THE USE OF BILL-BOARD FOR INFORMATION DISSEMINATION TO SCHOOL AGED CHILDREN IN KADUNA STATE

By

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DECLARATION

I hereby declare that this project has been composed by me and that it is a record of my own research work. It has not been accepted in any previous application for a higher degree. I have fully acknowledge all information derived from material both published and unpublished by others.

--- Audu Omar Ahmed.

DEDICATION

To my parents for their understanding and love.

CERTIFICATION

This thesis entitled "The Use of Bill-Board for Information Dissemination to School Aged Children in Kaduna State" by Audu, Omar Ahmed meets the regulation governing the award of the degree of Master of Arts (Industrial Design) of Ahmadu Bello University and is approved for its contribution to knowledge and literary presentation.

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My deepest debt of gratitude is to my parents, to whom this thesis is dedicated, and my "Cest partur amour" for their affection and continuous encouragement.

Above all, I thank ALLAH for keeping me alive to see the success of this programme.

--- Audu Omar Ahmed

ABSTRACT

Audu, Omar Ahmed "The Use of Bill-Board for Information Dissemination to school Aged Children in Kaduna state" , M.A. Thesis in Industrial *Design,* Ahmadu Bello University, Zaria, 1990, 17 Tables, 1 Figure, 3 plates *and* 52 Referencos.

The study is concerned with childrens response to bill-board advert as a means of communicating to children on programmes such as self-reliant campaign, and to find out if bill-board advert could be used effectively when stylized for future programmes.

The objectives are to find out:

i. Whether children in primary schools take cognizance of the content of the bill-boards.

ii. If the bill-board can be used to communicate idea to primary school pupils using picture story.

iii. HOW primary school pupils react to picture story on bill-board.

iv. Determine the degree of success of bill-board campaign with school pupils using picture story.

The information gathered from the review of literature helped the researcher to identify that, visual communication means a dynamic ability to express a difference and acting in accordance with the image given to the mind as regards it strength, qualities, a feeling about nature and an attempt to copy the most interesting part of behaviour which is common. This is well ascertained by Streward (1977) Rarlund (1962), Munn (1951) who hold that "communication is continuous method comparable with discriminating, differentiating and observing the impression received through senses.

The review also gave enough information as regards the essential theoretical factors one has to consider in formulating and ..designing communication strategy. The effects of these theories in the review are well supported by McGuire (1973), Howard-Sheth (1969), Akolo (1989) and Larzarsfeld, et al (1955), who hold that for effective communication, one should consider the essential process that assumes a chain of cognitive, affective and conative stages through which the receiver (of communication) passes. This component and behavioural steps provide a *very* useful framework for evaluating the efficacy communication campaign, as well as for designing persuasive communication.

quasi-Experimental approach was used for* data collection in this study. A questionnaire was administered for pre-test based on the subjects previous knowledge and attitude towards bill-boards. Ten carefully selected behavioural items were asked. The post-test was based on the subjects cognition of the stimulus treatment exposed to them. Then followed by forty-four pre-selected attitudinal variables.

The results obtained from the investigation states the following findings:

i. From the analysis of the pre-test raw scores for both groups, in the three zones, the comparability of the experimental and control subjects was statistical ascertained. In other words, there was no significant difference in the pre-test. This was expected since subjects in both groups were randomly assigned to their respective group.

ii. Results obtained from the post-test raw scores shows that there was no significant difference.

iii. Results which compares the pre-test/post- test gain scores for both groups in the three zones were shown to be statistically significant. In Kaduna zone, shows that both the experimental group and control group are statistically significant. In the other two zones namely: Zaria and Saminaka were not statistically significant.

iv. Results obtained which compares the cognitive outcome revealed that the experimental subjects groups actualized their cognitive outcome in one zone namely Saminaka. Results obtained on the pattern of affective out come also shows that Kaduna and Zaria did not actualized the affective outcome which was significant in Saminaka zone.

v. Results obtained from the comparison for both groups in the three zones on the conative pattern shows that only Saminaka zone was unable to actualize the conative outcome whereas the other two zones showed statistically significant response at 0.100 confidence level.

TABLE OF CONTENTS

	Page
Title Page	i
Declaration	ii
Dedication	iii
Certification	iv
Acknowledgement	v
Abstract	vii
Table of Contents	xii
List of Tables	xv
List of Figure	xvi
List of Plates	xvii

CHAPTER ONE

INTRODUCTION

1.1	Background to the Study	1
1.2	Statement of the Problem	6
1.3	Objectives of the Study	9
1.4	Justification for the Study	10
1.5	Scope and Limitation of the Study	11
1.6	Description of Terms	12

CHAPTER TWO

REVIEW OF LITERATURE

2.1	Introduction	14
2.2	Definition of Communication	14

Page

2.3 Theory of Communication 19

2.4 Definition of Visual Sight 24

2.5 Theory of Visual Communication 27

2.6 Evaluation of Aesthetic Visual Materials 31

2.7 Previous Studies 38

2.8 Summary 42

CHAPTER THREE

RESEARCH DESIGN

3.1 Introduction 47

3.2 Description of Research 47

3.3 Research Subjects 49

3.3.1 The Instruments 49

3.3.2 Designed Treatment 50

3.4 Procedure for Collection of Data 51

3.5 Statistical Analysis 52

3.6 Pilot Testing 53

CHAPTER FOUR

ANALYSIS OF DATA

4.1 Introduction 55

4.2 Kaduna Zone - Section One 56

4.3 Zaria Zone 59

4.4 Saminaka Zone 61

Page

CHAPTER FIVE

RESULT AND DISCUSSION

5.1 Results 64

5.2 Discussion 65

CHAPTER SIX

SUMMARY OF FINDING, CONCLUSION AND RECOMMENDATIONS

6.1 Introduction 69

6.2 Summary 69

6.3 Conclusion 70

6.4 Recommendations 70

References 73

Appendix - 1: Questionnaire 78

Appendix - 2: Samples of Treatment or Concept 90

Appendix - 3: Map of Kaduna State where Data was Collected 93

Appendix - 4: Permission Letter to Conduct the Study 94

LIST OF TABLES

TABLE

3.1 Participant by Local Government Area

4.1 Pre-Test/Post-Test Performance Scores

4.2 Pre-Test Raw Scores

4.3 Pre-Test/Post-Test Gain Scores

4.4 Cognitive Raw Scores

4.5 Affective Raw Scores

4.6 Conative Raw Scores

4.7 Pre-Test Raw Scores

4.8 Pre-Test/Post-Test Gain Scores

4.9 Cognitive Raw Scores

4.10 Affective Raw Scores

4.11 Conative Raw Scores

4.12 Pre-Test Raw Scores

4.13 Pre-Test/Post-Test Gain Scores

4.14 Cognitive Raw Scores

4.15 Affective Raw Scores

4.16 Conative Raw Scores

LIST OF FIGURES

Kaduna State Map Showing Areas where Data was Sought.

LIST OF PLATES

PLATES

1 Normal Style of Bill-Board Advertisement Assumed to be Handled by Bill-Board Advertisers

2 Stylised Bill-Board with Textual Materials

3. Stylized Bill-Board with Picture Story

CHAPTER - ONE

INTRODUCTION

1.1 BACKGROUND TO THE STUDY

Nigeria with of approximately 120 million people (British Broadcasting Corporation) has the problem of communication, especially when one considers the different languages spoken. The problems contribute to the inefficient flow of communication, when consideration is given to the use of our lingua franca which is English. These problems come under the different ethnic groups in Nigeria with their different historical, socio-economic, psychological, cultural and political backgrounds. The most widely spoken language in one community differs from the other. The English language which is the usual language is not spoken by all, since it is generally acquired through Western Education the majority of Nigerians are not educated under that form of Education.

Although, there are some effective forms of disseminating information, such as print media, electronic media, motor vehicle stickers, newspaper, magazine, comics, entertainment and so on, they have their short-comings. According

to Ogunbiyi (1984) bill-boards on the other hand are more advantageous when compared to the other forms of communication. The positioning and the sheer size makes it impossible for the passersby, commuters and the like not to have a glimpse of the messages, and also the appropriateness of the duration of its exposure is an advantage over the study forms of communication. But bill-board communication has its short-comings too, because, not all bill-boards can easily be deciphered in terms of its visual imagery. Therefore, there is still room for improvement.

To appreciate the position of bill-boards within the concept of communication, it is necessary to examine the concept in a systematic way using some of the models provided by scholars. Lasswell (1948) in accepting the ingredients of communication, asked the question "who says what, in which medium, to whom, and with what effect". This way, we can identify the four elements of any communication. Similarly, Berlos (1960), listed the same elements, but gave important position to the human factors (source and receiver). He saw the human dimension as being affected by communication skill, knowledge,

attitudes, the social system and culture. Therefore, any form of communication which does not possess these ingredients or elements will not be very effective. Due to the advantages that the bill-board has over other forms of communication and because English language is not well articulated by the majority, this study intends to use its techniques to found out how children will respond to its stylization (picture story) for disseminating information to children on self-reliant programmes. Therefore, more varied approaches are needed to gain pupils' interest so as to increase their learning.

The present trend of using digital signs for transmitting commercial message only with little or no visual on the bill-boards, makes it non-appealing to children and to the illitrate who can neither read nor understand what the messages on the bill-boards are all about. According to Levis and Dicke (1973) in learning concrete concepts, it has been found that pictorial presentations are superior to words. Summer (1951) supported that view by saying that the eye is the gate way to the mind, for most people the picture

impression is the most lasting which relates most readily to the sensory experience. He also added that, the other use of visual communication is the use of the eye and the mind to create and explore experience which produces a sense of richness of meaning, satisfaction or pleasure in the individual who can see and have the mind to understand. Therefore, using digital signs without pictures means nothing to children. It is assumed that the digital impression is not the language of the majority of children or the illiterate alike. There is a need to use the simplest and appropriate means in communication when consideration is given to the use of visuals (pictures). Summer (1951) supported these views quoting Aristotle, who said that, "a thousand words are not as good as one seeing". He agreed that, the foundation of all learning consisted in presenting clearly to the sense, sensible object so that they can be appreciated easily. Therefore, to appreciate the role of visuals in the concept of communication, one has to give a real consideration to the type of visuals to be used. Gillan (1982) pointed out that;

> When trying to understand the meaning of bill board visual, we must consider not only the elements which it is made up,

> but also the overall impression that creates it and the techniques it uses to create it. If we concentrate first on the visual illustration materials, we need to list the items present in the visual and then move beyond this simple level to try to perceive links and relationship to the other elements and other layers of the visual. Description and interpretations are inevitably linked.

Researches have found that young children are unable to interprete depth cues in pictures. Kilbride (1960) found that the ability of Bagauda children to perceive depth in pictures was related to the amount of formal education they had. Panosky (1970), asserted that:

> Our understanding of objects before us is not completely natural, innocent, intuitive, although, we take for granted the process of seeing and observing people, things or events in our environment, visual perception is not altogether straight-forward. Our vision is unlike that of a camera, it is not passive operation. We actively explore, select and organise sensory stimuli in the visual field.
>
> ... although children can recognise objects in a picture long before they can read, they are eight to ten years old before they can understand still or moving pictures in the same way that adults can.

Children are supposed to be open-minded so they are most likely to be the ones that can be inductrinated to effect any change in the future. The old have fixed minds so there is no amount of propaganda that will change them and besides they are already saddled with too many problems which make them over-look any government campaign propaganda that does not relate to these problems. Children are the favourite subjects of social and psychological researchers because they are considered to be particularly vulnerable to persuation and propaganda.

1.2 STATEMENT OF THE PROBLEM

The subject of national value is very pertinent at this time when the mass mobilization and self-reliant campaign is raging on. While it is a good thing to have our citizens who are self-employed patriotic and nationalistic, the problem remains, that is, one is yet to be thoroughly exposed to the ideals of MAMSER, most especially to young children. Therefore, it is pertinent to look for a very effective medium that will be used for disseminating information to children about programmes like Mass Mobilisation Campaign.

Radio has now been phased out by the Japanese cheapness of cassette recorders instead of utilizing it properly for communication purposes, is now loaded on the side of disco sound, even if there is going to be any form of information in terms of campaign the time or duration is limited. The appeal of television cannot be questionned because it combines the power of sound and vision in a single channel. Today, one finds that, most people are not interested in programmes which have nothing to do with enlightening the public, their attention is paid to programmes of entertainment (Ogunbiyi 1984).

Bill-boards provide the largest and colourful display for an advertiser trademark, product and slogan. It offers the most spectacular use of designs to attract attention. It is geographically flexible. An advertiser can reach his market nationally, regionally and locally (Houck 1969).

With the use of bill-board, an advertiser, can reach special ethnic neighbourhood. Used with other media, bill-board can round out a campaign by providing extra frequency or reach since the size, positional placement of the bill-board is not easily over-looked and because the bill-board copy or

slogan is limited to a message that can be told in a few words. But creating a design that can tell its story in picture is the greatest challenge for bill-board advertisers (Houck 1969). As pointed out by Akolo (1986) "in the first place, they should be able to attract attention, and secondly, communicate a message. When an attention is attracted it should be held long enough to communicate a message or an idea.

Bill-boards are those structures or boards erected along our high-ways, streets in town and cities to disseminate information to the public. The positioning of the bill-board make it accessible to commuters and other road users alike to have a glimpse of the message.

A bill-board can be called a big poster mounted along the city high-ways to carry messages to the people in transit. Bill-boards are concerned with enlightening the public of certain products in the market. It is sometimes used as medium for warning the public about certain hazards or calling their attention to certain information. Ogunbiyi (1984) substantiated by saying that;

> The sheer size and the strategic positional placement of the bill-board message makes them difficult to over-look. This is a

> powerful advertising technique - ensuring that the message catches the eye. Most of the messages on the bill-boards deal with products already referred to in the print and the electronic media section. And most of them are hard-sell messages presented using the techniques of information showing product benefit, associated with prestigeous class, motivated to aspire toward better life and sheer entertainment.

The study is concerned with children's response to bill-board advert as a means of communicating to children on programmes such as self-reliant campaign, (MAMSER Campaign Propaganda) and to find out if bill-board advert could be used effectively when picture story is used for future programmes.

1.3 OBJECTIVES OF THE STUDY

The objectives of the study derived from the need to investigate the effectiveness of bill-board advertising if used as a means of disseminating information to children on National issue.

The specific objectives therefore, are to find out:

(a) Whether children in Primary Schools take cognizance of the content of the bill-boards.

(b) If the bill-board can be used to communicate idea to Primary School pupils using picture story.

(c) How Primary School pupils react to picture story on bill-board.

(d) Determine the degree of success of bill-board campaign with school pupils using picture story.

1.4 JUSTIFICATION FOR THE STUDY

The importance and the role of bill-board advertising in a developing country like Nigeria can not be over-emphasized. The development of a communication strategy to influence attitudes and behaviour (action) practice of children has not received much attention in Nigeria. A design of such communication strategy will provide information about the motives and value system of such a population. This investigation will therefore, be of benefit to communicators, government mass media units and communication media agents in Nigeria. In this regard it will provide a style of organization and dissemination of the content of communication and expose barriers to information dissemination.

Attempts are being made to mobilize Nigerians for self-reliance, patriotism and nationalism. This is a National issue which involves harnessing,

actualizing and utilizing the potentials of all for the purpose of development. Much emphasis has been placed on adults in the present Mass Mobilization Campaign. Children are supposed to be open-minded so they are most likely to be the ones that can be indoctrinated to effect any change. This study will prove whether that children are the favourite subjects of social and psychological research.

In addition, it will serve as a source of reference materials, in institutions of higher learning by providing information on the new medium, the use of picture story on bill-board as a means of communication.

1.5 SCOPE AND LIMITATION OF THE STUDY

The scope of this study will be confined to children response to the two media designed which are the use stylize bill-board with picture story and stylized bill-board with digital signs. The study will therefore, not cover all media of communication because it is a wide area that cannot be treated within the scope of the study. In this study, selected primary school children in Kaduna, Zaria and Saminaka were surveyed because they provide an adequate representation of the children in the State

1.6 DESCRIPTION OF TERMS

Bill-Boards: Bill-boards are boards erected along high-ways, streets in towns and cities use by advertiser for disseminating information to the public on transit or for advertisement.

Media Communication: a system for conveying information through reproducable and self-contained programme.

Reprography: is the process of reproducing an art work mechanically.

Graphic Artist: refers to professional artist designing for reproduction.

Design: is the visual expression of idea by the graphic artist within the limitations of certain specific requirements using certain basic principles in the organization of the elements.

Hierarchy of Effects: a process in communication model that assumes a chain of cognitive (awareness, knowledge), affective (liking, preference), and conative (conviction, purchase), stages through which the receiver of communication passes.

Innovation Adoption: a communication process which recognizes different kinds of communication stages.

Graphic Communication: is the dissemination of information through the use of graphic, drawing, photography (still picture) and motion picture (films strips) and television.

Pedagogy Circle: refers to educational environment or class-room learning.

Digital Signs: refers to a sign which in no way resemble its reference, it is an arbitrary word or sign.

CHAPTER - TWO

REVIEW OF LITERATURE

2.1 INTRODUCTION

The Hausas were the only people North of the equator and in all Africa apart from Egypt and Ethiopia to have a form of writing as a means of communication or literature before the arrival of Europeans. They adopted the modified form of the Arabic alphabet which they used to produce National poems, songs and legal documents (Robinson 1906).

This review of literature specifically covers the following areas:

i. Definition of communication
ii. Theory of communication
iii. Definition of visual-sight
iv. Theory of visual communication
v. Evaluation of aesthetic visual materials
vi. Previous studies
vii. Summary

2.2 DEFINITION OF COMMUNICATION

Everyday life is spent communicating in various ways, through various means and at various

levels. Often people talk about things that interest them, watching television for the news, listening to the radio broadcast for what is happening in the society; attending seminars and conferences or lectures, reading books, comics, magazines, newspapers, receiving entertainment and so on. When people continuously interact with one another in their daily activities and with the environment, communication is the basis of this interaction.

According to Shram (Knowlton 1965) the word communication comes from the communist, word common. So when we communicate, we try to establish a commoness with someone or share information or an idea or an attitude. "Communication relates to the message sent and sensitivity to message received" (Akolo, 1986:2-3).

Steward, Sylvia (1977), and Goyer (1970) broadly defined communication as the sharing of experience and to some extent all living organisms can be said to share experience. "Sharing is defined as belonging to, to take part with others, to share with others, to tell others about, and to be among those who have opinion or idea". Experience is defined as gaining of knowledge or

skill or something that happens to one and has an effect on the mind and feelings.

They further elaborated that what makes communication unique among human beings is their superior ability to create and use symbols, for it is this ability that enables them share experience indirectly and vicariously". Barlunds, (1962) definition states (1962;P.4):

> Communication... is a word that describes the process of creating a meaning. Two words in this sentence are critical. They are 'create' and 'meaning'. Message may be generated from the outside by a speaker, a television screen, a scoling parent - but meanings are generated from within. This position parallels that of Berlo when he writes, 'communication does not consist of the transmission of, meaning. Meanings are not transmitted, or transferable. Only messages are transmittable and meanings are not in the message, they are in the message users'. Communication is man's attempt to cope with his experience, his current mood, his emerging needs. For every person is a unique act of creating, involving dissimilar materials. But it is, within broad limits, assumed to be predictable or there could be no theory of communication.

Therefore, communication implies the transmitting of a message to which the receiver is sensitive, and which enables him/her to share experience with the communicator. This sharing experience results to change in or modification of behaviour by the receiver and this in turn provides the communicator with the feed-back on success of

his/her efforts to communicate. Richmond (1920:P.127) refers to theory of communication as "information theory and according to him there is an information source and a message is transmitted by any of many possible means to a receiver. This message may be coded or sought in a language which is common to both the encoder and the decoder. Message convey information which is shared between the encoder and the decoder. The extent to which the information is shared determines the success of the information/ experience shared.

Having discussed the general meaning of the definition of communication, it is necessary to consider the definition as regards visual object or reprographic materials. Edward (1972) regards it as a branch of philosophy that is concerned with the analysis of concepts and solution of problem that arises when contemplating art objects. Osborn (1970), defines it as an experienced way of cognition by direct apprehension which consists of focusing upon whatever is presented to the senses. This definition is in line with Bigg's (1966) which stated that communication could be any means of presenting stimuli to the senses.

This view was explained by Bagai (1986) quoting Osborn (1970) who asserted that; it is a basic form of mental activity where the sensory awareness is the fundamental to all dealings with the world. It is an application and intensification of sensory awareness. The assertion was criticised by Feldman (1970) that the idea should not be restricted to the concept of aesthetics or to preferential judgement alone. Similarly, Smet (1973) also saw it as a behaviour or expression of information contained in the objective, where public opinion is vital. They however, contended that, the visual object is complete when description, formal analysis, interpretation and evaluation are involved. In addition, Bagai (1986) stated that, work of art only existed when they are viewed, apprehended, constituted and reconstituted by an observer. However, one has to agree with Osbons (1970) issue of objectivity and subjectivity when contemplating on certain qualities in any art work or reprographic material. The objectivity theory demanded that, the properties which make an object (visual object) valuable are those of the visual themselves. Therefore, the observer judges the merit of the work based on the works

properties alone not on its relation to the consumer or the observer. The subjectivity theory on the other hand states that what makes something aesthetically valuable is its relation to the observer and not the properties. A term like 'beautiful' is used to reflect on the observer's relationship to the visual object and report its mental states. When something is valuable based on its relation to its properties to the observer, it is subjective. Therefore, based on Steward, Sylvia (1977); Goyer (1970) and Barlund's (1962) which states that, communication is the sharing of experience, the process of creating a meaning between two or more people, and Osborn (1970) issue of objectivity and subjectivity when contemplating on certain qualities in any reprographic materials, one should take into consideration those definitions when designing any media of communication for effective dissemination of information.

2.3 THEORY OF COMMUNICATION

Having discussed the definition of communication in general, there is an impressive body of literature concerning communication theories and research, inside and outside

communication. It will be pertinent for one to briefly review some of the important formulation of communication theories by scholars in media research. The hierarchy of effects model, as conceptualized by Lavidge and Steiner (1973), is essentially a process model that assumes a chain of cognitive (awareness, knowledge), affective (liking, preference) and conative (conviction, psychomotor) stages through which the receiver (of communication) passes. This process is shared by most of other models of communication and has permeated much of the communication and advertising research. They further elaborated that, while this hierarchy model provides an attractive and useful framework, it is not to be viewed as one-way flow of progression from message reception to behaviour. Palda (1966) also explained that, these stages need not be unidirectional and are not always necessary or sufficient for subsequent stages.

Innovation adoption model, developed in the field of sociology, view the adopter as moving through a series of stages - awareness, interest, evaluation, trial and adoption (Rogers, 1962). These models recognize that different kinds of communication like impersonal (mass communication)

and personal (interpersonal) vary in the importance of their roles at different stages of the adoption hierarchy (Rogers and Shoemaker, 1971).

McGuir's communication - persuation process framework analysis communication (independent-variable side of the attitude-change process) into five classes of components, and being persuaded (the dependent variables side of the process) into six bahavioural steps (McGurire, 1973;219). He further elaborated on the five components of communication process, based on 'who says, what to whom, via what medium and with what effect, are; source, message, channel, receiver and distinction. This model was further explained by Akolo (discussion, 1989) as who says what, to whom, with what medium and with what effect, which are identical with channel, receiver and feed-back. The six successive behavioural steps are; being presented with communication (presentation), and acting on the behavioural steps provides a very useful framework for evaluating the efficacy of a communication campaign, as well as for designing persuasive communication.

Howard-Sheth (1969) stated the theory of buyer behaviour model as search, attention,

comprehension, attitude and intention as part of the buyer behaviour process. This process was further explained to include attention, intention, search comprehension and decision making (Akolo discussion, 1989). Also, Howard and Hulbert (1973), have presented a more information-processing-oriented approach that include process of short-and-long-term memory. In addition to Howard and Hulbert's systematic treatments, individual variable like, attention, perception, memory or attitude have been studied by psychologists. The original cognitive-affective-conative example, the precursor of hierarchy of effect and other model was provided by models in psychology (Brown, 1965; Kretch et al, 1962). Mass communication researchers have also rejoined the hyperdermic effect 'one-step flow' model in favour of two-step flow (Kalz and Lazarsfeld, 1955) and 'multi-step flow' (Roger and Shoemaker, 1971) model recognize social factor like word-of-mouth, and psychological factors like selective attention, perception, and retention that mediate between exposure to a communication and its effect. The review of communication model clearly suggests that for the design of communication campaign the researcher

should take into account the process variable commonly conceptualized as cognitive (awareness knowledge), affective (liking, preference) and conative (over behaviour) stages. This process variable can serve as criteria or objectives for communication messages. At the macro level these process variables can serve as criteria for segmenting an audience and designing appropriate communication campaign for each of the segments. Communication theory and research suggest hierarchical process model as a framework for formulating communication strategy.

Theoretical support for segmentation by the level of audience awareness and interest also comes from Carwright analysis of the influences process. Carwright (1949) further explained that:

> Psychologically, when someone attempts to influence another persons behaviour, a chain of reaction is initiated within the person.
>
> These processes are complex and interelated, but in broad terms may be characterised as creating a particular cognitive and behavioural structure. In other words, behaviour is determined by beliefs, opinion and facts a person possesses as well as his needs, goals and values. Also his cognition and motivational structure control his behaviour. Most model of communication process recognize these stages.

Looking at McGuir's, model of communication process based on who says, what, to whom via what medium and with what effect, which are; source, message channel, receiver, and destination. Which are identical with channel, receiver and feed-back (Akolo discussion, 1989) is most suitable for the present research because the component and the behavioural steps provides a very useful framework for evaluating the efficacy of a communication campaign, as well as for designing persuasive communication.

2.4 DEFINITION OF VISUAL-SIGHT

Our receptors are the gateway to knowledge. The blind and deaf live in a world represented only by such experiences as result from felt vibration, contacts on the skin, temperature changes, odour and smells. One who is blind from birth has no visual images. He has no imagery such as characterized most of one's dream. Likewise, the deaf have no auditory imagery. Seeing a face by running one's finger over it or hearing a music by placing one's finger on the loud-speaker of one's radio is quite obvious, no body can observe any experience, except his own. Science does at times deal with

things which can not be observed directly but it does so by inference (Munn, 1951). This view was further elaborated by Summer's (1951) which states, that the eye is the gateway to the mind, for most people, the visual impression is the most lasting which relates most readily to the sensory experience. Pamosky (1970) argued that:

> Our understanding of objects before us is not completely natural, innocent, inituitive, although we take for granted the process of seeing and observing people, things or events in our environment visual perception is not altogether straight forward. Our vision is unlike that of a camera, it is not passive operation. We actively explore, select and organize sensory stimuli in the visual field.

According to Munn (1951) "What we perceive depends upon the arousal of receptor, symbolic and affective process. But this does not tell the whole story. He further explained that, what one perceives is also depend upon the context or general setting of the object, situation, or event. Some of the influences attributable to context are quite primitive, perhaps innate. Others are obviously due to past experience.

Therefore, visual perception is the process comparable with discriminating, differentiating and observing and reacting to the impression received through the sense of sight. Each of

these terms was defined with specificity. "Process is defined as continuous, sequential, cyclical and dynamic, involving many different methods or technique". "Discriminating fits ability to choose the best by seeing small differences and treating different things in different ways". "Differentiating means the ability to express a difference of a quality or making a difference by its presence". "Observing is to notice carefully, or acting in accordance with and making a remark". "Impression received fits the image given to the mind as regards its strength or qualities, a feeling about the nature or an attempt to copy the most interesting part of behaviour by subsystems that best serve the need or purpose". "Sense of sight" is defined as the power to understand and make judgements about objects seen through the power of the eye. Psychologists also defined visual perception as the distal stimuli which affects one's senses only by the energy called the proximal stimuli which is actively transmitted to the sense organ (Encyclopeadia of Art, 1962). Based on these definitions, it clearly suggests that, in designing visual or reprographic material for effective communication, the viewer or the observer should be able to see differences

in the object and differentiate the items contained in the object and also give a feed-back as regards its strength or qualities in accordance to the affective object perceived.

2.5 THEORY OF VISUAL COMMUNICATION

Visual communication is defined as the process comparable with discriminating, differentiating, observing and creating a message whose meaning is shared between two people or among a group sharing the same culture or similar culture. (Panosky 1970), Stenard, Sylvia (1977), Goyer, (1970) and Berlund, (1962).

Perception is influenced by various attitudinal factors, some people tend to synthesise and perceive the visual field as a whole and others are analytic in their attitude. Therefore, the designer should be aware of those problems when designing or producing visual material for such people with such attitude. The wholeness of meaning of each picture or design should never be in doubt and restless details, delicate decoration should be kept out, so that those of analytic attitude should be diverted from the attention of the main theme. (Smith, 1914). Visual perception in children according to Line,(1914) who stated that, for

effective learning the visual material presented to the child must satisfy a conscious need, it must be meaningful to the child's own experience and interest. He further explained that, the visual object or concept should be suitable to the level of maturity of the child who is learning. Summer's (1951) agreed with the opinion, that some people seem to synthesise and analyses visual field, but asserted that children can give a general related description of common object, and also appreciate a picture as a whole. Smith (1914) observed that the inability to perceive more delicate relationship between part of complex perceptual stimuli probably accounts for the change that children are liable to imaginary and illusory perceptions. Vernon (1951), Panosky (1970), revealed that no experiment is needed to inform us that the perception is clear, more accurate and more detailed the greater within limits, the intensity, size, clear definitions, colour saturation and duration of the stimuli object, we take for granted the process of seeing and observing things in our environment. Visual perception is not altogether straight forward. Similarly, Greenhagh and Smith (1972) experimented on perception of colour and black and white visual

in advertisement, on its ability to be perceived and convey its message was to capture the audience's attention and interest. The result on perception was colour did not seem to attract any greater conscious attention to individual advert, and there was no question of either colour or black and white constantly outstripping the other.

A school of thought reported that, to help children think creatively, the communicator should consider the belief they hold. According to Williams (1973), one's belief is based on the valid assumption, knowledge or half-truth, superstition and false impression, and so represent reality to the individual. Behavioural scientists, look at behaviour with reference to any idea, visual, or situation, as governed by the way the particular thing in question is perceived. Each child will behave differently with reference not only to the visual object, but the new situation around him. William (1973) concluded by stating that; if a child believes that all Africans live primitively and savagely, pictures of lives in the cities will help him to recognize that some Africans live in an undeveloped society. In addition to this view, Agada

(discussion, 1989) supported this view by stating that, a child should be shown a picture of what the communicator wants the child to know. That is, when a child first hears the word sea horse, to describe species of small fish, he will be confused - already familiar with words horse as designated a well known animal with four legs. Unless he is shown a picture of this sea horse.

Generally, visual objects affect people differently through visual experience, individuals are able to focus attention on the objects which usually contain aesthetic qualities. According to Osborn (1970) they are the building blocks on which visual or reprographic materials are structured. Through visual evaluation, the observer is able to comprehend the visual or the reprographic material through utilization of the element of design. The use of element form the bases of aesthetic evaluation and criticism of visual materials. However, Fieldman (1967), in the theory of judgement stated that, a beholder must critically identify a work of art through four stages of criticism such as; description, analysis interpretation and evaluation. Description he asserted involves making statements that inform one about colour and shape of the

visual material, to analyse is to describe the quality of the visual material in terms of solidity, softness and tenderness. Interpretation as an attempt either consciously or deliberately to formulate a specific explanation that fits the evidence during its analysis. Evaluation according to Beardler (1958) is the making of normative statement about aesthetic object to be sought or avoided.

2.6 EVALUATION OF AESTHETIC VISUAL MATERIALS

There was the need to touch on the evaluation of aesthetic of visuals or reprographic material generally. The purpose of this was to enable one to to relate theories and as well practice to determine the quality of the designed visual materials that will be used in this study.

Evaluation from educational point of view according to Akolo (1982) is defined as the process of obtaining and providing useful information for making educational decision. He further explained each term in their broad definition with specificity. "Process is defined as continuous segmental, cyclical and dynamic involving many different methods of techniques.

"Obtaining is defined as making available through collecting, organizing, analyzing and reporting and statistic". "Providing is fitting together systems or subsystems that best serve the need or purpose". "Useful is defined as appropriate to established criteria agreed upon by evaluation and the user client dependent upon certain practical criteria as timeless and relevance". "Information is defined as descriptive or interpretive about entities and their relationship". "Educational decisions are defined as choice among alternatives" weighing each alternative in term of its utility (Akolo, ibid). The definition was further explained by Akolo (1982) quoting Worthern and Sander (1973) stating that:

> Evaluation is the determination of the worth of a thing. It includes obtaining information for use in judging the worth of a programme, product, procedure, or objectives or the potential utility of alternative approaches designed to attain specific objectives.

Aesthetics according to Osborn (1970) are the building block on which the visual or reprographic materials are structured. Through evaluation of aesthetics, the observer is able to comprehend the visual material through proper utilization of the elements of design. The use

of element forms the basis of evaluation of aesthetic and criticism of visual materials. These include line, colour, shape, texture, tone and space. Bagai (1986) quoting Browdy (1974) viewed it as the production and response to work of art. Production of the art work through aesthetic experience, individuals are liable to focus attention on objects which usually contain aesthetic quality.

Work of art, generally, affect people differently. However, Feldman (1967) in his theory of judgement stated that, a beholder must critically identify a work of art through four stages of criticism such as description analysis, interpretation and evaluation. He explained that description involved making statements that inform one about colour and shape of the visual stimuli presented in term of solidity, softness and tenderness. Interpretation on the other hand is an attempt either consciously or deliberately, to formulate a specific explanation that fits the evidence assembled during its analysis. From the discussion evaluation of aesthetic, it is necessary to consider how it relates to the evaluation of visual communication which include posters. Posters are defined as visual communication which are

commonly found in towns and villages. One sees them as he works or drives around either consciously or unconsciously. The primary function is to convey message as briefly and inequivocally as possible (Histand, 1978). In addition, aesthetic as regards to visual communication evaluation is a branch of philosophy that is concerned with the analysis of concepts and solution of problem that arises when contemplating on visual or reprographic objects (Edward, 1972).

Looking at the plan of the Directorate of Mass Mobilization and Self-Reliance Campaign strategies for the diffusion of information to the public, the Directorate has designed strong community based strategies. At the community level these strategies include the use of posters. New ideas and techniques in this field are needed. The level of appreciation is still facing a downward trend. This does not imply that the old style does not convey messages at all, but it doesn't attract attention or the quality is relatively poor for the local dweller and children alike to understand the message. Looking at some of the posters will proove this assertion.

Some of the posters are characterized by poor designs, indiscriminate use of typography, lack simplicity and have little or no relevance to the culture of the people where these posters will be used. According to Bagai (1986), like the architect, whose building is subjected to gravity, the designer also has to apply alongside with culture, the principles of design, and to be integrated on the basis of common experience and understanding. It is upon the proper use of these elements that the success of any design or visual communication depends (Graves, 1951). He also described these elements as the building blocks of the producers and the consumers or authority and citizens. They also serve the purpose of stating, information and stimulating thought. It is being stated that they can be good carriers of messages when the meaning is clearly understood. (Histand, 1976). Therefore, it would be good if the graphic artist or designer be mindful of the relation of words to pictures so as to bring out an artistic quality. Ogunbiyi (1984) supported the views on the basis of commercial success of the poster, its aesthetic appeal makes them difficult to ignore because of its powerful techniques - ensuring the message catches the eye.

Booth-Clibborn (1979) also evaluates it on the aesthetic appeal and the standard of craftsmanship involved. He said that posters that command respect are those with unity, the conceptual idea, and techniques of execution is excellent or vice versa than the poster which is no longer looked or admired. Other scholars share similar views but based their arguement on culture and social status of the society where the poster will be used or consumed. They further argued that posters must influence the popular idea and attitude of the people or its will be a dead poster (Bayne et al 1980). Dufference (1979) was inclined to agreed with Bayne's (1980) point of views that, work of art only exists when they are viewed, apprehended, constituted and reconstituted by the observer. Therefore, one should agree that, the value of poster whether bill-board poster, stickers and so on, depends on the conscious of the evaluation related to it, Vinger (1983) also observed that lack of cultural awareness as a grievous felt in design which affects the purpose of poster. He concluded by stating that, "posters which do not communicate in line with culture have nothing to communicate". However, this definition clearly stated that posters are primarily produced for

communication, the aim of posters as they relate to evaluation of aesthetics, can be seen in line as the "art structure" alphabet or scale of art expression. Similarly, some scholars views evaluation of aesthetics from the theoretical point of views, they also identified the five components of communication process, based on who says what, via what medium, and with what effect are: source, message, channel, receiver and feed-back which are identical with. Who is the poster for? What is the message about? Why the message? What is the effect of the poster? When properly used with the elements of design as a means of achieving the three objectives of graphic communication. These are; to attract attention to the message, to present the message that can be easily read and understood and make an impression (McGuire, 1973), Turrbal et al (1964), Akolo (1989), and (Beardshey, 1958). These objectives are to be guarded by circumstances such as; Whether the message is to be returned as knowledge win observers point of view, gain acceptance for a product or create an emotional response (Beardshey, 1958). Therefore, an ideal poster or bill-board must influence the desired purpose of design based on building blocks of art structure. These

included conceptual framework or idea, simplicity, good layout and good designs. At the conceptual state, the communicator or the graphic artist will consider factors such as; who is the bill-board or poster for? What is the message about? Why the message? What are its effects? These communication ingredients will help the designer, communicator to be original, simple and creating a design that will benefit the society. The designer needs to be simple so as to communicate easily. The simplicity of a design should reflect the use of colour, images, and typography. Bagai (1986). However, it could be assumed that the proper utilization of these factors will enhance the production of a good stylized bill-board. According to Akolo (1986), "in the first place, they should be able to attract attention and secondly, communicating a message, when attention is attracted it should be held long enough to communicate a message or an idea.

2.7 PREVIOUS STUDIES

Investigation has shown that there is no previous studies in the area of bill-board advertising used as campaign strategy for disseminating information to children on programmes of National issues in Nigeria.

There has been a high demand for the use of professional-mediated strategies for communication in order to reduce illiteracy in Nigeria (Nigerian Audio-Visual Association Programme of Activities, 1984:7). However, available records have shown that Nigerians have the problem of efficient flow of communication when consideration is given to the different language spoken. Therefore, there is need to investigate for a medium of communication that is simple and create a design that will benefit the society. The simplicity of a design should reflect the use of colour, images, and typography (Bagai, 1986). However, assumed that, the proper utilization of these factors will enhance the production of a good stylized bill-board. A good bill-board according to Akolo (1986), should be able to attract attention and secondly communicate a message, when attention is attracted it should be held long enough to communicate a message or an idea. It is therefore, important to investigate and evaluate the efficacy of bill-board strategy with selected children in this study. In doing this, it is needful to review some research methodology.

To analyse the effect of communication process, most researchers rely on specific tools or techniques

for accomplishing their goals and objectives (Strater, 1974). The tools and techniques presented in this review of previous studies are used for data collection but does not represent an exhaustive list of what is available or utilized in data collection. It does, however, identify the major tools and techniques used by analysist in the area of communication.

From the available literature, structural observation interview and questionnaire have extensively been discussed pointing out their merits and demerits. They have been discussed by Strater (1974), Reid (1981), Best (1981) and Ndagi (1984).

Best (1981) asserted that observation is a prevailing method of inquiring in experimental, descriptive and historical research. Burrough (1971) adds that, it is the most important and direct method of securing data through observation according to Burch and Strater (1974) it is multifold, it allows the researcher to determine what is being done, how it is being done, who does it, when it is done, how long it takes, where it is done and why it is done. However, observation has the problem of control (Ndagi, 1984).

Strater (1974) interview is a communication channel between the researcher and the organization, it is used to gain information concerning what is required and how these requirements can be met. Best (1981), view it as an oral questionnaire where the respondent provides answer to information verbally. He considered it superior device of collecting data when properly administered by a skill interviewer. He based his claim on the fact that people prefer talking to writing under condusive atmosphere. He is of the view that during interviews the interviewer and the interviewee are face to face and are likely to understand themselves, thereby providing clear answers to clear question. Babbie (1973) also adds that the respondent hardly refused interviewers standing on their doorsteps than they will throw away mailed questionnaires.

Interview has its short-comings which can hardly be avoided. Reid (1975) quoted Wallace as saying, "You wouldn't really know what goes on in my head and heart, because I wouldn't tell you, even if I understood. We all have protective devices out of necessity, because a living man must possess a private self for without it he is only half alive". Apart from the problem of securing answers it is very expensive financially and time

wise (Best, 1970 and Ndagi, 1984). According to Burch and Strater (1974), observed that questionnaire is restricted channel of communication, and care is needed when utilized, only those situations that the researcher can not querry in person that it could be used. Through questionnaires, Ndagi (1984) also observed that many people can be reached quickly at relatively low cost where the mail system is reliable. Best (1981) noted that the use of questionnaires can clarify the study when self-administered. Like the interview it attempts to get the feelings, beliefs, experiences or activities of the respondents. In spite of its merits, there is the problem of poor return which usually introduces biases an unreliability and hinders generalization. It is costly and time consuming where the researcher tries to reach a large number of respondents.

2.8 SUMMARY

The review of literature shows that the Hausas were the only people North of the equator and all Africa apart from Egypt and Ethiopia to have a form of writing as a means of communication or literature before the arrival of the European

(Robinson, 1900). They adopted and modified Arabic alphabets which they used to produce National Poems, Songs and Legal Documents. Review of literature shows that, communication implies the transmitting of message to which the receiver is sensitive and which enables him or her to share an experience with the communicator. This sharing of experience results to change or modification of behaviour by the receiver, and thus, in turn provides the communicator with a feed-back on the success of his or efforts to communicate. Richmond (1920) who strongly supported this view, refers to theory of communication as "information theory" and according to him, there is an information source and a message is transmitted by any of the many possible means to a receiver. The message may be coded or sought in a language which is common to both the encoder and decoder. Message convey information which is shared between the encoder and the decoder. The extent to which the information is shared determines the success of the information/experience shared. Visual communication means a dynamic ability to express a difference and acting in accordance with the image given to the mind as regards its strength,

qualities, a feeling about nature and an attempt to copy the most interesting part of behaviour which is common. This is well ascertained by Steward (1977). Barlund (1962), Munn (1951), who hold that "communication is continuous method comparable with discriminating, differentiating and observing the impression received through senses. Information is given as regards the essential factors one has to consider before designing and evaluating the efficacy of any visual material for children. The effects of the visual material in the review are well supported by Smeth (1974) and William (1973) who perceive that some children tend to synthesise and perceive the visual feld as a whole while others are analytic in their attitude, and children have a real appreciation of picture presented to them as "wholeness". The manner is based on their valid assumptions, knowledge, superstition and false impression they hold.

The review also gave enough information as regards the essential theoretical factors one has to consider in formulating and designing communication strategy. The effects of these

theories in the review are well supported by McGuire (1973), Howard-Sheth (1969), Akolo (1989) and Lazarsfeld et al (1955) who hold that, for effective communication, one should consider the essential process that assumes a chain of cognitive (knowledge, awareness) affective (liking, preference) and conative (conviction) stages through which the receiver (of communication) passes. This component and behavioural steps provide a very useful framework for evaluating the efficacy of communication campaign, as well as for designing persuasive communication.

Generally, the use of reprographic in modern time has influenced our lives greatly through the type of reprographic materials we find around. The Directorate of Mass Mobilization has also sought to use these strategies for the diffusion of information to the public, but a glance at some of the reprographic materials will reveal that they are not satisfactorily designed and reproduced. In order to achieve the objectives of graphic communication as pointed out by Bagai (1986), the use of elements and principles of design based on culture, in addition to a good working relationship between the graphic artist and the printer are very necessary.

In order to determine whether or not the stylized bill-board (picture story) have been informative and purposeful, a criterion based on the evaluation of aesthetic was used, specifically, with children in primary schools. It is apparent that various tools or techniques were used generally, for data collection, but do not represent an exhaustive list of what is available or utilized in evaluating efficacy of communication. It does, however, identify the major tools and techniques. This study therefore, was approached through the use of structured questionnaire and the use of quasi-experimental methods for data collection since it was established by Babbie (1973) that the use of single method severely limits one's ability in understanding the world around him. The use of these two methods as a means of gathering data will eliminate a considerable number of errors thereby making the study valid.

CHAPTER - THREE

RESEARCH DESIGN

3.1 INTRODUCTION

It is stated that a country which is unable to develop the skill and knowledge of its people and utilize them effectively in the National economy will be unable to develop anything else (Harbinson, 1973). Mass mobilization in communication, therefore, is an important issue which should involve all categories of Nigerians in whatever profession or status in life. In order to achieve the objectives which MAMSER is campaigning about, the bill-board should be considered as one of the essential tools. However, it should be necessary to evaluate the efficacy of the bill-board for information dissemination to school aged children in Kaduna State being part of MAMSER'S audience.

3.2 DESCRIPTION OF RESEARCH

The specific elements of the research are to:

i. Investigate whether children in primary schools take cognizance of the content of bill-boards.

ii. Find out if bill-boards can be used to communicate ideas to children in primary schools using picture story.

iii. Find out how primary school pupils react to picture story on bill-board.

iv. Determine the degree of success of bill-board campaign with school pupils using picture story.

Kerlinger, (1977) describes research design as the plan structure and strategy of investigation conceived so as to obtain answer to research questions and control variance. This study approaches its objectives through quasi-experimental method, Edward,(1960) describes quasi-experimental research as a systematic observation which is undertaken in an attempt to obtain answers to questions in which one is interested. According to him, the question of interest has to do with the accurate description of a group of subjects with respect to one or more variables. This study is designed to evaluate the effectiveness of bill-board when stylized to enable one determine its worth among other channel of communication (the use of textual material).

3.3 RESEARCH SUBJECTS

The sample population of this study was made up of primary classes 4 to 6 in three local government areas in Kaduna State. Subjects were assigned into experimental (N = 60) and control (N = 60) subjects respectively. Table 3.1 shows the participants.

TABLE - 3.1: Participants by Local Government Areas

Local Government Area	Experimental Primary	Control Group Primary	Subjects
Kaduna Zone	20	20	
Zaria Zone	20	20	
Saminaka Zone	20	20	
Total	N = 60	N = 60	120

3.3.1 The Instruments

The instrument used in this study was specially designed and for assessing the subjects previous knowledge, attitude towards bill-boards adverts. The instrument contains ten carefully selected behavioural item which together constitute the entry level of the subjects (Pre-test).

3.3.2 Treatment (Stylized Bill-Board)

The stylized bill-board was designed to evaluate the efficacy of bill-board when stylized to enable one determine its worth among other means of communication (textual material) it was also designed to provide a description of the relevant cognitive system of such a population. To assess the subjects response, forty-four items were used for Post-test based on the respondents cognition of the stimulus items exposed to them. This items were some Pre-selected attitudinal variables such as;affect; attitude towards the stylization of the bill-board and the beliefs they hold concerning the stylization of the bill-board (i.e., scale of measurement, intention or practice). These instruments were however, subjected to a critical analysis by three experts in the view to determining their relevance and potential contribution to the successful evaluation of the effectiveness of the bill-board. Items that were found to be difficult for the understanding of the respondences were restructured.

3.4 PROCEDURE FOR COLLECTION OF DATA

The task in this study is to evaluate the effectiveness of bill-board strategy when stylized, and applying the approach discussed in chapter two by experts (McGuire, 1973), Roger (1963), Akolo (1989), Lavideg and Steiner (1962) Howard and Sheth (1969) for selecting potentially effective communication strategy.

The experimental subjects were exposed to a special treatment which involved a guided analysis of the information before them. This analysis offered the subjects the possibilities of seeing the information in pictoral forms, and also it enabled them to extract the information for feed-back. The control subjects were exposed to the same treatment, but this analysis here was removed, instead it was replaced by words of the same picture meaning given to the experimental group.

A questionnaire was administered for pre-test based on the subjects previous knowledge and attitude towards bill-boards (i.e., whether children in primary schools take cognizance of the content of the bill-board adverts). Ten carefully

selected behavioural items (questions) were asked. The Post-test was based on the subjects cognition of the stimulus treatment exposed to them. Then followed by forty-four pre-selected attitudinal veriables such as; affect, attitude towards the style of the bill-board, beliefs they hold concerning the stylization (Ranking scale, and intention to practise information conveyed).

Each of the group was given a Pre-test of ten minutes for the study after which they were given another fifteen minutes for the Post-test.

3.5 STATISTICAL ANALYSIS

To determine the result of the study, three specific assessment were made; the rating of the subjects Pre-test/Post-test to compute the raw scores, judgement on the cognizance achieved versus affective, and conative outcome, and the camparison of the scores. A specially designed rating scheduled - the investigator instrument was used to compute raw scores for Pre-test/Post-test performances of both groups. A separate analysis of the Pre-test raw scores of both groups was made and a t-test was run on those scores to ascertain the comparability of both groups. This view was supported by Taiwo (1981) guoting Campbell and

Stanley's (1966), Pre-test/Post-test Control Group Design, Pre-test/Post-test Gain Scores were computed to experimental and control groups a t-test between the two group was applied on those gain scores.

3.6 PILOT TESTING

Pilot test, according to Summer (1974), was to satisfy the researcher on the advisability of committing resources for the main test, and to make any necessary modifications in the instruments.

There were two primary objects behind the pilot-test:

i. The first objective concerns the data collection methods and instruments. Specifically, the purpose was;

   (a) to test the suitability of the instruments and method for obtaining responses from primary school pupils as well as their suitability with a researcher without specialized skill and experience;

   (b) to test the viability of using value responses generated by respondents to

elicit perceived instrumental relationships between these values, and the object (designed treatment).

ii. The second objective was to investigate the viability of this methodology to generate substantive recommendation for potentially effective communication strategy using the approach discussed by experts in chapter two.

CHAPTER - FOUR

ANALYSIS OF DATA

4.1 INTRODUCTION

This chapter presents the analysis of data on the responses to the items used for evaluating the use of bill board as a strategy for information dessimination to children. The data were treated in the same sequence as they were obtained from the results. The study sought to investigate the effectiveness of bill-board strategy when stylized for information dessimination to children in primary schools in three local government areas in Kaduna State.

The chapter is divided into two sections. The first section provides the Pre-test/Post-test performance scores of the three zones. Then followed by the results of each zone chronologically.

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TABLE-4.1: Pre-test/Post-test Performance Scores

Local Government Area	Experimental		Control	
	Pre.	Post.	Pre.	Post.
Kaduna	8.000	37.900	8.900	43.500
Zaria	6.7500	35.4500	6.9500	29.8500
Saminaka	8.2500	37.1500	8.5500	31.5500

Table-4.1 shows the raw scores obtained from the rating of the Pre-test/Post-test performance of the experimental and control groups in the three local government areas in Kaduna State.

4.2 KADUNA ZONE - SECTION ONE

TABLE - 4.2: Pre-test Raw Scores

	Experimental	Control	t-Value
Mean	8.000	8.900	-1.38
Standard Deviation	1.717	2.360	

(tc = 1.684, df = 38) significant at 0.100 level.

Since the obsolute value of calculated 't' is less than the tabulated 't' is significant.

From the analysis of the Pre-test raw scores for both groups, the comparability of the experimental and control subjects was statistically ascertained. In other words there was no significant different in thhe entering behaviour of both groups as shown by the Pre-test scores. This was expected since subjects in both groups were randomly assigned to their respective groups.

NOTE: tc means the calculated 't' value from the t-table and t-value is the calculated 't' from the response.

TABLE-4.3: Pre-test/Post-test Gain Scores

	Experimental	Control	t-Value
Mean	.9091	-1.0591	0.25
Standard Deviation	1.366	2.350	

(tc = 1.684, df = 38) Significant at 0.100 level.

Calculated 't' is within the range (i.e., less than 1.684) and therefore, significant.

TABLE-4.4: Cognitive Raw Scores

	Experimental	Control	t-Value
Mean	6.4000	7.9000	-3.07
Standard Deviation	1.465	1.619	

(tc = 1.684, df = 38, p 0.100) Not significant at 0.100 level.

Disregarding the sign, the calculated 't' is outside the range of significance therefore the two groups for the cognitive raw scores are not significant at the level 0.100

TABLE-4.5: Affective Raw Scores

	Experimental	Control	t-Value
Mean	8.6000	9.5500	2.16
Standard Deviation	1.429	1.356	

(tc = 1.684, df = 38, P 0.100) Not significant at 0.100 level.

The calculated 't' is greater than the tabulated 'tc' the mean of the two groups are not equivalent at 0.100 level.

TABLE-4.6: Conative Raw Scores

	Experimental	Control	t-Value
Mean	16.2000	17.0500	1.16
Standard Deviation	2.526	2.089	

(tc = 1.684, df = 38) Significant at 0.100 level.

From comparison of the experimental and control subjects, it was statistically ascertained that there was no significant difference in the conative outcome.

4.3 ZARIA ZONE

TABLE-4.7: Pre-test Raw Scores

	Experimental	Control	t-Value
Mean	6.7500	6.9500	0.27
Standard Deviation	2.149	2.523	

(tc = 1.684, df = 38) significant at 0.100 level.

There was no significant difference in the entering behaviour of both group as shown by the Pre-test scores. Again, this was expected since subjects in both groups were randomly assigned to their respective groups.

TABLE-4.8: Pre-test/Post-test Gain Scores

	Experimental	Control	t-Value
Mean	.1023	1.4841	1.73
Standard Deviation	1.780	2.338	

(tc = 1.684, df = 38) not significant at 0.100 level.

TABLE-4.9: Cognitive Raw Scores

	Experimental	Control	t-Value
Mean	5.1500	5.4500	8.05
Standard Deviation	.745	5.114	

(tc = 1.684, df = 38, P 0.100) not significant at 0.100 level.

The analysis of the cognition outcome scores, the comparability of the experimental and control subjects for both groups was statistically ascertained. There was a significant difference in their cognitive outcome.

TABLE-4.10: Affective Raw Scores

	Experimental	Control	t-Value
Mean	9.1500	5.300	7.79
Standard Deviation	1.694	1.418	

(tc = 1.684, df = 38, P 0.100) not significant at 0.100 level.as the calculated 't' is greater than the tabulated 't'.

The analysis of the affective outcome scores for both groups, the comparison of the experimental and control subjects statistically shows that, they have no equivalent.

TABLE-4.11: Conative Raw Scores

	Experimental	Control	t-Value
Mean	14.9500	13.300	1.37
Standard Deviation	3.694	4.001	

(tc = 1.684, df = 38) significant at 0.100 level.

Significance between the experimental and control group in this zone is an indication of the fact that the respondents reacted to the bill-board message favourably.

4.4 SAMINAKA ZONE

TABLE-4.12: Pre-test Raw Scores

	Experimental	Control	t-Value
Mean	8.2500	8.5500	0.49
Standard Deviation	1.410	2.328	

(tc = 1.684, df = 38) significant at 0.100 level.

From the analysis of the Pre-test raw scores for both groups, the comparability of the experimental and control subjects shows the entery behaviour of both groups are significant. This was expected in Pre-test.

TABLE-4.13: Pre-test/Post-test Gain Scores

	Experimental	Control	t-Value
Mean	1.5455	3.2432	3.24
Standard Deviation	1.287	1.956	

(tc = 1.684, df = 38, p 0.100) not significant at 0.100 level.as the 'tc' is less than the calculated 't'.

An indication that a significant difference was found in the Pre-test and Post-test gain scores of both groups in Saminaka Zone.

TABLE-4.14: Cognitive Raw Scores

	Experimental	Control	t-Value
Mean	5.9500	6.3000	0.49
Standard Deviation	1.432	2.867	

(tc = 1.684, df = 38) 'tc' is less than calculated 't' which means that both the experimental and control groups are comparable at 0.100 confidence level.

The analysis of the cognitive outcome scores for both groups. The comparison of the experimental and control subjects statistically shows that, there was no significant difference.

TABLE-4.15: Affective Raw Scores

	Experimental	Control	t-Value
Mean	7.0000	6.3500	0.74
Standard Deviation	2.636	2.925	

(tc = 1.684, df = 38)

At a confidence level of 0.100 and degree of freedom, 38, tc is 1.684 and as shown on table 4.15 above, calculated t-value (0.74) is less than tc, an indication that there was no significant difference between the affective raw scores of the two groups.

TABLE-4.16: Conative Raw Scores

	Experimental	Control	t-Value
Mean	16.5500	10.7000	4.01
Standard Deviation	2.704	4.925	

(tc = 1.684, df = 38) Not significant at 0.100 level of confidence, calculated 't', is greater than 'tc'

Thus, from the analysis of the conative outcome scores for both groups, the comparability of experimental and control subjects shows that there was a significant difference.

CHAPTER - FIVE

RESULT AND DISCUSSION

5.1 RESULTS

Results obtained from a separate analysis which compares the pre-test raw scores for both groups, in the three zones shows that the comparability of the experimental and control groups was statistically ascertained as significant. In other words, there was no significant difference in the entering behaviour of both groups as shown by the Pre-test scores in Table 4.2. This also implies that previous knowledge of the subjects in both the experimental and control group was statistically ascertained based on the objectives of the study which states; whether children in primary schools take cognizance of the content of bill-board advert.

Results obtained from the Post-test raw scores shows that there was no significant difference achieved, as shown in Table 4.1.

The results which compares the Pre-test/ Post-test gain scores for both groups in the

three zones were shown to be statistically different at 0.100 level of confidence. The Pre-test/Post-test gain scores from Kaduna zone shows that both the experimental groups and control group are statistically significant. In the other two zones, namely; Zaria and Saminaka were not statistically significant as shown in Tables 4.8 and 4.13 respectively.

Results obtained from another separate analysis which compares the cognitive outcome achieved revealed that the experimental subjects groups successfully actualized their cognitive outcome in one zone - Saminaka. This implies that, the stylized bill-board with picture story could be used for communicating idea to primary school pupils despite the fact that two zones were not significant. Results of the Post-test on the pattern of affective outcome also shows that Kaduna and Zaria did not actualized their affective outcome which was significant in Saminaka zone.

This could be due to the fact that in both Kaduna and Zaria zones, the pupils are exposed to other kinds of jobs in their environment,making the children to have less

reaction to the use of picture story on stylized bill-board.

Results obtained from the comparison for both groups in the three zones on the conative pattern shows that only Saminaka zone was unable to actualise the conative outcome whereas the other two zones showed statistically significant response at 0.100 confidence level.

5.2 DISCUSSION

The Pre-test/Post-test gain scores of the three zones for experimental and control group were shown to be statistically different at 0.100 level except the Pre-test/Post-test gain scores of Kaduna zone which was significant. The contributive factor could be the environment where the respondent reside. This also have an effect on their conative behaviour (i.e., their reaction to the message conveyed). While looking at the other two zones (Zaria and Saminaka) one could attribute their conative behaviour to the environment and exposure to other jobs that were not specified in the messages conveyed through stylized bill-board, this could contribute to their lack of commitment to the specified intention. (as the conative score was significant

in both Kaduna and Zaria zones, while insignificant in Saminaka zone). All the subjects in the three groups were judged to have implemented their cognizance of bill-board content in the Pre-test treatment. Some percentage of the experimental subjects when compared to the control subjects were judged capable of implementing the stated affectives behaviour in the Post-test, the experimental treatment was considered successful or significant only in Saminaka zone. The results suggest in particular that the use textual materials on stylized bill-board for control group also aided for feed-back information obtained through self-analysis in actualizing their intentions.

Furthermore, the results obtained from comparing the Pre-test/Post-test gains of the experimental and control groups in actualizing the specific objectives for the study tend to support the suggestion that the experimental treatment was successful in Kaduna zone and unsuccessful in Zaria and Saminaka zones. That the occurrence of inconsistency between intentions or behaviour and actual performances was reduced considerably in the experimental subjects, while no such results were noted for

the control groups, adds supports to the experimental treatment.

The identification of possible causes of failure (problem) was specially explored in the analysis of the raw data. The identification of possible cause of discrepancy between Pre-test and Post-test constituted a problem in the aspect of the questionnaire and treatment administered. Some of the problems identified were;

i. Reading Ability of the Respondents

It was discovered that the majority of the respondent were not able to understand the questionnaire administered because of their reading abilities and also those who can read were unable to put the answers down correctly. In most cases, such subjects were aided by their teacher or the researcher. This disparity really contributed to the respondent behaviour most especially the subjects in the control groups.

ii. Departure from the Respondents Original Intentions

In few instances, it was noted that some subjects departed from their own intention because of the answer given by their

iii. colleague. This was a response variable that the researcher found difficult to control, most especially within children in classes 4 to 5 respectively.

iii. Desigined Treatment Exposed

It was noted that the treatment given to the experimental subjects, from a far, it can not be seen properly unless they come close to the designed treatment because of its distance. This could have also added to the variance.

iv. Lack of Commitment to Specified Intention

It was observed that some subjects have a specified intention already of what they will like to be or what they will do after school. This also have an effect on the conative behaviour of respondents most especially subjects from Kaduna and Zaria respectively.

Although this study did not attempt to examine the superiority between the two bill-boards (stylized) but the effectiveness of the use of picture story on one, and the use of textual material on the other hand to find out the efficacy of the stylized bill-board with picture story, for dissemination of information to children programmes on National issue in future. Efforts were also made, as part of the

experimental treatment, to march intended outcomes with the patterns of attitudinal variables considered potent for successful implementation of intention.

CHAPTER - SIX

SUMMARY OF FINDING, CONCLUSION AND RECOMMENDATIONS

6.1 INTRODUCTION

The previous chapters presented an approach to developing communication strategy, a methodology for applying the approach, and an application of the approach and the methodology. This chapter covers the summary, conclusion and recommendations based on the findings from the experiment conducted.

6.2 SUMMARY

The results obtained from (Pre-test) a separate analysis which compares cognitive outcome, with outcome achieved seem to correlate the results of the statistical analysis. This shows that children in primary schools take cognizance of bill-board adverts.

The results of the Post-test scores on affective and cognitive outcome revealed that experimental subjects successfully actualized their intention in one zone . (i.e., Saminaka Zone). The results of Post-test on the pattern of "affective" (Zaria and Kaduna Zones) a significant differences was shown on the part of the experimental group.

Results of Post-test scores on "conative" outcome obtained from comparing both groups in the three zones showed that only one experimental group (Saminaka zone) did not actualized their achieved outcome.

The result also revealed that, the environment where the respondents reside also has effect on the respondent conative behaviour.

6.3 CONCLUSION

The results of this study clearly suggest that the stylized bill-board (picture story) facilitates children response more than the use of textual materials. This conclusion seems warranted from the successful evaluation made in this study in the use of bill-board adverts for disseminating information to children on government campaigns propaganda.

6.4 RECOMMENDATIONS

From the results of this study, the following recommendations seem relevant;

i. That government media unit should include the use of stylized bill-boards in their programmes where they found that they can not use the simplest words for communication. This recommendation is not intended as an alternative but as a remedy to the present practice in Nigerian Government Media Units for using digital sign, mobile van, radio and television for disseminating information of National concern. Children are handicapped in those media of communication.

ii. Emanating from the above recommendation is the importance of communication agencies in Nigeria

to explore the success made in this study into the use of stylized bill-board to facilitate commercial advertisement and also its aesthetic value adds to the beautification of our high-ways.

iii. Future Research

The direction of future research should focus on the fundamental questions posed by the findings of the present study, which are the areas to be investigated further, include;

(a) To what extent is aesthetic evaluation of stylized bill-board related to cognitive of the child?

(b) How do different kinds of environments affect the child's responses.

(c) The consideration of various aspect of the MAMSER's campaign under different contexts.

(d) In the present study, the attention is on Kaduna, Zaria and Saminaka which all gave a statistically significant result of 0.100 level which can be due to the fact that the extent of civilization is nearly equal. Further research should be done in local government areas which are just developing and which probably do not have the opportunity of listening to other news media, e.g., the television, radio, etc., so that the effect of the media on the respondents will be known.

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QUESTIONNAIRE

The Use of Bill-Board for Information Dissemination to School Aged Children in Kaduna State

Objective Questions for Primary School Pupils in Three Local Government Areas of Kaduna State

INTRODUCTION

I want to find out whether you know what bill-board adverts are. Bill-boards are those "big pictures" found erected along the side of the road for advertising products like; Omo, Coca-cola, Fanta, Pepsi-cola, sometimes it use to show people performing the actions of how to use the products. Secondly, I want to find out whether you use to read the message on them. Thirdly, I want to find out your reaction. Lastly, I want to find out whether these "big pictures" called Bill-board can be use for passing information to children like you, about government programmes such as MAMSER in future. You are been chosen as one of those that can help to answer questions about this "big pictures" called bill-board poster. Remeber, that all the answers given should be nothing but the whole truth.

(10 Minutes (20 Marks)

PRE-TEST

Section - 'A': Before you start answering the question I would like you to give me some information about your self. Please, write on the dotted lines provided.

1. Name:..... Age:.....
3. School:.....
4. Father's Occupation (work):.....
5. Mother's Occupation (work):.....

Section - 'B': Now I want to find out whether you really know this "big picture" called bill-board poster.

1. I have here FOUR (4) shapes, two of this shapes look like the "big pictures" called bill-board poster.

   (a) Is the shape of the bill-board poster looks like this one? (Answer by ticking the right answer).

   (a) Yes ( )
   (b) No ( )

(b) Is the shape of the bill-board poster looks like this one?

(a) Yes ( )
(b) No ( )

(c) Is the shape of the bill-board poster looks like this one?

(a) Yes ( )
(b) No ( )

(d) Is the shape of the bill-board poster looks like this one?

(a) Yes ( )
(b) No ( )

2. Where are these "big pictures" called bill-board found? Are they found on trees?

(a) Yes ( )
(b) No ( )

3. Are they found in side books?

(a) Yes ( )
(b) No ( )

4. Are they found in the class rooms?

(a) Yes ( )

(b) No ( )

5. Are they found by the side of the road?

(a) Yes ( )

(b) No ( )

6. Do they have pictures on them?

(a) Yes ( )

(b) No ( )

7. Do the pictures on them makes you like them?

(a) Yes ( )

(b) No ( )

8. Do those pictures make you buy what you saw on them?

(a) Yes ( )

(b) No ( )

9. Do you understand the wordings written on them?

(a) Yes ( )

(b) Yes ( )

10. Does the wording makes you understand the pictures you saw on them?

(a) Yes ( )

(b) No ( )

Cognitive Outcome (1 - 10)

POST-TEST

Section - 'C': I would like to ask you some questions about the bill-board that you are seeing. I want to find out, how you understand the bill-board poster.

1. Do you know what the bill-board poster is saying?

   (a) Yes ( )

   (b) No ( )

2. Is the bill-board poster saying that you should be a farmer?

   (a) Yes ( )

   (b) No ( )

3. Is the bill-board poster saying that you should be a carpenter?

   (a) Yes ( )

   (b) No ( )

4. Is the bill-board poster saying that you should be a builder?

   (a) Yes ( )

   (b) No ( )

5. Is the bill-board poster saying that you should be an artist?

(a) Yes ( )

(b) No ( )

6. Or the bill-board poster said that you should be a productive Nigerian?

(a) Yes ( )

(b) No ( )

7. Can you say what the bill-board is all about? Say it as you understand it. (Please write on the dotted lines provided):.....
.....

8. Can you mention the FOUR (4) jobs on the bill-board posters above?:.....
.....

9. Is that what the bill-board poster is telling you to do?

(a) Yes ( )

(b) No ( )

10. State the ones you will like to do;.....
.....

Affective Outcome (11 - 23)

11. Can these bill-board be used to give information or idea to you in any way?

(a) Yes ( )

(b) No ( )

12. Can these bill-board poster be used for warning you about the danger of smoking?

(a) Yes ( )

(b) No ( )

13. Can you think of any other information that these bill-board poster can be use for? (Please, write on the dotted lines provided):.....

.....

14. Do you think other children will understand these bill-board poster as you have done?

(a) Yes ( )

(b) No ( )

15. Can you give any reasons for saying yes?:.....

.....

16. If you say (No) what are your reasons;.....

.....

17. Does these bill-board poster make you feel like doing something, like those jobs you are seeing?

(a) Yes ( )

(b) No ( )

18. Does these bill-board poster want you to be productive?

(a) Yes ( )

(b) No ( )

19. Do you think these bill-board poster is the best way to pass information to children?

(a) Yes ( )

(b) No ( )

20. Can you give your reasons for saying yes?:.....

.....

21. Can you give your reasons for saying no?:.....

.....

22. Do these bill-board poster wants you to be a farmer, carpenter, builder or an artist only?

(a) Yes ( )

(b) No ( )

23. Or it says that you should be productive in whatever you are doing?

(a) Yes ( )

(b) No ( )

Conative Outcome (24 - 40)

24. Now, I would like to know how you will feel if something like picture, words were removed from the bill-board poster. (Tell me whether you; Yes = 1; I don't know = 2; No = 3; by circling the number (1) (2) (3)

(a) 1,2,3 - Bill-board will be very good without any picture on them.

(b) 1,2,3 - Bill-board will be very good with words only.

(c) 1,2,3 - Bill-board will be very good if only pictures are used.

(d) 1,2,3 - Bill-board will be very good when words and pictures are used together.

(e) 1,2,3 - Bill-board will pass information better when the type being display before you are used.

25. Can these type of bill-board poster before you really be used for passing information to children about the danger of smoking?

(a) Yes

(b) I don't Know

(c) No

26. Can these type of bill-board poster be use for passing information to children who can't read?

(a) Yes ( )

(b) I don't know ( )

(c) No ( )

27. Can these type of bill-board poster be use for passing information to adult too?

(a) Yes ( )

(b) No ( )

28. Can these bill-board poster be used by government for a programme like MAMSER in future?

(a) Yes ( )

(b) No ( )

I would like to know whether you intend to practice the information passed to you through these bill-board poster.

29. Do you intend to practise farming?

i. As hobby? (a) Yes ( ) (b) No ( )

ii. As a Career (a) Yes ( ) (b) No ( )

30. Do you intend to practise carpentry?

i. As hobby? (a) Yes ( ) (b) No ( )

ii. As career? (a) Yes ( ) (b) No ( )

31. Do you intend to practise how to build anything on your own?

i. As hobby? (a) Yes ( ) (b) No ( )

ii. As career? (a) Yes ( ) (b) No ( )

32. Do you intend to practise art and craft?

i. As hobby? (a) Yes ( ) (b) No ( )

ii. As career? (a) Yes ( ) (b) No ( )

33. Do you intend to practice other kind of jobs you know?

i. As hobby? (a) Yes ( ) (b) No ( )

ii. As career? (a) Yes ( ) (b) No ( )

34. Does the information passed to you through these bill-board poster make you think of other jobs that are not included in this bill-board?

(a) Yes ( )

(b) No ( )

35. What other jobs do you intend to practice that are not included in the bill-board? (Please, write on the dotted lines provided):.....

.....

I would like to know the particular time you are going to practice your intention and to find out whether what you are going to practice will help in solving problems in any way

36. Do you intend to practice one of these jobs when you haven't much to do at home?

(a) Yes ( )

(b) No ( )

37. Do you intend to practice one of those jobs, so that when you finished your school, you will be working on your own?

(a) Yes ( )

(b) No ( )

38. You intend to practice one of those jobs so that you can be self-employed after school?

(a) Yes ( )

(b) No ( )

39. Can these jobs solve the problem of unemployment in Kaduna State or can it reduce the problems of unemployment?

(a) Yes ( )

(b) No ( )

40. Do you have any reason for practising and not practising the information passed to you? What are your reasons. (Please, write on the dotted lines provided):.....

.....

.....

APPENDIX-I: This appendix shows the normal styles of Bill-board Advertisement, assumed to be handled by Bill-board advertisers.



NORMAL STYLE OF BILL-BOARD

APPENDIX-2: This appendix shows the stylized Bill-board Plate with picture story which was exposed to the experimental groups used in this study.



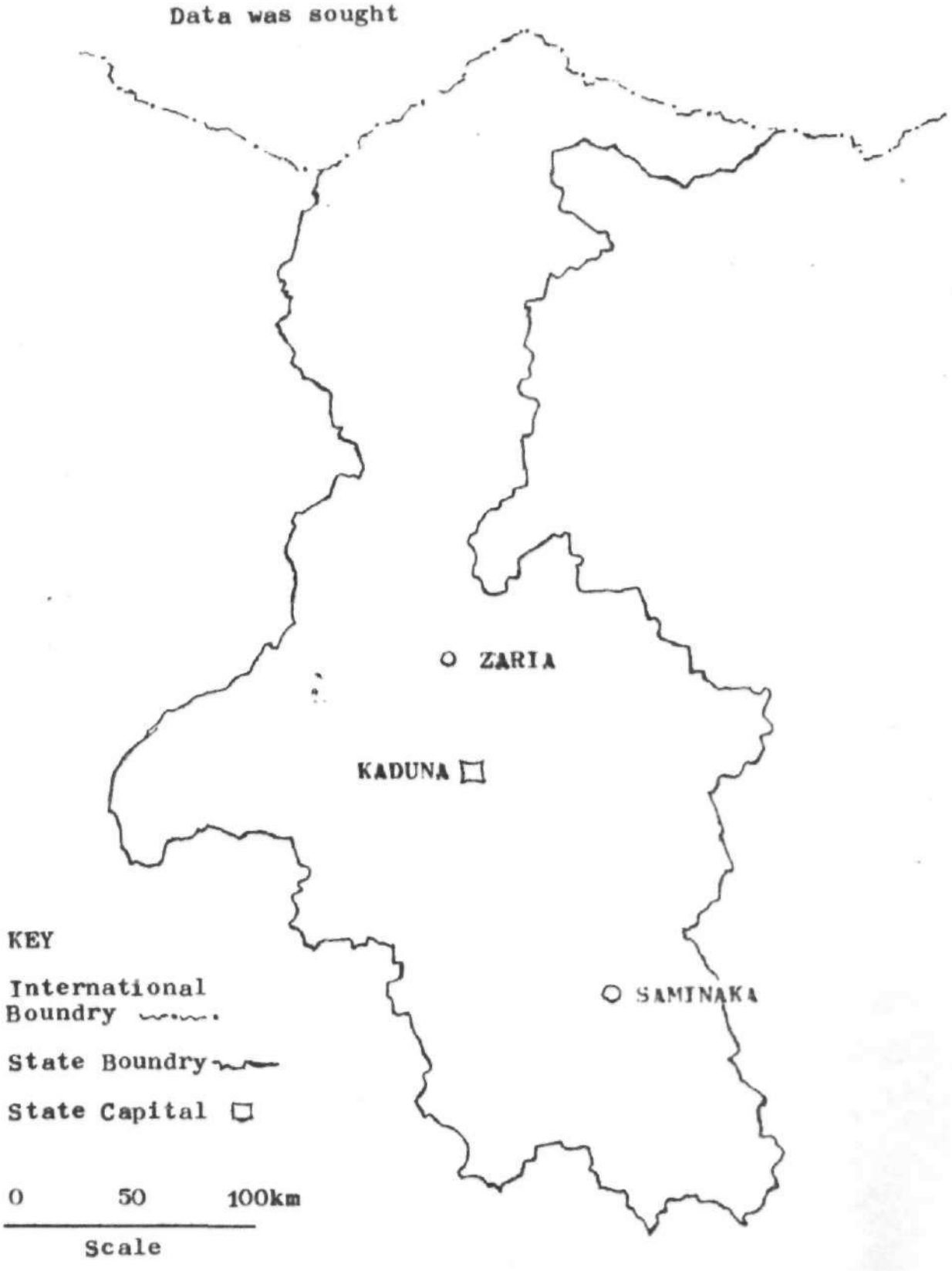
STYLIZED WITH PICTURE STORY

APPENDIX-3: This appendix shows the stylized Bill-board Plate with textual materials which was exposed to the control groups, used in this study.



STYLIZED BILL-BOARD WITH TEXTUAL MATERIALS

FIGURE-1: Kaduna State Map Showing Areas where the Data was sought



PERMISSION LETTER TO CONDUCT THE STUDY

DEPARTMENT OF INDUSTRIAL DESIGN
AHMADU BELLO UNIVERSITY, ZARIA.
Telephone 51231/2 Telegram: Unibello.

Vice Chancellor: Professor A. N. Mohammed,
B. Sc., D. A. P. & E (Lond), Ph. D (ABU), F. N. S. P.
Head of Dept: S. A. ADETORO, B. A., M. A. (ABU), Ph. D. (Texas).

Your Ref.....
F.ID.33/89
Our Ref.....

8th November, 1989

TO WHOM IT MAY CONCERN

This is to certify that the bearer of this letter, Mr. Audu Omar Ahmed is a Postgraduate student in Industrial Design Department, Ahmadu Bello University, Zaria. He is conducting research on THE EVALUATION OF THE USE OF BILL-BOARD STRATEGY WITH SELECTED CHILDREN FOR GOVERNMENT PROPAGANDA IN THREE LOCAL GOVERNMENT AREAS OF KADUNA STATE.

It will be much appreciated, if, Audu could be allowed to carry out investigation.

Thanks for your co-operation.

Sincerely,

DEPT. OF INDUSTRIAL DESIGN
8 NOV 1989
Dr. S.A. Adetoro
HEAD OF DEPT.
ZARIA

/S.A.A/jns/