners and upcoming advertising designers will recognise the importance of incorporating correct

pictures (variables) and also recognise the importance of prioritising meaningfully quality information about a product in their advertising campaign for the benefit of an average consumer and the society at large.

1.6 Justification of the Study

The research will set a new direction on how to advertise using conceptual symbolism of a product and text based symbol without necessarily flouting the norms of graphic communication. Advertisement is a matter of necessity in an effective market situation where the general public need to be appropriately informed about a product. Message delivery should be a fulfilling one for both the sponsor and the consumers to whom the advertisement is directed. The study shall contribute positively to advertising processes from which design practitioners can glean from.

1.7 Scope and Delimitation of the Study

BAT has not only exploited radio and internet services in the recent past for their market campaigns; they have equally employed print media or channels such as the newspaper, magazine, billboard and poster for their product advertisements. The focus of this research however is the poster – display format for BAT product. The research is particularly concerned with the analysis of the unconventional advertising style of BAT. It was limited to the ambit of the message delivery of BAT sampled advertising posters and the consumers to whom the advertisement is directed. The study focuses on communication variables/design components in the BAT advertising poster in line with graphic communication principles. The intent is to establish a unifying visual platform by which the codified visual content is presented in a manner that the message delivery is apt and understandable. The scope of the study is therefore delimited to the design components within the ambit of headline/text,

product symbolism, and colour and profusion background of the visual content of BAT advertisements.

1.8 Limitation of the Study

Getting the original sample of BAT posters at the Ibadan branch of the company was not as easy as the researcher envisaged. It took over a month getting these posters. An insider of the company who wanted to remain anonymous revealed that the posters are often not made available for non-workers for whatever reasons. The researcher therefore made no provision whatsoever to get in touch with BAT management, since the investigation is anchored on the visual contents of BAT posters and the target audience to whom the adverts are directed for their consumption.

CHAPTER TWO

2.0 Introduction

The chapter reviewed literature relevant to the research, such as the theory of graphic communication, history of British America Tobacco (BAT) in Nigeria, BAT poster design advertisements, international advertisement, communication processes, elements, previous studies on the subject matter, and a number of other advertising issues.

2.1 Graphic Communication

The world encyclopaedia perceives graphic communication as drawings, designs and paintings which involve the use of lines or strokes to express or convey ideas in terms of forms. Smith (2005) describes graphic communication as exclusively a “limited and exclusive production” which encompasses all phases of graphic communication processes from origination of idea; design, layout, and typography through production, finishing and distribution of products. The most successful designs are those that most effectively communicate their messages which ease understanding and which tend to motivate consumers to act upon the message (Mmitchell and Daniels, 2003). Hurwitz and Day (2007) hold that communication is the major function of written letters made up into words, the pattern of letter forms which allows for artistic expression; independent of verbal meaning. When people communicate, they try to establish commonness with one another or share information, idea or an attitude.

Communication relates to the message sent sensitively to the message receiver. Graphic communication, relates to the production of visuals which involves a multiplicity of analytical considerations bound up with theories and principles of learning, perception, symbolism, communication and philosophy. This buttresses the philosophy of Green (2000)

which states that, “Win through your action, never through argument”. In this study, however, graphic communication is regarded as that which applies to manual and mechanical technique for production of images and words to improve the visual contents which in this case is the printed poster designs of BAT. Graphic communication in this sense is more than the production of good quality images, since the intent is not only to attract attention but to communicate in such a way that there is a positive feedback. It requires adequate and clear information which implies understanding on the part of the receivers of the information as well as the effectiveness of the appeal. In this context, graphic communication requires finding out about the effect of the message. Are the visuals used to relay the message synchronised well enough to be understood?

Barbara et al (2005) posit that the fundamental principle governing the process of graphic communication is derived from the mathematical theory of information which establishes that, communication always takes place between those units that transmit information and those that receive it. The process therefore requires explanation, and since the transmission of a coded message occurs between man and man; graphic design and visual communication find their natural diffusion through the instrument of mass media and at least through the techniques of image reproduction. Hence, visual reproduction should be well presented as well as communicate an idea which when perceived would be meaningful and understood. Alozie (2005) observes that, the role of advertisement in a market economy should be informative in order to persuade consumers about the superior quality of products or services being sold. The BAT adverts though reflect cultural and symbolic values of the Nigerian environment, the absence of the identified variables (product image) and inappropriate headline (text) and picture could make the communication ineffective in terms of message delivery because different interpretations may be ascribed to them without product image and corresponding headline or text.

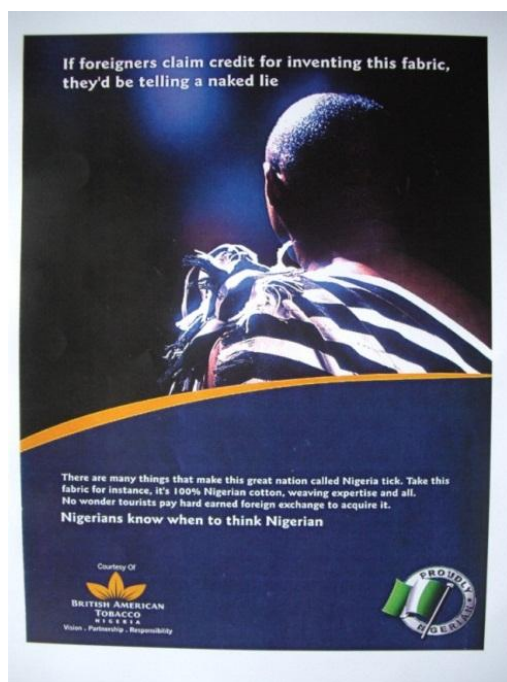


Figure 1: The “Angeer” traditional fabric of Tiv: “If foreigners claim credit for inventing this fabric, they’d be telling a naked lie” (Source: BAT, 2012)

Figure 1 above is an example of poster design advertisement of BAT which among its objectives is to enhance sales, promote product and create emotional appeal has no product image(s). The text above the poster reads: “If foreigners claim credit for inventing this fabric they’d be telling a naked lie”. The statement is philosophical or even ambiguous. Whether the statement is meant to advertise fabrics or tobacco products, it is a question for the target audience’s interpretation.

Figure 2 (p 14) below is another example of BAT poster design advertisement depicting a multi-image cultural scene with profusion background. The background is visually distractive; distracting viewers’ attention from focusing on the message. The background has created a sort of conflict with the cultural images in the advert thereby distracting attention for effective understanding. The principle of attraction states that, the degree of attraction of a design depends largely on the absence of subordinate elements (Daniel, 1978) and that visual communications with images; especially single or two image without background were more easily understood than multi-image advertisements (Fugglesang, 1973).

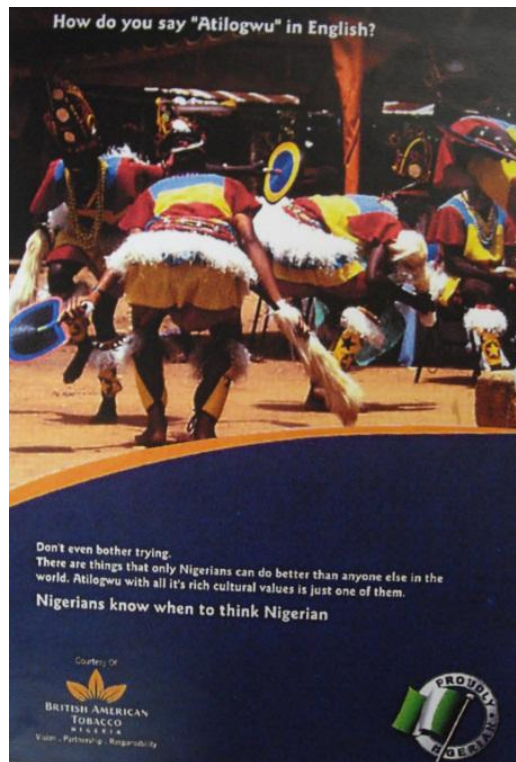


Figure 2: Cultural dance: “How do you say “Atilogwu” in English” (Source: BAT, 2012)

Buttressing the above principle, Scott (1978) observed that, “the power of any object to compel attraction depends upon the absence of counter attraction”. The statement at the top of the poster “How do you say ‘Atilogwu’ in English?” has no reference to the original objectives of the advertisement. This explains that, BAT’s approach to graphic communication tends to be more of cultural than product advertisement. Neither does the adopted text nor cultural attribute complement each other in terms of meaning and interpretation to promote BAT product.

2.2 Brief History of British America Tobacco in Nigeria

British America Tobacco (Nigeria) Limited is a fully owned subsidiary of British American Tobacco group which came into existence in 1902 as a joint venture between UK’s Imperial

Tobacco Company and the American Tobacco. They have developed over the years expertise in operation in diverse cultures around the world and locally including Nigeria and have had an operational presence in Nigeria since 1912 trading through the turbulence of wars, revolutions and nationalisations as well as all the controversy surrounding smoking. However the domestic industry experienced a decline when an influx of illicit trade and deteriorating infrastructure created an uncertain business environment which slowed down investment. This led to the closure of the Port Harcourt and Ibadan branches and the down scaling of Zaria operation until 1999 when a renewed focus led to the incorporation of BAT (Nig.) limited.

British America Tobacco (Nigeria) Limited is a multinational company, hence their involvement in international advertisement to showcase their products. Jones (2005) defines international company as “one which operates in a number of countries and have production and service facilities outside its country of origin”. An international company is one that sells in many countries and has a strong presence and coordination from one centre; and have a standardised product line and a uniform marketing structure. This implies that BAT have effective network of marketing products internationally through their advertisements in whatever media that is deemed fit. International advertising involves the advertiser and the advertising agencies that create adverts in different media including posters in different societies or countries to market products.

Tobacco as a product has divided opinions, sparked controversies ever since it arrived in Europe in the 15th century and Africa in the 19th century. Controversies surrounding cigarette smoking in Nigeria and other parts of the world probably motivated the kind of unconventional style of BAT visual communication drive for their market campaigns. In such instances, advertisers and advertising agencies of BAT employ a variety of cultural values

and symbols in their bid to attract their target audience who do not necessarily have to follow the graphical norms on poster adverts. No wonder, Makmanee (2013) observe that, nowadays advert agencies have to create more of a concept and message behind a product or idea in order to catch the attention of those passing by (See p. 4). The question therefore is how effective is the message delivery without the visible and sensuous symbolism to invest meaning to otherwise intangible state of a product. The peculiar style of the ad might have probably been motivated by controversies surrounding promotion and marketing tobacco products in Nigeria in order to play safe. The reason in view of the aims of advertising materials is to “make the branding materials understandable, memorable, attractive, and to catch the attention of the end user as well as present its content in a user friendly fashion” (Eisenhanmer and Carns 1995).

2.3 Poster Advertisement

Poster functions as both an indoor and outdoor medium which has become one of the fastest growing traditional advertising medium in Nigeria over the past decades. In addition to roadside billboards, outdoor advertisement comes in variety of display formats at various types of locations such as bus shelters, car and railway stations, airports shopping malls and supermarkets. Poster is a medium of purely visually contextual information exclusively meant to create awareness. It is a purposeful act of creating messages or idea or awareness of something or to promote a product or service in a visually creative format. Oguntola (1991) states that, the function therefore is to point out how a product, service or an event can be of a social, political, cultural or economic value to a consumer in a given society. This implies that poster is a form of advertisement. Dakyes (1999) describes advertisement as an “instrument of business that links buyers and sellers in a vast efficient communication network”. It is also conceived as non-personal communication of information usually

persuasive in nature about products, services or ideas by identified sponsors through various media. Encyclopaedia Britannica (1998) defines advertising as the technique and practices used to bring goods, services or opinion to public notice towards promoting a good that is for sale. It implies that any form of advertisement including poster must have both persuasive and informative qualities, and that, the closer a print medium like poster illustration comes to pure information, the closer it comes to pure graphic design. What images mean depend on the context in which the image is created, for what purpose it is created, by whom it is created and for whom it is created. Human beings associate various levels of meaning to certain shapes; and letters/text and symbols are smaller examples of this process.

2.3.1 Tobacco Advertisement

Tobacco advertisement is the promotion of tobacco patronage through advertising. It is one of the most highly regulated forms of marketing strategy but it is banned in many countries. The European Union and World Health Organisation (WHO) have specified that the advertising of tobacco should be controlled because of the inherent health related hazards which the product' is said to have. The Framework Convention on Tobacco Control (FCTC) had advocated for a comprehensive ban on tobacco advertisements and promotions. This led to proposition of stringent measures for environmental control of tobacco smoking. These include increased taxes on tobacco products; and bold health warnings to be printed on all tobacco products and campaign channels. According to Oluwafemi (2006) tobacco control campaign received major boost in Nigeria with the success of the FCTC. Consequently, a law banning tobacco advertisements in magazines, newspapers, billboards, on radio and television took effect in Europe on January 1, 2004. By 20 October 2005, Nigeria had ratified the FCTC control laws. Despite what was intended to have been band, BAT continues to use posters with content modification to catch the attention of consumers as means to keep the

company visible and alive. However this was to be done under the condition that, danger in tobacco intake be inscribed on all their channels of information. BAT has adopted the unconventional promotions (non-product and digital English) poster advertisements to maintain existing customers and establish new ones. The question is: have the visual contents of these posters communicate effectively? Is BAT style of communication in line with graphic norms? What is the logic behind it? Has the target audience understood the message delivery to make them patronise BAT products?

2.4 Advertisement at the International Level

International advertisement has been described by Douglas and Craige (2005) as a communication process that takes place in multiple cultures. Cultures differ in terms of values and communication styles and these tend to dictate the types of values and communicative styles adopted to disseminate commercial messages to target audiences in various cultures. These target audiences perceive or interpret symbols; respond to emotional appeal according to the level of literacy and languages spoken. Product image plays an important role in advertisement. It simplifies, defines and gives meaning to the message conveyed.

The primary aim of advertising is to draw attention, sell goods or services and to create awareness leading to acceptance of a product in a bid to achieve these aims. This is so since it has been discovered that the company has an important social influence in an international and domestic context. BAT advertisements have been designed to promote sales and introduce new products from one society to another and this situation encourages desire for products from other countries. International advertising can therefore be said to be a potent force for change, while reinforcing certain values and lifestyles. This is achieved by use of various mass media among which are posters, billboards, newspapers, magazines, radio and

television. In the past, all cultures were presented in a similar format by introducing the same products to everyone in the world in the same and manner regardless of context showing very little or no cultural adaptation. This is why the focus of this is on surveying the current format of poster designs advertisements of the BAT in Nigeria with ethnic cultural adaptation. Figure 1, 2, 3, 4, 5 and 6 are examples of adopted format in the advertising strategy and creative process of the BAT Company in Nigeria.

This is probably adopted to “recolonize” consumers in disguise in spite of the regulation banning tobacco advertisements. It is also probably that advertisers saw the important role that cultural values play in advertising based on the theory of Otitie (2005) that, an ethnic group has its own identifiable way of life, mode of dressing and values. As a result of these, BAT is increasingly moving towards embracing the diverse cultures of Nigeria and values within its ambit of marketing strategy and advertising campaigns. The advertisements in figures 1 (p 13), 2 (p. 14) and 3 (p. 20) respectively of British America Tobacco, consist of some of the diverse cultures of Nigeria. In these advertisements, the adopted images provide representation of Nigeria’s numerous cultures and how diverse they are.

BAT seems to be saying that, the company is proud to be associated with Nigeria’s rich and diverse cultural values and that, Nigerians are truly proud of their culture, even though the advertisements do not have visual representation of the product (tobacco) it intend to market to epitomise the social reality of the culture. For instance, BAT poster on page 20 (figure 3) displays a cultural picture of the Northern part of Nigeria.

Above the images are the words: “straight from the horse’s mouth: Our culture is rich”. At the extreme bottom left is the logo of the company and adjacent to the logo is Nigeria’s national colours. A consumer who is confronted by this advertisement will definitely be relating it to the gathering of the affluent people of the North. One could as well argue that

the advertisement conveys values of social gathering of the rich in anticipation of a Durbar festival”. Durbar is another cultural ceremony of horse racing in the Northern part of Nigeria. The advertiser realizes the importance of Nigeria’s social values on the advertisements.

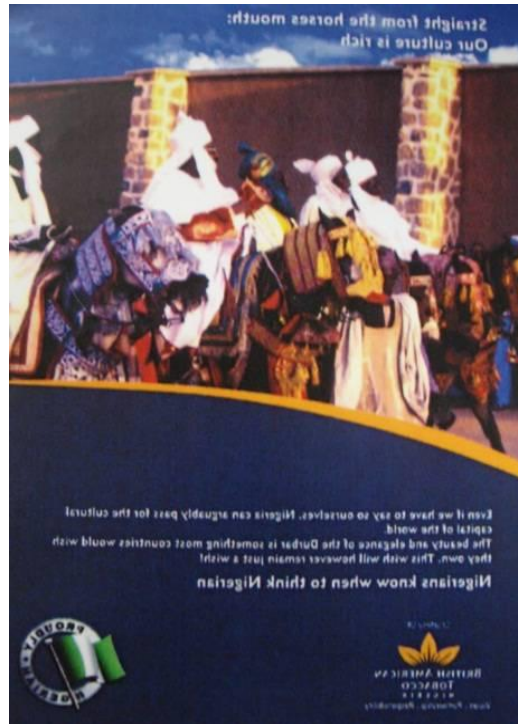


Figure 3: Durbar: Straight from the horse’s mouth-Our culture is rich (source: BAT, 2012)

2.4.1 Influence of Culture in Advertising

Cultures are commonly held standards of what is acceptable or unacceptable, important or unimportant, right or wrong, workable or unworkable etc.; in a community or society. These includes a people’s beliefs, rules of behaviour, language, art, education and technology, styles of dressing, religion, social norms, festivals, political and economic systems (Microsoft Encarta 2004). According to O’Guinn et al (1998) cultures surround creation, transmission, reception and interpretation of advertisements.

Cultural conventions and values tend to influence every aspect of human behaviour, including consumer behaviour and response to advertising. They are the common base for communicating meaning of visual cues from designer to user. Therefore an advertiser who incorporates these values into the advertisement of its products or services is likely to succeed in connecting with the target audience. Figure 1 (p. 13) portrays a fabric that is synonymous with a group of people in the central area of Nigeria. The text reads: “If foreigners claim credit for inventing this fabric they’d be telling a naked lie”. The picture in the poster is dressed in Nigeria fabric popularly known as “*angeer*”. The advertisement seems to promote Nigerian culture. This implies that BAT is proud to associate with Nigeria’s cultural values.

2.4.2 Effect of Product Symbolism in Advert

Product symbol are signs in advertising which translate social life of culture and bring out quality and freshness in the product being advertised. A sign has no intrinsic meaning and becomes meaningful sign only when people invest them with meaning. According to Reschke (2005) “nothing is a sign unless it is interpreted as a sign”. Anything can be a sign as long as someone interprets it as “signifying” something or “referring” to or “standing” for something other than itself. We interpret things as signs largely unconsciously by relating them with familiar system of conventions. It is this meaningful use of signs that explains semiotics. Graphic communication has various types of signs which in graphic terms are referred to as codes. It determines the message and semiotics is particularly useful in analysing graphic communication. Product image is a sign or code of the product itself (signifier). The signifier compliments the text (signified) in advertisement. Willemen (2003) explains that, what is a signifier or signified depends entirely on the level at which the analysis operate: a signifier on one level can become a signified on another level. This is the mechanism by which a sign or symbol may seem to signify one thing but it is loaded with multiple meanings. The signifier

(product) in this context allows the viewer to see and feel the quality of the product. The product image translates the tangible, quality and pure status of the product by inducing an indexical description of the product being advertised. Advertisers cannot underestimate the important value of image(s) in advertising. This factor probably motivated the CBN director, Shehu (2012) to propose the introduction of graphical images on ATM to accommodate the illiterate and the handicaps in Nigeria. Advertisers must be conscious of the different background of people in order to accommodate all of them in terms of enabling them interpret the communication effectively. Image(s) often translate, persuade, stimulate, and provide emotional and intellectual stimulation. The right kind of pictorials in advertisement supplements text to explain a concept. It clarifies messages for effective understanding. It gives the end user the first experience of looking at a poster. Plomer (2009) is of the opinion that, “the first experience must be pleasurable and the impact should be one that would make the end receiver want to desire.” He concluded that, probably that is the reason consumers often buy product based on experience.

Few worthwhile BAT poster advertisements in Nigeria are characterised with visually impaired communication variables – product image. This is an age of the visual medium where product images are as important as the design itself. Images have always been very important in advertisement. They express feelings or convey a message. Even before the consumer has read and translated the written words, he has already interpreted the images through his visual contact. Picture communicates quickly and it is a direct way to get the message across with ease. Product images function in symbolisation rather than in a literary sense. They also perform the following functions:

1. add to overall attractiveness
2. stimulate desirability

3. explain text in poster
4. replace words in picture
5. supplement the text

Such images also create attraction and stimulate the reader's interest. They add in essence emotional emphasis by supplementing the text with visual images.

The effective use of advertising to promote sales could therefore be achieved by incorporating relevant values, themes in product or service advertisements. Social or cultural values, product image as well as text complement each other for effective communication. They are powerful conceptual tools for effective design. According to the encyclopaedia of the world of Art 1962, text is more closely connected with diagrams and drawings which are designed to meet requirements of a predominantly expository kind. The requirement is that they should be clear and understandable precluding the possession of aesthetic quality.

Advertisers of BAT products in Nigeria probably found it necessary in identifying with Nigerian cultural values and symbols on poster advertisements. There is no reference to or link between the adopted pictures and the product image. Figures 1 (p. 13), 2 (p. 14) and 3 (p. 20), and 4 (p. 24) and 5 (p. 25) respectively are typical examples of BAT advertisements that have no product image on the posters. The product is not identified to translate social meaning of the advertisements. Product image and cultural value play important role in persuasive advertisement. Concepts, objects and ideas are created in a cultural context and conveyed by icons, signs and symbols. Askegaard (1991) observe that the importance of culture has become more recognised within the field of advertising. This implies that, advertising as a marketing tool pay a decisive and special attention to the cultures of consumers in conjunction with product image to secure attention and also to convey messages easily and effectively so that the messages are grasped with ease. All things being

equal, the degree of attraction of a design has to be associated with understanding. Absence of product image tends to hamper understanding and interpretation of the message being conveyed. Product images provide visual, intellectual, psychological stimulation and meaning to the advertisement. Just as culture and cultural values provide people with ways of thinking, ways of seeing and hearing and interpreting the word, so does the product image makes interpretation easier, simplified and comprehensible. McCarthy and Carter (1994) state that, any experience or interpretation is preceded by meaning already given within a culturally relative tradition or practices. Advertising studies carried out on culture and product image by Alozie (2005) indicated that advertisements reflecting cultural values in conjunction with product images are more persuasive and meaningful than those that ignore them. Bezuidenhout (1998) affirm that, these patterns of advertisement are employed by advertisers to mobilize and persuade the receivers and also to stimulate consumer behaviour depicted in the advertisements.

The BAT advertisement on page 25 (fig. 4) below, displays a picture of a dove providing no clue to the behavioural quality of the product. The headline (texts) on top of the image: “One man meat na another man language”. The statement is not relevant in this context. It is also ambiguous. The text can mean a different thing to different people from different cultures. The language which has no link with any product of BAT is a popular Pidgin English phrase spoken in Nigeria. In this context, it could be translated to mean that, there is no country in the world which can speak Pidgin English better than Nigeria. This explains the statement better at the bottom of the image: ‘Nigerians know when to think Nigeria’. Dove birds are synonymous to humility. The texts (headlines) on all the sampled BAT posters are not bold enough to secure attention of the readers from far. Though some have few words, some are lengthy and metaphorical in context thereby making interpretation very difficult. Texts should be specific, short, interesting and thrilling in order to arrest attention and be

memorized by the reader. This attribute of text or headline will register a memorable experience in the mind about some facts or qualities about a product.

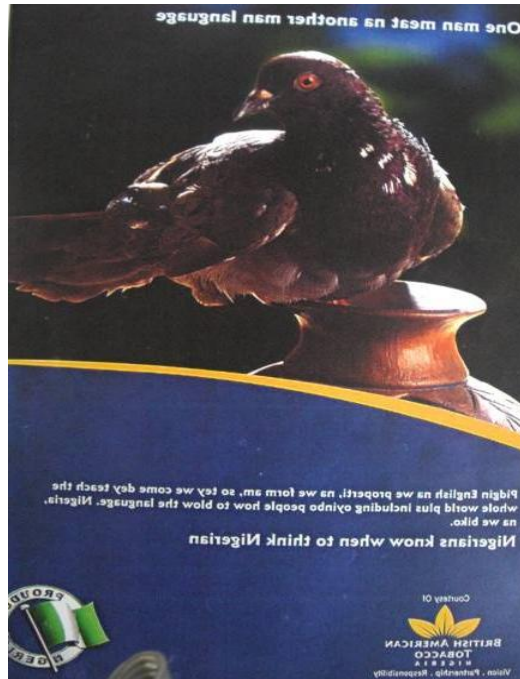


Figure 4: Dove -“One man meat na another man language” (Source: BAT, 2012)

Figure 5 (p. 26) below is yet another advertisement of BAT in Nigeria; symbolizing an image of the musical instrument, the saxophone. Music is a culture in Nigeria. Below the musical instrument is the logo of BAT. Adjacent to the logo is the Nigerian flag. Like the previous advertisements, there is no image of the product, yet a message has been passed. The statement on top of the image (saxophone); “what’s the name of that Chinese guy who invented Afrobeat’. On a simple level the image and the text have no relevance with the product being advertised. The logo of the company is small and has no striking effect to function as something of attractive value. Anyone who is confronted by this advertisement will ascribe meaning different from the intended meaning. It can be inferred that the image is a symbolism of a Nigerian music icon of Afrobeat. The word ‘Chinese’ in the text is a metaphorical reference to the Nigerian who invented Afrobeat. The advertiser is probably

trying to associate with Nigerian Afrobeat King, Fela Anikulapo Kuti, who invented Afrobeat music.

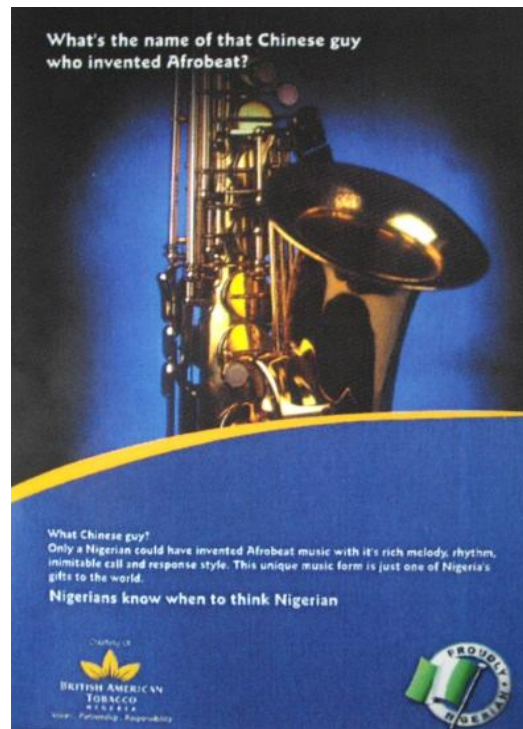


Figure 5: Saxophone: “What’s the name of that Chinese guy who invented Afrobeat” (Source: BAT, 2012)

The advertisement seems to be proud of the icon who invented Afrobeat music, and is as well celebrating Nigerian talents, and equally proud to be associated with Nigeria’s achievement in the music world. Finally, the concept of the trumpet is conceptualising music.

2.4.3 Metaphors

A metaphor allows consumers to use their imagination and as well encourage many to positively associate with a product. According to Barbara et al (2008), metaphors may be more effective at influencing consumers’ thoughts because busy consumers are not usually prompted to think about advertisement. However, findings by McQuerrie et al (2005) reveal

that metaphors and pictures are unusually powerful persuaders but this power could have some deceptive and misleading tendencies. Meaning is not “transmitted” to the perceiver; perceiver actively creates it according to a complex interplay of codes or conventions. Like mythological beliefs, a metaphor helps the viewer to make sense of his experiences within a culture. Myth suggests beliefs which are demonstrably false but oftentimes, the term does not suggest this in some cases. Nonetheless, receivers translate messages according to their visual and psychological intelligence. In this context (fig. 5, p. 26) the concept seems not so comprehensible for one to imagine that the saxophone represents tobacco product. Daniel (1978) observed that, an irrelevant headline or picture gives absolutely no information about the article or about the proposition. According to him, ambiguous or misleading headlines often give the reader a feeling of being isolated or being deceived and trapped into reading something he is least interested in. In such a situation, the memory value of irrelevant material is usually lost. This implies that, adoption of irrelevant headlines or concepts have no effect and permanent attention value as does a relevant copy.

2.4.4 Nigerian Logo

BAT’s adoptions of the Nigerian logo on the posters seem to domesticate their products and to follow the rules and regulations of advertising agencies by applying dos and don’ts in their billboard advertisements. It is also to apply the best international standard of practice relating to health and safety of the environment. According to Eisenhanmer et al (1999), among other things, “it is to improve quality of customer services, partnership and ethical behaviours in requirement of environmental protection under the best available techniques and to have effective and orderly regulation of the tobacco market”. It indicates that BAT is concerned about Nigeria and its citizens in terms of their health and safety. The logo which is after all a

message have undeniably led viewers to perceive supposedly the absence of the Federal government of Nigeria's warning text of "smokers are liable to die young" on the posters.

2.4.5 BAT Corporate Colours

BAT accredited colours are dominantly Prussian blue and yellow. The yellowish colour is adopted to create a viscous flowing illusion on the visual plane on the posters and dominated by the blue background. This recedes as it flows to create movement. The two colours seem to have been applied only to fill the visual space as a norm in graphic practices. The advertisements are devoid of striking colours in the text to compel attention. According to Lauer et al (2008), an effective choice of colour in advertisement attracts attention. He described colour as attention grabber.

2.4.6 BAT Logo

At the extreme bottom on the left side of the advertisements is the institutional logo. Empirical research by the researcher indicates that only few people are familiar/conscious of the logo. Not many people are conversant or aware of BAT symbol. The logo reveals the identity of the company. However, it is conceptually complex to adduce a metaphorical meaning to represent the BAT product. It does not in any way explain or reflect the quality of the BAT product.

Below is yet another BAT advertisement (figure 6, page 29). Education is considered an important aspect of Nigerian culture. The advertiser probably realises its importance and Nigerians commitment to it. The advertiser has therefore used both the symbol in the box and

conceptual image (books) to communicate a message: “Let’s face it, not many ever thought Nigerians could be nominated for the Nobel Prize”.

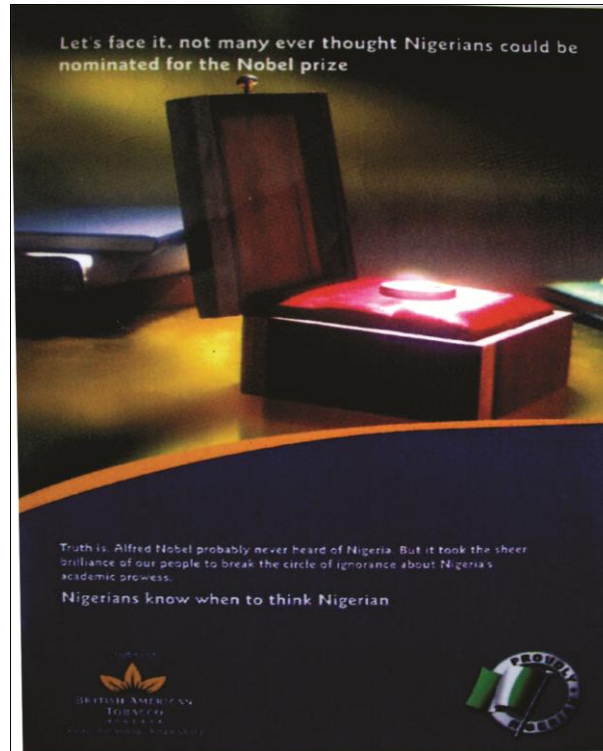


Figure 6: Laureate: “Let’s face it, not many ever thought Nigerians could be for the Nobel Prize” (Source: BAT, 2012).

BAT advertisement seems to be captioning educational achievement with a symbol of achievement in a box in recognition of Nigerian scholars (fig. 6, page 29). The round bright reddish symbol could be translated to be a “laureate”. Behind the box are piles of books. Educationally, the world recognises Nigerians achievement in education. In Nigeria, Prof Wole Soyinka, who is generally described as a poet-prophet, prodigious playwright, quintessential scholar, freedom fighter, political activist and creative enigma is a recipient of a “Nobel Prize”. BAT Nigeria, seems to be proud to associate with the scholar Wole Soyinka and others in particular, and Nigeria’s achievement in education generally. Prof Wole Soyinka is a creative writer of Literature. He has written many literary books including: The

beautification of area boys of Africa, The man died, Interpreter, The trial of bother Jero etc.

Prof Chinua Achibe is another recipient of scholarly awards. He is the writer of the world famous literary book – Things Fall Apart, which has been translated into many languages of the world.

BAT advertisers have identified with some rich cultural values of Nigeria in their advertising bid without reference to product intent. Figure 1 (page 13) depicts a cultural fabric - Angeer; figure 2 (page 14) depicts a dance group, while figure 3 (page 20) shows a festival scene - one of Nigerian culture. Figure 4 (page 24)–The Dove bird while figure 5 (page 25) depicts the musical instrument – Saxophone. Figure 6 (page 29) depicts academic icons– Books and a Laureate which signifies achievements. All except, one poster, emphasises cultural norms, but none identifies with product display. Could it then be construed that BAT advertisements are celebrating Nigerian Heroes and Nigerian cultures; or the posters are just another extension of picture copies like any other photograph or the posters are just ploy of advertising by the BAT of their products? However, the business objectives of BAT published on the 11th August 2011, clearly states that, essentially, this large scale outdoor advertisements have been built for the enhancement of sales and product promotion. Their business objectives give a clue to what the advertisements really are - BAT product advertisements. It is however easier to claim in conclusion that, BAT is identifying with Nigerian achievers and cultures essentially on the surface.

Identifying with cultural values in advertising product is a welcome development but will the intent of the advertisements be comprehensible without product imagery. Product is very much absent on BAT domesticated global space of message delivery channel, leaving pictures other than product to struggle unsuccessfully to perform its functions. Product

symbolism on advertisement with relevant headlines and colours, complementarily attract each other to accomplish a mission –to facilitate understanding. Message delivery of any advertisement is a serious issue because it is the campaign delivery weapon. Attention value of these communication variables cannot be overemphasised in graphic design processes. Comprehensive message delivery emanate from effective interaction of these communicative variables.

In sourcing for materials to help improve the visual contents of BAT advertisements, graduating students of graphic design of the Polytechnic, Ibadan were given BAT poster advertisements each to survey and come up with which companies and what product they promote and of what effect. For three consecutive days, the students neither could hardly interpret nor understand the content of the poster advertisements in terms of message delivery except few. The obvious reason is that the style seems to contradict the usual conventional norm of graphic design process. Understanding of the message on each poster is hinged on a BAT logo which is necessarily metaphorical in this context to deliver the “real” message. The BAT logo is so small to draw attention to it and hardly gives any clue to the meaning of the messages. An engineer had this to say when he was interviewed to find out his views why he smokes; “I cannot stop smoking because it thrills and gives me inspiration” was the reply. This buttresses the product descriptions as “vile custom of manifold abuses” and “feast for the fiend”, “the divine herb” and “cornucopia of all earthly pleasure”. The Spaniards generally call it tobacco while addicted consumers call it Uppowoc. The herb which has become very popular in the world is referred by the World Health Organisation (WHO) as the “domain of health risks substance” while producer of the product (BAT) describes it as, “regenerator of irresistible revenue” for countries of production and usage.

The European Union and WHO regulation on tobacco advertisements came at the heels of the discovery of Chronic Obstructive Pulmonary Disease (COPD) in the product. The subsequent ratification by Framework Convention on Tobacco Control (FCTC); and its adoption by Federal Government of Nigeria and subsequent sensitising campaign since October 2005, has not deterred smokers even in public places (Oluwafemi 2006). The promulgation of local laws by some countries to prohibit smoking in public spaces - including bars, restaurants and offices because of its related consequences has not stopped people from smoking the tobacco products either. Rather it has been on the increase (The New York Times, in Daily Times - May 2014). A director of Tobacco Research Program (TRP) Ellen Hahn, at the University of Kentucky's College of Nursing in Lexington research on smoking habit from 2003 through 2011 findings on Kentuckians has shown that, the related COPD illness associated with tobacco consumption in Kentucky State has nearly doubled the average rate of COPD worldwide. According to Hahn (2011) consumption of Tobacco product has been reported to be the third leading cause of death in the United States (U.S. Centres for Disease Control and Prevention- USDCDCP (Daily Times 7th May 2014). This implies that, in spite of the glaring consequences associated with tobacco consumption, smoking of tobacco related products has been on the increase. According to Challangs (2014) averagely, 72% of men population and 26% of women population in Russia smoke tobacco related products in spite of the awareness campaign (Aljazeera International, 1 June 2014).

2.4.6.1 Frame work of BAT Poster Designs

The frame work of BAT posters seems to be an organised aberration of graphic communication norms to entice unsuspecting consumers. The adopted "signs" on BAT advertisements are nothing but an idea of stamping out the sparks that make message delivery understandable to entice unsuspecting consumers. The major thrust in this research is about

the message delivery of the product advertisement on a channel by which the communication consist of - posters. The unconventional style contravenes the rules of graphic communication in terms of language (headlines) and product symbolism. Do the posters communicate effectively? Is the message explicit enough to be understood by the target audience? Is the communication style effective in achieving its purpose to be reacted upon? Effective message delivery brings out the qualities of a product in contention, in a simplest medium of communication that will be understood with combination of picture, text or words, colour and any communication items that guarantee message delivery as emphasised by graphic communication theories arguably directed for public consumption. Buruji (2014) quoting the words of communication theorist Marshal McLuhan to buttress the above information said; “the medium is the message”. This explains why there is a symbiotic relationship between how a message is received or perceived and the medium/person who delivers it. Be that as it may, information helps consumers decide whether or not to buy a product based on their personal conviction, visual perception, visual literacy and visual interpretation of the advertisement. It is a serious matter of concern in the design of any advertisement whose functions include creating comprehensive understanding. Visual literacy do not necessarily translate ability to read or write but ability to interprete a communication to extract propositions from signs which the communication matter consists of. This reaffirms the long-held belief that knowledge is the enemy of prejudice.

2.5 Communication Process

Understanding the vocabulary of communication in design process and effective adoption, and implementation of the components to attract response is a tool for effective communication in advertising. Advertisement is a marketing tool used in the communication process to send a message to a receiver who will react or respond to it in a certain manner.

According to Bezuidenhout (1998), meaning can only be achieved when the sender and the receiver share a thought or idea. In persuasive advertisements it is assumed that the sender and receiver share this idea. Galante (2003) observed that communication theorists have been moving more towards audience model and are built on the conceptual notion of effectiveness.

An effective poster advertisement has three characteristics:

1. Attract attention
2. Communicate message effectively
3. Persuade an audience.

Communication in advertisement involves a number of steps.

1. The advertiser determines the appropriate message for the target audience.
2. The message is encoded usually by graphic encoder. This is done so that the message will be understood clearly in a different context.
3. Messages are sent through media channels to the audience who decode and react to the message in various channels including posters.

The early communication flow model structure had three components.

- A sender who is sending the message out
- A channel through which the message is sent out
- A receiver who is supposed to receive and use the message

The above model formula was slightly expanded by Laswell (1948) by adding the following questions (Galante 2003):

- Who?
- Says what?

- In which channel?
- To whom?
- With what effect?

Why and how these communication takes place will better be understood by the model modified by Ejembi (1989). The model was an improvement upon the Lasswell (1948) formula. In the modified model, graphic encoder is introduced while “feedback” replaces effect. It is believed that, graphic encoder’s knowledge, attitude and communication skills will play a decisive role in development programmes. According to Ejembi (ibid) in Obisesan (2008), the introduction of graphic encoder is important as it emphasizes the important role that the graphic encoder plays in the development process. Ejembi (op cite) reiterated that, the role is however seldom recognised in most attempts at the development of communication programmes. This can graphically be summarised by the diagram in figure 7 (p 36) below.

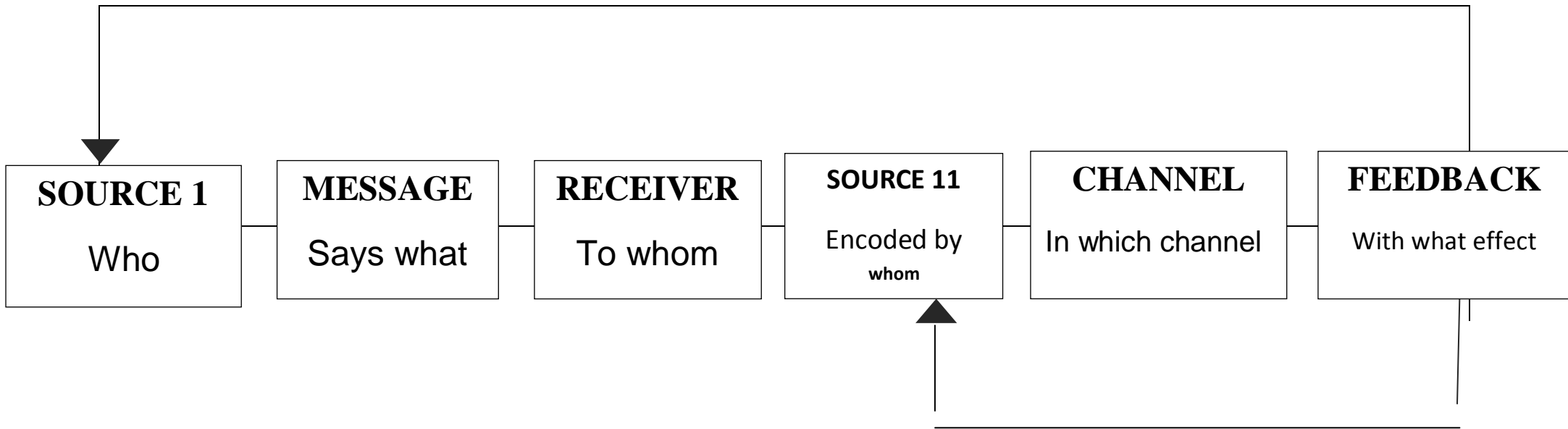


Figure 7: Basic model of graphic communication (Source: Ejembi 1989)

Source 1 is an organised body and primary source of information. It is concerned with the analysis of the knowledge, attitude and practices of the source. It includes its specific goals and objectives. Information from source 1 by sender (advertiser) is transformed by the graphic encoder. The encoder is capable of reinforcing and emphasizing the information thereby helping the receiver to interpret it. Emphasis is hence, placed on the feedback because the consideration of the effect of communication should be a continuous process in the communication web. Feedback is useful not only to source 1. It is useful to source 2 for effective communication as both share the same thought or idea. The only difference is that while source 1 (advertiser) may have a broad interest in ensuring that communication is effective at all levels of the process, source 2 might be restricted to the attainment of the objectives that are more specific to graphic communication.

This model is structured on the conceptual notion of effectiveness. An effective message changes a receiver's perception, attitudes, knowledge and behaviour. A growing number of practitioners and researchers in the field of communication practices are urging receivers' collaboration with senders in order to design messages for effective delivery. This implies that, building receivers into the communication process much earlier is of necessity and should be encouraged. The feedback enables both parties to work towards achieving a correspondence of meaning.

2.5.1 Visual Literacy

Visual awareness precedes visual perception and interpretation. The ability to interpret images meaningfully requires a vital skill to learn through visual literacy. Visual literacy according to Stonehill (1998) is the ability through knowledge of basic visual elements to understand the meaning and components of images. Individual culture is surrounded by their

own cultural images either in magazines, posters and newspapers and the ability to read them is a skill. Azi (1999) postulates therefore that, a clean and clear method of relaying successful communication messages for proper perception and comprehension, the need to master the cultural psychology of such a people to whom you are relaying. This implies taking into consideration the level of the visual literacy of all the target audience. Visually literate audience has the ability to see, to understand, to interpret graphic codes. The visually literate viewer perceives an image carefully and critically, and with an eye to interpret the intentions of the image(s) creator of advert, drawing, painting or any of the visual arts. The visual content and ideas and visual literacy allow the viewer to gather all the information contained in the visual plane; place them in context, and determine whether they are authentic or not. Explaining visual literacy further, Barrett (2003) opined that, visual literacy relates to ability to find meaning, give meaning to imagery and identify simple and complex interpretation on contextual, metaphoric and philosophical levels. This involves a set of skills.

Educationally, Nigerians can be said to be literate based on the data of 1991 census. The data indicates that 57 per cent of Nigerian populace are literate. There has since been an improvement in the literacy level in the country. According to Taiwo (2007) Nigeria literacy level has increased to 67 per cent. The percentage has since been described unacceptable by the Federal Government. This percentage is however, still relatively low by world standards. This is why there has been conscious effort on the part of federal and state government to step up the literacy level in the country. For instance, right from the assumption of leadership as governor in Kwara State in 2011, Abdulfatai Ahmed Bolaji made tuition free for all genders from primary school level to Senior Secondary Schools certificate of Education (SSSCE). Final year students WAEC registration fees have equally been taken over by the state government. This seems to be an attempt to help increase the level of

literacy in the country. Visual literacy is the ability to see, to understand, to think and ultimately communicate graphically.

Visual literacy is concerned with practical implications of designing appropriate visual materials in the field of advertising. Different skills are required to design meaningful advert from the variety of images in the contemporary Nigerian society. Some require fewer or simpler or straightforward illustrations than a psychological manipulative advertisement. Some illustrations ask to be understood at face value while others have greater built-in complexity, which includes the possibility of symbolism which implies mysterious meanings. Therefore the visually literate audience can comprehend on various levels whatever its member's faces visually.

2.5.2 Effects of Visual Perception

Picture variable create a common base for communicating the meaning of visual cues from designer to user which raises the argument for buying the product or not. The interpretation of the image is often affected by the culture, educational backgrounds, environment and politics of the target audience. According to Dakyes (1999), in interpreting pictures therefore, one need not make speculations about the intentions of the people who created them. Receivers should try to establish what a picture expresses. It clarifies intentions and forms part of the statement and in context, expresses a statement. Interpreting pictures in advertisements is a lot easier in many ways when the appropriate communication variables are showcased. This is because a good advert consists of pictures in conjunction with text. The picture contains keys to interpreting the text. Hewes (1973) postulates that, the development of comprehensive pictures fundamentally resides in the interpreter of those

environmental stimuli. It is therefore the mental structures that provide the cues to understanding the transformation exercise of how the viewer comes to interpret the pictures.

2.5.3 Visual Culture

Visual culture has been keys to communication right from the cradle of civilization. Communicating among the people thus involves the use of signs which often symbolise concept or idea was usually used for interpretation. This means that interpretation is important in visual literacy. Visual culture which is often referred to as visual awareness has since post-industrial revolution assumed sophistication (Stuart 2001, Smith-Shank 2004, Barrett, 2003). Mitchell (2002) describes visual culture as the study of all the social practices of visuals. Visual culture is concerned with visual events in which information, meaning or pleasure is sought by the consumer in an interface with visual technology (Barrett, 2003). This implies that, visual contents should portray a literal and logical meaning; the basics to visual communication process. This theory is better explained with Peirce's (1991) model of meaning or interpretation. See diagram 8, (p. 41). The theory is on how signs are logically or semiotically linked to their objects. Semiotics allow people to understand the relationships between signs, what it stands for, and the people who must interpret them (Chandler 2001). In a much broader context, these signs include anything capable of standing for or representing a meaning. Semiotic theory teaches designers that, their work has no meaning outside the complex set factors that define them.

The deeper our understanding and awareness of these factors, the better our control and the success of the works we produce (Chandler *ibid*). Chandler's concept of interpretant explains how sign or object stands for another thing in creating meanings that are related. He explains further that the interpretant creates in the mind of the perceiver an equivalent sign, or more

developed sign. For instance, the word pork and a picture of the animal, both stand for some idea or concept of piggery. The interpretation given to this concept of piggery is based on one's experiences, as well as additional information and description which accompany the sign. The concept of the piggery can as well be interpreted as piglet, piggy, meat, and swine or piggish (dirty). The theory of meaning interpretation increases people's understanding in diverse ways besides the immediate meaning of the object or content of the sign. The meaning (interpretant) ascribes to concepts or ideas is a base of knowledge and experience that contributes to this process of generating a strong flavoured description and imagery. Meaning is not transmitted to us; perceiver actively creates it according to a complex interplay of codes or conventions.

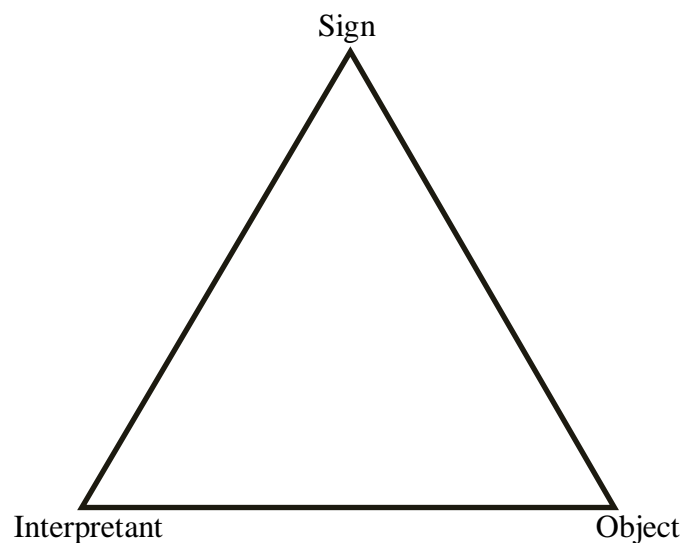


Diagram 8: Sign – Interpretant - Object (Chandler 2001)

2.6 Communication Elements

Basic graphic elements constitute the framework of visual communication of advertisement. Buser (2006) states that, “elements are the basic visual materials with which to create a design”. These elements are the compositional source for all kinds of messages, objects, pictorials, materials and experiences. This implies that, the fundamentals of all visual

communication are its basic elements which are used in the graphic design process. The most basic visual elements which are often visible in advertisements are selected for this study. From these elements designers create visual communication for all levels of visual intelligence. According to Berdan (2004) effectiveness of the message depends on how these elements are made to interact and create communication for effective understanding, although how a receiver responds to messages or an advertisement depends on some other variables which include interest, past experience, and what it is he/she is looking for. This explains the reason an ad often receives responses from different viewers in different ways. Creating effective images compels a designer to understand the way people respond to all kinds of visual organisation. This involves learning the vocabulary of design and actively implementing the components of design into creative process of advertisement. The chief among these elements is the concept.

2.6.1 Conceptual Frame work of the study

Concept is an idea of something mentally combining all elements in creating an advertisement. Conceptual advert sought ways to avoid by creating works that have little or no physical presence. Its concern is idea-based rather than formal - anti-formal art activities. Conceptual design reflects what the idea has to say and not what the eye perceives. Duchamp (2003) argued that, the idea of a work matters more than its physical representation and the statement is more than any other which underpins all conceptual designs. The chief elements that most often constitute the framework of conceptual communication adverts are heading (text) and visual (picture). Sometimes, the headlines and the picture need each other to give meaning. The visual gives a realistic picture of what the headline says, each complementing each other. Dakyes (1999) observed that, often the picture interprets imaginatively what a copy says. The combine effort of matching headline and copy is referred to as a concept.

Other elements that constitute a concept and that have been considered in this study include: line, shape, colour, texture and creativity.

2.6.2 Line Communication

Line is perhaps the most familiar of all graphical elements in design. The use of line is sufficiently descriptive so that we understand the whole visual plane of the design. It is very simple, yet a powerful visual tool. Line has a definite direction in its purpose; a point set in motion to create a strong sense of equilibrium in a composition. The lines in Figures 1, 2, 3, 4, 5 and 6 of BAT ads create by movement and they are capable of infinite variety. These diagonally yellowish lines on BAT ads are examples of a line. The lines suggest movement. The lines create active visual movements that attract the attention of the eye. Designers adopt motion when they intend to convey energy or action in their design.



Fig 9a: Line or lines provides “motion” on visual plane (Source: Design basics 2008)



Fig 9b: showing almost unlimited variations of lines (Source: Design basics 2008)

A line is a minimum statement made quickly with minimum effort but able to convey all sorts of mood, and feelings (Buser 2006). Figure 9a (p. 43) provides examples of motion lines on green grass conveying irresistible mood or feelings.

The images in figure 9b (p. 43) above show just few of the almost unlimited variations possible in the categories of lines, which are truly abstract yet convey emotional and expressive quality.

A line also often describe nervous, angry, happy, free, quiet, excited, calm graceful or dancing in addition to the many other qualities that it has. A wide variety of expression in motion and expressiveness of a line nevertheless depend on its boldness, Sharpness, weightiness, waviness and looseness characteristics. Fig. 9b exemplifies this character of lines. Designers exploit these elements to achieve their aim. It also leads the eye of the viewer to many contents on visual plane.

A line is artistic shorthand that describes the edges of shapes. This tends to be noticed when it exhibits its artistic qualities in describing different qualities. A line is an effective element of design because it leads the viewer's eye on the visual plane.

2.6.3 Shape Communication

Shape communicates and it is a visually perceived area, created either by an enclosed line, colour or value changes to define the outlines of objects or letter forms, though letter forms are symbols and purely make a shape, it is “a fundamental design element. Interpreting shapes, perception tend to give meaning to forms, based on geometrical unites. Any mark or shape drawn on a paper stimulates an active interpretive response from the eye and the brain. Basically, design or composition is the arrangement of shapes. Shapes occur both in figure, type and image. Figure 10a (p.45) below exemplifies square shape. The square shapes can be

made to resemble a camera, but it is still square shape, though a two-dimensional shape.

Figures 10b (p. 45) are variety of shapes.

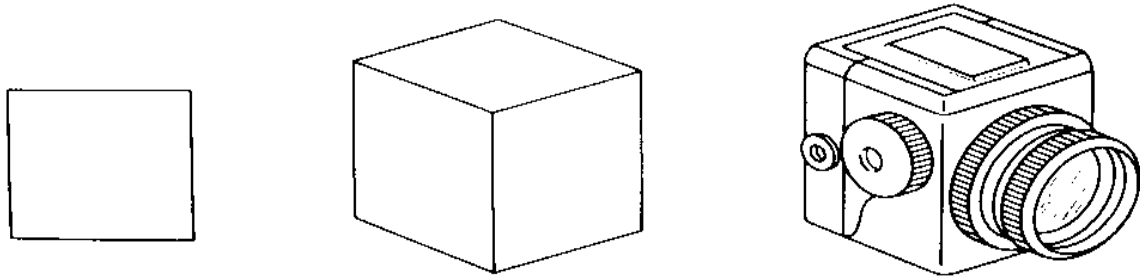


Fig. 10a: Showing examples of square (Source: Design basics, 2008)

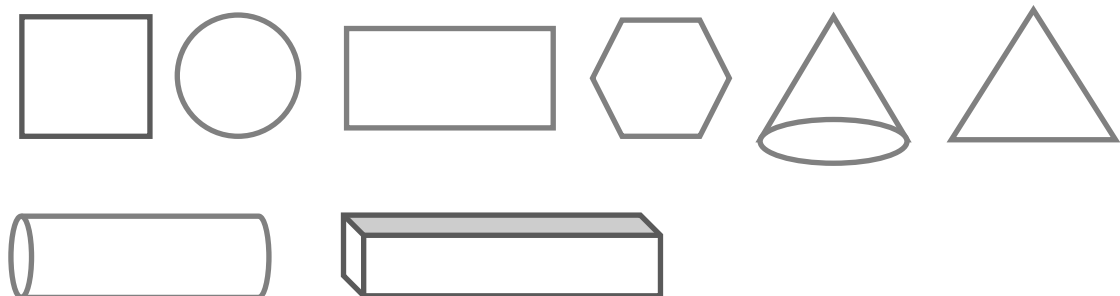


Fig. 10b: showing types of shapes (Source: Dakyes, 1999)

A designer may also represent an image in a purposeful stylized manner to emphasize emotions. Figure 11a (p. 45) exemplifies stylisation of emotional calmness. Sometimes stylisation is meant to provoke an emotional response. Other times, it serves to emphasize the design elements inherent in the subject matter. Wade (2005) believes that, shapes tend to appeal in most obvious circumstances.



Fig. 11a and 11b: The three images of the branded “Coca-Cola” and logotype (Source: <http://www.CocaCola.org>(Retrieved: 10th September 2012)

It has been observed that shape as element of design plays significant role in advertisements, especially if there is conceptual imbalance in the image. The shape of the branded “Coca-Cola” bottle drink of the Coca-Cola group of companies Plc. depicts an example of imbalance. The physical perceptual curves may be reflecting the actual body of the product it also implies a feeling of warmth, continuity, security and refreshment. In figure 11a, the image of “Coca-Cola” bottle looks more of feminine shape. Feminine shapes tend to appeal to our emotion, instinct and ergonomics.

2.6.4 Colour Communication

Colour communicates and it is not only professional artists or designers that use colour. All human beings, irrespective of gender, age, educational background or professional entity, make colour decisions almost every day. Colour is a determinant factor in choices of items we purchase. The world today is marked by bold use of colour in every home appliance, including foods and services. All fields of art are now increasingly concerned with colours. This implies that, colour is totally indispensable in choice making and tends to really influence reactions. Colour has a basic instinctive and visual appeal, and designers exploit colour to arouse emotional, psychological and symbolic responses in a viewer. For an artist who wishes to arouse an emotional response in a viewer, emotional colour is the most effective device to use in graphic communication. The emotional component of colour depends on an individual’s feelings which may include those of joy, sorrow or fear. Practically, colours such as violet stand for loneliness, while blue is associated with spirituality and fearfulness. According to Nelson (1977), the most restful colour is green and it is fresh and also represents peace and innocence. Also on the contrary green conveys emotional feelings of guilt, disease and terror. Visually, colour is said to induce a mental image through the eye and brain. Before a viewer reads or identifies the object on an

advertisement, colour has already created an atmosphere which he/she responds to. Colour by its characteristics command attention (Lauer et al 2008). Consequently, he describe colour as “attention grabber”. Visual attention certainly is just one aspect of the process involved in visual communication. According to McMahan and McMahan (1982), it (colour) is a critical factor in design processes and should not be underestimated because it is just not possible to be aware of everything at the same time, no matter how attentive one might be. Dakyes (1999) classified values of colour into three. According to him colour has:

- Artistic value
- Illustrative value
- Attention value

This explains why certain colours are used for certain reasons to create emphasis. For instance the white colour of the Coca-Cola product symbol or logo, Fig.11b (p. 45) is a strong visual element that dominates other elements to establish emphasis.

In visual perception, colour is used to create emphasis to perform the following:

1. Describe the characteristics of colour as attention grabber.
2. Add dimension to images that were once outlined.
3. Provide a visual unity that might not be obvious in the initial pattern of shapes
4. Create moods and feelings for a product whose image is represented to complement the message of the ad.

The psychological effect of colour on people has to do with its power to engage the senses in a direct contact between the emotions and senses (Bevlin 1977). Psychologists have long established that, specific colours have the power to evoke emotional responses in viewers. There is however no doubt that, colours can be pleasant or unpleasant, attractive or repulsive, dignified or riotous depending on an individual’s mood or circumstances.

2.6.4.1 Hue

Hue is one of the properties of colour and all colours of the rainbow are different hues in the visible spectrum of light. The different wavelengths of light reflected off of a material are responsible for these different hues. Hues of colour describe the visual sensation of an object.

Fig. 12a in the next page (p. 48) shows different spectrum of hue of light.



Fig. 12a: Colour Wheel: The Twelve – step colour wheel of Johannes Itten
(Source: Design Basics 2008)

Human beings are familiar with hue through the labelling of three hues as the primary colours: red, yellow and blue. People can create any other colours by mixing the light of the three colours to make an impression, attract vision or create awareness. Colour is an important and pervasive part of our normal visual world which cannot be taken for granted (Haber and Hershenson 1973, in Azi 1999).

It is worth noting that colours are symbolic. This is why colours are described as warm. Warm colours are mostly symbolic. Colours are equally described in terms of either cool, hot or calm. Warm colours are known to be sharp, crisp, rich, hot and brilliant. They tend to create feelings of cheerfulness, excitement, forcefulness stimulation as well as energy. In visual plane, warm colours tend to advance while cool colours recede. Cool colours are

however emotional. They are silent, calm and tend to be subdued by green, blue, purple and white. They are known to be subtle and mild and optically active. Blue is said to be passive and cool (Nelson 1977). Colour symbolises a lot of things to people in different parts of the world. According to Beaumont (1987) colour has symbolic value in every area of human endeavour from natural health to medicine, politics to sports and culture. In ancient China for instance, yellow represent royalty, while in Rome red takes the place of yellow. In Hindu, yellow stands for purity; and in some parts of the world, white symbolises purity. This understanding explains the reason certain colours are adopted for certain purposes. In the arena road or air traffic, green signifies “go” and red signifies “stop” in most countries of the world including Nigeria.

People are more conscious today of symbolic colour as it is used in advertising. Green evokes an association with environmental responsibility and friendliness, while black connotes sophistication. Until recently, black was a taboo for food packaging, now it may suggest a premium product. Bolen (1981) noted that, “advert that talks about purity of a product, white will help to convey this idea”. Colour communicates and it talks if an advert is to show excitement. Some colours are better in creating mood than others. Black, white and sometimes grey colours are used for restful and sometimes depressing mood (Jones, 2005). In some adverts, hues of green colours are put together to create a remarkable and pleasurable contrast as shown in the Glo advertisement in figure 13 (p 50).

2.6.5 Texture Communication

Texture is one of the communicative elements of graphic design which refers to surface quality of a material or object in design. Texture tends to appeal to the sensual perception and touch even when we do not actually feel the material or object. Our memory provides a sensory reaction or sensation of touch. The various light and shade patterns of different

textural effects, give visual clues to enjoy the texture vicariously with amusement. Of course, all objects or materials have some surface quality even if it is only an unrelieved smooth flatness.



Fig. 13: “Glo world”- Green colour contrast of Glo advert (Source: Highway Billboard
5th October 2012, U.I. Ojoo Road - Ibadan)

Our sense of touch cooperates with our eyes to give us a better understanding of our surroundings. Just as we can feel with our fingers, the eyes can also pick up the different variations in texture before even being touched. Figure 15 on (p. 52) illustrates the rough texture of a surface. The images give us a clear understanding of texture’s influence on visual images. The advert on page 51 (fig. 14) is a British America Tobacco Company one which attempts to point out the importance of reforestation with tobacco leaves. The advertiser is in support of Nigeria’s effort against desertification and all that is being done to preserve the beauty of the environment by avoiding desert encroachment.



Figure 14: We believe- “Texture influence” (source: British American Tobacco advert - 2012)

In design, the impression of texture is purely visual and it cannot be felt or enjoyed by touch. It can only be appreciated by the eyes. The element of texture is illustrated when designers consciously exploit contrast on surface to provide visual interest. Figure 1 (p 13): The “Angeer” traditional fabric of the Tiv and figure 15 (p 52) below: “Let’s celebrate our uniqueness as a people” show how the texture effect on clothing of the images, subtly reflect colour from the surroundings to reveal one aspect of the texture. It is an expected role of designers to create such evocative visual effect to attract perception.



Figure 15: Texture effect on clothing's-GLO adverts: (Source: Punch Newspaper: October 2012)

2.6.6 Creativity

A naturally endowed element in graphic design processes is creativity or creative thinking. It is an unexpressed emotion, buried alive which never dies in man and come forth later when it is needed in uglier ways. In other words creativity normally comes from within. Findings showed that inner creative spark requires introspection, deep personal scrutiny, and connection. Metaphorically, creativity is “arrow-headed” which unravels the mystery of concept. The ability to employ it well determines how well the concept becomes. According to Graham (2013) creativity is vitality, a life force, energy, a quickening that translates concept through you into actions of unique expression. Angelou (2013) observed that, “what could have happened to the world today if Léonard ’a Vinci had been born and his creative drawing of Helicopter had not been made”? Creativity provides viable answers to advertising design problems and this perhaps explains creativity very vividly. In design adverts,

creativity is the ability to solve visual communication problems. In planning design layouts, the designer often concerns himself with the composition of the individual elements within the framework of the design to create an effective advert. Knowing what ought to constitute an advertisement is an asset to a designer. The first obvious function which every advertisement must perform is that of arresting the attention of the reader, no matter how forceful and effective is the text. It is approximately twice as important as the actual convincing of the text. Otto (1979) noted that, the function of a finished advert has to convey the message easily and effectively so that, it may be read and grasped with ease.

2.6.7 Graphical Norms

A designer is always faced with design challenges to present an appealing communication advert in a very effective way that would be easily interpreted as well as attract attention, arouse interest, create conviction, produce an appropriate response and impress the memory. All these could easily be achieved by using strong standard layout, headline, illustration, colour, typography, phraseology or statement or text, names and trademarks as well as means of establishing the memory and identification of the product. While trying to achieve these goals, the designer should always have the consumer at the back of his mind. The target population should be carefully identified and know whether such a population will be able to properly interpret all the visual elements used. A graphic design process has standard rules or devices for graphic communication practices in efficient manner using creative and logical thinking. According to Chaffee (2010), logical and critical thinking seek to establish rules of correct reasoning and understanding and valid argument. He suggests further that critical thinking also entails appraising concepts, issues, statements, and point of view. It therefore follows that, more than other forms of advertising design, illustration must be simple, strong,

and clear. According to Daniel (1978), it is in this respect that design advice suggests that the designer:

1. Confines the number of element in the advert to three, if possible two or even one.
2. Makes sure that the illustration is big enough
3. Keeps the number of words to a minimum
4. Makes sure the artwork illustration is in line with the headline
5. Uses a study typeface, in a medium or bold version preferably a sans serif
6. Makes sure the product is clearly identified.

The ability on the part of a designer to use these standard rules effectively the better for the information conveyed to the readers in terms of message delivery. A designer, who abrogates these rules or norms in the design process, is likely to generate an absurd, and not too good a design. The receiver or target audience may have been isolated from the message. Without correct and effective manipulation and representation of pictures with complete logical and harmonious interaction between communications variable, an advert becomes a failure and the result is empathy between the viewer and the design. Buttressing this fact, Dakyes (1999) had this to say when he describes advertisement as an instrument of business that links buyers and sellers in a vast “efficient communication” network. Graphic design process gives meaning with graphic elements which involves a process of illustration which tend to interpret intent of the message in visual form to stimulate a receiver’s imagination and interest through text, colour, image etc. Against this background, it is clear that the visual content of BAT product advert asset aside the standard layout graphic rules as related to graphic communication for effectively transmitting message delivery. These issues have been discussed below.

2.6.7.1 **Misleading Headlines**: The headline in advertising is a sorting device for selecting the readers which the advertisement attracts. It is probably the most important material in an advertisement in terms of words that it carries. Mechanically, headlines should have the following characteristics:

1. The type should be large enough to set it off and secure attention of the reader.
2. The type should have as few words as possible.
3. The type should be located where it will be seen to the best knowledge.
4. The type should be relevant within the context for which it is used.
5. The arrangement of type/words should make the reading as easy as possible.
6. The headline should communicate with effective meaning.

The headlines of BAT product advertisements under survey are contextually metaphorical, misleading and irrelevant. A relevant headline gives information about the article or about the proposition. Daniel (1978) observed that, an irrelevant headline or material gives absolutely no information about any proposition; and it also gives the reader the feeling of being isolated, deceived and trapped. Hollingsworth and Persons in (Dakyes 1999) point out that a headline should be short, bold, apt, original, specific, meaningful, entertaining, interesting and informative to arrest attention and impress the memory. According to the findings of McQuerrie et al (2005) misleading headlines are irrelevant and deceptive. The result is that, the reader is isolated and the advert loses its qualitative value of relevance and permanent value of attention and relevant copy. Good copy and relevant text ease understanding. Text is adopted to meet a requirement of predominantly expository kind, precluding the possession of aesthetic quality. Buttressing the above, a graphic designer Jelly Helm in Buser (2006) argued that, irrelevance prevents advertisers from ever achieving real beauty of their work.

He contends accordingly:

If you take the underlying message of all the advertisement we are exposed to, they are remarkably consistent in the values they promote – deception. And if you built a society on those values, it would be a pretty self-centred, materialist, live-for-the-moment, hedonistic, hyper-competitive sick freak show society, which is pretty much what we have got.

Good headline/text makes readers to identify the quality in a product. To generate a good headline, it is desirable to establish certain elements of uniformity, which must be recognised and remembered (Dakyes 1999). Graphic communication has goals; among which include; communication of some specific messages to a group of people; while the goal of advertising efforts is to establish “consumer demand” for a product and influences that bring about consumer recognition or even acceptance of a product. An effective advertisement consists of text together with pictorial of intent. The pictorials often contain keys for interpretation of the text.

2.6.7.2 The Behind Product Symbolism: Product image is a symbolic pictorial just as any other image or picture – the skull for example. Symbol is a sign which translates meaning to text, product, picture, object, event, condition, activity and convention. Nothing is in a sign however, unless it is invested with a meaning (Reschke, 2005). Product image in advert is a sign loaded with multiple meanings which translate among others; persuasion, attraction and translation of social life of culture, highlight the quality and freshness of the product, and describe the tangible and the pure status of the product being advertised which imply that the picture of the product is the product itself. Andren (1978) observed in his analysis and interpretation of pictorials in adverts that pictorial does more in general than merely attracting attention. It conveys mood and feeling of experience which the advertising is associated with. BAT posters have no product pictures to interpret or give meaning to the text messages. They are to a large extent, extensions of picture planes. The advertising provides no clue to

the behavioural quality of the product. According to Plomer (2009), a product image gives first experience of looking at the poster with a pleasurable impact or stimulation to make the consumer want to desire. Advertising studies carried out on culture and product image by Alozie (2005) indicated that ads reflecting cultural values in conjunction with product images are meaningful and persuasive than those that ignore them. A picture gives clue to the product or text and proves satisfying in proportion to its success in taking or arresting attention of the reader by illustration. Commenting on illustration, Falson (1980) observed that, illustration should properly show the articles being advertised with effectiveness. Barrett (2003) concluded that design concept becomes simplified and eases understanding when it is backed-up with picture(s). He declared that, pictures speak louder than words. They explain text or imagery meaningfully and comprehensively to be understood. With the aid of a picture, the feeling of fear, disgust, and loathing that may have been aroused can be redeemed by the product associated with this role in the advert picture. An advertising picture can also communicate ideas, assertions, evaluations and exhortations. It can give the arguments for buying a product. The interpretation of a picture is often affected by culture, environment, religion, politics and educational backgrounds. In interpreting pictures therefore, one needs not to make speculations about intentions of the people who created them. One should rather try to establish what the picture expresses. Pictures can clarify things and they can form part of a statement and in contexts also express a statement.

2.6.7.3 **Absence of Striking Colour:** The role of colour in product ad is an act of stimulating, captivating consumers' attention and interest for a purpose. This is carried out in a creative manner by a designer to carry along the consumer into reading the copy through the selection of scintillating colour elements and arranging them in an interesting and meaningful layout to get the communication message through to them in an effective fascinating and convincing way. In the process, the designer asks himself some questions to

help him achieve the purpose of the design among which include the following. What will the product do to the buyer? How does it benefit the buyer? Will the product have side effects on the buyer? BAT product advertisements seem to negate this norm to achieve a purpose. Colours can be very effective when applied to create a good copy to creatively communicate. It could be very effective in graphic communication beyond human imagination in arresting and attracting attention strikingly to induce a consumer. Lauer and Pentax (2008) describe colour by its characteristic command- attention grabber. According to Craig (1974), colour clarifies with effectiveness, highlight specific points or ideas and add decorative to create sales appeal. He retorted, “in fact, colour can be one of the designer’s most important tools towards a successful persuasion exercise. This could be achieved by a well planning set-ups advertising product using the diverse effects resulting from a combination of the primary colours. In essence, the knowledge of the effect of colour is necessary in order to revive and control the intensity of each one to achieve results in contemporary graphic communication advert.

2.6.7.4 **Profusion Background Picture**: The presence of subordinate image(s) in a background of some picture adopted on BAT product ads negate the principle of counter attraction which states that, the degree of attraction of a design depends largely on the absence of subordinate elements. The subordinate elements distract viewers’ attention and clarity for effective understanding. The subordinate elements become counterproductive to the real concept in ad. Design with multiple images creates conflict among the many images and this tends to create distraction from the symbolic property of the concept from being readily recognizable. In essence, the power of the picture to attract attention might have been defeated. Scott (1978) observed that, the power of any object to compel attraction depends on the absence of counter attraction. Fugglesang’s (1973) findings on the theory of counter-attraction principle revealed that, visual communications with single image posters without

subordinate object were more easily understood. This findings tally with the principle of attraction which states that, all things being equal, the degree of attraction of a design is congruent to the absence of subordinate elements and that visual communications with single or two images without background were more easily understood than multi-image advertisements (Daniel 1978). Amy (2007) concluded that, a graphic design of an accomplished designer conveys the feeling that nothing in the design could be distracted without violating the overall structure of the design and that all the communication variables should make a complete and harmonious whole to form effective message delivery.

2.6.7.5 **Federal Government Warning on Tobacco Intake:** As a result of health related risks associated with BAT products, tobacco promotion and marketing is regulated in most parts of the world including Nigeria. The World Health organisation (WHO) and the European Union have specified that, the advertising of tobacco be controlled. The Framework Convention on Tobacco Control (FCTC) had even advocated a comprehensive ban on advertisements and promotion of tobacco. This led to the proposition of stringent measures which among others include: inscription of bold health warnings on all tobacco products and campaign channels to create awareness of health risks from smoking. This warning is however ignored on BAT sampled posters – a negation to the warning of the Federal Republic of Nigeria to create awareness. The warning which is supposed to be in text form is missing on the advertisements. Text describes and gives meaning to qualities and status of an object, sign, picture, event and convention which symbolise something. Chandler (2001) observed that, the philosophy of signs and symbols teaches viewers that, there is no meaning beside the complex set of factors that defines it and that the deeper the understanding and awareness of these factors as a designer, the better the control over the success of the work produced for effective message delivery. The researcher is of opinion that, in as much as the

warning is intended to deal with health related cases, the “warning text” should not have been violated after all. It is also the researcher’s opinion that, text alone is less likely to catch a reader’s attention because a picture is worth a thousand words. Designers often use imagery to grab attention and establish an immediate connection with their audiences. Marrying words with imagery is a powerful combination. The text could have been supported even rather with a pictorial or sign to explain the text with effectiveness. The visually impaired consumers who would not be able to interpret nor read would have got vivid and comprehensive understanding of the ads through the picture. According to Oluwafemi (2006), Nigeria’s ratification of the FCTC tobacco ad control has not deterred people from smoking. This is perhaps the more reason for BAT ad message delivery to be strengthened for the benefit of the average consumer and society at large.

2.6.7.6 **Basic Graphic Laws at a Glance**

A. Mechanical, Extension or Objective factors

1. The law of magnitude or intensity
2. The law of isolation or counter attraction
3. The law of motion or suggestion
4. The law of the effect of Urban or instinctive interest

B. Mental, Internal or Subjective factors

1. Illustrative Value
2. Attention Value
3. Artistic Value

2.7 Previous Studies on the Subject Matter

Graphic communication gives meaning to intent and purpose of design with communication elements or materials. It involves a process of illustration which tends to interpret intent of the message in visual form to stimulate receiver's imagination and interest with graphic elements; line, colour, image etc. Graphic elements interpret content of designs and help the observers to imagine the message or text. They are either interpretive or explanatory in character, decorative and imaginative. Anything about the design should give the perceiver such illustrations that would stimulate his interest in imagery and make him develop a kind of desirability that would lead him to an experience. There is no established graphic norm to be followed in design or communication process; however, without correct representation of pictures and complete harmony between communication's elements, communication becomes a failure and these results in empathy between the viewer and the design. Interpretation or experience is preceded by meaning already given within a culturally relative tradition or practices. Alozie (2005) indicated that advertisements reflecting cultural values in conjunction with product images are more persuasive and meaningful than those that ignore them. Bezuidenhout (1998) affirmed that these patterns of advert are employed by advertisers to mobilize and persuade the receivers to stimulate consumer behaviour depicted in the advertisements (p. 18). On pictorial perception across cultures, most people have problems interpreting different components in a unified whole due to their level of literacy. Anonymous researcher (2003) buttressed this fact when he said "visually illiterate people could hardly comprehend pictorial information not supported with images or pictures because of their level of understanding". Barrett (2003) concluded that design concept become simplified to ease understanding when it is backed-up with pictures. He declared, "Pictures speak louder than words". Ferguson (2005) opined that ad with single or two images relays effective communication or message for effective delivery. In effect, essential factors in

design boils down to good concept, creativity, and illustrative competence, attractive and comprehensible headline to complement pictorial images. Good application of colours and understanding of the effect of imagery, irrespective of purpose or function is of paramount importance in graphic communication advertisements.

Prevalent faults with many designs are over simplification and vulgarity. Sometimes the visual appearance looks casual without clarification for effective understanding. Others depict extremely casual conceptual designs with no striking colour and irrelevant images leaving out beauty and truth of forms for the sake of amusement, forgetting that looking at a picture, consumers apparently seek to recognise its content for interpretation. A picture gives clue to the product and proves satisfying in proportion to its success in taking or arresting attention of the reader. Whether communication is in pictorial or text form, the message must be perceivable. The image and text used should increase in the perceiver an understanding in such a way that elicits a feedback.

The review of related literature has laid a foundation for understanding the purposes of this study. It has provided an overview of the important issues that must be taken into consideration for successful advertisements. Images and text on visual plane must be complementary. Therefore, without complete harmony between text and image (illustration), advertisement would be failure. Advertisement is not only to attract attention; it should hold the attention of the viewer long enough for an idea to be communicated in such a way that, there is a feedback. Advertisement requires not only the adequacy of the information but clarity which eases understanding, meeting individual difference of receivers and forcefulness of appeal. From the review, it has been established that audiences differ in terms of how they perceive or interpret symbols and respond to emotional appeal. There should be a calculated effort on the part of the designer to plan the layout in such a manner to give a “type” that would stimulate in the consumer the kind of emotional appetite to want to

experience the richness of the product being advertised. It follows that; a designer must understand his target audience and the socio-cultural environment because of the importance of cultural as well as related issues involved in advertising. Illustration demands a bold line, good contrast, colours, clarity of messages and creative draughtsmanship for effective communication. The deeper a designer understands and is awareness of these factors, the better the control over the success of the product created (Chandler 2001).

2.8 Affordance of BAT Poster Designs

The inherent defects that necessitated the redesign of BAT posters have been followed by subsequently creating alternative and improved formal BAT poster product adverts. Also, idea-based format rather than formal advert with understanding headlines, striking colours, clear background pictures on the visual plane; and with federal government warning against tobacco smoking and a skull sign to describe the warning text characterize the new BAT advertisements. The introduction of the skull on the new improved BAT posters was however discussed to translate one of the qualities of the products in contention and also to simplify the message delivery. The concept of the posters has been richly improved and enhanced for effective message delivery by introducing product images as suggested by respondents to redesign the posters-with effective headlines to complement consumers understanding of the message delivery.

Experts opinionated that, “product imagery gives first experience and pleasurable impact that would make the end receiver want to desire.” See Plomer (2009 p. 22). Meaningful headlines that tally with the promotional product have been adopted to avoid misleading or deceiving the readers. Additional colour is introduced to attract target the audience on the basis of its influence on perceivers as suggested by the respondents and observed by experts in terms of its artistic attention and illustrative value (See Dakyes, 1999 - p.40). The colours are

introduced either in the headlines, text, or the background. The background profusion of some of the pictures (fig. 2 and fig. 3) on page 14 and 20 respectively is removed to confine the number of images to two or three in the visual plane of the improved posters based on the principle of attraction which states that, “the power of any object to compel attraction depends upon the absence of counter attraction. See Scott (1978 p.12). The Federal Republic of Nigeria warning of tobacco smokers has been introduced to bring out a quality inherent in the product both in picture and text format to create a platform for effective understanding of the message delivery as they relate to some composites of the product. The following pages show the redesigned BAT posters in a formal format with adherence to the rules of design placed side by side with sampled conceptual BAT poster designs.

Summary

In this chapter we have seen that, in graphic communication, elements are common variables in visual communication. Theorists Mmitchell and Daniels (2003) hold that, the most successful designs or advertisements are those that most effectively communicate their messages and which tend to motivate consumers to act upon the messages. Understanding coded messages is linked to visual literacy, and through how signs are logically or semiotically linked to their objects. Semiotics allow us to understand the relationships between signs, what it stands for, and the people who must interpret them (Chandler 2001). What an advertisement means is determined by a process initiated by sender for the receiver to decode through a social interpretive process. What a text or image means is exclusively up to the reader, hence, a designer must acknowledge who the reader is, in terms of psychological and sociological factors. The review also indicated that, though international companies create advertisements through socio-cultural images and events, theorist Alozie

(2005) hold that, advertisements that reflect cultural values in conjunction with product images are more persuasive and meaningful than those that ignore them.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

This chapter provides a framework for the research design adopted for this study.

3.1 Research Design

Kolo (2003) defined research design as a plan through which the researcher systematically collects data for a research in a controlled form. The researcher adopted personal survey method using a structured closed-ended and open-ended questionnaire as well as personal schedule-structured interview. Quantitative descriptive method was employed in the analysis of the data collected for objectives 1 – 3 while qualitative method was adopted in analysing objective 4. Hopkins (1980) suggested three ways of reporting results. Firstly, tables can be used to summarise results statistically, and secondly, quantitative and qualitative methods of description within the context of the study can further be analysed by relating them textually to the variables under study. Both were used in analysing the data while Adogbo's (2000) statistical formula is employed in this study.

3.2 Population of the Study

The issue of population in research according to Kolo (2003) goes beyond people. It equally refers to observation of events and materials. Isidor (1981) define population as the entire set of relevant units of data serving as the basis for generalisation which comprised a subset of the population. The population for this study is made up of BAT posters, students, practicing designers and the general public. Twenty-six final year students studying Arts and Design in the Polytechnic Ibadan, Department of Art, Design and Printing Technology equally form

part of the sample. These design students are assumed to have acquired the requisite knowledge and training that should enable them discern between a good or badly rendered design advertisements. The respondents represent the across-section of the society.

3.3 Validity and Reliability of the Instrument

Nworgu (1991) posits that in any research, it is necessary to provide a means of establishing the content validity and reliability of the instrument to be adopted. This is usually precedes the commencement of every research. Against this backdrop, a pre-test was carried out for the test questions. The test questions were structured and subjected to scrutiny by experts in the Department of Industrial design, Ahmadu Bello University, Zaria-Nigeria to ascertain its validity. The test was later conducted among some portion of the general public. The response obtained from the general public in the conducted pre-test ascertained the reliability of the test questions to be used for the study. This helped the researcher to effect corrections on the research questions that seem unclear to the respondents.

3.4 Sampling Technique

Encarta (2008) defines a sample as a portion, piece or segment that is representative of a whole. Only BAT poster designs that falls within the period of three years (2009-2012) were sampled. The technique adopted in sampling the respondents (public and designers) to the test materials were based on simple random sampling. The respondents were drawn within Ibadan and Ogbomosho environs. The sampled test materials (posters) for the study were collected from BAT Company, Ibadan branch based on the fact that, Ibadan is the main branch of the three sister companies. The materials that are relevant for this study were sampled based on purposive sampling technique.

3.5.1 Questionnaire

The instruments used for the collection of data were questionnaire and interview. This involved a pre-test questionnaire to test the BAT poster designs with the final year students of Art and Design and Printing Technology, Ibadan Polytechnic. This was to identify whether or not the BAT poster design advertisements are effective in terms of message delivery. The six selected test materials were redesigned based on the respondents' observation that there are "defects" and need to be addressed. The improved redesigned BAT posters were subjected to post-test. The post-test was carried out to find out if the redesigned posters were now better in terms of message delivery.

The post-test questionnaire was conducted using the redesigned posters with a portion of the general public who constituted the prospective consumers. The aim of the post-test was to find out if the redesigned posters were now better in delivering their campaign messages to the consumers in a manner that they would now find the visual message easy to understand and forceful enough to attract consumers.

3.5.2 Interview

Interview is a research instrument often employed by researcher to elicit/collect information (data) from respondent through some verbal interaction between him (interviewee) and the researcher (interviewer). It is an instrument that calls for a great deal of skill on the part of the interviewer.

3.6 Sampling Size

A total number of student population used for the test was twenty-six (26) while thirty (30) consumers were used for the post-test. This enabled the researcher formulate questionnaire

and interview for practicing designers of forty- six (46) and one hundred and ninety-two (192) consumers respectively.

3.7 Interview Guide

The interview guide constitutes one of the instruments used by the researcher. The researcher adopted the focused interview technique. Merton et al (1946) in Frank-Nachmias (2009) define focused interview as a form of structured interview that takes place with respondents known to have been involved in a particular experience regarding the situations under study. Questions were structured for respondents (practicing designers) to respond to the questions posed while their views were recorded in by the researcher as the respondents responded to the interview questions. The questions were structured to seek information on general factors that could likely be responsible for design problems on poster adverts and possible solutions to such design.

Designer's Questionnaires

The researcher adopted a structured questionnaire (instrument) to source information from the population. The instruments that were structured to source information or data from the identified population were two: questionnaires and interview guide. These instruments were to seek designer's opinion over the observations made of the test materials of BAT advertisements relating to the effectiveness of the message delivery and what factors were responsible to the defects identified on the posters. The structured questionnaire sought respondents to either indicate their degree of agreement or disagreement with a statement by ticking or making their comments in designated space. The response options were assigned numerical values to facilitate easy computation of individual's responses to all the statements. A total score was obtained to determine the individual's standing on the variable being measured. Designer instruments employed to source data from the identified population were

in sections. Sections A, B1 and B2. Section “A” covers personal data - information such as age group, gender, and marital status, level of education, business address and experience if any. This aspect of the questionnaire is preceded by introducing the researcher’s topic, and followed by a paragraph introducing the researcher and his pledge to treat all information supplied confidentially. Section B1 focuses attention on particular areas of the stated objectives such as questions relating to general presentation of BAT poster design advertisements in terms of message delivery while section B2 deals with general conceptual characteristics of the presentation of the posters. The interview covers factors responsible for the identified problems and solutions to such design problems.

Consumers Questionnaires

The consumers’ questionnaire is made up of sections A, B1 and B2. Section “A” deals with the personal data of the consumers. The first page of section “A” starts by introducing the researcher’s topic and purpose; followed by a paragraph introducing the researcher and a pledge to treat all information supplied confidentially. The personal data covers information such as age group, gender, and marital status, level of education, and business address followed by sections B1 and B2 which cover questions relating to general and conceptual presentation of BAT poster design advertisements respectively.

Students Questionnaire

A set of students’ questionnaire on the new generated BAT posters was administered. The questionnaire seeks to ascertain whether the proposed two new generated BAT posters are effective in delivering the message to the consumers in the manner that the materials will be understood and in line with graphic communication rules? Section “A” covers personal data information such as age group, gender, level of education and address, followed by section B.

3.8 Method of Data Analysis and Presentation

The collected were analysed using statistical tables to summarise the result. Quantitative and quantitative descriptive method has been adopted to explain the results. Hopkins (1980) theorises that this method is better and effective in humanity based researches. The simple reason being that it facilitates easier statistical manipulation and interpretation of results. Adogbo (2009) statistical formula of analysing results similarly facilitates easier manipulation in percentile especially in an independent research method in the humanities as follows:

- (a) $\frac{\text{No. who Agree } \underline{\quad X}}{\text{Total no. of Questionnaires}} \quad \frac{100}{1} \%$
- (b) $\frac{\text{No. who Disagree } \underline{\quad X}}{\text{Total no. of Questionnaires}} \quad \frac{100}{1} \%$
- (c) $\frac{\text{Irregular Answers } \underline{\quad X}}{\text{Total no. of Questionnaires}} \quad \frac{100}{1} \%$
- (d) $\frac{\underline{\quad \text{No. Lost } \quad X}}{\text{Total no. of Questionnaires}} \quad \frac{100}{1} \%$

According to Adogbo (2009), the aim is to describe the result in a simple format with a view to providing a distinct and fascination point that could make research findings comprehensible to all readers. The researcher describes and interpreted the collected data within the context of the manifested results as indicated by the respondents. Hopkins' and Adogbo's statistical formulae were used to analyse the data of this study.

CHAPTER FOUR

DATA ANALYSIS AND DISCUSSION OF FINDINGS

4.0 Introduction

In this chapter, two sets of respondents are described. These are the designers and the consumers. Apart from the designers and the consumers, the final year students of the Polytechnic, Ibadan who are assumed to have knowledge based on the design training they have acquired over time, form part of the population of the respondents. The pre-test was conducted using the final year graphic art students of the Polytechnic, Ibadan. Data collected were collated, coded, tabulated and analysed using statistical tables and narrative description. Administered questionnaires were to evaluate the general presentation of BAT poster design advertisements whether or not the communication has defects. They are also aimed at evaluating the effectiveness of communicative style of BAT adverts in relation to graphic standards as well as finding out whether the target audience understands the visual content of BAT adverts. The interviews which were administered alongside the questionnaires are aimed at finding out the factors that are responsible for the communication problems that adversely affected message delivery in adverts.

4.1 Analysis of the Data

SECTION A: Personal Data of Student Respondents

General Characteristics of Respondents

The respondents for the pre-test were drawn from the final year Art's students of the Polytechnic, Ibadan. A total of 26 final year students of graphic design, Department of Art, Design and Printing Technology, Ibadan Polytechnic were used as respondents. Six samples

of BAT adverts are the test material with twenty-six (26) questions administered to test the sampled materials.

4.1(a) Distribution of Respondents (students) by Gender

From the quantitative analysis of 26 students in a class, sixteen (16) of the respondents were males (61.5%) while ten (10) were female (38.5%). This result shows that, there were more male final year students in the class.

4.1(b) Distribution of Respondents (students) by Age Group

From the quantitative analysis of 26 students, it shows that, the students fall within the same age group of between 20 and 30. This is an indication that all the respondents' fall within the youthful age group.

4.1(c) Distribution of Respondents (students) by Level of Education

As it is indicated, the twenty-six students represent 100% respondents of the final year Graphics Students of the Polytechnic, Ibadan. This shows that, the level of education of the respondents was that of higher learning - tertiary institution.

SECTION: B1

General Presentation of BAT Poster Design Advertisements

4.1(d): Distribution of Respondents (Students) on general presentation of BAT posters.

No: 156

VARIABLE	Sampled Posters A-F (1)	Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
HEADLINES	A-F	06	16	03	01	-
PRODUCT IMAGES	A-F	11	10	05	-	-
PROFUSE BACKGROUND	A & B (2)	04	10	04	07	01
COLOURS	A-F	09	05	02	06	04
CONCEPT	B – C (3)	14	04	07	-	01
ILLUSTRATION	A-F	17	04	03	-	02
TOTAL		61	49	24	14	08
%		39.1%	31.4%	15.4%	9%	5.1%

Keys to the table 4.1(d)

1. A – F: Represent the Six sampled BAT materials labelled in upper-case A to F; tested against the backdrop of the following communication variables: Headings, Product Images, Colours and Illustration.
2. A & B: Represent the two BAT posters tested against profuse background.
3. B & C: Represent the three BAT posters with conceptual images of the Dove, Saxophone and Laureate; tested against the background of their conceptual meaning.

Using the statistical formula:

$$\frac{\text{No. who Agree/disagree/uncertain}}{\text{Total no. of Questionnaires}} \times \frac{100}{1} \%$$

To measure whether or not the sampled posters have defects:

26 students x 6 number of testing variables =156

Total no who agree: $\frac{61+49}{156} \times 100 = 70.5\%$

Table 4.1(d) shows that 39.1% of the respondents strongly agree that the posters have communication defects in terms of message delivery while 31.4% respondents agree. Nine

per cent (9%) disagree while 15.4% respondents are not certain. Five-point-one-per cent (5.1%) respondents however disagree with the view that the posters have communication defects. Based on the percentages of the responses, it can be concluded that, there were design problems on the sampled BAT posters designs. The samples were redesigned with the problems eliminated using the criteria of graphic communication norms. The sampled posters were redesigned in accordance with the respondent's observation to remove the identified problems to improve the visual content of the BAT poster. This includes the following:

1. Introduction of product image(s) making the advertisement communicate with effectiveness for effective message delivery from graphic point of view.
2. Introducing meaningful but bold texts (headlines) information; not only to attract perception but to complement or tally with the product being advertised to bring out quality and characteristics in the product and also to make the advertisements effectively accessible.
3. Removing background profuseness to avoid distraction of the message for effective message delivery.
4. Confining the number of communication variables to two or three for effective message delivery.
5. Introduction of one more colour to attract attention.
6. Sign (human skull) is introduced to explain the text warning of Federal Government that smokers of the product are liable to die young. Pictures speak for themselves.

Attention value of symbolism in graphic communication process cannot be underestimated. The skull represents danger inherent in tobacco consumption. Good pictorials complement text to explain a concept and to involve readers into understanding the communication. A

sign has no intrinsic meaning and become a meaningful sign only when we invest it with meanings (Reschke, 2005).

The sample posters have been presented in line with graphic communication rules in a manner to attract attention and subsequently communicate with effectiveness. The posters were also presented based on theories propounded by design theorists that, to achieve desired response from prospective consumers, visual communication of an advertisement must create visual appeal to facilitate conviction, ease interpretation and eventually generate feedback. Totality of an advertisement should be understood from a design point of view in accordance with the nature of product(s) and the goals and objectives of the advertisement. Colour as attention grabber is introduced in the text and background in such a way as to avoid the risk of losing its artistic attention and illustrative value.

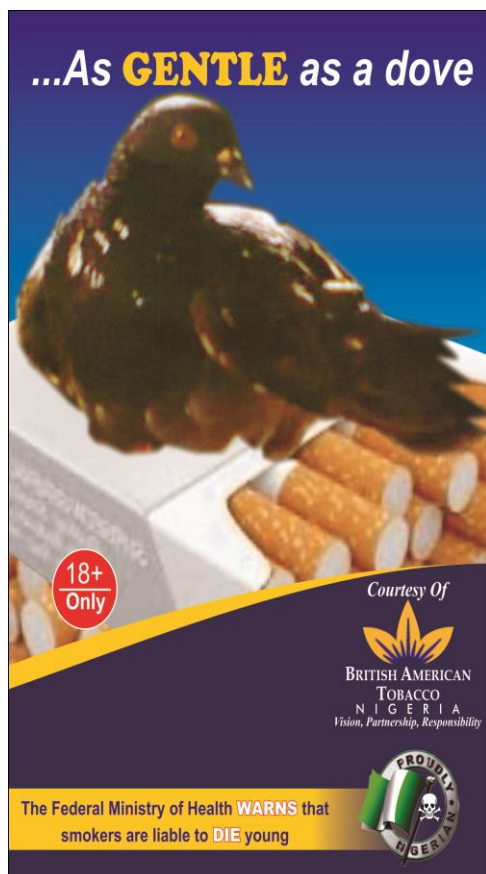


Fig. 1: As Gentle as a dove



Fig. 2: Merriments with a thriller



Fig. 3: Nobel Prize of an achiever

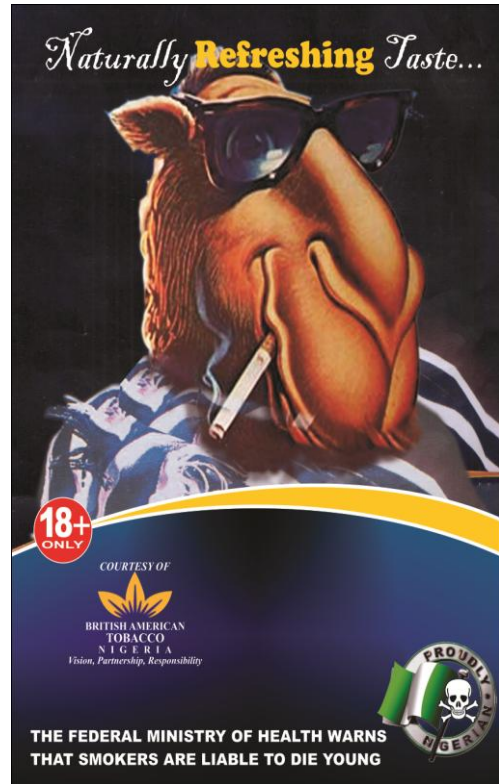


Fig. 4: Naturally refreshing taste



Fig. 5: Thrills Among best, among equal



Fig. 6: Thrills cultural excitement

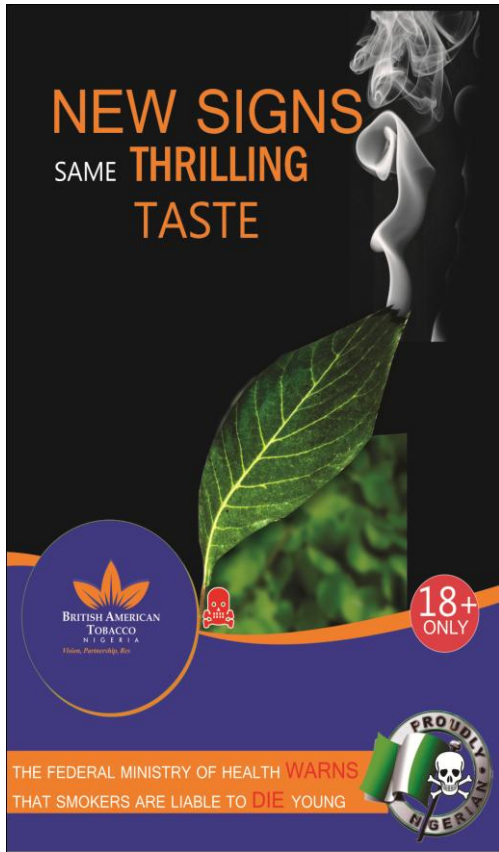


Fig. 7: New signs, same thrilling taste

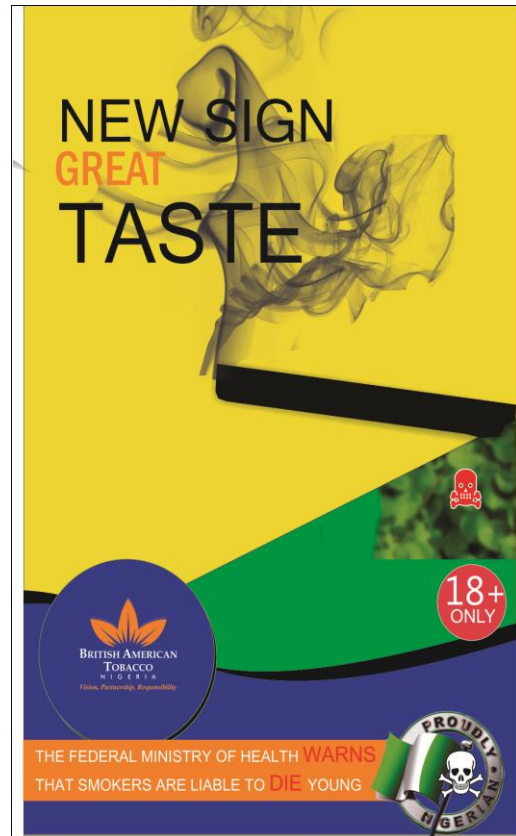


Fig. 8: New sign, great taste

SECTION A:

Personal Data of Respondents: Designers and Consumers

When the research questions were formulated, the communication variables to be tested were validated. Various components sourced within these variables were determined from which a procedure and instruments for collecting required data. The data so collected through the instruments of questionnaire and interview were collated and analysed. The results were summarised through tables of statistical data analysis and using quantitative description based on Adegbo's (2009) theory of reporting results in an independent research in the humanities.

Table 4.2(a): Distribution of (Designers and Consumers) Respondents by Sex

No: 238

VARIABLE	DESIGNERS		CONSUMMERS	
	No	%	No	%
Male	42	91.3	120	62.5
Female	4	8.7	72	37.5
Total	46	100	192	100

Table 4.2(a) above indicates representative of the designer's and consumer's population which constitute the sample. Among the designers' respondents, 91.3% (42 respondents) were male while 8.7% (4 respondents) were female while the male consumer respondent's were 120 which is (62.5%) and 72 which is 37.5% were female. This translates in sum the total number of designers and consumers respondents to 238.

Table 4.2(b): Distribution of (Designers and Consumers) Respondents by Age Group

No: 238

VARIABLE	DESIGNERS		CONSUMERS	
	No	%	No	%
20 – 30years	10	21.7	122	63.5
30 – 40years	27	58.7	43	22.4
40 – 50years	3	6.5	18	9.4
50 and above	6	13.1	6	3.1
Not indicated	0	0	3	1.3
Total	46	100	192	100

Table 4.3(b) above, indicates that 21.7% designer respondents and 63.5% consumers fall within the ages of 20-30years; 58.7% designers and 22.4% consumer respondents fall between the ages of 30- 40years. 6.5% designer and 9.4% consumer respondents fall between the ages of 40- 50years respectively while 13.1% designer respondents are fifty years or more. The analyses indicate that, majority of designers who responded are between the ages

of 30- 40years. This is an indication that, the designers are in their mid- thirty's. Consumers respondents show that, majority are in their youthful age between 20 – 30years.

One-point-three-per cent (1.3%) consumer respondents however showed no indication.

Table 4.2(c) Distribution of (Designers and Consumers) Respondents by level of Education

No 238

VARIABLE	DESIGNERS		CONSUMMERS	
	No	%	No	%
Level of Education				
Primary	-	-	3	1.6 -
Post Primary	4	8.7	26	13.5
Tertiary	12	26.1	48	25.0
University	26	56.5	104	54.1
Others	4	8.7	11	5.7
No Educated	0	-	0	-
Total	46	100	192	100

Table 4.2(c) above indicate that, majority of respondents in both designers and consumers had formal education. A total of 26 (56.5%) design respondents had University degree as against 4 (8.7%) while 104 (54.1%) consumer respondents had University degree as against 11 (5.7%) with no educational background. Twenty-six 26 (13.5%) consumer respondents had post primary certificate. Designers and Consumers who attained or in the process of attaining one of the three: OND, NCE and HND are 12 (26.1%) and 48 (25%) respectively. This is an indication that there is a high level of literacy amongst the designers and consumers' respondents. This shows that reasonable number of practicing designers are highly learned and experienced in their chosen profession. The consumers' respondents are similarly learned.

Table 4.2(d) Distribution of respondents by Designers number of years in practice

No: 46

Number of years of Practice	No	%
1 – 5years	3	8.3%
5 – 10years	10	22.9%
10 – 15years	12	25.0%
15years and above	21	43.0%
Total	46	100%

Table 4.2(d) above on (p. 83) represents number of years of practicing designers. On the number of years of practice of designers, there is an indication that 21 (43%) design respondents have been practicing.

4.2 Designers Responses to the Redesign BAT Posters

Table 4.2(e): Distribution of Respondents in Identified Problems on BAT Posters

No: 276

IDENTIFIED PROBLEMS VARIABLES	AGREE (Effective)		DISAGREE (Ineffective)	
	FREQUENCY	%	FREQUENCY	%
USE OF HEADLINES	38	83	8	17.4
USE OF PRODUCT IMAGE	42	91.3	4	8.7
USE OF COLOURS	41	89.3%	5	10.7
PROFUSE BACKGROUND	36	78.3	10	21.7
USE OF ILLUSTRATION	32	69.6	14	30.4
DESIGN CONCEPT	38	82.6	8	17.4
TOTAL	227	82.2%	49	17.8%

Table 4.2(e) above shows that, out of the 276 designer responses, 227 (82.2%) agree that the redesigned posters are better and effective in terms of message delivery against 49 (17.8%) who disagree. Using statistical formula:

$$\frac{\text{No. who Agree/disagree/uncertain}}{\text{Total no. of Questionnaires}} \times \frac{100}{1} = \%$$

To measure whether the redesigned posters are now effective in terms of message delivery:

$$46 \text{ designers} \times 6 \text{ number of testing variables} = 276$$

Total no who agree: $\frac{227 \times 100}{276 \times 1} = 82.2\%$

Total no who disagree: $\frac{49 \times 100}{276 \times 1} = 17.8\%$

This is shown in the higher response of the designers under illustration having bearing with the product so advertised with 32 (69.6%) as against 14 (30.4 %.)

In terms of concept, 38 (82.6%) agree that simple concept enhances message delivery against 8 (17.4%). When designers were asked whether the adverts are effective in terms of message delivery as a result of the product image, 42 (91.3%) respondents agree that the message is effective as against 4 (8.7%) designers who claimed uncertainty. Thirty-eight 38 (83%) respondents agreed that misleading headlines adversely affect effective message delivery while 8 (17.4%) disagree. In terms of colour, 41 (89.3%) agree that colour is often used to enhance message delivery while 5 (10.7%) claimed uncertainty.

In terms of profuse background pictures, thirty-six 36 (78.3%) designers agree that, profuse background pictures distract effective perception and that single or two images without profuse background enhances degree of attraction with understanding while 10 (21.7%) think otherwise. It tallies with Fugglesang's (1973) findings on counter-attraction principle which revealed that; visual communications with single image posters without subordinate object were more easily understood.

The reason for the disagreement among the design respondents was traced when the collected data was revisited. It was discovered that the disagreement emanated from the respondents who are either self-trained designers or did not go beyond the OND or NCE certificate. The result is that, they have a defect of inability to pass a sound judgement on designs based on international standards. This short coming from these respondents does not necessarily affect the result adversely because they are comparably few. This implies that, less than half of the respondents in this category did not have sound training. Self-trained were 4 (8.7%) while diploma and National certificate holders were 12 (26.1%).

4.2(f): Interview Responses by Designers on General Causes of Problems on Adverts

The interview is based on finding out the likely causes of the problems identified on BAT poster designs. When designers were asked why BAT poster designs are having design problems. Sixty per cent 60% respondents noted that, the design style emanates from a number of variables which include the influence of sponsors. Twenty per cent 20% attributed the problems to the designers' having not enough skill in applying basic principles that guide effective graphic communication in terms of message delivery. According to some of the responses, these could lead to malfunctioned communication variables and misleading messages.

When designers were asked, what the natures of the problems were, almost all respondents were fast to recognise the fact that product images were missing and the headlines misleading. The respondents agreed that, these defects could render the advertisements ineffective. This implies that the basic law of attraction has been berated. The law states that, one conspicuous missing variable of an advertisement is certain to mislead interpretation and create misunderstanding than when the variable is placed among many others. Some of them

agree that the posters are catchy; but this attribute is however not a determinant factor to effective message delivery.

When designers were asked to suggest solutions to the identified problems; there was divergence of solutions. Some agree that designers be given free-will by their clients who are most often laymen, to bring their expertise and experience to bear on the design process. Some respondents agree that some designers do not brainstorm enough to create effective concept because of their tight schedules. Some also suggest that, experienced designers who have graphic design training from degree awarding institutions be employed. According to some of the respondents, a well-trained designer would be conscious that, many factors are considered in encoding effective message delivery on adverts which among others include – the nature of the consumers being targeted, effective concept, target market, age group, religion and cultural background. These cadre of designers would be conscious of the fact that, conceptualisation of effective design ideas lies in the coherence of communication variables and proper adherence to the rules of graphic design. This tally with Cherinton (1976) observation that a good and effective design tally with the factors such that, the concept will create a platform for understanding the message for consumers to whom the design was directed.

4.3: Consumers' Responses

Table 4.3(a) Distribution of Consumer Respondents by Occupation

N: 192

VARIABLE	No	%
Students	26	13.5
Civil Servants	43	22.4
Artisans	7	3.6
Traders/Business	24	12.5
Lecturers	8	4.2
Employees/Private	38	19.8
Not indicated	12	6.3
Total	192	100%

Table 4.3(a) above is a reflection of consumers' occupation. The reflection indicates that the consumers' who responded cut across all works of life, which are conscious of poster designs around them.

Table 4.3(b): The number of Returned Questionnaire by Consumers

No: 234

NUMBER OF QUESTIONNAIRES ADMINISTERED	NUMBER RETURNED		NUMBER NOT RETURNED	
	No	%	No	%
234	192	81.7	43	18.3

4.3(b) A total of two hundred and thirty-four 234 questionnaires were administered- out of which one hundred and ninety-two 192 (81.7%) were returned. This number represents the members of the general public who constitute the respondents. Consumers' respondents with university degree are 104 (54.1%). Forty-eight 48 (25%) consumer respondents attended tertiary institutions of either HND or NCE - Higher National Diploma or Nigeria Certificate of Education. The other 40 (20.8%) respondents are either attended primary or post primary or never attended any school. The profession of these respondents cut across all works of life.

4.3(c) **Consumer Responses on the Test Materials of BAT Posters**

When consumers were asked whether they are familiar with BAT posters, 138 (71.8%) respondents claimed that they are seldom conscious of the posters, let alone noticed communication effectiveness of the message - as against 54 (28.2%) respondents who claimed to be aware of the posters but could hardly say whether the messages communicate effectively. Twenty-eight 28 (14.6%) respondents claimed uncertainty.

When asked whether they observe any problems on the posters and the nature of the problems, 71.8% respondents claimed they could hardly notice any problems. To them, the posters are catchy and beautiful. Twelve per cent 12% of the respondents however agree that the posters have design problems. The remaining 30 (15.6%) respondents were not certain.

When asked about their general observation about the BAT posters, 27 (14.1%) consumers' respondents claimed that they sometimes noticed product packages on BAT posters. One hundred and twenty one 121 (63%) respondents however agree that product images enhance message delivery. Seventy-one 71 (37%) respondents think otherwise.

In terms of headlines, 98 (51.6%) agree that, headlines are sometimes misleading while 93 (48.4%) agree that profuse background pictures distract effective perception. In terms of striking colour, only 37 (19.2%) respondents agree that, striking colour(s) on advertisements attract visual perception while 92 (48%) are not certain, with 63 (32.8%) disagreeing. This implies that in spite of the high level of literacy amongst respondents and claims to be conscious of posters in their environment, greater number could hardly extract propositions or say whether an advertisement is good or bad.

When they were asked what could be the reason for design problems, some attributed it to improper training on the part of the designers, while others attribute it to lazy attitude to brainstorm to create effective designs. Other respondents attributed the problems to the

insistence of their clients to design or encode the design variables according to the instructions given.

When asked how come they noticed design problems in posters, some claim they are art enthusiasts and as such could distinguish between good designs and those not well generated while some claimed they are art critiques and do appreciate work of art. On what the nature of the problem is some of the respondents described the posters as cultural adverts, while some described them as very beautiful posters. Very few of the respondents described the posters as effective while some described them as BAT adverts. A number of them claim there is no problem on the posters.

4.4 Students Responses

Table 4.4: Students Responses on the New Generated BAT Posters.

No: 78

VARIABLE	Sampled Posters A & B	Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
CONCEPT	A &B	8	18	-	-	-
ADOPTED STYLE	A &B	12	14	-	-	-
MESSAGE DELIVERY	A &B	5	19	2	-	-
TOTAL		25	51	2	-	-
%		32.5	65.4	2.6		

Table 4.4 above is the student's responses on the new generated BAT posters to ascertain their effectiveness in terms of message delivery. The reflection indicates that the new generated advertisements are effective in their message delivery. This is shown when only 2.6% respondents indicated uncertainty about the new generated posters. Sixty-five per cent 65% students' respondents agree that the new generated BAT posters are effective in terms of

concept, adopted style and message delivery with 32.5% respondents strongly agreeing. This translates the message delivery of the new generated BAT posters effectively and explicitly enough to be decoded and meanings extracted with ease and understanding without necessarily being inimical to the graphic communication design process.

4.5 BAT Management

In the course of the research, the researcher did not find it relevant to make any provision for BAT management to respond to the contents of their poster adverts since the adopted unconventional style was deliberate in compliance with WHO directives, Government policy, health and many other concerns. The researcher's stance could not have in any way caused any biases in the research because the management aim and objectives among others is to create sustainable value of product, and enhancing sales and product promotion while the research looked at the posters from the graphic communication point of view on two major angles – the absence of product image(s) on one hand and the metaphorical headlines that seem to be misleading on another and the extent to which their messages are understood by target audience. Literacy level of 67% in Nigeria has been described unacceptable by the Federal Government because it is considered to be below the world standard. The question is how illiterate target audience would understand the message delivery without the communication components that will explain the transmitted message with effectiveness. Interpretation lies in the individual's visual perception.

The interpretation of Government concern lies in the fact that majority of the Nigerian populace are visually impaired and there is the possibility of the target audience not been able to extract propositions from not only the unconventional contents of BAT advertisement but other materials of importance. The research is therefore anchored on investigating the

existing BAT posters and the new generated posters in terms of their message delivery through the target audience to whom the messages are directed.

4.6 Discussion of the Findings

The specific objectives are:

Objective 1: Evaluate the Technical Contents of BAT Advertisements in Nigeria.

In evaluating the technical contents of BAT advertisement in Nigeria, both designers' and consumers' respondents agree that symbolic sign(s) in poster adverts enhance message delivery. This ultimately translates into the psychological and characteristic effects of product images in advertisements. Designers' view indicated even a higher percentage in favour of product symbolism enhancing message delivery. This was translated when 91.3% indicated in favour of BAT ads being effective in terms of message delivery with inclusion of product image(s). This implies that there is increase in favour of the influence of symbolic signs in creating a platform for effective message delivery than those against.

Objective 2: Evaluate the Effectiveness of Product impact of BAT Advertisements.

In analysing the various attitudes of the respondents (designers and consumers), it was discovered that, the impact of the advertisements is dictated by imagery (sign) with effective collaboration of the headlines and undistracted background pictures. This was shown when high percentage of respondents indicates in favour of the symbolic sign collaborating with headline/text to enhance understanding. One can therefore infer that images exclusively enhance understanding with effectiveness. It could also be inferred that, a purposeful communication of rendering effective poster adverts is exclusively the ability of a designer to use appropriate images or concepts by skilfully interlacing these design variables to bring out conceptual meanings for effective understanding.

Objective 3: Evaluate the style of BAT Adverts in line with Graphic Communication Practices.

In evaluating the existing BAT posters against the backdrop of the graphic norms/rules as propounded by theorist of graphics and advertising practices, findings indicates that there is a congruently deficiency in its message delivery. The metaphorical headlines appear to be misleading.

Objective 4: Develop an Alternative of improved BAT Posters advertisements

Alternative BAT posters were developed in the events that the respondents identified the communication defects in the contents of the sampled posters. Redesigned posters were based on the respondent's recommendation. The researcher therefore used the criteria of graphic communication norms/rules to redesign the BAT posters.

The text which has to be enshrined on BAT poster adverts as directed by the Federal Government of Nigeria is though missing out from the posters, the introduction of the symbolic sign (skull) was though not necessarily a graphical norm; was introduced to translate the warning text of death that the product of contention has been associated with. Introduction of the danger sign on the posters is similarly adopted to translate a quality of the products in contention. Brighter colours are introduced either at the background of the posters or in the texts to enhance the value of attraction.

5.1.2 Summary of the Findings

The major findings are as follows:

- In evaluating the effectiveness of BAT advertisements in terms of message delivery the findings exposed the sampled poster advertisements to be ineffective in terms of message delivery as observed by the students, consumers and designers from whom data was collected. According to the respondents, the metaphoric headlines and

absence of product images are misleading and defective in delivering its intended messages. This led to a redesign of the sampled posters with adherence to graphic design processes.

- From the students' point of view, the new generated BAT advertisements communicated the message effectively. This implies that the graphic communication rules have been adhered to and the adopted communication materials are effective enough to be decoded to extract the meaning from the message of the advertisement. It also implies that consumers will find the new coded generated BAT posters message delivery easy to be grasped.
- From Designers' point of view, redesigned poster designs are effective in terms of message delivery with 82.2% in favour as against 17.8% who are not in favour.
- Consumer respondents who agree that the redesign poster designs are effective in terms of message delivery claimed that, they are art enthusiasts, while some claimed to be art critics and as well could distinguish between good or not so well generated designs.

Findings from the test materials have the following tendencies:

- Metaphoric headline and absence of product image on poster advertisements are misleading and defective in terms of message delivery and capable of defeating the purposes for which the advertisements were developed.
- It also claimed that, striking colour(s) notwithstanding are not very necessary in advertisement while profuse background pictures hinder effective perception.
- It was discovered that, undistracted symbolic images with text communicate for effective message delivery. This justifies the marrying of skull sign with text to

translate the Federal government warning which was conspicuously absent on the sampled posters. It was even discovered that greater members of the public are not familiar with BAT posters.

Factors responsible for the design defects found on BAT posters as elicited during interview sessions with designer respondents. Most of the respondents reveal that;

- Optimum performance is often affected when there is too much work to be accomplished at a particular point in time. Performance is similarly affected when only few designers are employed to handle so many assignments, more so when the environment is not conducive to work.
- Designers often follow the directives of their client to develop designs that suit them-sponsors.
- A not well trained designer will definitely not create a good illustration. Knowledge is power. For example, generating catchy, persuasive and effective advertisement is a task to be achieved. One cannot give what he does not have especially if he is not well trained.
- Adhering to graphic rules in design process, good knowledge in colour psychology and rendering effective visual messages are assets to a designer.
- The probability that advertising agencies at times employ not very qualified designers or have resident designers to handle design tasks, are likely to generate inefficient results.

Based on the findings the researcher is of the opinion that, the research would be the transforming auxiliary regarding the message delivery of the graphic communication principles of the contentious BAT posters.

CHAPTER FIVE

Summary, Conclusion and Recommendation

5.0 Introduction

This chapter discusses the summary of the study, conclusion and recommendations.

5.1 Summary of the Major Findings of the Study

The age group of most of the consumer respondents has been established at the youthful age range of 25-30 while majority of the practicing designers are between the ages of 30 and 40 years. Pertaining to the level of education of respondents', findings indicated that greater number of both designers and consumers have formal education. Results also showed that, most of the designers have been practicing for over a period of 15 years and above.

Based on careful analysis of the data collected from the respondents about the existing BAT posters' by the researcher, findings indicate that the visual contents of the existing BAT posters under review have deficiencies in their transmitted messages and similarly were not in line with graphic communication norms as propounded by graphic and advertising theorists thereby making the messages difficult to be understood. The respondents therefore recommended that new posters for BAT be generated. To this end alternative/new improved BAT posters were generated. The generated posters were found to be effective in terms of message delivery by the target audience to whom the posters were targeted.

5.2 Conclusion

The investigation on BAT poster design advertisements concludes thus;

- Adoption of product image married with effective headline in advertisement complement each other. This is in essence, an effective and successful way of

generating effective message delivery with respect to appropriate quarters. A visual content of any print media is rated according to how graphic communication variables are made to interact, taking into consideration poster designs that does not conform to graphic norms and consequently negate effective communication.

- For BAT to have deliberately left out essential communication variables to creating metaphoric headlines/texts that are not easily discernible on their advertising posters for whatever reasons, have negated graphic norms, misled the consumers and may have failed to achieve the purpose for which they were designed. BAT advertisements might have achieved the value of attracting attention; it has failed however to create a platform for understanding the intent of the advertisement from the respondent's point of views.
- From the respondents point of view headlines of BAT adverts are misleading. Although metaphors are powerful persuaders, they could be misleading and deceptive.
- Symbolic values are powerful design tools in advertisement in conjunction with text. They create effective communication platform for understanding on the path of consumers. Relegating the rules means creating bottlenecks for extracting effective meaning or proposition. The effect is that communication is defeated.
- Cultural convention married with symbolic product is a communication synthesis that creates lasting impression in the minds of people. It also creates a platform for effective understanding of the advertisement.

Duchamp (2003) argued that, the idea of "a work" matters more than its physical representation - that is only when it is understood. This further reaffirms the fact that, the visual content of the original BAT poster designs have been improved graphically and conceptually to deliver the advertising messages with effectiveness.

5.3 Contribution to Knowledge

- The research has set a new direction on how to advertise using symbolism of a product and text based symbol.
- The study has contributed positively to advertising process from which design practitioners can glean from.

5.4 Recommendations

Based on the findings of the study, the following specific recommendations are made.

- The value of symbolic imagery and effective text in advertisement should not be compromised for whatever reasons. Headlines should tally with conceptual product from which proposition or meanings could be extracted with ease from the communication copy.
- All advertisements are consumer targeted. Advertisers should therefore, endeavour to research more into product advertisement for effective message delivery. This will enable designers to produce effective advertisement for consumers to comprehend. This will go a long way at encouraging and involving consumers in their graphic productions for effective communication and effective message delivery.
- Companies should ensure that agencies employ only qualified and registered designers. Qualified designers who attended institutions of higher learning for training should be engaged for design exercises. What it implies is that, the course and profession should be professionalised.

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APENDIX A
STUDENTS QUESTIONNAIRE

I am a graduate student of the Ahmadu Bello University, Zaria, specialising in Graphic Design in the Department of Industrial Design. The questionnaire is in part, a fulfilment of a research towards the award of an M.A degree. The instrument is designed to survey the visual content of BAT poster designs in Nigeria. As part of the study, you have been selected among the respondent to assist in answering questions related to the objectives of the research. All information supplied will be held in confidence. Please, kindly endeavour to respond appropriately as contained in the instrument.

AN ASSESSMENT AND REDESIGN OF THE BRITISH AMERICAN TOBACCO POSTER DESIGNS IN NIGERIA

SECTION A: PERSONAL DATA

1. Sex: Male Female
2. Age: Circle as appropriate within your age range
 - a. 10-----20
 - b. 20-----30
3. Level of education:
 - a. Primary
 - b. Secondary.
 - c. N.C.E (National Certificate of Education)
 - d. Polytechnic.
 - e. University
 - f. Others
4. Address: -----
5. Are you a graduating graphic student? : -----

SECTION B

6. What do you think these posters ads are for?
Response: -----
7. What posters are these?
Response: -----
8. Do you think the posters communicate meaningfully to be understood?
Response: -----
9. Do you think the presentation of the message delivery is in line with graphic communication rules?
Response: -----
10. Do you agree that there are graphic communication problems on the poster design advertisements?
Response: -----
11. What is the nature of the problems? Give as many problems you can identify.
Response: -----

12. In your opinion, what are the factors responsible for such design problems?

Response: -----

13. Suggest 4 reasons that you may offer as solutions towards enhancing the visual quality of poster advertisement for effective message delivery to Nigerian consumers.

Response: (1) -----
 (2) -----
 (3) -----
 (4) -----

SECTION C

Guide Line:

Please respond to every item on this question with utmost sincerity. Mark “X” in the box which correspond with your view.

- a. Strongly agree
- b. Agree
- c. Uncertain
- d. Disagree
- e. Strongly disagree

**GENERAL PRESENTATION ON CONEPTUAL POSTER DESIGN
ADVERTISEMENTS**

GENERAL QUESTIONS	A	B	C	D	E
	Strongly Agree	Agree	Uncertain	Disagree	Disagree Strongly
14. Headlines are misleading and incomprehensible					
15. Absence of product image hampers effective message delivery.					
16. Profuse background pictures distract perception in terms of message delivery.					
17. Absence of striking colour(s) is inimical to visual attraction.					
18. Illustration is in line with standard rules of graphic communication					
19. Concepts are misleading and ineffective in terms of message delivery.					

APENDIX B

DESIGNERS' QUESTIONNAIRE ON BRITISH AMERICAN TOBACCO (BAT) POSTER DESIGN ADVERTISEMENT IN NIGERIA

I am a graduate student of the Ahmadu Bello University, Zaria, specialising in Graphic Design in the Department of Industrial Design. The questionnaire is in part, a fulfilment of a research towards the award of an M.A degree. The instrument is designed to survey the visual content of poster designs of British America Tobacco Company in Nigeria. As part of the study, you have been selected among the respondents to assist in answering questions related to the objectives of the research. All information supplied will be held in confidence. Please, kindly endeavour to respond appropriately as contained in the instrument.

AN ASSESSMENT AND REDESIGN OF THE BRITISH AMERICAN TOBACCO POSTER DESIGNS IN NIGERIA

SECTION A: PERSONAL DATA

1. Sex: Male Female
2. Age: Circle as appropriate within your age range
 - a. 20-----30
 - b. 30-----40
 - c. 40-----50
 - d. 50 and above
3. Level of education:
 - a. Primary
 - b. Secondary.
 - c. N.C.E (National Certificate of Education)
 - d. Polytechnic.
 - e. University
 - f. Others
4. Nature of job (Profession): -----
5. Business Address: -----
6. Are you a Designer? : -----
7. How long have you been practicing?
 - a. 5-----10years
 - b. 10-----15years
 - c. 15-----20years
 - d. 20 and

SECTION B

8. Are you familiar with British America Tobacco (BAT) Posters? : -----
9. Do you think the redesigned BAT adverts are better in terms of message delivery? ----
10. What do you think about the sampled BAT posters? Do you think there are problems on the posters? : -----
11. What is the nature of the problems? : -----

12. What is your general observation of BAT posters? : -----
13. In your opinion, what will be your solution to poster designs whose message delivery is not effective to be understood? Your suggestion is very crucial to this study?
-

SECTION C

Questions Related to General Presentation of Conceptual Advertising Design on Bat Poster Advertisement

Guide Line:

Please respond to every item on this question with utmost sincerity. Mark “X” in the box which correspond with your view.

- f. Strongly agree
- g. Agree
- h. Uncertain
- i. Disagree
- j. Strongly disagree

HEADLINE	A	B	C	D	E
	Strongly Agree	Agree	Uncertain	Disagree	Disagree Strongly
14. Misleading headlines adversely affect effective message delivery					
15. Headline translates the quality of a product.					
16. Headlines collaborate with product image(s) for effective message delivery					
PRODUCT IMAGES	A	B	C	D	E
	Strongly Agree	Agree	Uncertain	Disagree	Disagree Strongly
17. Symbolic images on ads communicate effectively in terms of message delivery.					
18. Product image(s) relate to explain quality of a product					
19. Message delivery is presented in line with standard rules of graphic communication.					

COLOUR	A	B	C	D	E
	Strongly Agree	Agree	Uncertain	Disagree	Disagree Strongly
20. Colour is often used to enhance message delivery.					
21. Colour is often used to attracting perception.					
22. Colours are used to highlight text for effective message delivery from the designer's point of view.					

PROFUSE BACKGROUND PICTURE	A	B	C	D	E
	Strongly Agree	Agree	Uncertain	Disagree	Disagree Strongly
23. Profuse background pictures distract perception for effective comprehension.					
24. Single or two images without profuse background enhances degree of attraction and comprehension.					

ILLUSTRATION	A	B	C	D	E
	Strongly Agree	Agree	Uncertain	Disagree	Disagree. Strongly
25. Effective Illustration often has bearing with product so advertised.					
26. Simplifies concept enhances message delivery.					

APENDIX C

CONSUMERS' QUESTIONNAIRE

I am a graduate student of the Ahmadu Bello University, Zaria, specialising in Graphic Design in Department of Industrial Design. The questionnaire is in part, a fulfilment of a research towards the award of an M.A degree. The instrument is designed to survey the visual content of poster designs of British America Tobacco Company in Nigeria. As part of the study, you have been selected among as a respondent to assist in answering questions related to the objectives of the research. All information supplied will be held in confidence. Please, kindly endeavour to respond appropriately as contained in the instrument.

AN ASSESSMENT AND REDESIGN OF THE BRITISH AMERICAN TOBACCO POSTER DESIGNS IN NIGERIA

SECTION A: PERSONAL DATA

1. Sex: Male Female
2. Age: Circle as appropriate within your age range
 - A. 20-----30
 - B. 30-----40
 - C. 40-----50
 - D. 50 and above
3. Level of education:
 - A. Primary
 - B. Secondary.
 - C. N.C.E (National Certificate of Education)
 - D. Polytechnic.
 - E. University
 - F. Others
4. Nature of job (Profession): -----
5. Business Address: -----

SECTION B

6. Are you familiar with British American Tobacco (BAT) Poster Advert? : -----
7. Do the BAT posters communicate effectively? : -----
8. Do you notice any problem(s) on the posters? : -----
9. Do you think there are problem on the posters? : -----
10. What is the nature of the problems? : -----
11. What is your general observation of BAT poster adverts? : -----

SECTION C

General Presentation on Conceptual Poster Design Adverts of Bat

Guide Line:

Please respond to every item on this question with utmost sincerity. Mark "X" in the box which correspond with your view.

- a. Strongly agree
- b. Agree

- c. Uncertain
- d. Disagree
- e. Strongly disagree

GENERAL QUESTIONS	A	B	C	D	E
	Strongly Agree	Agree	Uncertain	Disagree	Disagree Strongly
12. Headline are sometimes misleading or metaphoric					
13. Symbolic images on ads enhance effective message delivery.					
14. Headline and product images collaborate each other for effective message delivery					
15. Profuse background pictures distract effective perception.					
16. Striking colour(s) on ads attracts visual perception.					
17. Text and symbol collaborate for visual communication.					

APPENDIX D

INTERVIEW QUESTIONS FOR PRACTICING DESIGNERS

INTERVIEW QUESTIONS FOR PRACTICING DESIGNERS SEEKING THEIR OPINION ON FACTORS THAT COULD BE RESPONSIBLE FOR THE DESIGN PROBLEMS ON BAT POSTER ADVERTISEMENTS IN NIGERIA AND POSSIBLE SOLUTIONS TO SUCH PROBLEMS

I am a graduate student of the Ahmadu Bello University, Zaria, specialising in Graphic Design in Department of Industrial Design. The questionnaire is in part, a fulfilment of a research towards the award of an M.A degree. The instrument is designed to survey the visual content of poster designs of British American Tobacco Company in Nigeria. As part of the study, you have been selected among as at respondent to assist in answering questions related to the objectives of the research. All information supplied will be held in confidence. Please, kindly endeavour to respond appropriately as contained in the instrument.

AN ASSESSMENT AND REDESIGN OF THE BRITISH AMERICAN TOBACCO POSTER DESIGNS IN NIGERIA

I appreciate your cooperation in responding to the questions in the questionnaire. I would also want you to respond to the following questions.

1. Do you agree that there are graphic communication problems on BAT poster designs?
Response: -----

2. What is the nature of the problems? Give as much problems you could identify.
Response: -----

3. In your opinion, what are the factors responsible for such design problems?
Response: -----

4. Suggest 4 reasons what you offer as solutions towards enhancing the quality of BAT poster designs for effective message delivery to Nigerian consumers.
Response: (1) -----
(2) -----
(3) -----
(4) -----

APENDIX E

STUDENTS QUESTIONNAIRE ON NEW GENERATED BAT POSTER DESIGN ADVERTISEMENT

I am a graduate student of the Ahmadu Bello University, Zaria, specialising in Graphic Design in Department of Industrial Design. The questionnaire is in part, a fulfilment of a research towards the award of an M.A degree. The instrument is designed to survey the visual content of BAT poster designs in Nigeria. As part of the study, you have been selected among as a respondent to assist in answering questions related to the objectives of the research. All information supplied will be held in confidence. Please, kindly endeavour to respond appropriately to all the issues contained.

AN ASSESSMENT AND REDESIGN OF THE BRITISH AMERICAN TOBACCO POSTER DESIGNS IN NIGERIA

SECTION A: PERSONAL DATA

1. Sex: Male Female
2. Age: Circle as appropriate within your age range
 - a. 10-----20
 - b. 20-----30
3. Level of education:
 - a. HND.
4. Address: -----
5. Are you a graduating graphic student? : -----

SECTION B

6. The conceptual approach to the new generated BAT posters will be understood.
(a) Strongly agree (b) Agree (c) Uncertain (d) Disagree (e) strongly disagree
7. The message delivery is effective enough to be decoded and meaning extracted from the signs
(a) Strongly agree. (b) Agree (c) Uncertain (d) Disagree (e) strongly disagree
8. The new adopted communication style is in line with graphic design processes/rules.
(a) Strongly agree. (b) Agree (c) Uncertain (d) Disagree (e) strongly disagree
9. Your general over-view of the new generated BAT advertisements is that of effectiveness in terms of message delivery.
(a) Strongly agree (b) Agree(c) Uncertain (d) Disagree (e) Strongly disagree