AN EVALUATION OF THE EFFECTIVENESS OF THE USE OF COLOUR IN CONTEMPORARY NIGERIAN MAGAZINE ADVERTISEMENT DESIGN

By

AZI, JOSEPH IZANG

A Thesis Submitted to the Postgraduate School,
Ahmadu Bello University, in Partial
Fulfilment of the Requirements
for the Degree of:

MASTER OF ART (INDUSTRIAL DESIGN)

Department of Industrial Design
Faculty of Environmental Design
Ahmadu Bello University,Zaria

OCTOBER,1999

DECLARATION

I hereby declare that this project has been composed by myself and is a record of my awn research submitted and accepted for a higher degree. All information derived from materials both published and unpublished by others have been fully acknowledged by references.



AZI, JOSEPH IZANG

CERTIFICATION

This thesis entitled "An Evaluation of the Effectiveness of Colour for Contemporary Nigerian Magazine Advertisement Design" written by Azi, Joseph Izang meets the regulations governing the award of the degree. It is approved for its contribution to knowledge and literary presentation.

DR. A.O. ABODERIN — 25/9/2000
Chairman, Supervisory Committee — Date

B.A SANUSI — 26-09-2000
Member, Supervisory Committee — Date

Member, Supervisory Committee — Date

B.A SANUSI — 26-09-2000
Head of Department — Date

Dean, Postgraduate School — 17/03/01
Date

DEDICATION

To the memories of:

ADA AZI, EZEKIEL IZANG (JP)

whose spiritual foundation:

"The fear of the LORD is the beginning of wisdom,

knowledge and understanding" ...

and

DR. HAITTIE HILLIARDS

whose Computer Graphics' foundation:

Both remain to me a legacy to reckon with.

May the Almighty God grant them eternal rest, Amen.

ACKNOWLEDGEMENT

In researching and writing this thesis, I cannot but be indebted to individuals who are too numerous to mention, whose support and assistance I have enjoyed. While space can only permit the mention of relatively few individuals, the intention is not to slight the significance of the support given from all quarters.

I am utmostly grateful to the Almighty God for successfully seeing me through. I also have to extend my gratitude to the my State (Plateau) and Federal Ministry of Education for having sponsored the researcher for two years concurrently. This had enabled me first to undertake the one-year course work and to conduct afterwards the research in preparation to the writing of this thesis.

Interestingly, in writing the thesis, the researcher has had to work with two supervisors. They are: Dr. A. O. Aboderin (Major) and Mallam B.A. Sanusi(Minor). I cannot but also acknowledge the generous and modest assistance of Professor J.B. Akolo. They had all been persistent in encouraging me to finish up. I am most grateful to them all.

Though these individuals may have had strong influence in this thesis, the final conclusions nevertheless remain the researcher's. Therefore, for whatever mistakes or shortcomings in

judgement that would have been explicitly or implicitly made, I bear sole responsibility.

While in the N.T.A., ITF, State and National Libraries in Jos and the Kashim Ibrahim and Public Libraries both within the University, I have counted on and benefitted from their generosity as a store-house of knowledge. I wish to thank also my friends; Messrs Dakyes Samaila, Steve Daniel (an uncle as well), Williams Gwarry (lecturers with the University), Osatuyi Olusegun, Mike Aniki and James Azi. Also Mr. Daniel Pam (a freelance artist in Jos), who played a very key role in the foundation of a career which my earnings depend highly upon today and Dr. Danladi Atu for the incisive discussions, especially those of relevance to this write-up. I have indeed seen a rare gem of friends in them all.

Among my relatives, I would like to thank God for my brothers; Messrs. Tanko (and his wife Mrs. Agnes), Moses, David and their families and Yusuf. My sisters; Anna Azi (a.k.a Amissi), Abigail Atang, Mary Maigari, Grace Dashal, Anna Moses, Ladi Azi and Comfort Mark and their families and most wonderfully my darling wife Becky, they have been a source of great moral, financial and material support for which I am most grateful.

But my lovely father (of blessed memories) and mother, Mrs. Abus Azi, stand in a special and unique category. They had been a source of moral inspiration and optimism. They had inculcated

ABSTRACT

AZI, JOSEPH IZANG: An Evaluation of the Effectiveness of the Usage of Colour in Contemporary Nigerian Magazine Advertisement Designs. Master of Art in Industrial Design, October, 1999, 206 Pages, 13 Tables, 33 Photographs, 89 Reference Titles.

The right or wrong choice of colour can mean the difference between award-winning design and failure in advertising. Agreeably aesthetic enthusiasts, must note that choosing colour schemes is for most people a little like using a dictionary to carry-out a conversation. In this study however, which sought to evaluate the effectiveness of the use of colours in contemporary Nigerian magazine advertisement design, a practical approach to the subject has been thoroughly sought for. Thus, representing the problems under examination, viz:

i. The role of a graphic designer in visual communication;

ii. Colour usage for effective visual appeal in contemporary Nigerian advertisements.

Quite a number of models of contemporary designs suggesting workable ideas (made by the researcher) were featured. Sampled Opinions were drawn from Kaduna and Lagos (representing the Northern and Southern parts of the country). Three sets of questionnaire were administered, interviews were

also conducted, both to a set of 668 consumers, designers and manufacturers. Simple percentage and mean were the statistical methods adopted for the analysis of data gathered.

From the analysis, the following major observations were made:

1. On Visual-Literacy in Nigeria, Consumers possessed a higher level than the designers and manufacturers, with the mean score of 18.15 out of a maximum of 20 to 18.08 and 17.24 respectively. The finding is somewhat contrary to expectation because, the designers and manufacturers (being the more literate of the categories of respondents) were expected to possess a higher visual literacy than the not-too-literate consumers.
2. The findings on the level of comprehension of colour effectiveness among Nigerians also revealed that the consumers possess a more critical and sophisticated taste and preference for the aesthetics in colour designs, with the mean score of 14.65 and of a maximum of 15, while 14.13 and 11.60 were scored by the designers and manufacturers respectively.
3. Majority of respondents did not identify the frequencies of the use of colour, to have displayed its irresistible dynamism in advertisement, as being high. In this case, the designer however, had the highest mean score of 4.65 out of

5, indicating a higher knowledge in that regard, than the consumers who scored 4.48 and the manufacturers who scored 4.46, attributed partially to the designers' professional training.

4. In respect of the adaption of duotoning, overlapping, use of colour paper or ink etc as viable techniques of reducing the cost of advertising reprographics, the designers possessed, as it was revealed, a higher mean score of 4.86 out of 5 (maximum score). Also, their professional technical skills must have aided their ability more than the consumers and manufacturers who had the mean scores of 4.29 and 3.83 respectively. On the contrary, though one would have expected the manufacturers to be more conversant with the means of cutting cost.

5. On the appraisal of the standard of some designed models, the consumers scored the models highest, followed by the manufacturers and designers. These revealed 4.93 out of 5, 4.86 and 4.83 respectively. It is undesirable that if all advertisement efforts undertaken by the designers and manufacturers is geared towards the consumers, then the theme must satisfy the dictates of the consumers' taste and preference.

In conclusion, therefore, the findings revealed that consumers will respond positively to an advertisement only if it

guarantees a selection of a high or satisfactory quality freely. Subsequently the, the implications of the study were examined based on them (the findings) , a number of recommendations were made, one of such is that designers and manufacturers should be responsive to the increasing quality standard demand by their consumers. They should portray a more submissive and dedicative high quality image. Also exhibitions, seminars and workshops should be organized to keep them abreast with the technical demand for current design practices.

TABLE OF CONTENTS

Title page i

Declaration ii

Certification iii

Dedication iv

Acknowledgement v

Abstract viii

Table of Contents xii

List of Tables xvii

List of Illustrations and Photographs xviii

Clarification of Terms xx

CHAPTER ONE

INTRODUCTION 2

1.1 Background of the Study 2

1.2 Statement of the Problem 8

1.3 Specific Objectives 9

1.4 Significance of the Study 11

1.5 Scope, Limitations and Delimitations 11

CHAPTER TWO

REVIEW OF RELATED LITERATURE 14

2.1 Introduction 14

2.2 Communication 14

2.2.1 Perceptual Processes 29

2.3 Advertising 41

2.3.1 Theories of Advertising 46
2.3.2 Forms of Advertising 49
2.3.3 Advertising and Society 57
2.4 Colour 64
2.4.1 Properties of Colour 73
2.5 The Advent of Colour in Ad Design 77
2.5.1 Colour and Creative Processes 81
2.5.2 Colour and Ad Theme 95
2.5.3 Colour and Reprographics in Design 104
2.6 Slashing Colour Ad Budget 107
2.6.1 Free Colour 109
2.7 Indication of The Colour Scheme 110
2.8 Previous Studies in the Area 112
2.9 Summary 118
CHAPTER THREE
RESEARCH METHODOLOGY 127
3.1 Introduction 127
3.2 Research Design 127
Population 128
Sampling 132
3.3 Procedure for Data Collection 132
3.4 Instrumentations 137
3.4.1 Designers Questionnaire 137
3.4.2 Manufacturers Questionnaire 138

3.4.3 Consumers' Questionnaire 138
3.4.4 Interview Guide 139
3.4.5 Validation of Instruments 139
3.5 Data Analysis 140
CHAPTER FOUR
RESEARCH PRESENTATION AND ANALYSIS 142
4.1 Introduction 142
4.2 Analysis 142
4.3 Summary 164
CHAPTER FIVE
SUMMARY, CONCLUSION AND RECOMMENDATION 165
5.1 Introduction 165
5.2 Restatement of the Problem 165
5.3 Summary 166
5.4 Findings 166
5.5 Conclusion 175
5.6 Recommendations 176
5.7 Suggestions for Further Studies 177
REFERENCES 179
Appendix A: Consumers' Questionnaire 185
Appendix B: Designers' Questionnaire 189
Appendix C: Manufacturers' Questionnaire 193
Appendix D: Letters from the Department of Industrial Design 198

Appendix E: Letter for Certification of Validation and Reliability of Instruments 199

Appendix F: London Cigarette Ad 201

Appendix G: Rothmans Cigarette Ad 202

Appendix H: Benson & Hedges Cigarette Ad 203

Appendix I: Union Bank of Nig. PLC Ad 204

Appendix J: Road Safety Ad 205

Appendix K: Oxford System Ad 206

ILLUSTRATIONS AND PHOTOGRAPHS

1. In the Beginning 1
2. Rev. Henry Townsend 5
3. The First Nigerian Ad 7
4. Magazines in Focus 13
5. Man and his Forerunners 17
6. Individual and Group Contract 19
7. Tree Dwelling Man's Ancestors . . . . . .
8. Pictureful and Pictureless Environment 26
9. A Concentric Receptive Field 31
10. Selective Perception 34
11. Figure-GroundSegregation 35
12. Perceptual Grouping 37
13. Geometric Juxtaposition 38
14. The Black Culture Ad 39
15. Advertising, a Key 40
16. Advertising also in Cartoon 45
17. Colour in Nature 63
18. Colour Wheel 67
19. Rainbow Colours 68
20. Omega Fashion 85
21. Nicon Insurance Company Ltd. Ad 89
22. Colour Value 92
23. Cave Painting 94

24. World Culture Day '96 98
25. Visit Africa 99
26. Breast Feeding 100
27. Beth Torrey Home Ad 101
28. CADD Auto Ad 102
29. The Akinbiyi Family 105
30. Dear Aisha 106
31. Indicating Colour 111
32. "G" for Graphics 126
33. A Trip to the Plateau 141

CLARIFICATION OF TERMS

ADVERTISEMENT (AD) - is a communication of non-personal designed message through a paid medium, with the intention of influencing people to purchase a product or service or to accept an idea or a concept.

ALADURA (Prayerful people, in Yoruba language)
- A Christian sect that believes prayer is the key to every problem.

COLOUR VISION - it explains how light energy is transmitted into visual sensation of different colours.

COMMUNICATION - is the transmitting (i.e. imparting, conveying or exchanging) of meaningful stimuli (i.e. ideas or knowledge) by gestures, sound, word and symbols to modify the behaviour of an audience.

CONE - one of the minute cone-shaped bodies which form (with the rods), the bacillary layer of the retina.

DIACHROMATIC - is the ability to perceive two I primary colours which can be used to match all of the colours of the spectrum.

ELECTRON	-	the smallest supposed component of matter.
ELECTRO-MAGNETIC	-	the phenomenon of the production of attraction by the solar energy.
FOCUS	-	that point or position at which an object must be situated in order that the image produced by the lens may be clear and well-defined.
HUE	-	is the property by which a colour is identified, as tending to resemble the appearance of some particular wave-length in visible spectrum. Like blue different from yellow.
INFRARED ENERGY	-	these are long wave-length energy which are only sensed by the eye as heat.
KINAESTHETICS	-	a conditional mechanized or vibrational form of beauty (especially associated with colour).
LALLE (Lal-lay)	-	a ground dried shrub which yields a brownish stuff, used to add colourful looks to a new bride in Hausa land.
MONOCHROMATIC	-	It applies to the special ability to perceive one primary colour which can be used to match all of the colours of the spectrum.

NEURON	-	a nerve cell with its appendages.
NEUTRON	-	a sub-atomic electrically neutral particle of mass very slightly greater than that of a proton.
OBJECTIVE COLOUR	-	the naturalistic colour of an object as seen by the eye (green grass, blue sky, and red fire).
OUT-OF-FOCUS	-	a blurred, distorted image used for dream-effect in a magazine advertisement.
PHOTOSENSITIVE	-	to become cognizant of wave length of light.
SUBJECTIVE COLOUR	-	colours chosen by the artist without regard to the natural appearance of the object portrayed. They have nothing to do with objective reality but represent the expression of the individual artist.
TRICHROMATIC	-	deals with the fundamental ability to perceive three primary colours which can be used to match all of the colours of the spectrum.
VALUE	-	is the degree of brightness or luminosity and dullness of a hue.

VISUAL LITERACY - the ability to identify and translate perceptual stimuli(eg. advertising communication messages) correctly.

WAVE - LENGTH - the distance between points in the same phase on two successive heat, light, electromagnetic or other waves.

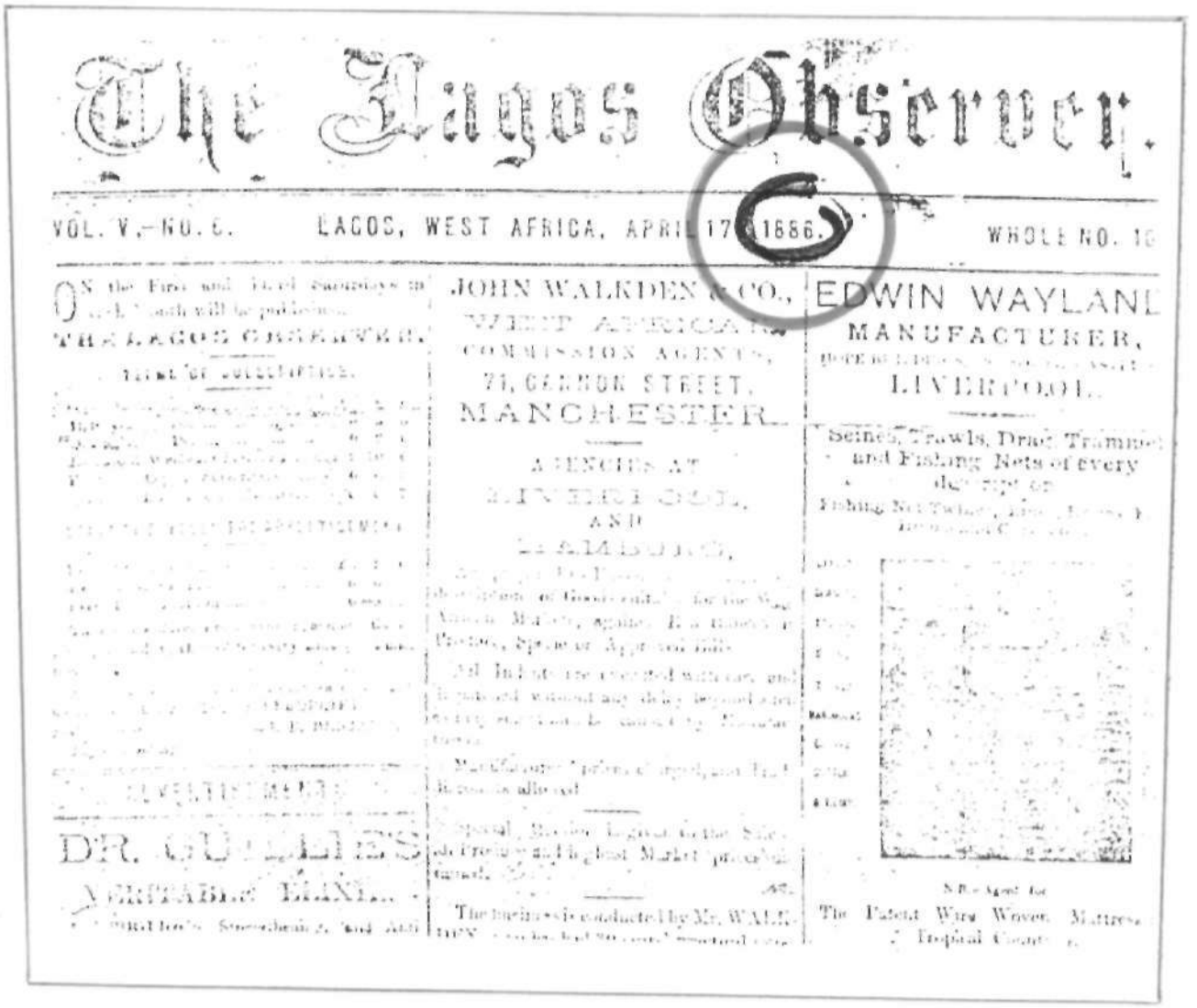
Nigeria, however, it was not until in 1648 that Rev. Hope Waddell made an attempt (in Calabar) to print. As a missionary, his objectives were purely religious. But in 1959 an actual attempt was made to commercialize journalism, by Rev. Henry Townsend. It was referred to as the ''primary period'' in the evolution of the Nigerian press, as it gave birth to a newspaper called ''Iwe Irohin.''

In an effective market situation, buyers must have accurate information about the quality and other characteristics of a product offered for sale, in order that the basis for confidence would be established. Therefore, fundamental information about products is necessary, hence, advertising. Today, the role of information dissemination (advertising) by marketers is broad based, apprehending its effectiveness to meet contemporary challenges. Advertising has existed since about 3,000 BC (from the Sumerians, Bevlin, 1977), its primary purpose as at then, still remains the same as today (Oguntola, 1991). Its function, therefore, is to point out, for example, how a product, service or an event can be of social, political, cultural or economic value to a consumer in a given society.

In fact, the deliberate attempt people make to change the attitudes, beliefs, value and actions of those around them, is persuasive communication (i.e. advertising). Its indispensability to marketing is what precipitated the Nigerian entrepreneurs (whose aim is to impress, entertain,

inform, or sell) to join the ultimate world of the ''advertising people.'' After all, it is difficult to lock oneself in a room and expect people to know one is there. Factually, advertising is some sort of a modern blight that has come upon us (humans), as a by-product of the sickness of contemporary life.

Fundamentally, the elements and principles of advertising design which follow are very vital to the success of any advertisement. Types and illustrations must be very eloquent and commensurate in proportion to one another. Colours and shapes must be arranged as to achieve a sense of total balance. Unity and emphasis are of course needed in focusing the viewers' attention on the primary objectives of the product advertised. Variety in type-size, style and visual textures all add to the overall effect. Of all the factors, however, a keen interest (as far as the evaluation of marketing or advertising effectiveness is concerned) has been drawn to the aesthetic values of colour. Haber and Hershenson (1973) and Jacoby (1986) declare that, it (colour) is an important and pervasive part of our normal visual world.



The Lagos Observer.

VOL. V.—NO. 6. LAGOS, WEST AFRICA, APRIL 17 1886. WHOLE NO. 19

ON the First and Third Saturdays in each Month will be published

THE LAGOS OBSERVER.

TERMS OF SUBSCRIPTION.

DR. CULLEN'S

VERITABLE LIME

JOHN WALKDEN & CO.,

WEST AFRICAN

COMMISSION AGENTS,

71, GEORGE STREET,

MANCHESTER.

AGENCIES AT

LIVERPOOL,

AND

LAMBETH.

EDWIN WAYLAND

MANUFACTURER,

LIVERPOOL.

Seines, Trawls, Draft Trammel and Fishing Nets of every description

N.B.—Agent for

The Patent Wire Woven Mattress

Fig. 3: The First Nigerian Ad. in a Commercial Newspaper (Oguntona, 1991)

1.2 STATEMENT OF THE PROBLEM

Greenhaigh and Smith (1972), are of the opinion that the ability of an advertisement to articulate and convey its message is a function of its ability to captivate the audiences' attention and interest. In line with this assertion, the focus of this research lies in that craftsmanship role of the advertisement designer to ''attract attention'', and how such role can be extensively, yet discriminatively explored to create or improve sales. Hence, the sole task of this research relates directly towards examining the following issues:

i. the role of a graphic designer in visual communication; and

ii. colour usage for effective visual appeal in contemporary advertisements.

A thorough examination of the above issues raised can only be done through the formulation of the following research questions:

a. Can picture/illustration aid visual literacy through enhancing assimilation and translation of visual communication in Nigeria?

b. Can the effective use of colour in magazine serve as an influential tool capable of stimulating desirability and appetite in a consumer of advertised goods and services?

c. How frequent is the use of colour in Nigerian

magazine advertisements?

d. Can there be any possible means of slashing on ''colour advertisement'' budget through the adaptation of some design and printing techniques?

e. Can the illustration/colour used in these model-designs be considered commensurate to contemporary Standard?

This research work was undertaken in the following assumptions that:

a. pictures/illustrations aid visual literacy through enhancing assimilation and translation of advertisements in Nigeria;

b. colour, used effectively, is an influential tool capable of stimulating desirability and appetite in a consumer of advertised goods and services;

c. the frequency of colour usage in Nigerian magazine advertisement is very low;

d. most designers are not aware of possible means of slashing down the ''colour advertisement'' budget through the adaptation of some design and printing techniques; and

e. the illustration(s)/colour(s) used in these model-designs are commensurate to contemporary standard;

1.3 SPECIFIC OBJECTIVES

The main objectives of this study is to evaluate the effectiveness of colour usage in contemporary Nigerian

magazine advertisement designs. Such that it is capable of attracting the attention of an audience and pricking its interest. Hence, the following questions are posed to determine the extent of its (colour) domineering influence on advertisement generally:

a. What do the experts say (literature reivew)?

b. What is the reality (field work report)?

c. Would the two agree (result of data analysis)?

Unknown wares find no buyer, Hower (1978) informs manufacturers. Since a wide distance lies between the manufacturers and consumers in our highly specialized society distribution must be accompanied by advertisements. Therefore, a research embracing the tasking role of the designer (a mediator) would constitute an important contribution to the world of manufacturing, distribution and consumption and also to knowledge enhancement.

The specific objectives of the study would include the following, they are to:

i. determine the level of visual-literacy generally in Nigeria;

ii. determine means of effective colour usage to captivate attention and stimulate desirability and appetite in a consumer of advertised goods and services;

iii. determine the frequency of colour usage in Nigerian magazine advertisements;

iv. determine designers' awareness of the economic

application of colour, through the adaptation of some design and printing techniques; and

v. determine the effectiveness of some model-designs presented by the researcher; and

vi. eventually recommendations and suggestions would be made on the findings of the research.

1.4 SIGNIFICANCE OF THE STUDY

This study is an evaluation of the effectiveness of colour for contemporary Nigerian magazine advertising designs. It would serve as a guide to a proper and systematic visual literacy (i.e. the ability to use or interpret images correctly), hence, enhancing the viability of the publicity efforts of advertisers generally.

The findings of this study will provide information on colour usage for future researchers, manufacturers, designers, consumers to mention a few, which will set, clear, contemporary standards in local advertising techniques. When successfully completed, it is hoped that the study would have made some significant contribution to literacy advancement in the scientific world of research and development.

1.5 SCOPE, LIMITATIONS AND DELIMITATIONS

In the search to obtain an optimal benefit from this research, the study was confined to the aesthetic variables in contemporary magazine advertising designs, as regards effectiveness of colour usage.

Due to shortage of time and finance, this study did not consider all the magazines published in Nigeria. Instead, it was confined to only a few. Six precisely, three each from the northern and southern parts of the country, viz: Citizens, Classique, Hotline, Impression, Newswatch and Tell. However, no stringent yardstick for selection was laid down, rather, experience, quality, frequency (both of operation and colour usage), were applied to judge and determine the nature of such selection, based on random sampling. Information required was obtained within the scope specified, even though the lack of enough research assistance and company's bureaucratic huddles all posed a stumbling block to easy realization.

For the purpose of an intensive study, illustrations were strictly restricted to advertisements. Typography and slogans used were not accorded much significance. Consumers, designers and manufacturers (i.e. respondence) were delimited to areas within Kaduna (within the North) and Lagos (within the South).

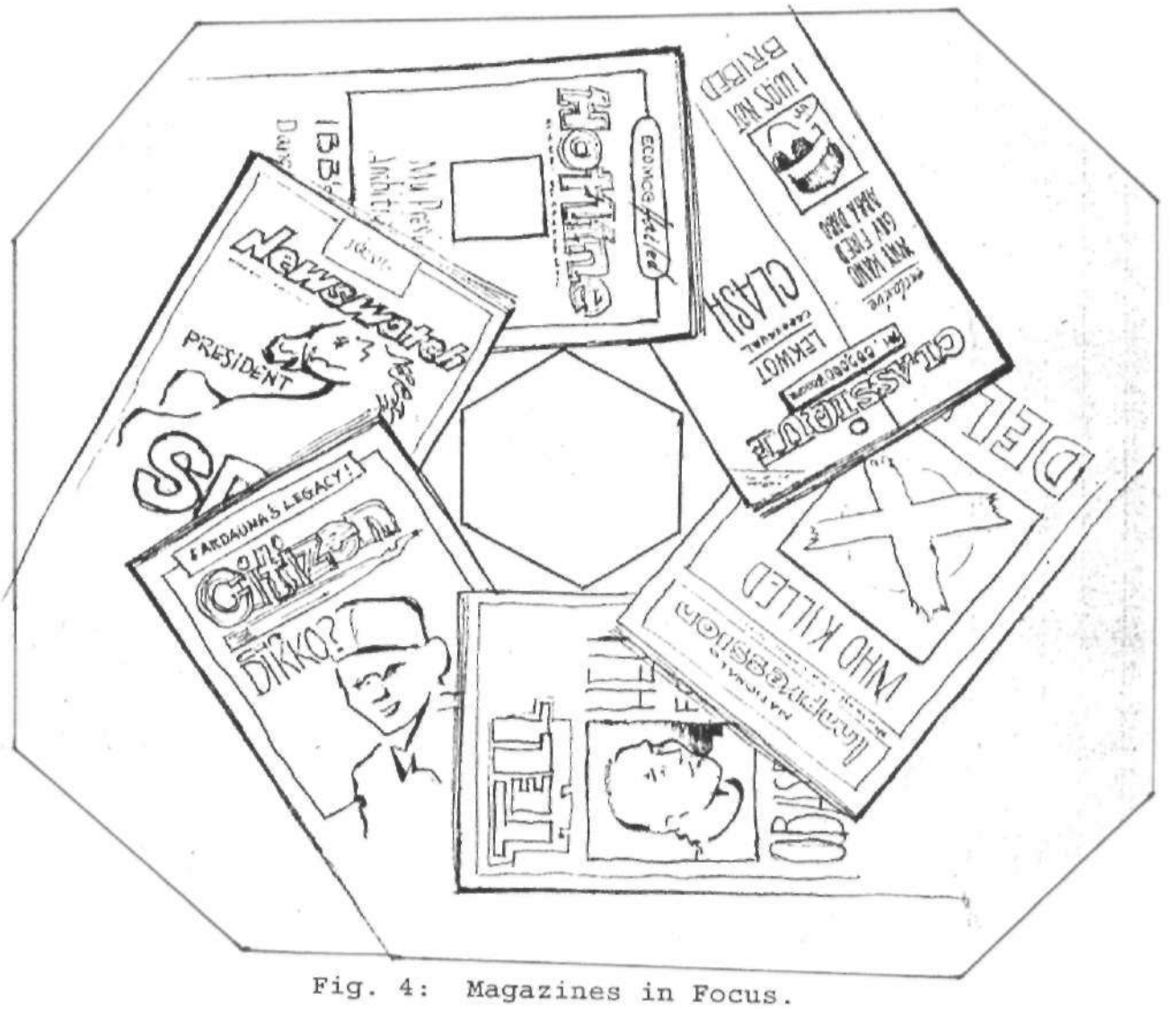


Fig. 4: Magazines in Focus.

CHAPTER TWO

LITERATURE REVIEW

2.1 INTRODUCTION

An educational researcher who would advance scientific knowledge must first identify the research that has been done in the field of interest. This chapter is designed to unveil a systematic review of related literature. This will involve the locating, reading and evaluating reports of research as well as reports of casual observations and opinions that are related to the research.

The use of textbooks, encyclopedias, and other ''secondary source'' materials would be employed. In addition, observed or witnessed occurences would be transmitted as well (primary source). Hence, to start with this chapter has been broken down into segments, that is; visual communication, advertising, colour and finally colour as a tool for effective advertising.

2.2 COMMUNICATION

According to Binney (1976); Randhawa and Coffman (1978) in forty million years during which primates (man's ancestors) evolved as acrobatic tree dwellers, having relatively large brains, the visual control of their motor activity have become very precise. Evidently, they have developed a good stereoscopic vision, hence sight took precedence - in their

arboreal habitat - than the sense of smell on which most mammals relied. Fortunately, the primates that returned to the ground retained the skills acquired on the tree tops. The eye, the apparatus through which vision (diurnal) is perceived, stood as the remarkable of primates characteristics. It is responsible for incoming light sensation to detect significant conditions or happenings in the environment. Success in such development was aided by increasing capacity of the brain to integrate sensory stimuli (through the neural paradigm developed for auditory data processing), to form increasingly comprehensive models of the external world. Hussaini (1993) notes that, every second, the human brain can absorb 10 million types of information; 9 million through the eye and only 1 million through the other senses (smell, taste, touch, hearing and extra sensory perception).

Mammalian vision generally is monochromatic and nonstereoscopic, colour vision, however, emerged chiefly or exclusively in the primate, as something of adaptive value to daylight - active tree dweller and fruit or leaf eaters. Randhawa and Coffman (1978) declare further that about 60-70 million years ago, however, the rise of the primates' visual information about distant objects and events again became important.

Hence, man being the most sociable and gregarious of primates, and seemingly fairly close visually and vocally in contact with his fellow troupe members, sought to search for

and use the essentials in his ground-living environment. Understanding it carefully through learning and curiocisity, was mans first task, then he sought further to communicate to others what he had learnt of the essential character of life, then to fulfill essential human needs; and finally to play his own part well in the total plan for survival by his ultimate behavioural adaptation and mental vivacity of the whole mammalian order. Subsequently, man took communication to be very essential and important, (Hurwitz, 1964). According to Brandwein et al, (1980) surviving strictly as a wanderer and a fruit and wood gatherer, man began to ask questions - who am I actually? Am I a product of heritage and environment. Thanks to the superior visual data-processing and integrating faculties, the way was paved for the emergence of conceptual thinking in humans.

In the eighteenth and nineteenth centuries, many theories about language origins suggested that a phase of gestural (i.e., visual) signing proceeded speech - or initially carried more of the burden of language communication than vocal noises (Hewes, 1978). Invariably, the process of trying to establish a "commonness" with someone, is what communication (derived from Latin word communism-commonness)connotes. It is the process by which an individual (the communicator) transmits meaningful stimuli through gestures, sound, words and symbols to modify the behaviour of other individuals (the audience)

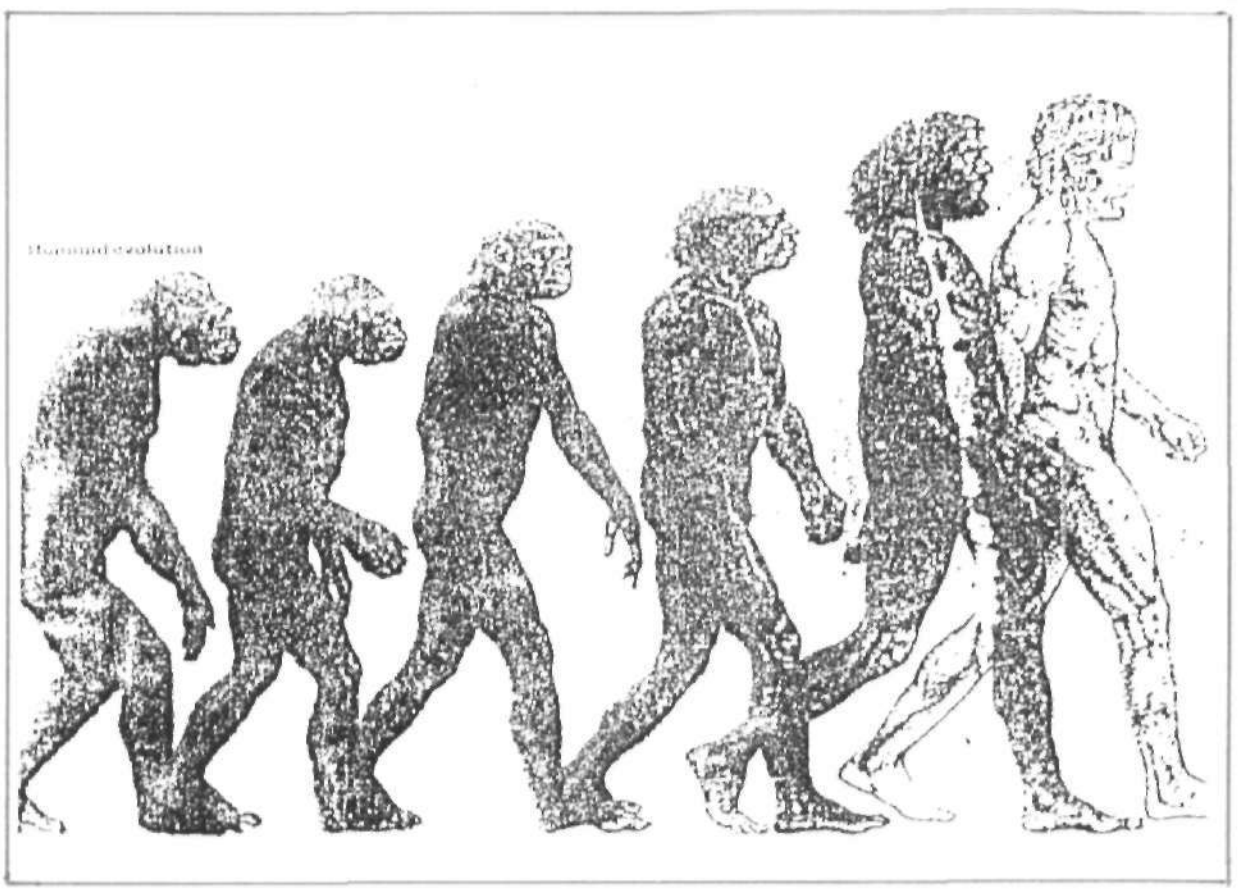


Fig. 5: Man and his Forerunners
(Source: Binney, 1976)

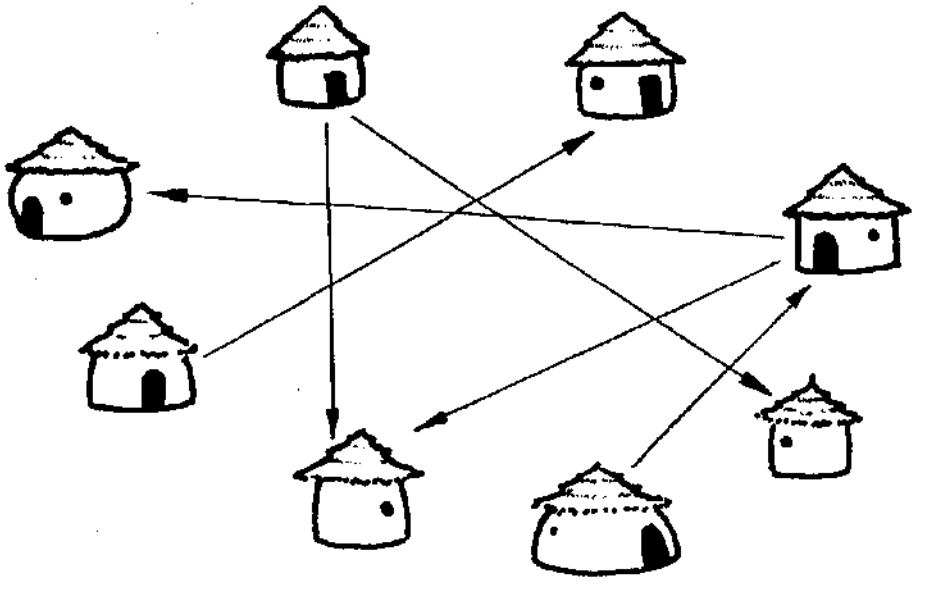


Fig. 6: Individual and Group Contact

Source: Fuglesang (1973)

bunch of such list in many other languages including the writer's (Afizere).

Humans have no restricted opportunities to respond to many kinds of visual forms. Either plant or animal life may be especially colourful, and soils, rocks, and even the skies may present unlimited stimuli. Other natural terrestrial environments also offer fantastic visual forms and colours; birds, fishes, insects, flowers, etc., with splendid colours and varied shapes (see Fig. 17) along with landforms that carry ones attention far above the earthly horizon. The human being relied strongly on his special sensory facilities to survive through oppositional forces. During hunting, for instance, man's trust was bestowed on his sense of smell and even much more on his sense of vision for guidance. One feature of hunting behaviour in man is apparently unique in the world of predators. The reading of tracks which is purely visually inclined - hoofprints and the like were not only used to identify prey that may be out of sight, but also used to read the directions (using his mental mapping skills), speed, or gait of their movement often long after they have passed by (Hewes, 1978).

Toolmaking and tool-using, so characteristic of mankind, also depended heavily on high-level visual processing. Even with rather simple technology, human beings can create visual worlds from their artifacts and structures, from their costumes

or body decoration, and by producing pictures, carvings, and so on in a wide variety of commonly available visual media. Success in these goes a long way in manifesting successfully mans internal and external feelings.

2.2.1 THEORETICAL FRAMEWORK

Visual Attention: The most creative and potentially effective communication is wasted if the viewer does not pay attention. Doubtlessly, our failure to recognize some events or objects while noticing others comes from the ability of such events or objects to attract our attention (Adler and Towne, 1981). However, it is just not possible to be aware of everything at the same time, no matter how attentive one might be.

The ability to lead a viewer, with his or her eyes and mind opened and exposed into a network of mechanically laid down theme beyond doubt and ignorance, is what is meant by visual attention (Haber and Hershenson, 1973; Fuglesang, 1973; Mulholland, 1978; Faison, 1980; McMahon and McMahon, 1982). It is the focusing of perception (visually) on a particular stimulus or stimuli while ignoring others (Faison, op cit). Visual attention, certainly, is just one aspect of the processes involved in visual communication, but according to McMahon and McMahon (op cit), it is a critical factor in the process of learning.

One pays attention to certain novel visual messages to see if they are relevant to one's needs or one may recognize that they are relevant, even though they are familiar. However, if the message is familiar and not relevant, one does not pay attention. Thus, Mulholland (1978) highlight, that the amount of information (novelty or uncertain) and the degree of relevance to one's needs, plans, and feelings, are important determinants of the success of a visual communication message. Doubtlessly, without the audience's active participation there would be no network. For the human mind is the means by which the vision exists and the destination of its message. Therefore, some of that "active participation" of the beholder involves a transaction between the visual message which is the "attention-getter" and the person undertaking the vision or viewer who is the "attention-giver" (Mulholland, op cit). That is, a form of network per se, involving visual control of pupillary diameter, lens accommodation, convergence of the eye, fixating a stationary target or tracking a moving one with smooth pursuit movement, all involve a visual input (sensory perception) an output (response).

Perceptual Comprehension in Pictures: Text aimed at grassroots perception tend to rely heavily on illustrations in order to convey meaning, to both literates and illiterates whether male or female, young or old. Hence, the use of illustrated visual aids have been generally accepted as the most paramount media for effective dissemination of applied

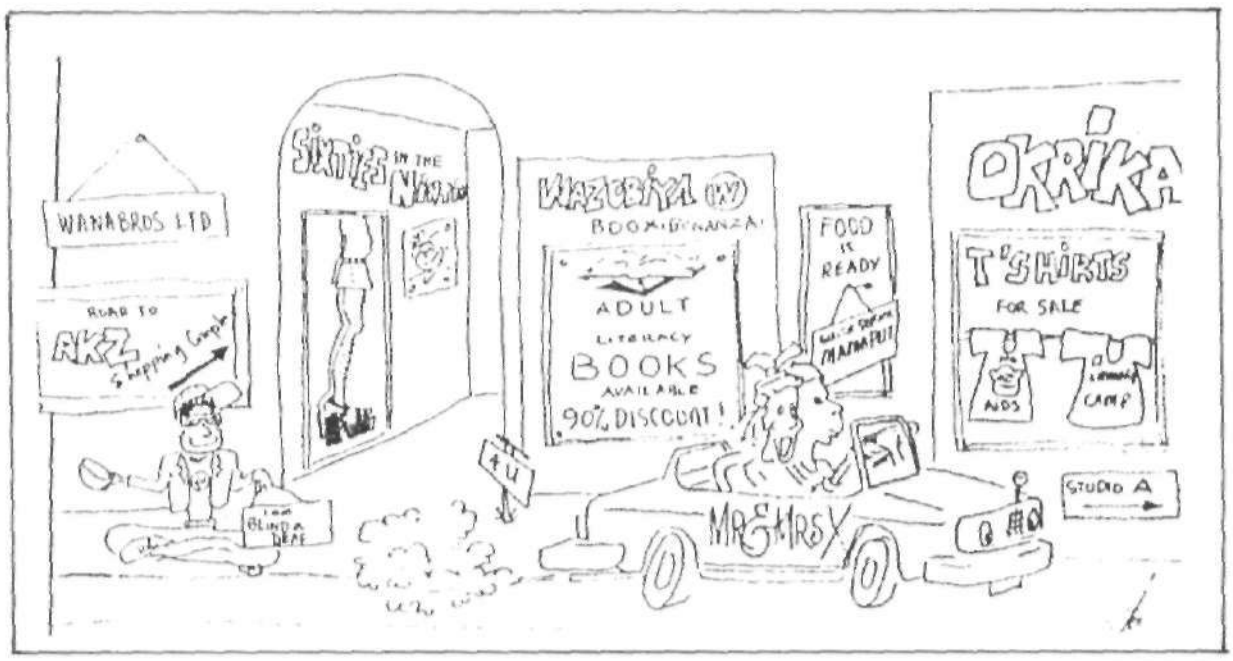
(Fuglesang, 1973; Haber and Hershenson, 1973; Hewes, 1978). It is no doubt that pictures speak louder than words. How does an individual come to understand or comprehend that a certain picture is a representation of an object, an event, or an idea? Hewes (op cit) postulates that the development of comprehension of pictures fundamentally resides in the interpreter of that "environmental" stimuli. It is the mental structures that provide the key to understanding the transformation exercise of how the viewer comes to interpret the pictures. Seemingly, there is a developmental process involved in pictorial comprehension. The viewer has to have the ability and the zeal to transform visual stimuli into a meaningful mental image. Therefore, it is no doubt that it is through a gradual and sequential process of transformation (through a finite amount of time) that comprehension can be evoked (Haber and Hershenson, 1973; Fuglesang, 1973; Sigel, 1978; McMahon and McMahon, 1982).

Furthermore, pictures can vary in at least three ways:

(a) in the detail presented, eg. the usual detailed portrait as opposed to a sketch or outline;

(b) in the representational level, ie., the degree of approximation to the object or event depicted; and

(c) in spacial perspective, ie., if the representation provides illusions of a third dimension. Of course, asserts Sigel (op cit), pictures can also vary in themes depicted in organization of design elements,



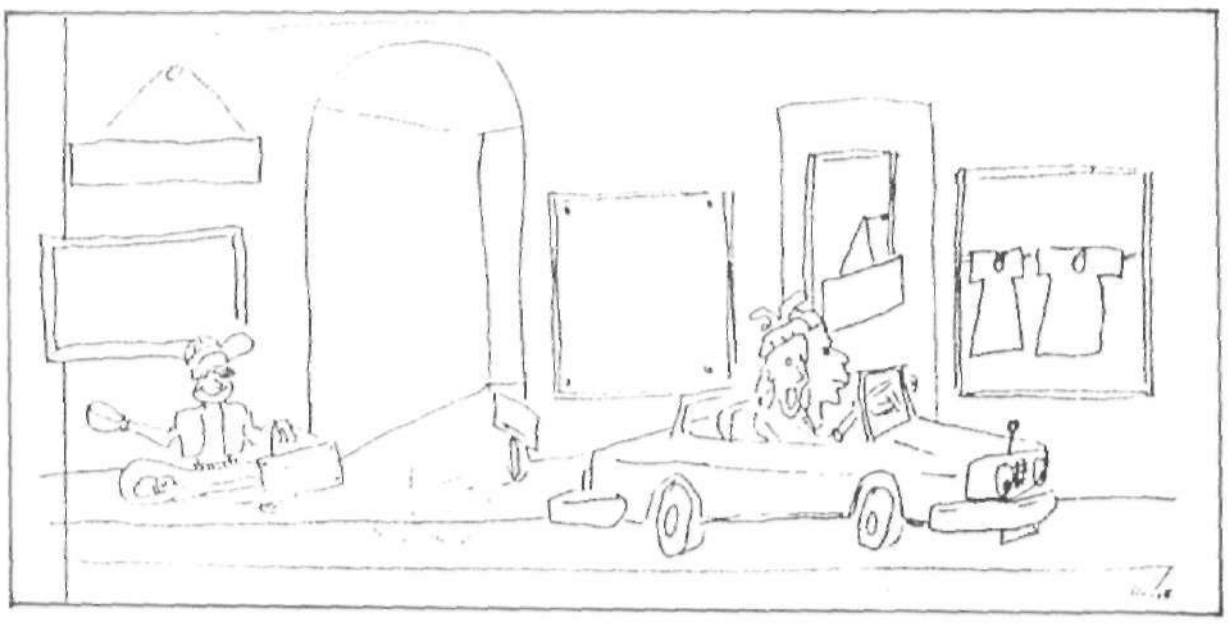


Fig. 8: Pictureful & Pictureless Environment

and in complexity.

It is probably right to say that picture or visual illiteracy is almost as widespread as verbal illiteracy itself. Hence, people have to learn to read pictures, just as they have to learn to read the pages in a book, but this is not recognized because education in reading pictures is an informal process. It goes on automatically, in societies where pictures of all kinds are part of the individuals' visual environment from birth to death (e.g. Fig. 8).

Psychologists working in the cross-cultural area, suggest that people raised in different kinds of societies or exposed to different kinds of education (formal or informal), vary in their response to pictorial materials (Sigel, 1978). Interestingly, according to Fuglesang (1973), pictorial literacy develops proportionately with the amount of pictorial stimulation the individual is exposed to in his daily environment. Therefore, in a place where there is an abundance of pictorial stimulation, people who are otherwise visual illiterates may be in a way, very literate as regards the comprehension of pictures. This is as a result of increasing contact with urbanization and environmental development in general. However, where formal education exists, it naturally plays an important role. There is however, reason to believe that the social environment of most nonliterates is such that it does not provide them with the relevant stimulation. Pictorial stimulation is necessary for comprehensive

idealization in the early stage of mental behaviour (Fuglesang, 1973).

To pictorially nonliterates, actual perception of pictures have not been part of an existing visual experience before. It is no doubt that the cause of their illiteracy (visual) is the deficiency in such stimulation (pictorial). Subsequently, after a wide range of research on how to combat visual illiteracy, Komensky (the Czech Philosopher-educator), in the mid-seventeenth century, wrote "Orbis Sensualium Pictis" in an effort to provide people (particularly school children) with an inventory of pictoriable things in the whole world (Hewes, 1978).

Notably, the mere exercise in perceiving and identifying pictorial objects regularly in the environment, is not all that helps to build up strong visual experience. The use of relevant and recognizable pictorial forms is what makes sense, it makes perception and comprehension easy and hence an enjoyable task. The frequent practice of using pictures of ice creams, steaks and canned fruit cut out from foreign journals is not exactly judicious in choice. In the strictly communication point of view it will pose an obstacle to easy perception (assimilation and translation) in the developing world.

Therefore, for a clean and clear method of relaying successful communication message for proper perception and comprehension, the need to master the cultural psychology of

such a people - to whom you are relaying - cannot be overemphasized. As a social function, it must be subordinated to traditions, rites and taboos peculiar to the given society it is meant for. Their general language is of primary importance for such development works. But it is also important to understand that the notion of language must be understood in as much a wider sense than just the vocabulary and grammar. For instance, how do the people express themselves in their language? What is even so special about such a way of expression? Which words, notions and expressions are most frequently used in their daily conversations? Which are very infrequent or total taboo? What are the colloquialisms connected with the essential ideas of daily-life functions and situations, such as harvest, land, food, work, family, children, money, school, politics, etc.?

What are the connotative meanings of the major words and concepts used in connection with such functions and situations? These are the kinds of questions the communicator has to ask and then hang on the answers in order to get the basic way of thinking and conceptualizing in the community and for the community. If he must start with the known, he must get to know these first (Fuglesang, 1973).

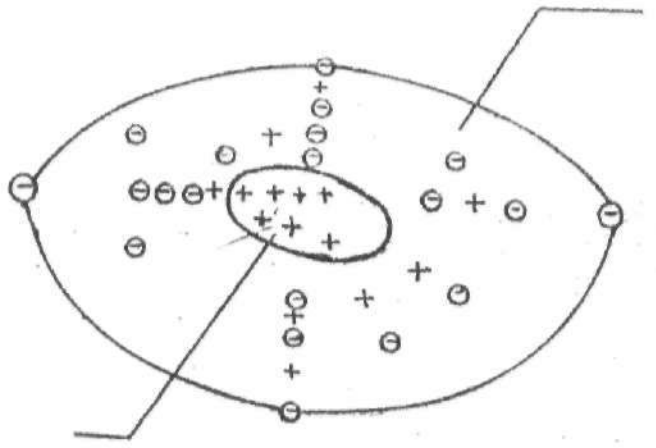
THE PERCEPTUAL PROCESS Various objects, events, and ideas of the physical environment are transmitted into our perceptual field each second, through selection and organization of

visible stimuli into meaningful forms. It is interesting to note that there are some mechanisms within the visual circle, which regulate the flow of such excitation (input) to the brain (hopefully without serious loss of previous information). According to Haber and Hershenson (1973), the process is referred to as trade-off. Faux (1973) affirms that, human visual perception is determined by the gap that exists between ''what one actually sees'' and ''what one thinks one sees'', and how they both influence our attitude and behaviour (Evans, 1957; Binney, 1976; Adler and Towne, 1981).

Mémory Coding: Retinal projection of light cannot get ''into'' the optical apparatus directly, instead a transformed representation of it called sensation. This process is referred to as ''luminous discontinuity.'' Such visual coded stimuli (information) is deposited and retained at various stages according to McMahon and McMahon (1982) and Haber and Hershenson (1978), viz:

The Brief Visual or Iconic Storage - This is represented by a simultaneous coding of a large number of visual features from all parts of the retina, within a minimum of about a quarter of a second. It gets instant fixture or it decays (due to forgetfulness or irrelevance).

MEMORY CODING



Entire visual world (showing the area of diminish in visual activity with reduction in concentration towards the periphery)

Area of clearest visual activity

Fig. 9: A Concentric Receptive Field.



The Six Men of Indostan
(Source: Adler and Towne)

It was six men of Indostan, to see the elephant. Though all blind that each by observation might satisfy his mind.

The first approached the elephant's broad and sturdy side, bawled: ''But its very much like a wall!''

The second, feeling of the tusk, cried: ''Ho! so very round, smooth and sharp? Tis very clear, is very like a spear!''

The third approached it, ''I see, the elephant is like a snake.''

The fourth felt about the knee: ''This beast is very plane, tis clear the elephant is like a tree!''

The fifth who touch the ear said: ''Even the blindest man can tell what this resembles most; this is very like a fan!''

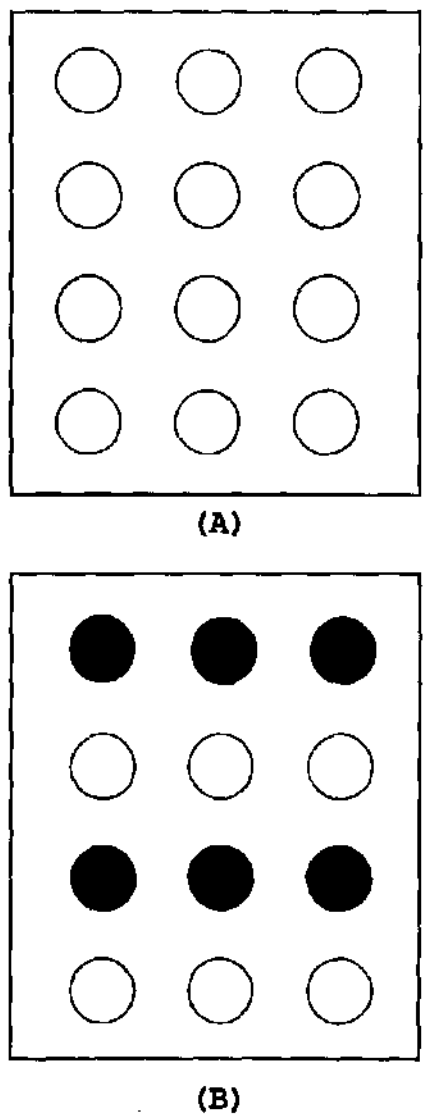
The sixth, seizing on the swinging tail ''I see, the elephant is very like a rope!''

And so these men disputed loud, each in his own opinion; though each was partly in the right, and all were in the wrong.

Fig. 10: Selective Perception.

They argue further that it is virtually impossible to perceive both the figure and the ground at the same time. This is extremely important for persuasive communicators (advertisers). In these case the object must be clearly distinguished from the background. Thus, any inhomogeneity does not arise, which could lead to misconception. Certainly a figure which does not possess identity is recalled with great difficulty, or not at all, and may not be recognized or named easily.

ii. Perceptual Grouping and Patterning - Patterns of lines and dots tend to be perceived in the form of ordered relationships. The gestalt law says that some groups are formed from elements which are either spatially or temporarily grouped together or closer to one another or are similar in nature (Haber and Hershenson, 1973). Thus, in part (a) of Figure 12 we see three vertical array of dots because the vertical spacing is smaller than the horizontal. In part (b) on the other hand, we see horizontal rows because, even though the elements are equally spaced, the element in the horizontal rows are similar while those in the vertical rows are not. Gestaltists believe the human mind has tendency to organize visual sensations into what they call good groups. Basic designs such as squares, circles, and triangles are examples.



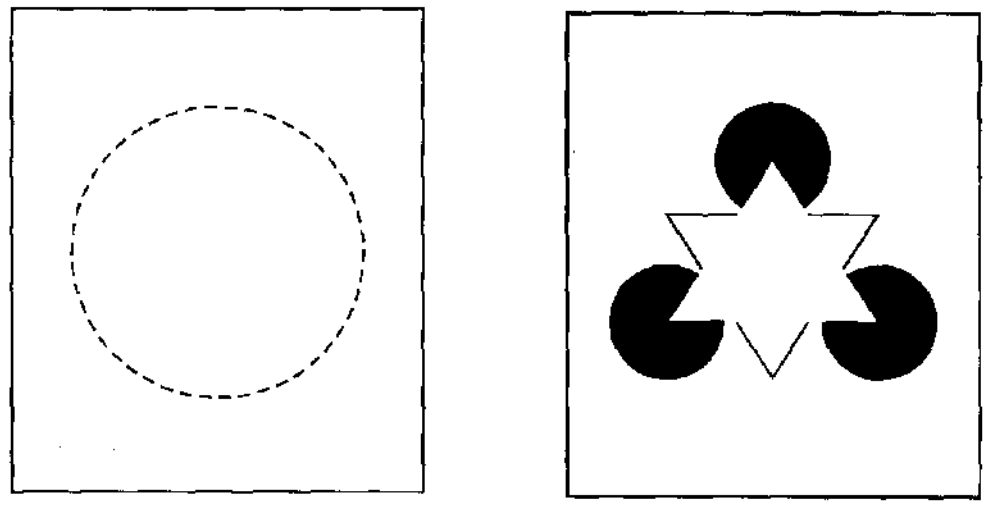
(A)

(B)

Fig. 12:Perceptual Grouping.

Another principle that can be included in this category of perceptual grouping is the principle of closure. If an incomplete figures is shown to individuals they will tend to produce a complete figure (by filling in) in their minds. For

instance Figure 13 (a) is perceived as a circle than a series of broken lines. While the (b) part shows the small angles and three sectors, however, the shaded sectors and the broken triangles form at a glance a complete geometric figure, juxtaposed, not disjointed as they look. Hence, the application of these principles to persuasive communication is considered by many to be desirable since it causes reader involvement (Fuglesang, 1973; Haber and Hershenson, 1973; Binney, 1976; Faison, 1980; McMahon and McMahon, 1982; Adler and Towne, 1981).



(A) (B)

Fig. 13:Geometric Juxtaposition

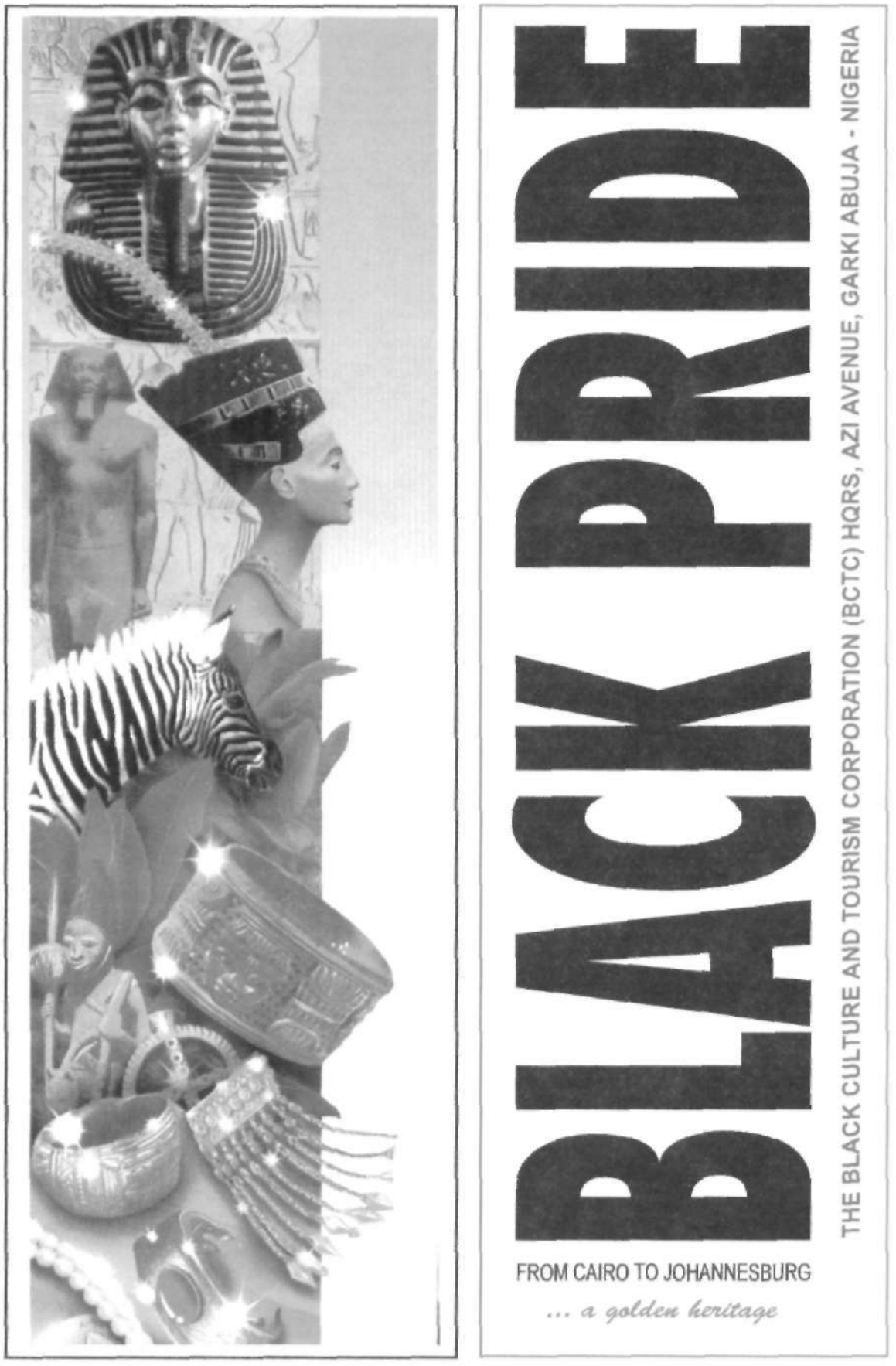
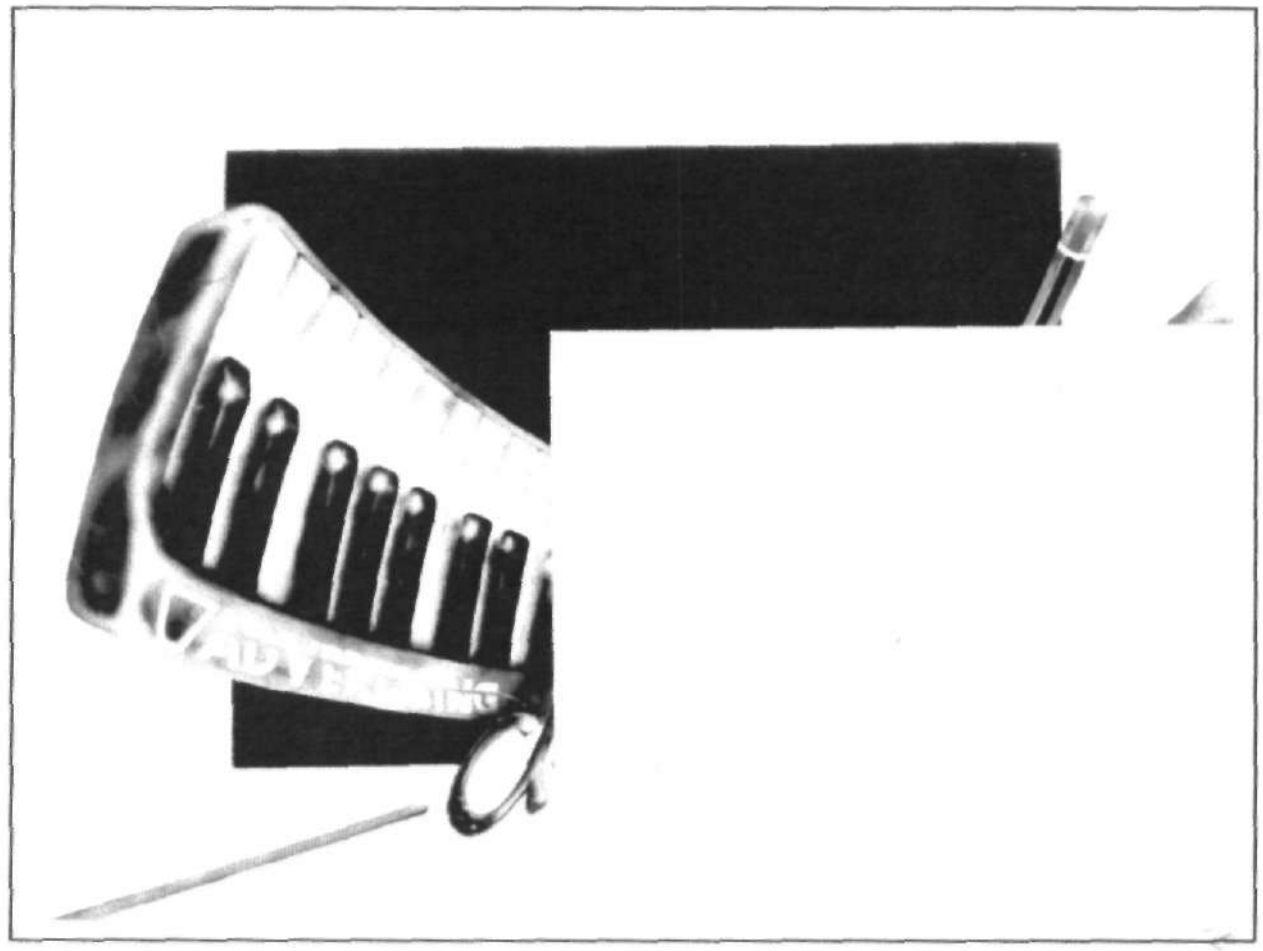


Fig. 14: The Black Culture Ad.



In the early twenties, if the price of a commodity was low, that was sufficient to sell it. Subsequently, when income started rising, people no longer had to buy the cheapest products, they could afford to exercise their power of choice and preference for something different or of better quality in content and/or presentation. Sequel to that development, proprietors became motivated and excited into increasing quality and variety, and invariably cost. Because increase in demand was due to population increase, the "availability" of the product was appreciated, so higher income earning made "variety" a well thought-of idea. The introduction of variety of products led to increased cost, making purchase bearable only to a limit. Therefore, people were forced to become more prudent in spending. Hence demand dropped, production became a matter of loss (Reekie, 1974).

Eventually, firms became aware that to stay in business, it was not sufficient to produce a well-engineered product, the puzzle was how to sell it. The market had to be studied, its varying wants assessed, and then a product or products, tailored to meet them. Mass production depended on mass persuasion (advertising) through mass media to obtain the turnover required from high unit cost of production.

Advertising is derived from a Latin word advertere, which means to turn the mind. Nelson (1977); Fletcher (1978); Bovee and Avens (1982) claim, advertising is seen as ''a communication of a non-personal message through a paid medium,

with the intention of influencing one or more people to purchase a product or service or to understand and accept a concept or an idea.'' Apart from the fact that advertising, when it is appropriate, creates awareness it also improves sales.

Yet, according to the marketing concept, this alone is an insufficient prescription for success, the mass communication must relate to a product which the market has an overt or latent need for, and be carried out in a style which attracts, rather than repels or offends the people at which it is aimed, in terms of their characteristics, value system, belief system, socio-economic status and other demographic profile. Research is also needed to uncover the unique selling proposition (U.S.P) of the product, and even to determine the appropriate design to be acceptable to the audience. That marked the beginning of a systematic improvement in the profession called advertising.

EVOLUTION OF PRINTED AD Advertising in ancient and medieval times was crude when judged by present-day standards. From the 5,000 years of recorded history of advertising, it was discovered that the basic reasons for employing the technique was the same then as now, ''which is to communicate information and ideas to a person or groups of people in order to change or reinforce an attitude'' (Wright et al, 1982). The first known printed advertisement in the English language by William Caxton of London appeared on handbills in 1478

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(Kleppner, 1979; Faison, 1980 and Duyile, 1981). He was adapting Johann Genfleisch Gutenberg's idea of the moveable type which was developed 40 years earlier.

However, the first advertisement in any language (other than English) to be printed in a disseminated sheet (medium) appeared in a German news pamphlet in about 1525. But such pamphlets did not appear regularly, since one published might contain the news of the previous three years. It was from such beginnings, however, that the first printed English newspaper emerged in 1622 - the Weekly News of London. Subsequently, there appeared the very first advertisement in English, three years later.

According to Tijjani (1992), a trace of the earliest magazines on the other hand, was made in 1741 when two individuals, Benjamin Franklin and John Webber (both of Philadelphia) put-up the publication of General Magazine and Historical Chronicle for all British Plantations in America. Unfortunately both ventures backfired, the earlier lasted only 3 months, while the latter 6. However, a lot more magazines came-into and out-of existence, with one thing in common, they were literary in orientation. Until in 1870 the use of magazines for that commercial publicity was not given a place. It appeared only monthly and was published by Scribner.

A STEP BACK IN TIME



...Tyre, developed since stone age.

Fig. 16: Advertising, also in cartoon.

Elaborate studies to measure the effect of advertising on sales were carried-out. It was concluded that advertising has its one function, which was the influencing of human psychological minds. Unless advertising does this, it is useless and uneconomical to the firms attempting it. Hence, artists were employed, according to Scott (1978) and Wright et al (1982), to construct appropriate illustrations, and skill typographers vied with each other in setting-up text in the most sensibly artistic and convincingly legible manner possible. Therefore, evidence emerged as early as 1710, Kleppner (1979) claims, of "competitive" advertising, as contrasted with "pioneering" advertising that aims at building acceptance for a previously unknown product. Printed advertisements were in general use by the mid-eighteen century, he concludes.

2.3.1 THEORIES OF ADVERTISING

The main current theoretical formulations of advertising process can possibly be divided into four groups (Tijjani, 1992). They are: the pressure response theories; the active learning theories; the low-involvement theories; and the dissonance reduction theories.

PRESSURE RESPONSE THEORIES OF ADVERTISING - It is emphasised that advertising pressure or weight on the beholder can improve advertising effectiveness. Hence repeated performance can serve as a positively tempting reminder. However, the implication is to determine whether the money

on the other hand may out-of-obligation - have to persuade young people to take up appointments in its industries and parastatals. This cannot be done effectively, with small space classified advertising, instead the large-space "impactful" advertising must be adapted (Fletcher, op cit).

Government Information: Government believes that they have the responsibility of the citizenry to bear, hence, can go to any length to do so. For instance, at this age of H.I.V. (AIDS) or over explosion of population or during the time of elections or in terms of any other important news, the government tries to keep the public abreast through its own media and other private ones.

National Needs: Government also advertises with the intention of changing public attitudes towards public properties. This could be in form of human or material resources. For instance, campaign for road safety (for the safety of human lives), to conserve waters; reduce smoking; plan families; stop drug trafficking and or smuggling.

Different from private advertising, government advertising is subjected to certain requirements and constrain. For instance a manufacturer launching a new soap, may discriminately choose only to advertise in such publications most likely to be read by potential purchasers of his soap. Whereas government publicity is aimed at every

spent is justifiable. Tijjani (op cit) affirms that this can be done effectively through studying the relationship between the advertisement and product sales over a period of times. Dedications can be made later to arrive at the true position.

Also, it may be arrived at inductively, usually based upon the use of response functions transformed from other disciplines, such as psychology or physics. If the consumer gets convinced from the ''experience good'' advertising, then the, advertisement is referred to as being heavy.

ACTIVE LEARNING THEORIES IN ADVERTISING - Information about a product attributes which is noticeable by a consumer is communicated in a persuasive manner. These attributes can be sensory, evaluative or emotional in context. If the communication is persuasive enough to improve consumer attitudes towards the attributes, their attitudes towards the overall brand will improve as well. This improvement in overall brand attitudes will concomitantly increase the probability of purchase.

Hence, the theory contains three elements: information that is learned, attitudes that are changed as a result of learning and a behavioural responds due to attitude change (Tijjani, 1992).

LOW-INVOLVEMENT THEORIES OF ADVERTISING - A great deal of advertisements are absorbed by the consumer, however, with no

conscious search, appraisal, or resistance. It simply goes into storage. Invariably, repeated storage may cause a change in the consumer's awareness of the brand. Leading to the possibility of purchase, even though there has been in the process - no overt change in the attitude. After purchase and use attitude may change, but it is only as a result of brand experience rather than as a result of advertising pressure.

Thus with the low involvement hierarchy of learning, there is a gradual shift in perceptual structure, aided by repetition activated by behavioural change situations, and followed at some time by attitude change. Hence the significant condition of high or low involvement is not that one is better than the other, but that the process of communication impact are different in the change process that are at work. Hence learning may affect behaviour without the intermediate necessity to affect attitude.

DISSONANCE REDUCTION THEORY OF ADVERTISING - Cognitive dissonance occurs when a person perceives or experiences a distortion from his perception of what is "normal" or "real". The theory was originally formulated by Leon Festinger. Described as a "negative" drive state, occurring when two cognition (such as idea, belief, opinion), that are psychologically inconsistent are held simultaneously by the same individual. For instance, a source (having low credibility as a result of irrelevant aspect associated with

it) attempting to induce a behavioural change, rather than merely a modification of attitude on a receiver who has a definite attitude. If pressure is put on the receiver's attitude and value to comply with a discrepant behaviour, then "obviously the intensity of the felt pressures to comply will be a determining factor in how the receiver will comply and the attitude structure will remain unchanged (Tijjani, 1992). If the perceived pressure is indeed great, the receiver will comply in a behavoural change, but with no guarantee of an attitudinal change (McMahon and McMahon, 1982).

Interestingly, all these theories form an agreed consensus on how consumers' behavoural change represent a reaction to advertisements, whether positive or negative, leading to particular reactionary results in the market place. Without which the advertising practitioner, cannot be certain that every advertisement he makes will accomplish its intended objectives. Such objectives that combine to form consistent professional excellent results cannot be obtained by mere assumptions.

2.3.2 FORMS OF ADVERTISING

Imagine the journey a product undertakes - through the process of distribution - from the production point to the point which it is bought by its users (consumers). Advertising is one force that moves that product along (Kleppner, 1979). The destination in this case is determined by the class of

product and the advertisement method adapted. Interestingly, advertising method can be classified according to its function. Each functional classification possesses its own distinctive characteristics, (Wright, et al, 1982). There are those class of advertisements for the consumers and those for businesses and professionals.

CONSUMER ADVERTISING

Because different advertisers have different aims, the consumer advertising like the name implies is directed toward the consumer. Infact, according to Fletcher (1978) and Wright, et al (1982), this category is what most people think of and refer to as "advertising". Viz: (1) National Advertising (2) Retail Advertising and (3) Direct Mail Advertising.

National Advertising: is done by a manufacturer of a consumer product or service for the purpose of convincing consumers that they will benefit from the purchase and use of a product whenever and wherever they do so. It is also called "brand name" advertising (Nelson, 1977; Wright et al, 1982). The emphasis is on the product rather than on where it may be purchased. Price usually is not mentioned. This category denotes mass markets extending from coast-to-coast and call to mind names as General Motors, Zenith T.V. sets, Nasco Groups (at the local level). They are found mostly in slick magazines and the broadcast media. Although some of them appear in newspapers.

However, Wright et al (op cit) assert that, when a new manufacturing firm appears on the business scene, it usually does not seek immediate national distribution or coverage; funds are restricted, production capacity is low, personnel are few, and distribution knowhow is limited. Hence, concentrates in the local community, and as conditions warrant, until a ripped time arrives. Even well established companies often introduced new product item on a limited regional basis, by first of all planning and testing markets.

Retail (Local) Advertising: This is undertaken by a dealer who sells directly to the local consumer. His coverage certainly has to be none other place than within his catchment area, strongly locally biased. Chief among such advertisers are department stores, supermarkets, filling stations, drug stores, specialty shops, and other retail outlets (Kleppner, 1979; Faison, 1980). It tells what options can be offered-price line, sizes, colour and fabric. Its major purpose is to establish an appropriate store image, for consumers, where probably they will buy some of the unadvertised items and other advertised ones on the spot. It is characterized by mass appeal with price mentioning alongside, expectedly repeated purchase throughout the year, and the use of the local press media more than television.

Direct-Mail (Quiet Medium) Advertising: It is undertaken by retailers not readily accessible to consumers. The product

advertised is ordered through post by letter or coupon (cutout from magazine or newspapers). It enables the advertiser to reach where he wants, without the possibility of surrounding editorial articles distracting the reader from his message. The direct-mail advertising, affirms Faison (1980), is actually a medium capable of reaching millions of people quickly, it is also more personal than other media. It is used heavily by food stores, department stores, and lots of other small retailers. Industries are also heavy users including catalogue houses, book and magazine publishers, and pharmaceutical manufacturers, which mail literatures or sample directly to the public.

BUSINESS AND PROFESSIONAL ADVERTISEMENT

On the other hand, that category of advertisement which a great majority of housewives, students and other domestic consumers hardly ever come across and know little or nothing about is the one referred to as business and professional advertisement. This includes: (1) Trade Advertising (2) Industrial Advertising (3) Professional Advertising (4) Government Advertising.

Trade Advertising: It is an advertisement meant to persuade retailers, wholesalers, or brokers. In this case they are the consumers. Hence, to reach them, the marketer will advertise giving news about the product, especially price, special deals, packaging (Kleppner 1979). On the other hand, however, the advertisement may tell about the success the

product is having with public and with other retailers. All in an effort to establish confidence in the expected customer, that is done to show the possibilities of high profit the store can make by stocking and selling the product instantly (Nelson, 1977). To do this, however, they use some journals, most of them highly specialized, plus direct mail. This is done in order to find out the innumerable technological developments, large and small, that go on throughout the industry inexorably and continuously.

Industrial Advertising: In buying raw materials, machines, equipment, spare parts, and operating supplies, to use in manufacturing the good they sell, manufacturers became customers too. In this case, purchase many run into a very large sum of money (i.e. high stakes). Hence the purchase decisions are made on a very rational basis-never for or by an individual (Nelson, 1977; Kleppner, 1979; Faison, 1980). Prospective buyers are usually very few, they tend to be in concentrated geographic locations. For instance purchasing an electricity transformer by NEPA. NEPA in turn is a manufacturer and supplier of electricity itself.

The advertisements are directed towards showing other manufacturers how they can benefit from a purchase. Appeal of quality service, durability, and economy are stressed. To do this, they rely on word-of-mouth recommendation or direct mail; sometimes by visits by

sales representatives; most of all they learn from their own highly specialized trade, technical and industrial journals (Fletcher, 1978). However, the campaign in this case may not be as flashy or dramatic in their impact as the multimillion dollar spectaculars sometimes used for consumer product advertising. For instance, the recent contract signed between Pepsi-Cola and Michael Jackson.

Professional Advertising: No doubt, the professional people are doctors, dentists, designers, lawyers, and architects, they usually advertise their services for desire of obtaining clients. However, this is not what professional advertising connotes. Instead, it is advertising aimed at the professional person himself or herself (Kleppner, 1979; Wright et al, 1982). Certainly, their role is to prescribe or recommend certain products, which are at best inducement - to the patient - or binding - in forms, for architectural specifications.

For instance, the physician designates specific drugs through the pharmacist, and the dentist recommends a certain toothpaste. The architect specifies a brand of insulation materials to be used in the house being built under his or her guidance. Hence, because the professionals' career success depend upon client satisfaction and as a result of sale of specific goods, it is beneficial to keep abreast of the newest developments in the field. This they do through constantly reading professional journals and their advertments (Wright

et al, 1982).

Government Advertising: Fundamentally, government is a large - if not the largest - advertiser in our society today. Judging the rate at which it tries to create awareness as regards policies that affect the public through their different ministries. This can be looked at under three key sections:

i. Government recruitment

ii. Government information

iii. National needs.

Government Recruitment: Very rarely do private companies ever want to recruit more than a few dozen people at a time, whereas government seeks more than just a few hundreds, infact thousands, for nationalized industries and parastatals. Secondly, and importantly government recruitment is different because they involve people (usually of young people) in a total change of life-style (Fletcher, 1978). Trying as much to reflect a federal character. This is quite different from most commercial or private requirement, which is very strict on relevant experience not minding geographical, ethnic or religious dispensation. Government advertisements call for people from all walk of life. For instance, the forces.

The private recruitment advertiser may rely fully upon the use of small-space classified advertisement feeling he or she is even doing people a favour advertising. The government

member of the population, hence, must be placed indiscriminately. In addition, the government advertizing is subject to closer critical scrutiny by public at large than the rest of advertising.

So far, the points mentioned above represent a class of advertising, that is, DIRECT advertisement. However, the public is exposed daily to another form of advertising which is INDIRECT in nature (Bevlin, 1973; Nelson, 1977; Faison, 1980). It is on the other hand, effective for building a reputation and establishing the desirability of a product or service, with an emphasis to the future as well as immediate results. A sub-category of indirect advertising is the institutional advertising, which has as its aim the creation of goodwill for a particular firm or organization. A subtle form of institutional advertising is the sponsorship of some artistic endeavour (drama, art, or music, for example), alongside advertisements that quietly mention the company's participation.

2.3.3 ADVERTISING AND SOCIETY

Advertising impinges upon all of our lives, hundreds and often thousands of times each day. The media through which it can be undertaken are vast, however, the most commonly known and used are: television, radio, newspapers, magazines, out-of-home, such as, outdoor (billboards), posters, handbills, shopping bags, calendars, stickers, banners, transit (on

buses, trucks) and even verbal persuasion. There, they attempt to get us, tempt us, inform us and amuse us (Fletcher 1978).

Interestingly, the magazine, the medium from which the focus of this research derives, proliferated in the nineteenth century (Nelson, 1977). In the case of Nigeria however, the first weekly news magazine "The Service Magazine", was published in the 1960s (Duyile, 1981). It thereby created the need for advertising agencies to keep track of many periodicals. Magazines appear in so many formats and frequencies, serving diverse audience and fulfilling variety of purposes. Some exist primarily to make money, some to spread ideas, some to serve members of an organisation and some to do a public relation job. Wright et al (1969), Sissor and Petray (1976), Nelson (1977) and Faison (1980), agree that magazines all have one thing in common in that each is meant for a selective audience which share a common interest, taste, hobby or special point of view at a given point in time, such as: football or fashion fans, cooking enthusiasts, or even those interested in marketing events, etc.

Technically, they include: general news, monthly, bimonthly and weekly magazines; women's or men's or children's magazines, foreign links, business, sport, romance, comic, religious, regional, trade and professional magazines. Magazine advertisements often seem to represent the best in current design thinking, because the space it occupies is expensive hence it makes it particularly stimulating to use.

Furthermore, it is meant to be seen several times (i.e. a longer life span compared to a newspaper), because it is produced by highly creative people in advertising agencies (who are specialists in presenting ideas very concisely and clearly).

The quality of the paper on the other hand; the quality of the reproduction for both black and white and colour; and meeting with the needs of the audience, makes it a worth-while venture for manufacturers (in search for an interest stimulating visual experience for their product). The proliferation of contemporary techniques and equipment offers a great deal of creative freedom, infact, the ingenious potential on magazine advertising design is boundless, creative imagery is accorded high eminence.

Advertising has really become an integral part of our every day human endeavour - that the effect on a world without it would be dramatic, to say the least. The designer must strive for immediate visual impact to engage the audience with his or her illustrations, because all design considerations are planned round it. He or she must be very aware of how people react to shape, size, line, texture, colour - and aesthetic ideas. Interestingly, a combination of beautiful illustrations, types, and colours can produce an expression full of fantasy worthy of the most noble content, which builds a lasting consumer preference. Magazine illustration tends to be more casual, flambouyant and colourful, the design can

follow modern style and fashion closely with very slim chances of going out of date (Bevlin, 1977).

Apart from the fact that an advertisement, when it is good, creates an awareness of the product and it also improves sale. Hence, Starch (1978), affirmatively, states that there should not be a failure to make all advertising literally truthful and dependable, so as not to weaken its effectiveness. It does not however, necessarily imply that all advertisements should furnish facts, but then it is certain that it should not furnish falsehood. For instance, a copy. ''...'Nothing' works faster than 'Anadin'.'' Evidently, in a philosophical sense, if this were so, then it would be better to take 'Nothing' than to take 'Anadin.' Funny, is it not? Two things must be borne in mind when conceiving a theme for an advertisement: First, is the choice of words and secondly, is the choice of visuals. It is doubtless, that the use of a word or visual at a certain instance (by the advertiser) may convey a different meaning to the consumer. Sometimes on the other hand, it is a mere act of over-exaggeration. An example is the case of a popular Nigerian advertisement; the joy toilet soap. Joy girl, simply walking down the street left half a dozen of men (caught a glimpse of her) in a state of stupor. Agreeing with the fact that every advertisement sells its favour (Nicholl 1973; Faison 1980), even with the employment of humour, which is in vogue in recent years, a successful advertisement is certainly

the truthful one. Doubtably, however, for the sake of exitement, a tactful make-believe is accepted in advertising.

Fundamentally, the mass media (in any society) have four major functions, which are to:

1. serve as conveyors of information to the population;
2. serve as a means of socializing the population in terms of attitude, value and believes;
3. provide entertainment for the members of the cultures; and
4. serve as a forum for those advocating social change.

Only when not interfered with, the sky remains the limit to the successful achievement of those functions. However, advertisers suffer dictatorship from most manufacturers, not minding their professional stand-point (Faison, op cit). Nelson (1977) argues in support of the non-recognition of the designers' important role in mass marketing techniques, denying them of their rightful statusquo in today's society. Interestingly though, with the appropriate motivation and full freedom, advertisers in the society have always tried to use that strategy which will sell their clients' products better, with a high profit return. For instance, an Area Coca-Cola Director in Rome got an instruction from his boss to contact the Pope in the Vatican City and see if he would get him (the Pope) to appear on a Coca-Cola sponsored commercial. The sense in this touches on advertising and the society. The Pope was to be rewarded with two milion dollars if he could

agree to appear on the Roman television or radio to add the word Coca-Cola to the familiar Christian prayer of - Give us this day our daily bread. That is, ''Give us this day Coca-Cola.''

It is doubtless, however, that his intention was to boost the sales of Coca-Cola. Of course the Pope turned the offer down (it was pure sacrilege). Instead he chose to offer prayers for the Area Director (Idris 1983). What is indeed worth knowing here is how far advertisers would go to bring their product or service close to our door step, through attracting and arousing the consumers' interest and hence luring them into buying. An attempt to really satisfy the manufacturers who may not have had such creative thinking in mind, rather the patronage of their product, the means and methods surrendered purely to the paid advertiser.



Fig. 17: Colour in Nature

2.4 COLOUR

Light reveals to us the spirit and the living soul of the world through colour. In the beginning when God created the heaven and the earth, He made light which gave the world its day and night, making the whole of creation to appear glamorously beautiful. Colour is a sensation normally produced in the eye by varying wave length of light, as claim Grave (1951) and Faux (1973), which may be evoked by pressure, electric or magnetic field, drugs or pathological conditions. That is, the experience that arises from the simultaneous stimulation of the different parts of the retina by different wavelength of light, which in turn relates some psychological effects to man's perceptive mind to nature. Murray (1952) and Fuglesang (1973), claim that no sensation rises in consciousness in isolation. Each is perceived in association with memory and in relation to coexisting sensation, this sensational experience is instantly transmitted to the brain by receptive nerve cells, and they simultaneously respond in chain reactions.

Several theories have been propounded by ancient masters on colour which gives the basis for colour usage and classification today. However, this write-up will restrict itself primarily to a few historical remarks pertinent to the understanding of the effectiveness of colour vision generally and the way it has come to develop our perceptual world.

Pre-Newtonean Era: Could it be asserted that this era was where the history of colour vision began? There is little doubt that the first representatives of homo sapiens were already in possession of colour sense. This can be ascertained by the coloured drawings found in caves and dating from the last Ice Age showed that (at sometime prior to 15,000 years ago) colour vision was already well developed. Man represented the animals of his surroundings in natural colours, even though with some hitches of a wide range. However, an extensive expansion of the colour palette is shown in Egyptian and Sumerian art, but with no literature available as to the origin of colour generally. The Greek on the other hand, had wild interest in colour, hence they took time to analyse how it came to being. Democritus distinguished four primary colours, that is, white, black, red and pale yellowish - green, all other colours were thought to be a mixture of these (Eikenberry, 1977).

Aristotle, propounding that colour was present in any place where there is light thought that those different colours were mixtures of black and white, varied either by proportions or by mutual positions. Throughout the Middle Age most of the learned men adhered to the Aristotelian views. However, in the Renaissance, new ideas emerged. Goether - who collected much of the literature of his time - makes reference to Leonardo Da Vinci and his explanation of the colours of the rainbow by refraction and reflection of the sunlight in the

raindrops.

De Dominis (1564 - 1624) reported in his own experiment that colours result from the interaction of light and darkness (using a three-sided prism) and that the amount of darkness increasing from red to blue. He was said to be the direct forerunner of Newton.

Newtonian Era - Physical Colour: The history of modern colour science began in 1766. Sir Isaac Newton (1642-1727) discovered the seven (he chose the figure because of his belief in its mystic properties) colours of the spectrum in the 16th century. Using a triangular prism, analysed white sunlight into a spectrum of colour, which marked a period of systematic investigation in colour. Newton - as one of the pioneering theorists, according to Evans (1948); Birren (1970); Abbott (1976) and Wasserman (1978) - noted that they were formed in this order; red, orange, yellow, green, blue, indigo and violet. In his investigation, he discovered that if these colour images are collected by means of a converging lens, they will yield white light once again (additive mixing). That is as a result of refraction. However, colour can also be generated through inference, diffraction, polarization and fluorescence.

Newton formed a basic idea of bending the spectral range of seven colours into a chromatic circle, by pulling the red and violet end around, and joining them with purple. Since

then scientist have constructed a 12 hue colour circle of yellow, orange, vermillian, carmine, purple, purple-violet, blue-violet, ultramarine, cyan-blue, blue-green, green and yellow-green (Fig. 18). This development was more than half a century ago, (Abbott, 1976; Wasserman, 1978).

Trichromatic Theory of Colour: In the 17th and 18th centuries, two positions were said to have dominated colour theory, according to Wolman (1973) and McBurney and Collings (1977). The trichromatic and dichromatic theories which capitalized on the facts of colour mixture, it fundamentally proposed three photosensitive receptors for colour; red, green and blue-violet, which in sequel accounts for all colour visual experiences.

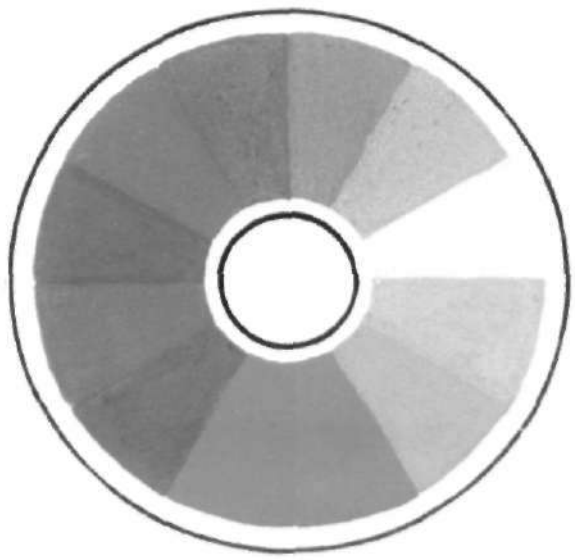


Fig. 18: Colour Wheel



Fig. 18: The Rainbow Colours.

Painters, long before the Newtonian Era were aware that almost all hues could be produced by mixtures of the three paint pigments. Thomas Young (1773 - 1829), a physician, physiologist, physicist, linguist, and Egyptologist was the first to put forward the hypothesis that, colour vision is based on the presence of three different light sensitive organs. In his wave theory of light, he supposed that it is almost impossible to conceive each sensitive point of the retina to contain an infinite number of particles, each capable of vibrating in perfect unison with every possible undulation. Subsequently, however, due to some later correction by Dr. Wollaston (in his description of the prismatic spectrum), that primary colours for mixing paints are; red, yellow, and blue and of mixing light; red, blue and green. Young had to later modify the supposition he advanced by substituting his red, green and blue-violet for red, yellow and blue (pigment) and red, blue and green (light) (Eikenberry, 1977).

The trichromatic theory was not very popular until it was developed in detail by Hermann Von Helmholtz (1821 - 1894) in the mid-nineteenth century. Hence it is also known as Young-Helmholtz theory. Helmholtz's trichromatic theory included contrast and the transmission of information from the receptors to the cortex. He further cleared up the confusion surrounding the difference in pigment primary colours and that of light, by explaining the important principle of additive

light mixtures and subtractive pigment mixtures. He used different spectral sensitivity in this case. Finally, he explained the different forms of dichromatism, a partial colour blindness in which only two colours are perceptible since one of the mechanisms is lacking.

Interestingly, in the latter part of the 1870s, an alternative explanation of dichromatism was proposed by Fick (1899). He postulated that, what actually occured was a fusion of two mechanisms and not the absence or insensitivity of one mechanism and thus a loss of the ability to discriminate colours.

Opponent-Colour Theory: At around 1872 the "Opponent-Process theory" was put forward by a German physician Ewald Hering (1834-1918). His theory was based largely on psychological considerations and subjective descriptions of colour sensation. He observed that many colours appear to be mixtures of other colours. Thus, orange can be identified even by the most naive observers as a mixture of red and yellow (pigment). The colour yellow, however, is not an obvious mixture of red and green light, but appears rather to be a pure colour in its own right. This observation led Hering to suggest that there may be four primary colours; red, green, blue and yellow, rather than the usual three (Eikenberry, 1977; Wasserman, 1978).

A second basis for Henings' theory is that no one has ever seen a greenish-red or a yellowish-blue. There are yellowish-reds (namely, the orange) and greenish-blue, but not colours that are mixtures of red and green and of yellow and blue. This suggests that red and green receptors and yellow and blue receptors may work as opposed pairs. Thus, yellow stimulation may cancel out the effects of blue stimulation, and green stimulation may cancel out the effects of red stimulation. Hence, according to Birren (1970), Hering postulated three retinal substances which respond to light opposite Katabolic and anabolic reactions. This conceived of three pairs of mechanisms; red-green, yellow-blue and black-white.

Zone Theory of Colour: The basic submission of the zone theories of colour vision is that the visual system is divided into portions (or Zones), each of which functions in either a component or an opponent fashion. The significantly the concept of modern zone theories is that the visual receptors function in a component fashion. Initially this division was dictated by the findings of physiologists which at one time were only consistent with the component theory (Wassermen, 1978). It therefore seemd implausible to virtually everyone that opponent effects could occur in the visual receptors.

However, the most important insight of the zone theory stemmed from Helmholtz' postulation that opponent viewpounts

could be expressed as a simple linear transformation of data of colourimetry. Subsequently, the framework for a potential synthesis of the points emphasized by Hering with the methods emphasized by Helmholtz existed at the turn of the centry. And such workers as Christine Lad-Franklin began to explore this idea in the early part of the twentieth century. She elaborated a zone theory that attempted to reconcile the two positions. Unfortunately, Lad-Franklin's attempt did not stand a test of time.

Notably, the most important insight of zone theories stemmed from Helmholtz demonstration that opponent viewpoints could be expressed as a simple linear transformation of the data of colorimetry. While Helmholtz did not necessarily intend his mathematical proof to imply a zone hypothesis, this proof was certainly significant in the elaboration of such hypothesis. Hence, Lad-Franklin focused eloquently on the deficiencies of Helmholtz' proposition. Her expression was in terms of a hypothetical photochemistry. A critical focus on the auxiliary photochemical notions of her submission was found incomplete.

A lot of other abortive attempts at a synthesis were made, until recent contributions. The most significant of the modern zone theories was that of Hurrich and Jameson. Their theory is very elegant, taking both Hering and Helmholtz seriously in their approach of colour vision. Their theory has the same explanatory power as component theories and it

provide a quantitative explanation for the linkage phenomena not considered earlier. However, it does emphasize the opponent features, hence, they called it an opponent theory. Yet it is really a zone theory because it has both component receptors and opponent analyzers of these components (Evans, 1948; Eikenberry, 1977; Wasserman, 1978).

Certainly, much has been written theoretically on the effect of colour in visual communication generally and has been considered to be such an intimately subjective field of experience.

2.4.1 PROPERTIES OF COLOUR

It is important to note that, colour has two particular properties: a physical effect on our eyes and a psychological effect on our senses. In our contemporary world, interest in colour is almost wholly visual, that is why this study has been generated towards it. The discovery of different harmonies have helped us not just physically but also emotionally, (little wonder, individuals, art educators and scholars, architects, commercial designers, artists and artisans have since adopted). This aesthetic approach has been classified into symbolic, emotional and visual. These, following a thorough research by the physicists, with their basic interest in the classification of colour through an understanding of the problem of pigmentation.

The physiologists' investigation is on our visual apparatus (eye and brain) and the neutral reaction to light and colour, the psychologists' interest is in perception and influence of colour in terms of subjective symbolism. The chemist's study the molecular structure and fastness of pigments.

Finally, the artists interest can be considered to centre mainly on: (a) the constructive aspect of colour, and (b) the expressive aspect of colour. That is, its potentiality in translating the visual impression he has of the external world and its potentiality as an emotionally expressive vehicle for the internal world of symbolic imagery (Evans, 1959; Faber, 1978).

Symbolic - Relating a letter, figure, sign or concept visually to represent a quantity, phenomenon, operation or function. For instance, in identifying social strata or casts a colour like violet is used, Bolen (1981) affirms that, it is the logical colour for royalty. For mythological or religious ideas, in places like China the most luminous colour was reserved for the emperor who is referred to as the sun of heaven. In China yellow stands as a symbol of supreme wisdom and enlightenment, none other might wear a yellow garment. Beaumont (1987) claims, that the symbolic properties of colour are the most readily recognizable.

On occasions of mourning, white is worn signifying an escorting of the departed into the kingdom of purity and of heaven. However, black is also worn in some other places as a sign of bereaved. Roman Catholic hierarchy has its distinguishing symbolic colour, including the Cardinal Crimson and Papal white. In the observance of ecclesiastical feasts, vestments of prescribed colours are worn. In his "Descent of Man", Darwin wrote, "we know... that the colour of skin is regarded by men of all races as highly important element in their beauty". Perhaps for obvious reasons the Egyptians considered themselves members of the red race, used red cosmetics, and exaggerated the colour red in depictions of themselves. Yellow was for the Asiatics, White for the peoples of the North, and Black for the Negro (Birren, 1978).

Emotional - The emotional contribution to colour as well depends on individuals strong feeling of either joy, sorrow, or fear. But practically, for the most part colours like violet stand for loneliness, blue for spirituality and fearfulness. Blue is also said to be passive and cool. However, the most restful of all colours is green, referred to as "fresh" (Nelson, 1977). It is also peaceful and feels innocent. On the contrary although, it conveys the emotional feeling of guilt, disease and terror. Similarly, black stands for sorrow, gloom, death and depression. While white on the other hand stands for purity. On worship days generally among

some Christians, Moslems, and Traditionalists, the use of white regalia is predominant. Of particular reference among the Christians sects are the Cherubim and Seraphim, Celestial Church of Christ and Catholic Priests. The Shiite sects too amongst the Moslems.

Visual - Colour is said to induce a mental image through the eye to the brain. However, it can only do well visually when the emotional and symbolic meanings are not kept at bay. Among other qualities though, colour seem to have a cool and warm setting. Its psychological effects on us, have to do with its power to engage our senses i.e. a direct contact between the emotion and senses (Bevlin, 1977). Psychologists have long known that specific colours have the power to evoke emotional response in viewers.

Cool Colours - They are mostly emotional, that is, silent, calm and subdued. They include; green, blue, purple and white, and are known to be subtle and mild. Optically they tend to recede.

Warm Colours - They on the other hand, are mostly symbolic, they include; red, yellow and orange. Warm colours are known to be sharp, crisp, rich, hot and brilliant. They tend to create the feeling of cheerfulness, forcefulness, and are also energetic and excitement stimulating. In visual communication they advance. However, the shades of each warm

colour of the spectrum can have a temperature which is the opposite of that of its pure colour - a pale yellow, a pale pink or black can be cool whereas a yellow-green can be warm (Beaumont 1987).

It will be noted, however, that our early classification, (for an effective aesthetic approach) must be blent together, except of course every artist or designers will work according to his temperament and must emphasize one or another of these aspects (i.e., symbolic, emotional or visual) to successfully communicate his meaning and ideas. Beaumont (ibid) reminds us that colours can be of symbolic values in every area of human endeavour, from natural health to medicine, politics to sports.

2.5 THE ADVENT OF COLOUR IN AD DESIGN

During the early time, advertising communications, known as commercial advertising were printed in black and white. In the 1860s the use of colour lithography was introduced in France by Tule Cheret (but then it was used only on posters), hence he was called the "Father of the Modern Posters" (Faison, 1980). Soon after that development, printing techniques were introduced that enabled colour to be used in magazines. Ten years later, colour photography and three-colour photoscreening were invented and the use of colour (in magazine) became increasingly popular (Faison, 1980). By 1929, four-colour presses were introduced and colour advertising became cheap enough to be practiced on a mass scale.

Colour	General Appearance	Mental Association	Direct Association	Objective Impressions	Subjective Impressions
Red	brilliant intense opaque dry	hot, fire heat, blood	danger Christmas Fourth of July, Saint Valentine's Day, Mother's Day	passionate exciting fervid active	intensity, rage rapacity fierceness
Orange	bright luminous glowing	warm, metallic autumnal	Hallowed Thanksgiving	jovial lively energetic forceful	hilarity exuberance satiety
Yellow	sunny incan-descent radiant	sunlight	caution	cheerful inspiring vital celestial	high spirit health
Green	clear moist	cool, nature water	clear St. Patrick's Day	quieting refreshing peaceful innocent	ghostliness disease, terror, guilt
Blue	trans-parent wet	cold, sky water, ice	service flag	subduing melancholy, sober	gloom, fearless furtiveness
Purple	deep, soft atmos-phere	cool, mist dark, shadow	mourning Easter	dignified, pompous mournful mystic	loneliness, desperation
White	spatial-light	cool,snow	cleanliness Mother's Day, flag	pure, clean, frank, youthful	brightness of spirit, normality
Black	spatial	neutral night, emptiness	mourning	funeral, ominous deadly, depression	negation of spirit death

Table 1: Modern American color associations. Source: Faber Birren, Colour Psychology and Colour Therapy. New York. University Books, Inc., 1961, p. 143 (Adler and Towne, 1981).

During the formative period, advertisements followed a common pattern, which was one of naive simplistic melodrama (Tijjani, 1992). Then, thwarted love affairs were frequent themes and the adverts were full of dismay about body ills; or dealt with question over what to eat. Models in the

illustrations appeared in lightly stylized artificial poses, and the actual advertising massage, or the pictured product, were often so small and subtle they could almost be missed. Soon, like the evening sun, such naivety began to fade-out.

Interestingly, around the turn of the century a dramatic switch was made. Beauty, glamour, or prestige was what advertisers held a strong grip of. They were not disappointed when they started to relay their themes using female models who were blessed with such cherishable attributes. For instance, rather than pointing to the merits of the product itself, these ads highlighted the qualities of the person appearing alongside it, hence, selling by association. The buyer is told that the glamourous qualities of the person endorsing the product can be obtained too by using the product (eg, in cosmetic ads). As a result, some of the most outstanding ads were produced, looking exquisitely enhanced by colours. Kleppner (1979) notes that sculler work is so common these days that not using colours in advertisements may put a product at a disadvantage with competitive products that use it.

Systematic practice and experimentation in the use of colour in advertisements could be so extensive, that one might spend a life time in pure analysis without ever producing a beautiful colour scheme for any particular purpose. This could be rather like learning all the sound effects of many musical

instruments but never playing or singing a tune (Hurwitz, 1964). Probably the best way to begin would be to test immediately all of the combinations and mixtures of any set of colours against each other, and also against black, white and gray background for the colour value. This would give a practical working knowledge of what has been learnt in the research at hand, so that we can achieve a successful visual appeal in contemporary Nigerian advertising designs.

There is no doubt that colour can be pleasant or unpleasant, attractive or repulsive, dignified or riotous, depending on the circumstances (Evans, 1959). It can be very effective and when used creatively, colour can attract attention, clarify complex designs, highlight specific points or ideas, or add a decorative touch and hence creates sales appeal (Craig, 1974). It can be used, further, to create depth dullness, brightness, contrast, arouse interest (Graves, 1951). In short, colour can be one of the designers' most important tool towards a successful persuasion exercise (Craig, ibid). Most commercial set-ups and advertising agencies depend largely on the use of colour, since a printed product must be well planned using the diverse effects resulting from a combination of the primary colours (Dennis and Jenkins, 1974) (see Fig. 19). In essence, therefore, the knowledge of the effective use of colour is needed by designers in order to revise and control the intensity of each one, to achieve effective results in contemporary graphic

communication for the purpose of information dissemination in Nigeria.

2.5.1 COLOUR AND CREATIVE PROCESSES

There is no doubt that the basic principles of design style, taste and fashion. Welber (1979) affirms that style is distinction, excellence originality and character in any form of artistic expression. He claims further that taste is the ability to judge what is beautiful, appropriate, or humorous. It is certain however, that fashion is the prevailing trend of events. Graves (1951) declares that regarding taste there is no disputing the fact that when the designer is presented with a product or service to be advertised, it is a trigger to a simultaneous reaction on how to make very meaningful and creative decisions. Certainly, not that which will please the designer alone, but that which will sell or make known products and services belonging to someone (the advertiser) else to an audience. With the type of consumers in mind, one must first of all determine the kind of approach most likely to be effective.

Furthermore, the process of designing advertisements involves a constant search for some new proven ways, whereby a concept will have the capability of stopping and interesting a reader. Undeniably, this can get done, not only through crude methods but also through; sensitive planning, through reading and

observation (of modern trends in foreign magazines), through research (in books), through experimentation to stimulate it. In short, through departure from usual ideas (Nelson, 1977). Therefore, creativity involves a process of continuous acquisition, reflection, innovation, creation and recreation.

In a purely professional advertisement, it is important to use colour carefully to avoid boredom, that is, being very discreet in choosing the parts of the advertisement to be treated in colour. Furthermore, it is often effective for a designer to take into serious consideration the key points in the main themes. That is: what? where? to whom? when? and with what offer? Then restricting the strong colours to these, leaving the less important information in black or a more subdued colour. Alternatively, the harsh contrast of black on white may be used for the main information and the reminder left in a quiet colour (Mills, 1973). Interestingly, Graves (1951) observes that, pure colours are preferred to shades and tints when used in small areas. While in large areas, shades and tints are preferred to pure colours.

A designer is not only concerned with drawing attention to an advertisement when he or she works with colour schemes, but he is also trying to convey something of the mood of the subject. Usually, it would be unwise to use the same colour scheme for a beer advertisement as you would be used for a launching of an appeal fund for a home of the needy or an

As a designer progresses it will be obvious that his/her own personal taste and the type of work will dictate what is added to a design collection. There comes a point where the time it takes to mix an awkward colour is not justified and the need to save many fruitless hours by buying the nearest available would be inevitable. A great deal of poor colour in amateur work is caused by dirty paint water and dirty brushes. It is advisable for a designer who wants to produce clear shining colours, to use at least three water pots and change them frequently. It only needs a very slight amount of a powerful colour to adulterate a clear, fresh and pure one.

It is important for a designer to have a spare hour to sit down and try out a variety of combinations of colours. Colour is not necessarily eye catching because it is bright, more often it is the combination and proportion in which it is used that produces a visual sizzle. For instance, red is normally thought of as being a darker colour than orange and if one uses these two colours in that way they will harmonize, but reverse the unusual situation by putting a pink next to an orange, and the colour scheme immediately becomes much more vibrant. Again a design that consist mainly of warm colours such as orange and brown can be given a sparkle by the use of a small area of pale manre of turquoise.





Fig. 20: Omega Fashion.

As in the case in purely tonal design, equal areas of colour on an advertisement are monotonous; they do not allow the eye to focus on one point. The course of this research indicates clearly that if you use certain small areas of sharply contrasting colour, one can virtually force the viewer to look at that spot (emphasis). As a designer, mix them all in these manner, make a note of the constituents so that he/she can refer to it at a later date. A designer will find out in these experiments that some colours have a great covering power than others, whilst some act like a dye and will change the colours they are mixed with rapidly.

Usually, simplicity is a bitter brew according to Akolo (1996), but for a good start in design, it is better using simple colour schemes such as black and one other clear colour, for instance, Figure 29 shows a simple addition of red. Then as the designer learns to handle colour successfully, he or she can add another colour if the design warrants it. Always keep colours to a minimum whatever the design, as Picasso says I do not use four colours where I can use three. Too colourful designs - rainbow coloured - as attractive as they are, do not always work as expected. When a design gets unnecessarily to lousy it repels instead. However, it, to an extent, depends on the situation at hand. Admittedly, it is essential to keep colour area bold and

strong (Mills, 1973).

In addition to one's colour experiments and experiences, one should try collecting colour schemes in the same way that some people collect stamps. Analyse various advertisements on the one hand and make a note of the colours, scan the shelves of supermarkets and news-stands for eye catching combinations in foreign magazines. On the other hand study nature more closely for some outstanding combinations and then store them up in the deepest memory or compile them down. Do not only look at the successful colour combinations alone, bear in mind the mistakes of others (as regard magazines), such as the design in yellow on white that one could not read or that drab advertisement one browsed a magazine for the third time before one noticed it. Fortunately, there is no copyright in colour schemes, so you can lift them without fear of retribution.

Subsequently, one will find oneself producing subtle and effective advertisements, with good colour schemes without the heartache that goes with the job when one is a novice. It is not doubt that, there is a rich pleasure in handling colour that is visually and emotionally very satisfying.

In any case, however, to successfully attain a remarkable standard in design generally (factual or imaginative) the following points have to constantly be remembered.

1. Flat surfaces which face an on-looker in an advertisement should usually be of one colour value throughout.
2. Any surface which recedes from the viewer or beholder

must be graded in tone to make the eye move.

3. Any surface which both advances and recedes (like a corner or a rounded form) should be graded both to the right and the left and possible above and below.

4. A designer should make use of a light valued on one side and a dark one on the other side to express a definite light direction. Figure 21 makes a recommendable example.

5. He should be sure to use more contrast on the part of the object nearest him than in any other place, including the background.

6. A designer should avoid using a colour of the same value as the paper being used anywhere on the outer contour of the object. Instead the use of dark, medium and light background or vice-versa. The Beth Torrey Home advertisement (Fig. 22), for instance, has the same purple background as the child's illustration, but its immediate background has been darkened to create a sharp contrast.

7. Colours used pure (without mixing) will give considerable range in value in and of themselves. Decide which pure colour spot looks the closest on each background which seems to recede the farthest? Try substituting the pure colours for the neutral values on a simple form and then on a picture already done in black and white.



For More Information About.

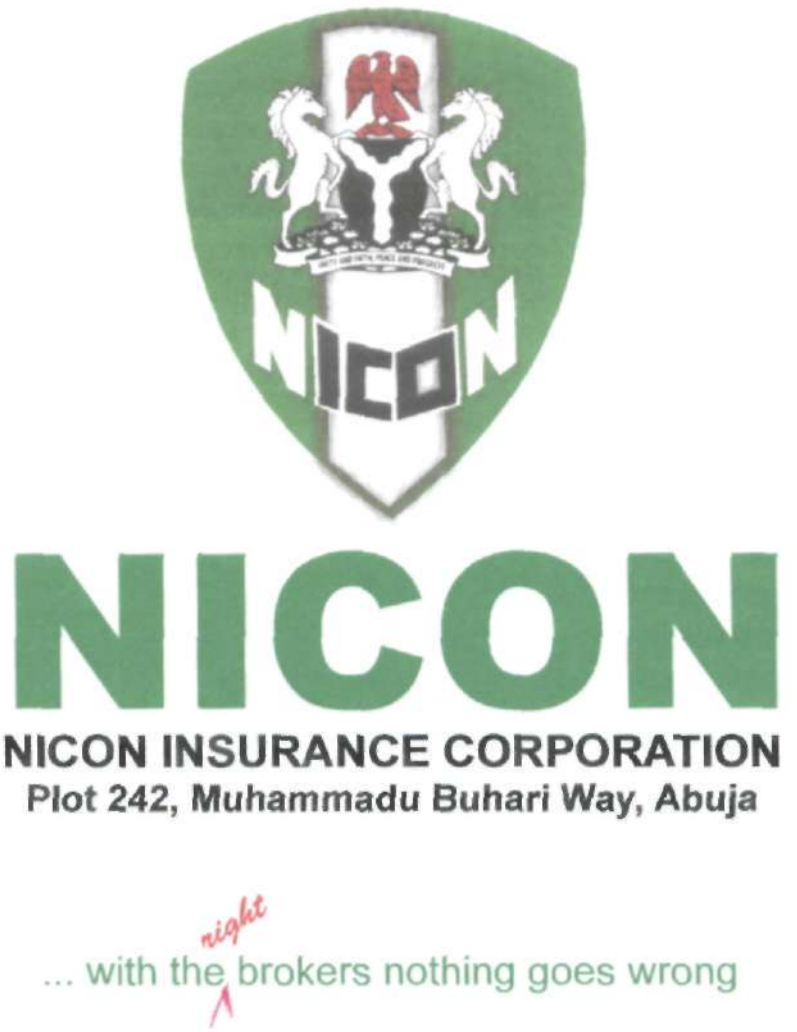


Fig. 21: NICON ad.

8. The eyes sometimes come up with very contradictory reports about colour. Even though the beholder thinks he knows exactly what colour he has seen, he finds that it is quite possible to change his mind about it if he sees it in several different surroundings. For instance, having several identical shapes out of one piece of gray paper and laid on some pure coloured backgrounds of several value. Take note of the way the gray shapes seem to change colour, value and even size. One may also notice a difference in their apparent distance from one.
9. One of the most useful colour illusions is that, cool colours seem to recede. Suppose we are painting a gray stone wall. Natural stones do vary in colour, some being warmer with subdued orange and red, some cooler with greens, blues and purples. Nevertheless, the total colour effect of the wall is gray, because our eyes report a rather even distribution of all those colours. In an attempt to make the wall look closer at the near end and recede at the far end, one may need to use a medium gray ready-mixed paint and add a small amount of warm and cool colours to it.
10. Finally, in real life are some estate buildings all painted with red. Some are close, some far away, some face one directly, and on others one sees the receding plane. In illustrating, it is obvious that one cannot

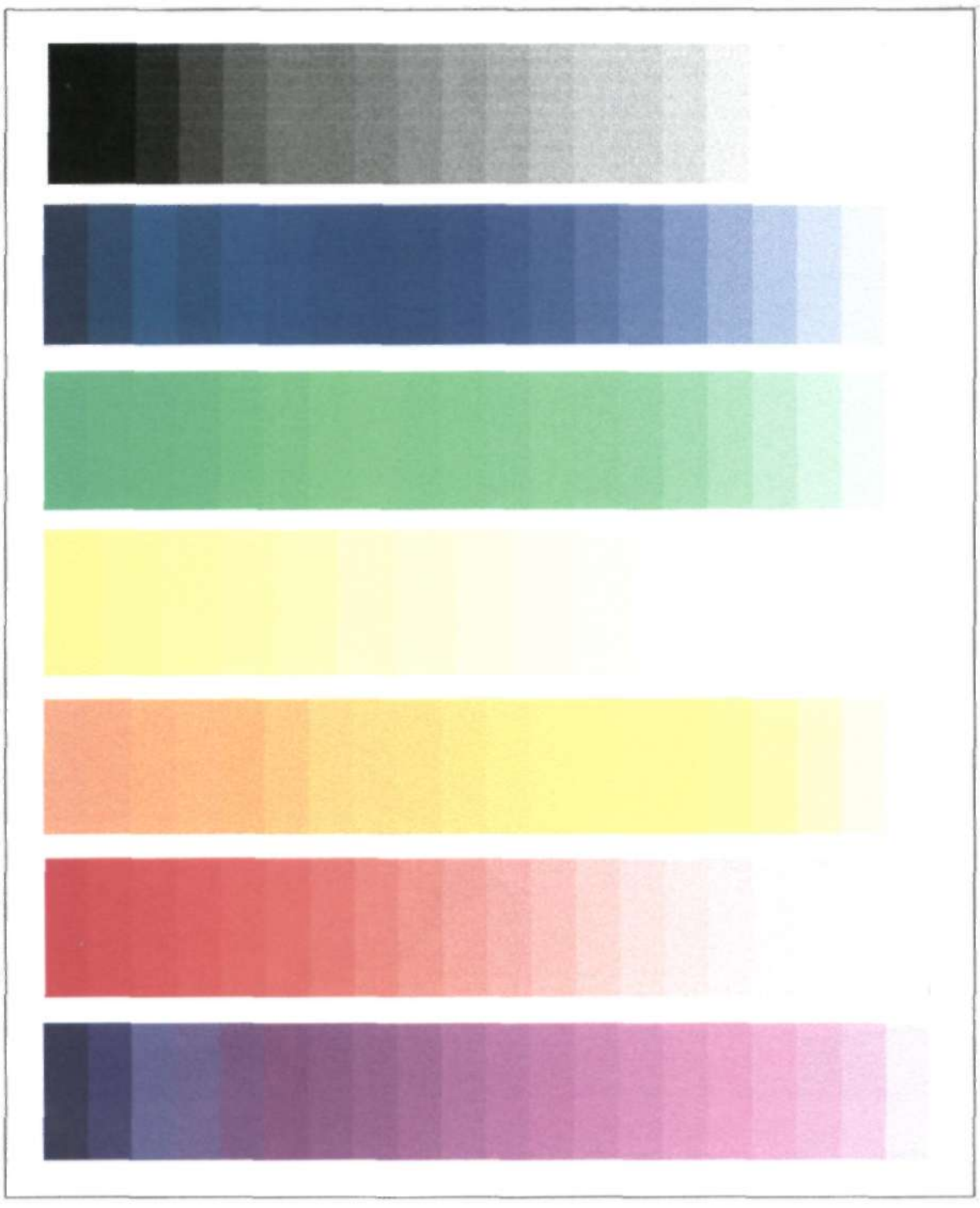


Fig. 22: Colour Value

borrow the particular paint used on the real buildings to fill all the areas painted red with it on one's illustration. It is not possible. However, using one's own paints (water or poster colours or oil paints) one needs them in light and dark values, and also warm and cool reds to show the forms and distances putting each structure where it belongs in space.

It is interesting to note that today, communications revolution continues unabated. Colour, used in the most intelligible way, is the most visually exciting instrument in an advertisement and has played not a little role in the development of mass marketing techniques. This is true of advertisements in books, magazines, and newspapers, the television, films and video tapes, satellite-based programmes and computer aided transmissions, which have made man forever forget the days when he scribbled pictures on walls of caves (Fig. 23) and also used tempera for painting.



Fig. 23: Cave Painting.

2.5.2 COLOUR AND AD THEME

All the matters discussed up to this point have been the role creative designers play in the use of colour as a stimulant in captivating consumers' attention and interest into an advertisement. That is, through selection of scintillating visuals, and arranging them in interesting and meaningful layout bleeding the page(s) if need be. Also suggesting the nature of the page (by using unusual paper such as acetate or aluminium foil or using unusual inks) all in an effort to make it irresistibly noticeable and compelling to read. The next step is to put the result into the instrumentality of ink and paper. This can be done through identifying the "unique selling proposition'' of the product and organizing all of the other mentioned points together into a particular "theme". The theme, around which a proper and an effective advertisement design can be built, distinguishing it from other advertising designs. White (1927) claims that, not only must a theme serve as inspiration for the copy, but it must also give the clue to the technical artistic treatment. No amount of graphic and colours flambouyancy makes sense, without a good theme (White, 1980). The trick is to find a special aspect of the product or service that is of use or interest to consumers, that is, the unique selling proposition (USP).

Practically, the reach-toward the audience attention is not all that there is, Sissors and Petray (1976) argue that,

it is getting the communication message "through" to them in a fascinating and convincing way. In order to succeed, however, the designer needs to answer these questions: What does the product do? How does it benefit the buyer? How will it hurt the buyer if he does not use the product? Who is the potential buyer? What is the product made of? How well is it made? How much does it cost? Where do you find it? How does it compare with competing products? What difference does it make with or without colour to the buyer? The theme of the advertisement in short must be chosen with reference to the central purpose it is to achieve. The buyer is interested in the product not for its intrinsic worth but for the satisfaction it brings. What role does it play, both physically and psychologically? Will it make him or her happier? Healthier? More comfortable? More prosperous? More secured? More popular? Will it make him or her feel more important? Will it make things easier for him/her? Or will it make him or her look younger and hence more beautiful (particularly for women). It is up to the designer to decide which of the several advantages a product offers should get principle play (with colour alongside), and then hinge the theme on it in the advertisement. The black-and-white advertisement on ''World Culture Day '96'' (Fig. 24), indicates a theme which has sought to define ''culture'' as; ''all art, beliefs, social institution, etc., characteristics of a community.''

Broadly speaking, the economic, psychological, and technical factors are given utmost consideration, colour however, aids to the ultimate success. But a single theme must be presented and a single treatment as well, what Nelson (1977) refers to as "a one-point-per-ad" idea. In his own viewpoint, however, Dunn (1964) postulates that, the theme can be determined approximately; logically or emotionally.

LOGICALLY - the promising theme can usually be communicated by a visual demonstration. This is the most basic and familiar sort of approach. That is, associating the theme in the product directly, in suggesting whether or not the product is cool, smooth, tasty, tough. Some kinds of visual metaphor is
frequently desirable in collaboration with colour also to stress the factor (for instance Fig. 25, Visit Africa).

EMOTIONALLY - embedded in the kind of advertisement often identified as mood seals the product with an implied rather than an explicated promise. For instance, one can say and show that a detergent washes whiter (coloured) and on the other hand, for a baby to have a healthy and happy growth, a mother must insist on natural breast milk (Fig. 26) or on Beth Torrey Home, a hope for the needy (Fig. 27). To successfully put communication messages across, further specific suggestions for the designers are:



Fig. 24: World Culture Day '96.

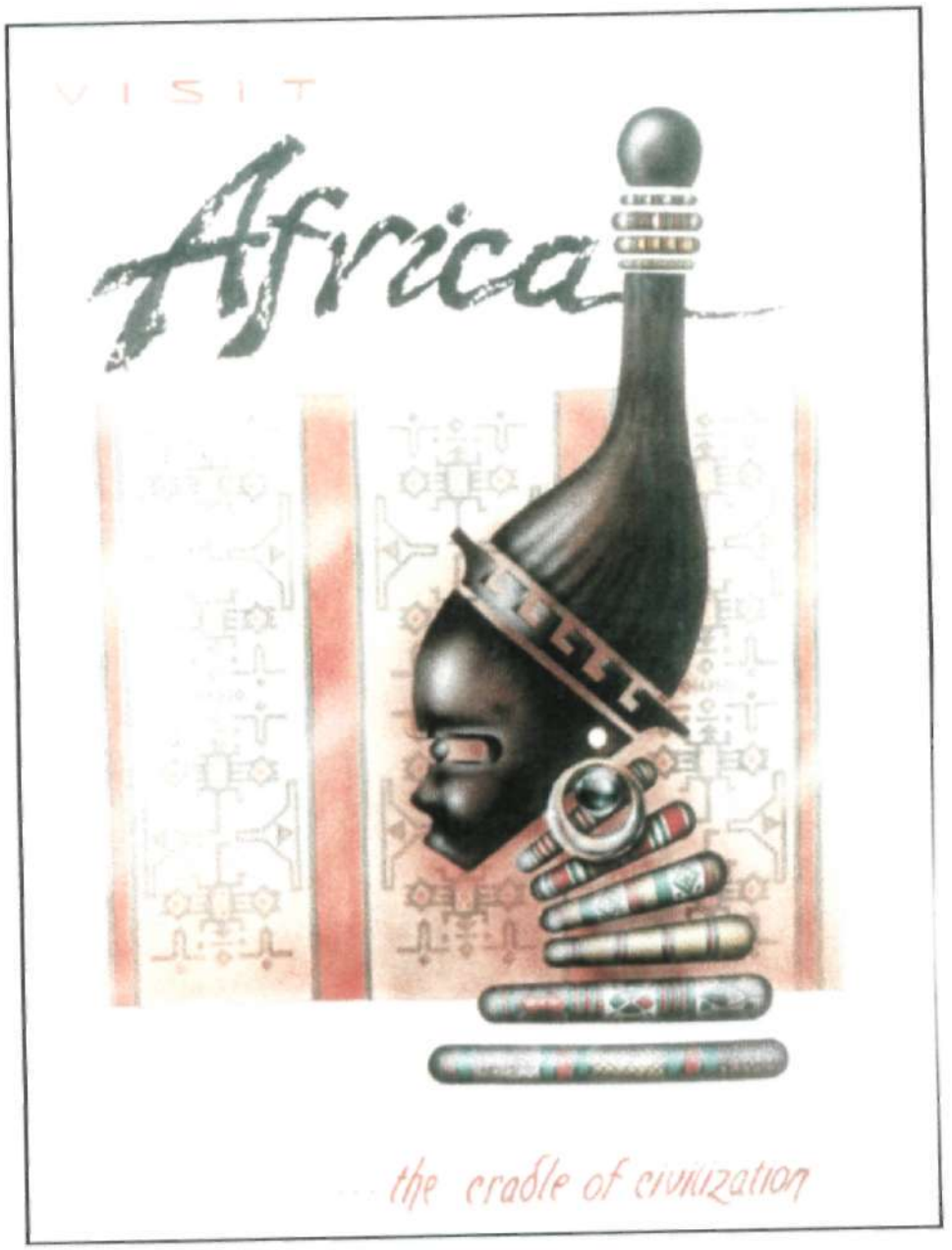


Fig. 25: Visit Africa.

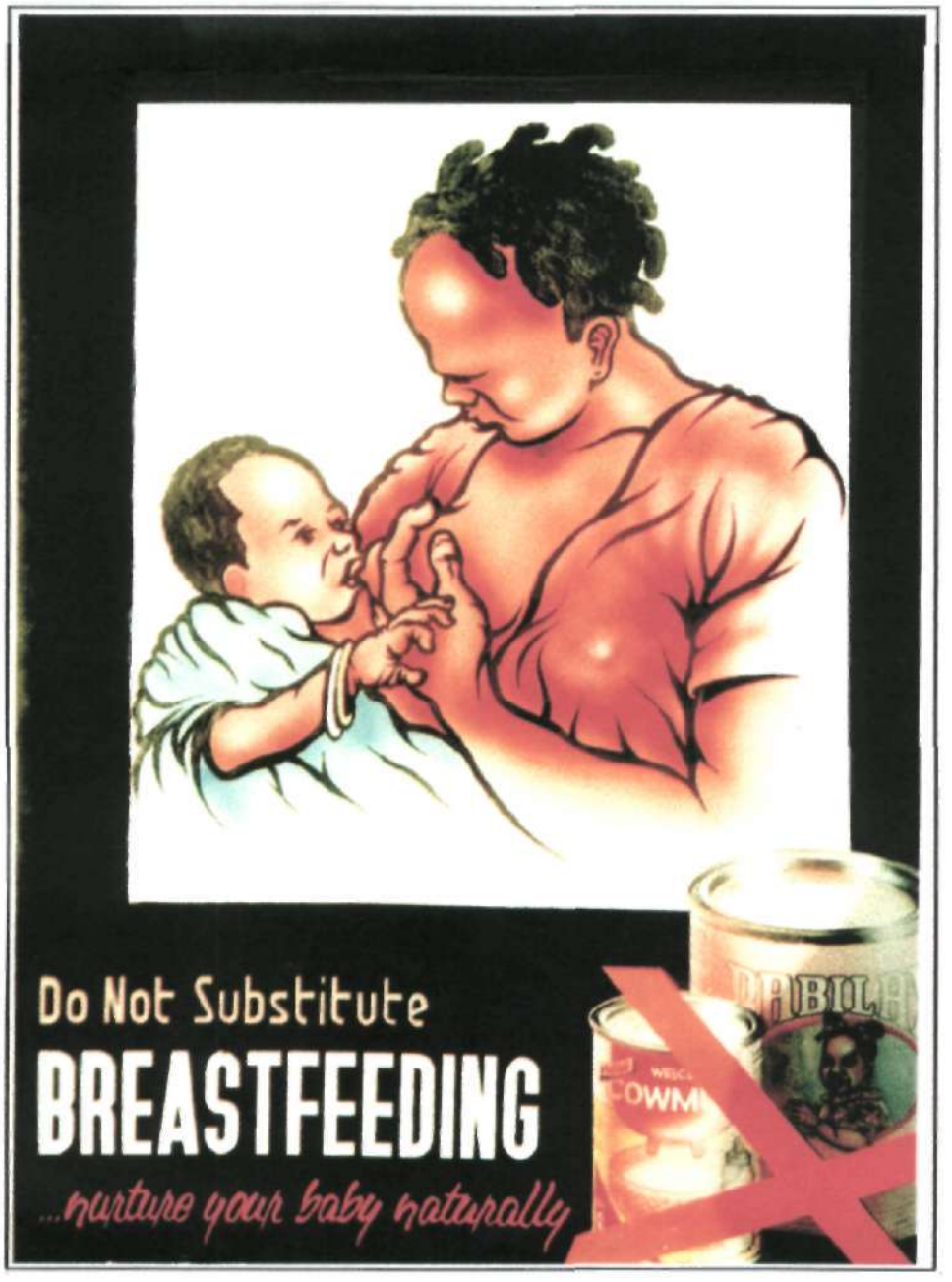


Fig. 26: Breast Feeding.

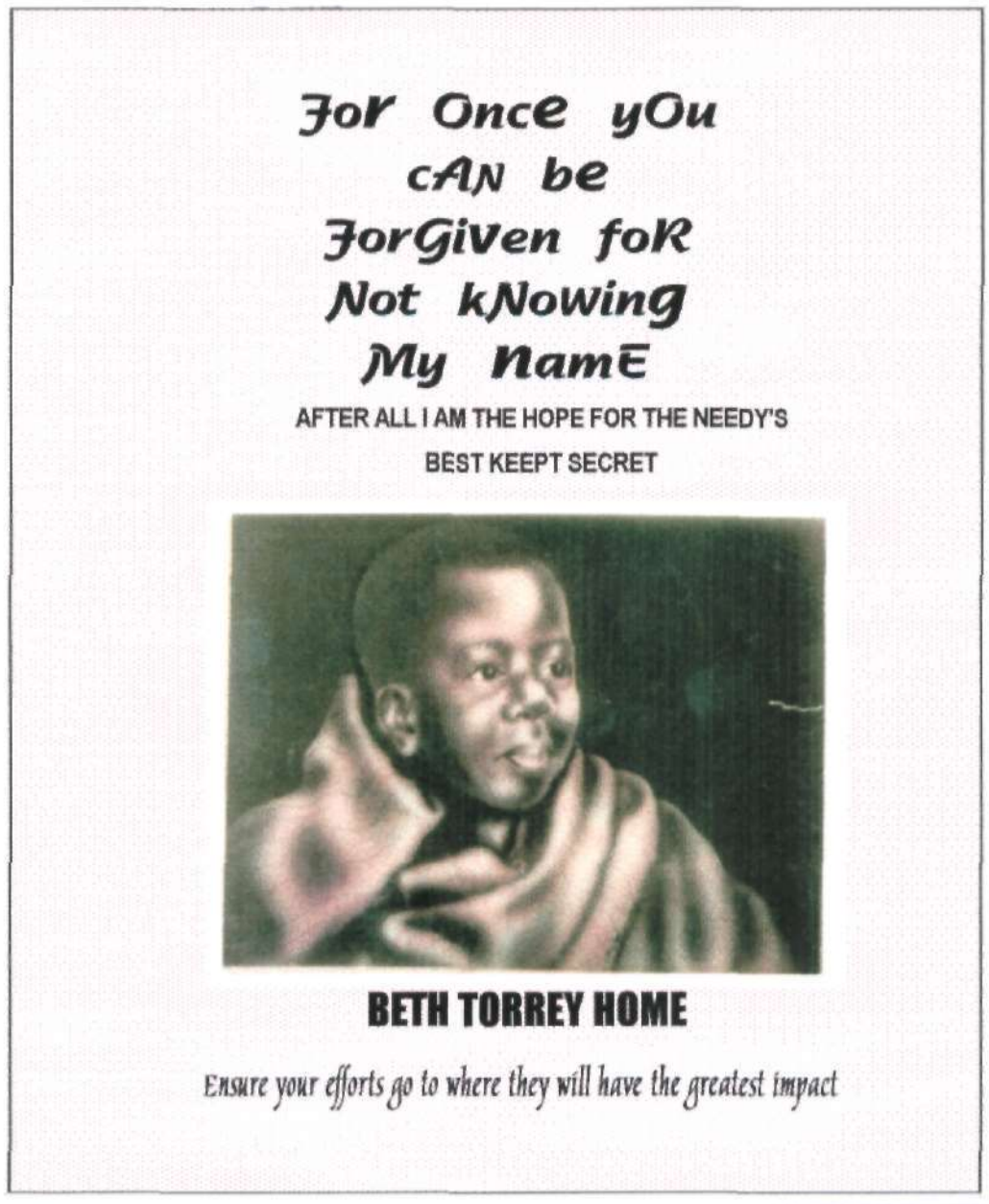


Fig. 27: Beth Torrey Home Ad.

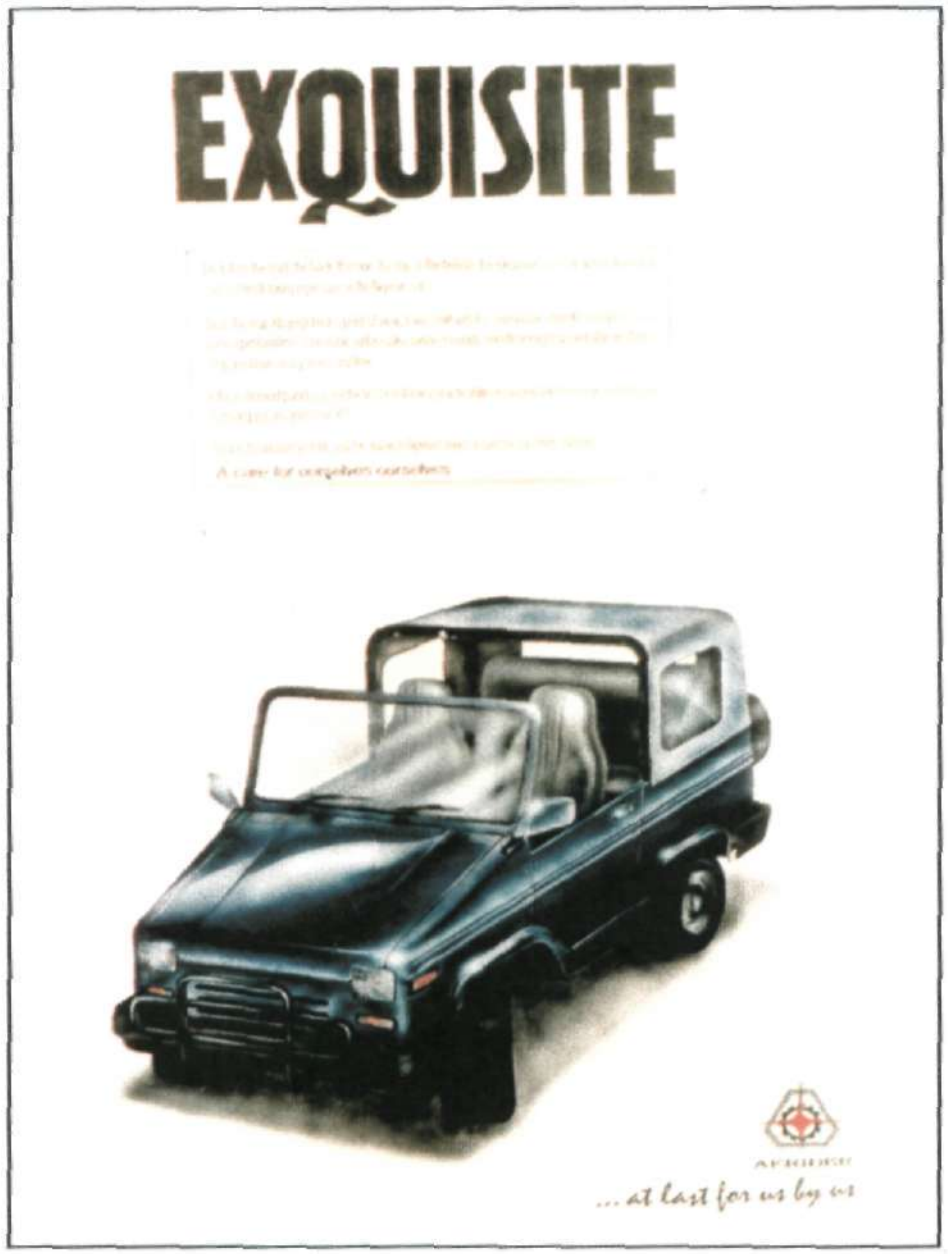


Fig. 28: CADD Auto Ad.

1. CONCENTRATE ON MAKING ONE IMPRESSION - The successful advertisement focuses the viewers' attention in one single claim. Basically, it is the right - infact, the most important - promise chosen, not the number of promises that tells the story (check the CADD auto-ad, Fig. 28, the interest is to attract attention).
2. USE THE SIMPLEST POSSIBLE STRUCTURE - Do not combine unharmonious elements in presenting your story. For example, a humourous or clever cartoon may not be the best way of preparing the way for serious testimony, concerning your brand virtues. Do not dilute or confuse, by adding other elements of what your product accomplishes.
3. BE CONSUMER ORIENTED, NOT PRODUCT ORIENTED - The distinction expressed in these terms is enormously important. The promise must be translated into benefits, that is, what the product will do for the potential user. "With the right brokers nothing goes wrong", the NICON Insurance Company ad claims (Fig. 21). The two full paged ad, showing a Fulani woman in a dramatic incidence whereby her Fura da Nono (cow milk) is "accidentally" spilling. In the real sense, it is a rare occurrence. But then, an accident never forewarns. In whatever situation NICON is on a stand-by for a great rescue.
4. INVOLVE THE RIGHT KIND OF BEHOLDERS IN A FAVOURABLE WAY - The beholder should feel he or she is in rapport with

the situations he or she sees. In general, the principle of transposition of identity is therefore involved. To take a simple example, advertisements that influence children usually have youngsters in them. But the right people must be involved.

5. AVOID LITERAL TRANSLATION - Adaptations show more promise than literal translation in advertising generally.

2.4.2 COLOUR AND REPROGRAPHICS IN DESIGN

The role played by graphic reproduction towards a successful visual impact cannot be overemphasised. Normally, seeing colour is one thing - reproducing it another. Graphic reproduction in colour can be one of the designers most difficult task, yet one of the easiest. Basically, it is the transferring of colour hue values from the original to the printed impression (Schlapfer, 1992). The individual steps include: colour separation, screening, proofing and production run. Colour production can be done in various ways, for example, single, double, triple, quadruple or more processes (1/c, 2/c, 3/c, 4/c, etc.,). For most advertisements the quadruple colour (four or full) process gives all the colour range one needs. Beside the simple colours, you get the intermediate, the compound and quite a variety of colour ranges. This colours are either printed side by side, and the reader's eye mixes them, or are transparent, they are printed on top of each other, and so change in the printing (examples are: single, Fig. 24; double, Fig. 29; tripple, Fig. 28 and

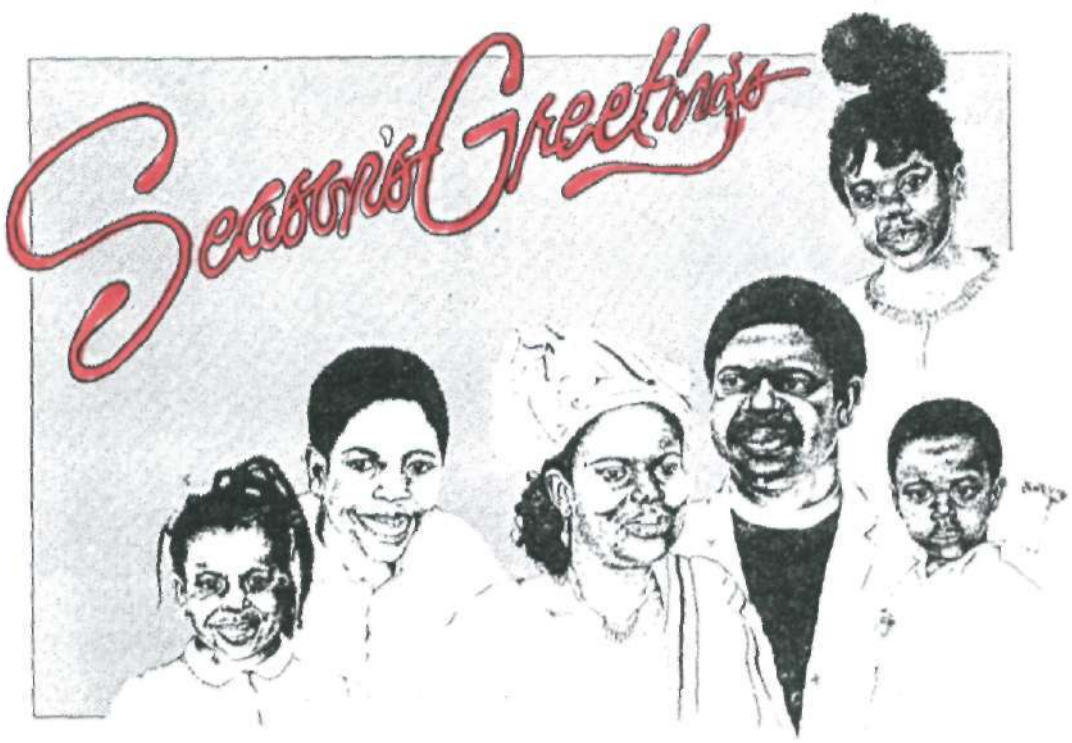


Fig. 29: The Akinbiyi Family.



Fig. 30: Dear Aisha.

quadruple, Figs. 20, 21, 26 and 30 on the stamp).

2.6 SLASHING COLOUR AD BUDGET

When using colour in advertising there are a number of ways the designer can follow to keep colour cost down, in order that the economic impact it has on the products it serves and on the society in which it exists can be comparatively lower (Schlapfer, op. cit.).

Substitutes for Process Colour In an attempt to use a colour photograph illustration at the same time maintain a low cost of production, the designer might consider any of the three handling of black and white photographs which, though more expensive than regular handlings, but still keeps the budget manageable.

Duotone: In this case, a line illustration is submitted to the printer. He makes two negatives (turning the screen slightly for the second) and two plates. He prints, in the same place, one plate in a colour, the other in black (or, as in recent experiments, one in gray ink, the other in black). That way the feeling of a colour is gotten and also supply a hold onto the strength, the tone variation, offered by black.

Halftone Over a Tint: Only a trained observer sees the big difference in this from the duotone. The colour under the half tone remains constant, the picture has less depth, but there is a satisfying, a restful quality where one cannot get

any other way. It is like printing in black on a pastel stock, but with pure white at the edges of the picture.

Silhouette Halftone in a Field of Colour: The colour goes only up to the edge of the silhouette, so the halftone itself is printed on the white paper stock. A special piece of artwork has to be made for the colour plate. Note that all these three paints require only two printing, a designer can count on an earlier design to take care of colour separations, additional presswork and the like and invariably more expense.

"Posterizing" the Colours: An attempt in "posterizing" the colours can be done. The designer will get "full-colour" without restoring to process colour. And it will result to an unusual effect. Here is how it works.

Submitting a regular photograph to the printer, ask for two, three or four line screened negatives (depending upon how many colours are needed), each negative getting more exposure than the one before. One negative, for instance, might pick up all tone 80 percent and above, another all tone 60 percent and above, another all tone 30 percent and above. Use the negative that picked up most tone - 30 percent and above - for the lightest colour (i.e., yellow). Use the one next in line for red. Use the third for blue.

The colours are printed on top of one another (the lightest colour being printed first) so that one colour does not obscure the others.

2.6.1 **FREE COLOUR**

It is interesting however, to know that there are yet ways of getting colour without really paying for it:

i. Using tints of a single colour. In black or in any colour. The same inking, the same presswork takes care of it all. The tints range from 10 percent of the solid tone up to 90 percent, a designer can ask for it in any of several screens, from 50 - 133 - line and beyond. In other words, a single tint is available in various degree of coarseness. Printing a tint block over another colour, one gets a brand new colour - a third colour. A tint of black over yellow will give a green. The same tint over red will yield maroon.

ii. Printing in a coloured ink, skipping the black. This will work only if the colour chosen is dark, near a black. Otherwise one's halftones will be washed out (faded). And one's types will be hard to read. One can print the colour on a stock other than white, say dark green or gray.

iii. Printing in black, but on a coloured stock (for example, Fig. 27, Beth Torrey Home).

iv. Confining one's colour to one side of the sheet or one side of the signature, if a booklet is involved. One will get a second colour at half price.

v. Relying on "black-and-white colour". This simply means combining generous blocks of blacks with ruled rectangles

and tints, putting reverse in some of the blocks surprints in others; using a variety of types. The effect is circusy, perhaps a little cheap, but the job will be colourful".

2.7 INDICATING THE COLOUR SCHEME

To indicate colour on a layout, colour pencils crayons, pastel sticks, colour felt markers, colour inks, colour paper, tempera paint, designers' colours and water colour all can be used. Normally, depicting and selecting the right colour for an artwork is not the printers responsibility - but the designers. Therefore, he should use a tool that would clearly and exactly portray the colour combinations he has in mind. In submitting a layout he accompanies it with a complete colour swatch clipped, or a code number from an ink specimen book as a guide to the printer.

The ideal tool is the marker, available in a generous variety of colours and in blunt and fine tips. If one cannot afford all the colours needed, one can come close to marking them by applying available ones over each other on the layout. If colour pencil are used, they should be laid "side fashion" to cover large areas. Crayon or pastel sticks are useful for covering large areas too. Break off a less than one inch chunk and scrub the colour on like in Fig 29.

In covering large areas, work in broad sweeps. Do not be concerned about filling in perfectly to every edge.



Fig. 31: Indicating Colour

What is needed is a basic tone. In some cases it would be necessary to use more than one tool to indicate a single colour: Something blunt for the solid area, something fine for the lettering. It is not always easy to match the colours. One of the advantages of markers is that blunt and fine tips are colour coordinated.

To show type in reverse a designer can either outline the letters and fill in around them or lay down a solid area of colour and do the letters in white paint. If, using pastels for the solid areas, one will have to apply a fixative before one paints the letters. Once again, the principles of design must be kept in mind when working. Proportion is particularly important. A designer should not allow advertisement to become half black and white (in area) half colour. Either let colour dominate, or use it for accent purposes. Finally and advisably, a spot of colour in two or three places in the advertisement will give a piece of design more colour impact than colour scattered indiscriminately throughout the layout.

2.8 PREVIOUS STUDIES IN THE AREA

The relationship that exists between the eye and brain is jointly linked by the mediation of vision through colour effects. While one is physical the other is psychological, thus, yielding visual response. The need for this study was stimulated, owing to the fact that the researcher could not by any means (formally or informally) lay hands on any

comprehensive report or literature relating directly to the effectiveness of colour usage in contemporary magazine advertisement designs pertinent to Nigeria.

Apparently however, some few major researches have been carried out which are closely related to the research at hand. Hence, to be able to place the present study in a proper perspective, and also to fill in the existing gap in the body of knowledge, a highlight of such empirical studies as conducted by Eikenberry (1977), Tijjani (1992) and Sale (1991), have to be brought to book. Their studies were designed to probe thoughts of a selected group of people for impressions, ideas or language concerning a given product, service or concept (qualitative research method. Quantitative method (or interview) on the other hand, was adapted only by Tijjani (op cit) and Sale (op cit). Human attitude measurement in an opinionnaire is a difficult psychological phenomenon, an attempt merely is made to count how many people choose to express certain views. However, the use of certain scaling methods assists us in assuming where majority of population under a certain study lies, ranging from being extremely favourable to extremely unfavourable.

Eikenberry (op cit), whose main objective was to investigate students of Hausa origin attending Teachers' Colleges in Kaduna State, the ability to perceive colour in terms of matching, naming and preference, and to discuss implications arising out of these findings for the improvement

of teaching for perception. Tests were carried out, as the major instrument for the collection of data, on 144 subjects. The subjects, consisted of students from forms I, III and V and were randomly selected from four institutions within the state. Through the use of the Statistical Package for the Social Sciences (SPSS). Among his major findings were: (a) Hausa TC students possess a strong ability (95%) to match colours; (b) Hausa Language is rich in colour terms; (c) There is no fixed order of colour preference among them.

Eikenberry adapted the norminal scale by classifying the respondents into groups, the number of which differ with respect to the characteristics being scaled. Numbers were assigned as a labelling device, then a test was administered to them. Unfortunately, the performance of the final calculations was hampered due largely to the lack of knowledge of gradation or distance between the groups (a usual problem associated with nominal scaling device). The last of his findings indicate this clearly. Furthermore, his failure to recognize and conform with such fundamental issues as the norms and values of the Hausa traditions and also to adopt the internationally accepted or standardized colour charts made a significant contribution.

As part of his recommendations however, Eikenberry echoed that fact that educators should be aware of the "differences" in colour "preference" among individuals, hence should make every effort to teach for colour perception through practical

experimentation and the use of materials, rather than through theoretical lessons.

In Tijjani's (1992) investigation of the influence of cartoon and photographic visuals on Nigerian consumer product advertisement, her samples consisted of 232 randomly selected respondents drawn from both Lagos and Kaduna. Questionnaires were used to gather data on: (a) the factors that influence the process of advertisement design generally; (b) the factors that influence the selection of visual media; (c) the frequency of the use of both photographs and cartoons; and (d) the visual preference of the general public (whether photographs or cartoons). Using the simple percentile statistical method of analysis, the most fundamental of her findings was that cartoon is the most effective as it is preferred by majority of the respondents.

Another research, which was aimed at determining the Effect of Client, Designer and Printers' Operational Relationship on the Quality of Reprographic Products in Borno and Yobe States, was carried out by Sale (1991). The emphasis was on: (a) the input from clients in the planning and designing of product advertisements; and (b) designers' and printers' individual roles and the effect on the quality of reprographic products. Questionnaires were used to gather information from 99 individuals, 33 each from within print advertising clients, graphic designers and printing

establishments (55 in all). The scores were converted to means and percentages and computed using the approach of the Statistical Package for the Social Sciences (SPSS). The resultant findings included: (a) clients do not make proper structural plans on advertisements due to the inadequate knowledge and narrow financial interest; (b) designers lack clear perception of the audiences, culture; (c) the result of poor reprographics is due largely to inadequate knowledge of colours and also incompetence on the side of the printers.

Tijjani and Sale both used the rating scale (precisely the ranking method) for their analysis. In that case, the respondent ranked himself/herself in one of two categories, for instance in terms of likes and dislikes. However, with a possible room for neutral response. Their ranking gave no absolute rating, all of their ideas could have been considered good or bad (notably one of the flaws of ranking scale technique). Hence, the question of whether or not they actually measured what they were supposed to measure, that invariably resulted into issues of validity and reliability.

As part of Tijjani's (1992) recommendations, however, she urged that further research be conducted to indicate the level of response of consumers to the different types of visuals (cartoon and photograph) and also to determine the lone term effects of advertisements on consumers' buying attitudes. In this regard, the present study becomes relevant as an extension of Tijjani's. Since some of its specific objectives

include, the determination of the level of visual-literacy generally and also the means of effective visual (colour) usage to captivate attention and stimulate desirability and appetite in a consumer of advertised goods and services. Agreeing that without the audience's active participation the most creative and potentially effective network of communication (advertisement) is wasted (Fuglesang, 1973; Randhawa and Coffman, 1973).

Sale (1991) on the other hand, concludes that a conglomeration of all the flaws, as relayed in his findings, result in a breakdown of effective communication in the operational relationship between the clients, designers and printers which has very much affected the quality of reprographic products in Borno and Yobe States. Hence, a study sought to examine: (a) techniques of cutting down on the high cost of reprographics (particularly in relation to colour); (b) communication as a social function, which must be subordinated to traditions, rites and taboos peculiar to the society it is meant for; and (c) an atmosphere "conducive" for sensitive planning, research and training to get acquainted with the basic problems and prospects in contemporary advertisement practices, which was expected would make an important contribution toward clarifying and consequently unifying an endless world of advertising riddle. An attempt to bridge the widening gap of interaction in the advertisement production circle, hence improving on its effectiveness.

With the difficulty and complexity associated with attitude measurement a respondent is pushed into an extremely perplexing circumstance. Therefore, rather than putting the question of self-assessment directly to the individual respondent, a series of statements related to the attitude indirectly is developed. Here the individual is asked to indicate agreement or disagreement with them. Hence, the adaption of the Likert type scale procedure for the current study. The Likert scale does not only check their agreement or disagreement, but also notes the degree in each statement. Each degree of response is allocated a numerical score of one-to-five (1 - 5), except of course, that the values were reversed for statements favourable. The respondents total score is finally sought by adding the scores on each item. Interestingly, the Likert scale seems more discriminating and thorough, hence most applicable and reliable a technique for a survey that focuses on people and knowledge of their beliefs, opinions and behaviour. This is in order not merely to uncover data, but also to interpret, synthesize and integrate them and consequently point to implications and interrelationships.

2.9 SUMMARY

Throughout history, human beings have sought to improve their ability to perceive and assimilate information about their surroundings and at the same time increase the speed,

clarity and variety of their own method of transmission of information (Binney, 1976; Randhawa and Coffman, 1878). There has been the engravement of communication messages on stones, woods and walls f caves dating about twenty five centuries back. According to Fuglesang (1973), communication involves the sound of voices, the touch of hands and the expression of faces, the feeling of working together which are all vital experiences to human existence. It involves a two way process demanding a feedback. Hurwitz (1964) notes that all our experiences will be meaningless without communication.

According to Adler and Towne (1981), visual communication requires a viewer to pay attention or be aware so as to be led to focus on a particular stimuli or message. Thus, Mulholland (1978) highlights that the amount of information and the degree of relevance to one's needs, plans and feelings, are important determinants of the attention-value of a message. Furthermore, that efficient pictorial comprehension relies on recognizability of a visual stimuli, which is subordinated to traditions, rites and taboos peculiar to the society it is meant for.

The human's effort to make known to his neighbours, families and friends his emotional and physical states of mind that he was happy, angry or hungry marked the beginning of advertising. According to Nelson (1977); Fletcher (1978) and Bovee and Arens (1982), advertising is seen as a communication intended to influence people to make purchase or to understand

and accept a concept or an idea. Scott (1978) and Wright et al (1987) affirm that advertising has its one function, which is the influencing of human psychological minds. As claimed Tijjani (1992), this can be done through exerting advertising pressure (repeating performances) to serve as a reminder; or through using the product's positive attribute to enchant and change consumer's attitude. This can consequently improve overall brand interest hence, increase the probability of purchase; or also, bombardment with a great deal of advertisements over a long time to enhance awareness of such a product, leading to possibility of purchase. Berlin (1977) claims that advertising has become an integral part of our human endeavour and that the effect of a world without it would be dramatic.

When the different parts of the human retina is stimulated by different wave lengths of light, a handful of psychological effects to man's perceptual mind results. Murray (1952) and Fuglesang (1973) observe that no sensation rises in consciousness in isolation, each is perceived in association with memory and in relation to coexisting sensation. According to Grave (1951) and Faux (1973), colour is a sensation normally produced in the eye by varying wave lengths of light. Interestingly, Randhawa and Coffman (1973) state, the earliest adaption of colour for drawing an aspect of visual communication was found in caves sometimes prior to 15,000 years ago during the last Ice Age.

Modern colour science started by Isaac Newton in 1766 has triggered a period of systematic investigation into colour, with the discovery of its different qualities, including aesthetics. The scientists classified such colours properties into the symbolic, the emotional and the visual. In the symbolic, issues relating to quality, operation or function can be represented with a letter, figure, sign or concept, such as a colour like violet stands for royalty (Bolen, 1981). The emotional, colours, induce a strong feeling of either joy, sorrow or fear. Colours like green are looked upon as being restful and convey the feeling of innocence. On the contrary however, guilt, disease and terror are symbolically associated with the green also. In the visual, colours are conceived mentally as the embodiment of both the symbolic and emotional meanings. Colours seem to have a cool and warm setting. The mostly emotional ones include: green, blue, purple and white. Optically they tend to recede and are referred to as cool. While the warm colours are mostly symbolic, they include: red, yellow and orange. They are known to be sharp, hot and brilliant, they also convey the feeling of cheerfulness and are energetic. They are the advancing colours (Beaumont, 1979).

The observance of such attributive effects on colour has elevated advertising to an incredible height. Kleppner (1979) notes that the use of colour in advertisement communication is so common and possesses an aura of emotional an physical

powers this days (enough to enhance attitude change), hence not using it may put a product at a disadvantage with competitive ones that use it. The technique of multiple colour reproduction (or printing) marked the advent of modern age of communication, responsible for the information, socialization, education, cultural promotion and entertainment of millions of people (Faison, 1980; Duyile, 1987).

Unfortunately, however, under this modern social structure, it is no doubt that the poor and marginal groups will have no contact with this highly complex "new information era" for a long time to come. Their main problems rather are more to satisfy basic human needs and improve living conditions, rather than to solve issues related to global communication system. Such "mind turning era" (i.e. advertising), tends to promote a not-too-conducive attitude and lifestyle which extol acquisition and consumption at the expense of other values (Nelson, 1977). To great an extent, advertising is seen as a threat to cultural identity and ethical values. Moreso, its cost is borne (directly or indirectly) by the consumer, of course to stay in business a firm must grow through sales and profit making. A good entrepreneur, however, optimizes his profit margin, and ensures a minimal cost implication on the side of the consumer. This includes a strive to cut the cost of advertising among others through: (1) Substituting Process Colour (Manual Colour Separation) - This is possible when four

plates are made using one black and white photograph, reducing the intensity of each exposure. Then the lightest plate can be used to print black colour, then the next for magenta, then cyan and finally yellow in that sequence; (2) Duotoning - Here, one negative is made and exposed on two plates (turning the screen slightly for the second), they are then printed over each other using different colours; (3) Half Tone Over Duotone - Using tints and shades juxtaposed over the process above. Furthermore, the following include techniques of using colour without really paying a kobo for: (1) Adapting tints and shades of a certain colour; or (2) Printing in a certain colour ink and not the usual black on a white surface, or vice-versa.

However successful a piece of printed advertisement is, Nelson (1977); Gregory (19) observe that it is never complete without the consideration of the phenomenon of "colour blindness." One percept of the population lacks the ability to perceive colours adequately. For instance, some people do not see or perceive it completely, some do not partly and others confuse it to an extent (e.g. confusing green from blue). Advertising designers must beware of such deficiencies in order to successfully persuade every sector of the audience.

Studies by Eikenberry (1977); Tijjani (1992) and Sale (1991(were based on quantitative and to an extent qualitative research methods, due to the different circumstances

associated with their individual researches. Human attitude measurement in an opinionnaire is a difficult psychological phenomenon. However, the types of scaling methods used for such measurement include among others the following: nominal, rating (graphic and ranking), indirect (Thurstone and Likert). They assist us for the purpose of interpreting, synthesizing and integrating data and consequently pointing to implications and interrelationships. Eikenberry adapted the nominal scaling method, the issue of determining the distance precisely, between the groups hampered the successful conclusion of his study. Tijjani and Sale both used the ranking scale (an aspect of rating). Unfortunately, their ranking gave no proof of absolute rating (a usual problem of the ranking scale technique). All of these flaws induced a feeling of invalidity and unreliability to their extensive studies.

The difficult task associated with attitude measurement cannot be disputed, hence, the adaption of the Likert type scale which does not only check individuals' response but also notes the degree of each response. The Likert scale then, was considered highly discriminating and thorough, hence the most applicable and reliable a technique for a survey of people which seeks to uncover hidden data and also analyse it.

The next chapter covers elaborately, the instrument, procedure and data analysis in the present investigation, aimed at measuring the effectiveness of colour in advertising

communication. Hence, a combined instrumentation was used, whereby a sample of 750 respondents were surveyed; and 110 key informants also interviewed. Simple percentile statistic method was employed for analysing the data gathered. The analysis shows mainly the role the designers play in visual literacy in Nigeria, and how colour is used to arouse interest and enhance desirability in a consumer towards and advertisement.

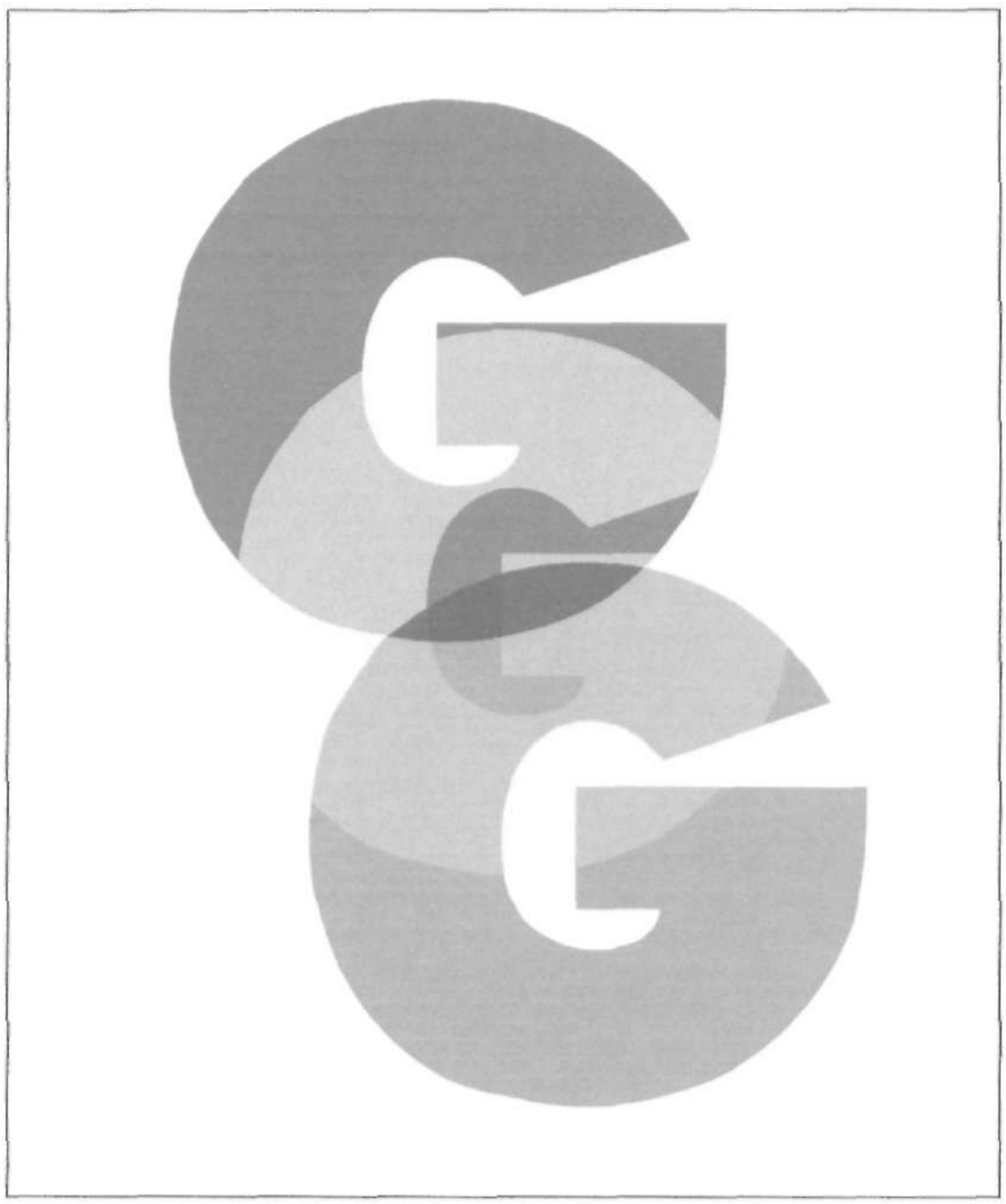


Fig. 32: "G" for Graphics

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 INTRODUCTION

3.2 RESEARCH DESIGN

The sole objective of this research is to strengthen the link between the manufacturers and consumers in distribution, through the professional handling of advertising designs using colours. In an attempt to achieve this desire, the researcher had to take records of the frequencies of colour usage in some specific Nigerian magazines. The researcher also, had to make some editorial designs which served as reliable models. They also served as part of the studio practices undertaken during the course of the research.

Classified as involving a survey design, this study had to gather information about a large number of people by collecting from a representative sample. The selected few, include designers in advertising agencies, manufacturers of advertised products or services and finally the consumers of such products or services. Interestingly, in a survey research, the primary interest and activity is a focal study of people's perception, beliefs, opinions, attitudes, motivations and behaviour, life style, desires, values, needs among others. These may provide important practical information on the anxieties, huddles and other variables likely to be encountered during the practical applicability of

the findings of the research.

In view of that, two major cities were visited, that is, Kaduna and Lagos (representing the northern and southern parts of Nigeria). It was necessary in order to ascertain the respondents attitudes, opinions and perceptions on the issue of what should constitute appropriate components and strategies of the issue formulated for examination. Consequently, it was expected that some valid general conclusions from the facts discovered were going to be drawn.

This chapter discusses broadly, the population, sampling, instrumentation, validation of instruments and statistical analysis.

POPULATION: That is, the totality of all elements, subjects or members that possess, a specific set of one or more common characteristics (Adetoro, 1986). Though the Vanguard Yellow Pages (1990) puts the Nigerian population at about 100 million, but only literate Nigerians who can read and write ''English'' constitute the population of the study. A representative sample was chosen (within the category of magazine readers).

The first group was made up of consumers from the selected areas (Kaduna and Lagos). The rationale for the use of this group is obvious, they are considered the prime movers of manufactured goods and services. Without which designers and manufacturers are bound to go out of business. All the media strategies undertaken by the two is meant at stimulating

and enhancing the interest of the consumer. It is therefore paramount to involve them (consumers) in developing a strategy which is meant to lure and convince them into patronage.

Also to be used are the designers who mediate with their designs, between the manufacturers and consumers of advertised products or services. Finally, of immense assistance would be the response from the manufacturers themselves. They are the chief architects in mass production and marketing generally. The Vanguard Yellow Pages (1990) was used to acquire the list of advertising agencies (for the designers in there) and manufacturers which was used to administer questionnaires. They are:

LIST OF ADVERTISING AGENCIES

Advertising Agencies in Kaduna:

Ade Noble Printing Press

Agate Communications Ltd.

Afromedia Nigeria Ltd.

Alrissalali Printing

Citizen Communication

CMBU

Colour - Waves Communications Inc.

Down Town Press Products

Image Makers Incorporated

Innovation Graphics

Mediads Nig. Ltd.

Nassara Printing Press

New Methods Design Associations

Onis Excel Creations

Precigraph Communications

Sketch-Out Concept Ltd.

Teak Advertising

TWT Precision

Organisations in Kaduna that undertake Magazine Adverts:

African Continental Bank Ltd.

African Insurance Brokers

Agency for Rural Development

Ambasa Bakery & Confectionary

Alcan Alluminium Products Ltd.

Archcon Nigeria Architects

Arewa Textile Ltd.

Arewa United Stores Ltd.

Bata Nig Ltd.

Citizen Communications

Cosmos Clinic and Maternity

Durba Hotel

Food Specialities Nig. Ltd.

Harris Broadcasting Nig. Ltd.

Hassan Modern Stores

Heritage Productions and Publication Co.

Hotline Publicity Co. Ltd.

Jaga Construction and Engr.

Kaduna Aluminium Co. Ltd.

Kaduna Furniture and Carpet Co.

Nasco Biscuits Nig. Ltd.

New Africa Merchant Bank Ltd.

NICON Insurance Company

Nigeria Airways Ltd.

Oceanic Jewellers Ltd.

Rainbow Photographic Store

Tower Galvanised Products Nig. Ltd.

UAC Nig Ltd.

Union Trading Company

Advertising Agencies in Lagos:

Admack Advertising Ltd.

Adwork Nig. Ltd.

Akrel Advertising Ltd.

Amson Advertising Production Co.

Anchor Advertisement Nig. Ltd.

Ariel Advertising Co.

Asda Advertising Co.

Blue Bell Advertising Ltd.

Campaign Services Ltd.

Centre Spread Advertising Ltd.

Colour J. Publicity

Concept Unit Ad Prod.

C.T. & A Ltd.

Eminent Ad Ltd.

Fam Advertising Nig. Ltd.

Fortress Advertising Agency Ltd.

Forum Advertising Agency Ltd.

Genesis Advertising Co. Ltd.

Industrial Advertising Services

Insight Communication Ltd.

Intermark Associates Ltd.

Lintas Nig. Ltd.

Marigold Advert Ltd.

Mascon Advert and Mark

MC & A Communications

Multimedia Nig. Ltd.

Nation Wide Publicity Ltd.

OBM Ad Ltd.

Rosabel Ad Ltd.

SO & U Communications Ltd.

Sovirel Advertising Ltd.

Widespread Communications Nig. Ltd.

Organisations in Lagos that undertake Magazine Adverts:

CAPL

Equitorial Trust Bank Ltd.

Federal Motor Industries Nig. Ltd.

Federal Road Safety Commission

First Bank of Nig. PLC

GM Nigeria Ltd.

Marc and Mei (Nig.) Ltd.

MR Biggs Nig. Ltd.

Nasco Group of Company Ltd.

Nestle Foods Nig. Ltd.

Nigerian Tobacco Company Ltd.

Ogidi Holdings Nig. Ltd.

Peugeot Automobile Nig. Ltd.

Planned Parenthood Federation of Nigeria

Tofa General Enterprises Ltd.

SAMPLING: Consumers, advertising designers and manufacturers were listed and contacted for data collection within the specified areas. Selections were based on random sampling, in order to give equal chances for a broad representation - In the case of consumers alone, however, stratified random sampling was adopted. Breaking them into social classes: high, medium and low (peasant), for a fair representation. For stringent scientific basis for measuring responses, a total of about 750 questionnaires, in all, were administered. 75 each for the designers and manufacturers, while a total of 225 were for consumers (with 75 for each class).

TABLE 2: **Distribution of Questionnaires**

LOCATION	CONSUMERS:	HIGH	MEDIUM	LOW	DESIGNERS	MANUFACTURERS	TOTAL
Kaduna	225	75	75	75	75	75	375
Lagos	225	75	75	75	75	75	375
Total	450	150	150	150	150	150	750

3.3 PROCEDURE FOR DATA COLLECTION

Information and data to be used in this research were collected from both primary and secondary sources. The primary sources were through adapting the instruments of questionnaire and interview.

The researcher travelled to both Kaduna and Lagos where he received a lot of assistance from friends, former classmates and past students of the Department of Industrial Design. They were found strategically located in advertising agencies and other companies (private and public). The researcher and his assistants had to repeatedly visit some advertising agencies and manufacturing establishments. This was carried out between the 9th and 4th of October and November, and 7th and 3rd of November and December of 1995 in Kaduna and Lagos respectively. The time lag (eight weeks) was in order to ensure that all the copies issued were collected. Despite that, some had to be received by mail on later dates, however, it is note worthy that some were never received at all.

The researcher was able to retrieve in Lagos, a total of 312 questionnaires out of 375. Making a high percentage of, 83.20. While in Kaduna a relatively more encouraging of 94.93% was collected. This (356) was mostly due to the fact that the researcher was able to issue and collect almost every questionnaire back by himself. The very few (5.07%) left out must have occurred largely as a result of bureaucratic huddles. In Lagos, however, it was a matter of bureaucracy and/or money (tipping), nobody had time to listen to a researcher's plea. The low income earners, particularly responded much more positively (possibly, due largely to the tipping paraphernalia adopted). Higher officers saw tipping as degrading (maybe on the other hand it was considered too meagre). Interestingly,

the administration of the questionnaires in the selected sampled areas was carried out smoothly with less hitch. Also, an unstructured interview was used to enable the researcher confirm and clarify certain issues which could not be expantiated upon satisfactorily through the questionnaire. This was considered to be useful because it enabled the investigator to obtain desired information face-to-face within a short time (Adetoro, 1986). It also allowed for a much greater depth of clarification than the questionnaire. Doubtlessly, the instrument helps to bring to the forefront those questions that for one reason or the other, respondents did not or would not want to answer in the questionnaire.

However, the two methods proved similar and complementary. Both allowed for the knowledge of individuals' likeness and dislikeness, experience and personal data (Afolabi, 1991). These, combined approaches were adopted for accuracy, comprehensiveness and for economic and time factor.

The responses from all sources, have helped to justify information needed as answers to the objectives and research questions. The respondents were guided by samples of magazine adverts and further by some illustrations made by the researcher (to whom they served as models and also stuiio practices).

3.4 INSTRUMENTATIONS

The instruments consisted of: consumers', designers' and manufacturers' questionnaires. They were used to elicit information about the effectiveness of usage in contemporary Nigerian magazine designs.

The Questionnaire: It is a popular instrument frequently used in acquiring information on such elements as gender, age, level of education, occupation, etc. It addresses issues relating to constructing and measuring standardization, validity, reliability, objectivity and norms in advertising (Ahuwan, 1976).

The instrument is expected to allow for the measurement of individual group variables, particularly as related to attitudes, opinions and beliefs. In this wise, was designed to comprise fixed responses, in form of structured questions, demanding the respondence, to pick from a set of options A to E (i.e., Strongly Agree, Agree, Uncertain, Disagree and Strongly Disagree), running from top to bottom of each page.

3.4.1 DESIGNERS' QUESTIONNAIRE: The instrument was based on the one used by Francis (1990), he adopted the likert-type scale. The questionnaire was categorized into 3 sections, with relevant questions in simple straight forward language. First was the introductory letter (meant to ensue a better reception, prevent suspicion, hence increasing respondence rate) and personal data section (items 1 - 7). Further, the respondents

either. Except for question 9 (in Section ''B'') which sought to know the precise magazine which enjoyed readership from the respondents (expected to be listed according to preference). All other items in the questionnaire were the same as those of the Designers' and Manufacturers' in terms of Sections B to D.

3.4.4 THE INTERVIEW GUIDE: With the assistance of 3 individuals, the interview was conducted within the range of six days in the two pupulation areas Kaduna and Lagos.

Faulty interview processes and problem areas were noted. However, the end of the interviews (which lasted six days) and the administration of questionnaires (which lasted a little longer) were uneasy experience, but then a complete accomplishment.

3.4.5 VALIDATION OF INSTRUMENTS: Besides the critical assessment given the questionnaire by the researcher's supervisors, some selected experts in the fields of advertising and research methods were requested to make inputs. This was with the view to achieving some measure of content and face validity which according to Adetoro (1986), are the basic requirements for a ''standard research.''

3.5 DATA ANALYSIS

In the analysis of data, simple percentile, mean and standard deviation methods were employed. The main purpose for using percentage is to reduce different sets of numbers to comparable sets. This is because any set of frequency can be transformed to percentage in order to facilitate statistical manipulation and interpretation. Percentage was used to evaluate the effectiveness of colour in contemporary magazine advertising designs.



Fig.33: A Trip to the Plateau

CHAPTER FOUR

RESEARCH PRESENTATION AND ANALYSIS

4.1 INTRODUCTION

The more clearly and thoroughly a problem and its many ramifications are identified, the more adequately the study can be planned, analysed and carried out to a successful completion. Hence, in this chapter it is expected that analytical answers will be obtained for the research problems stated, and the questions raised in the research will be answered. The researcher intends to use simple percentile, mean and standard deviation in analysing the raw data collected.

4.2 SECTION A: ANALYSIS OF GENERAL CHARACTERISTIC OF RESPONDENTS:

Out of 750 subjects sampled, 668 were duly completed and returned their questionnaires representing 89.07% of the total number of subjects.

TABLE 4.1(a): Distribution of Respondents by Sex

SEX	CONSUMERS						DESIGNERS		MANUFACTURERS		TOTAL	
	HIGH		MEDIUM		LOW							
	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%
Male	52	83.87	54	77.14	41	56.16	61	92.42	55	87.30	263	79.74
Female	10	16.13	16	22.85	32	43.83	5	7.58	8	12.70	71	20.62
TOTAL	62	18.56	70	20.96	73	21.86	66	19.76	63	18.86	334	100

From the tabulated figure in table 4.1(a) 263 of the the respondents (79.74%) were male, while 71 or 20.62% were found to be female. This analysis revealed that there were more male than female respondents.

TABLE 4.1(b): Distribution of Respondents by Age Group

RESPONDENTS	20 - 30 Years		31 - 40 Years		41 - 50 Years		50 and Above		Not Indicated	
	NO	%	NO	%	NO	%	NO	%	NO	%
CONSUMERS: High Income	22	35.48	26	41.94	12	19.32	2	3.23	-	-
Low Income	42	60	19	27.14	9	12.85	-	-	-	-
Med. Income	8	10.96	23	31.51	38	52.05	3	4.11	1	1.37
DESIGNERS	54	81.81	12	18.18	-	-	-	-	-	-
MANUFACTURERS	12	19.05	31	49.21	19	30.16	1	1.59	-	-
TOTAL	138	41.31	111	33.23	78	23.35	6	1.79	1	0.30

The table 4.1(b) revealed that most of the respondents fall within the youthful age group (20 - 30 years), 138 (41.31%) out of 334 resondents and 111 or 33.23% between 31 to 40 years. Also, the study revealed that 78 of the respondents representing 23.35% fell between the ages of 41 to 50 years.

There were only 6 (1.79%) respondents above 50 years of age, finally, with 1 respondent however, not indicating age. This analysis revealed the youthful nature of the respondents.

TABLE 4.1(c): Distribution of Respondents by Level of Education

RESPONDENTS	PRIMARY		POST PRIMARY		TERTIARY		UNIVERSITY		OTHERS	
	No	%	No	%	No	%	No	%	No	%
CONSUMERS: High Income	9	14.52	18	29.03	33	53.23	2	3.23	-	-
Low Income	26	37.14	23	32.86	15	21.43	6	8.57	-	-
Med. Income	51	69.86	22	30.14	-	-	-	-	-	-
DESIGNERS	-	-	4	6.06	32	48.48	30	45.45	-	-
MANUFACTURERS	-	-	-	-	21	33.33	40	63.49	2	3.17
TOTAL	86	25.75	67	20.06	101	30.24	78	23.35	2	0.60

From table 4.1(c) 86 (25.75%) of respondents were primary school certificate holders, while 67 respondents representing 20.06% have post-primary school certificates. Also, 101 (30.24%) respondents were tertiary school certificate holders, 78 (23.35%), had a university degree while 2 (0.60%) on the other hand had other certificates. From the foregoing, it becomes clear that some of the respondents by virtue of their training, were not yet qualified to be professionals.

Table 4.1(d): Indicating Consumers' Readership Frequency of Local Magazines (N = 1146)

Magazines	AGRRED		DISAGREED	
	Frequency	%	Frequency	%
Citizen	21	10.99	170	89.01
Classique	46	24.68	145	75.92
Hotline	30	15.71	161	84.29
Impression	19	9.95	172	90.05
Mewswatch	65	34.03	126	65.97
Tell	45	23.56	146	76.44
TOTAL	226	19.72	920	80.28

Table 4.1(d) revealed that the readership frequency of magazines in Nigeria by consumers is very low. Only 19.72% of 1146 responses (gather from the six local magazines in focus) representing 226 respondents read magazines very frequently. The remaining 80.28% representing 920 respondents do not.

Table 4.1(e): Indicating Advertisement Frequencies Undertaken by Designs (N = 1146)

As revealed by table 4.1(f), 17.19% or 197 of the manufacturer respondents advertised in the six local magazines while 82.81% or 9.49% of them do not advertise in the local magzines. This analysis revealed the laxity on the side of the manufacturers to undertake advertisement.

4.3 SECTION B: SCORES ON LEVEL OF VISUAL LITERACY

This category consisted of four items, aimed at testing the respondents competence in visual literacy (as regards advertising illustrations in Nigeria) generally, particularly in their ability to assimilate and translate pictorial matter adequately. Hence, the group mean scores on visual-literacy among consumers, designers and manufactuers, were determined. The mean scores and standard deviations were obtained for each category as well as for all the categories combined, as basis for comparison.

With respect to the consumers' mean score and standard deviation, it was discovered to be 18.15 and 2.13, within a range score of 12 to 20. While the mean figures of 18.08 and 17.24 derived from within a score range of 14 to 20 and 10 to 20 and the standard deviation of 2.06 and 2.32 were apparently the designers' and manufacturers' in that order. This showed that the mean score and standard deviation of the consumers were highest comparatively.

This analysis revealed, though surprisingly, that the consumers possess a higher visual-literacy than the designers and manufacturers respectively.

TABLE 4.2(a): INDICATING RESPONDENTS' SCORE ON VISUAL-LITERACY
(N = 191)

CONSUMERS				DESIGNERS				MANUFACTURERS			
Score Range	f	$\bar{x}$	STD	Score Range	f	$\bar{x}$	STD	Score Range	f	$\bar{x}$	STD
-	-			-	-			10	1		
12	4			-	-			12	13		
14	3			-	-			14	14		
16	69	18.15	2.13	14	5	18.08	2.06	16	70	17.24	2.32
18	14			16	82			18	31		
20	101			18	4			20	62		
				20	100						

4.4 SECTION C: SCORES ON LEVEL OF COMPREHENSION OF EFFECTIVENESS OF COLOUR

The three items in this section were meant to measure and determine the respondents' level of comprehension of the influence of colour in visual communication particularly as an effective tool for stimulating desirability and appetite in a consumer of advertised goods and services. In that wise, it was revealed that the consumers, designers and manufacturers each possessed a mean score of 14.65 (at a score range of 3 to 15), 14.13 (score range 7 to 15) and 11.60 (score range 3 to 15) and a standard deviation of 2.13, 1.69 and 2.06 respectively.

TABLE 4.2(b): INDICATING RESPONDENTS' SCORE ON COLOUR COMPREHENSION
(N=191)

CONSUMERS				DESIGNERS				MANUFACTURERS			
Score Range	f	$\bar{x}$	STD	Score Range	f	$\bar{x}$	STD	Score Range	f	$\bar{x}$	STD
-	-			-	-			3	5		
-	-			-	-			5	5		
-	-			-	-			7	23		
-	-	14.65	0.95	7	1			9	11	11.60	3.24
11	8			9	4	14.13	1.69	11	68		
13	17			11	27			13	9		
15	166			13	13			15	70		
				15	146						

The above analysis reveals that the consumers possess a more critical and sophisticated taste for the beauty in colour, followed by the designers and then the manufacturers.

SECTION C (II): SCORES ON FREQUENCY OF COLOUR USAGE

When exposed to this section, majority of the respondents disagreed with the assertion that a high rate of colour usage characterizes Nigerian magazine advertisements. Instead little knowledge of colour and its irresistable dynamism is believed-in, for effective persuasion and conviction exercises. Hence, in order to test and ascertain the exact position of respondents, their mean score and standard deviation was computed revealing 4.48, 4.65 and 4.46 (ranging within the score of 1 to 5) and 1.32, 0.08 and 1.31 respectively.

TABLE 4.2(c): INDICATING RESPONDENTS' SCORE ON FREQUENCY OF COLOUR USAGE
(N=191)

CONSUMERS				DESIGNERS				MANUFACTURERS			
Score Range	f	$\bar{x}$	STD	Score Range	f	$\bar{x}$	STD	Score Range	f	$\bar{x}$	STD
1 3 5	23 4 164	4.48	1.32	1 3 5	2 29 160	4.65	0.81	1 3 5	22 38 161	4.46	1.31

From the summation above, it can be inferred that the highest mean score and standard deviation was bagged by the designers.

SECTION C (III): SCORES ON ABILITY TO SLASH AD. BUDGET

With regards to the ability to slash down advertising budget through adapting not second-rated means (in a bid to cut cost) but professional techniques, both at the design and printing stages, 4.33 (within the score range of 1 to 5), 4.86 (within the score range of 3 to 5) and 3.83 (within the score range of 1 to 5) and standard deviation of 1.04,... and 0.50 respectively were figures revealed representing all categories of respondents (i.e, consumers, designers and manufacturers). This is in respect of the adaption of duotoning, overlapping, using colour paper or ink among others as viable techniques of cutting down on the high cost of colour advertisement reproduction.

TABLE 4.2(d): INDICATING RESPONDENTS' SCORES ON ABILITY TO SLASH COLOUR BUDGET
(N=191)

CONSUMERS				DESIGNERS				MANUFACTURERS			
Score Range	f	$\bar{x}$	STD	Score Range	f	$\bar{x}$	STD	Score Range	f	$\bar{x}$	STD
1 3 5	4 6 122	4.48	1.32	1 3 5	2 29 160	4.65	0.81	1 3 5	22 38 161	4.46	1.31

As revealed by the analysis (Table 4.2d) the designers scored higher in their agreement with the viability of the afforementioned cost cutting techniques in colour reproduction.

4.5 SECTION D: SCORES ON THE EFFECTIVENESS OF SOME GRAPHICALLY DESIGNED MODELS

As part of the studio practices undertaken by the researcher, some models (graphically rendered) were made, they in turn served as practical guides for answering the questions raised in the research at hand. The respondents were supposed to score the models. The analysis revealed the consumers' score as 4.93 and standard deviation 0.47, the designers' as 4.83 and standard deviation 0.80 and the manufacturers' as 4.86 and standard deviation of 0.54.

TABLE 4.2(e): INDICATING RESPONDENTS' SCORES ON THE EFFECTIVENESS OF SOME GRAPHICALLY DESIGNED MODELS

CONSUMERS				DESIGNERS				MANUFACTURERS			
Score Range	f	$\bar{x}$	STD	Score Range	f	$\bar{x}$	STD	Score Range	f	$\bar{x}$	STD
1 3 5	2 3 186	4.93	0.47	1 - 5	8 - 183	4.83	0.80	1 3 5	1 11 179	4.86	0.54

From the analysis therefore, it is revealed that consumers scored the models highest disagreeing with the contrary claim, that the models do not measure up to contemporary standards.

In order to determine the overall performance of all categories of respondents, individual responses (i.e from manufacturers, designers and consumers) were jointly computed. All the scores (from the five sections) revealed an average score of 9.29, 9.31 and 8.38 (derived from within a score range of 5 to 20) for the consumers, designers and manufacturers and a stndard deviation each of 6.06, 5.84 and 5.61 respectively. But generally speaking the whole respondents in the study performed below average (i.e. less than 12.5) in their individual roles towards enhancing the desired advertisement objective in contemporary Nigerian magazines.

4.6 ANALYSIS

The scores on level of visual-literacy revealed the consumers, surprisingly as possessing the highest score among the other respondents. This is probably due to the fact that the consumers are the target of the publicity efforts embarked upon by the designers and manufacturers. Hence, stand on a better ground to suggest or better still dictate what and how advertisements should best be. While the manufacturers on the other hand, who got the least scores, represent a group interested much more in sales and profit rather than the aesthetics of their products or the presentation to the target

audience. Therefore, they do not see advertisements as a necessary endeavour that ''must'' be undertaken. The designers (who scored in-between) as a matter of necessity, must weigh psychologically and physically the reaction of the consumer towards purchase and also be guided by the lukewarm advertisement enthusiasms of the manufacturer to adequately play a mediatory role between the two groups.

On the level of comprehension of ''the influence of colour in visual communication'', the consumers still scored higher than the designer and manufacturer respondents. This might not have been unconnected with their highly critical and sophisticated taste for the aesthetics in colour. It is no doubt that beauty is in the eye of the beholder. The designers strive hard in an effort to satisfy the consumers' interest, however, that still, in the case of Nigeria, is guided by the dictates from the unenthusiastic manufacturer. Alongside his inadequate knowledge of the complexities of designing and printing involving colour. All these jointly cripple the ability to create an enjoyable and memorable visual experience, hence, stimulating desirability and appetite in the local consumer.

In terms of the frequency of colour usage, it is no doubt that, an agency which keeps track of all advertisements undertaken by manufacturers directed to their consumers stands in a better position to tell the level of colour usage in magazine advertisement generally. And the designers represent this category of respondents, justifying the reason of their

scores (highest). However, on a purely practicable level, a flip through the six selected local magazines (adapted for this study) revealed an average of 48 pages used for each but only 2 or 4.16% reflected colour advertisements, on the contrary however, 1.3 or 2.71% are used for black and white advertisement.

The designers scored higher on the knowledge of the means of slashing on advertisement budget through processes that include, duotoning, overlapping and the use of colour paper or ink. Little wonder, the designer is trained for that purpose. However, a glimpse on the nature of the advertisements run in Nigerian magazines reveals little or none of the above methods in use (for instance appendix E, G, H, I, J & K). Instead it is either the highest colour-run (four- or full-colour), indeed a purely mechanical process (as in appendix F, G & H) or the lowest colour-in (black and white, as in appendix I, J & K). Probably this might be because such techniques are somewhat dramatic and experimental in nature. Hence, require simple yet professional expertise, resulting into cost cutting processes. The consumers and manufacturers are the least individuals expected to know these design and printing techniques.

In assessing the effectiveness of the graphically designed models used by the research which served as guides to the respondents, the consumers scored then highest. The reason probably was that such designs displayed appropriate relevant and recognizable local visual concepts, not also forgetting the fundamental principles and elements of design composition

(which include the colour usage). Not dictating instead the personal taste, style and preference of the designer (the researcher).

In conclusion, however, an overall assessment of the respondents and their roles identifies the consumer (being the target of all advertisement efforts) as in the best position to suggest or even dictate the ''whats'' and ''how'' of advertisement. The designer, on the other hand, as an individual equipped with special creative skills of how to attract and convince a consumer to purchasee a ''well'' fabricated product. Finally, the manufacturer, as that who must employ such indispensable skills of the designer to be able to achieve his interest of penetrating an adequate target audience.

Hence, in the skills needed for effective colour usage in contemporary Nigerian magazine advertisements generally, the designers have scored the highest, on the average, due probably to the creative ability in them. That is followed by the consumers, perhaps also for being the focal point for every advertisement whose interest must be made paramount. The manufacturers scored the least most likely due to the fact that sales and profit is all they are interested in. However, as compared with the average score the overall performance of the whole respondents measured very low. Indicating that the use of colour in contemporary Nigerian magazine advertisement is grossly inadequate, hence ineffective.

SUMMARY

In summary, the improvement in visual literacy particularly colour discriminate in the Nigeria populace, will enhance effective information dissemination. The preceding descriptive analysis and discussions show that consumers, designers and manufacturers demonstrated positive attitudes to a large extent toward the need for visual literacy. This can best be implemented through an awareness campaign to the consumers and manufacturers, while the designers have to undertake a drastic training activity through reading of books and foreign magazines, workshops, conferences and seminars. That doing, the gap that exists between the manufacturer and consumer can be bridged by the designer.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATION

5.1 INTRODUCTION:

This chapter reviews the major questions being raised, method, procedure and the major findings.

The researcher assumed that in Nigeria colour has not been put to the optimal utilization to aid visual literacy in contemporary magazine advertising design, which in turn induces desirability and appetite in a consumer. Oguntola (1991) postulates that, the reality is, much effort in advertising practices in Nigeria lacks ''professional touch.'' This chapter reflects the position of the research, its conclusions, and finally its recommendations and suggestions for future researches.

5.2 RESTATEMENT OF THE PROBLEM

The purpose of this research was to evaluate the quality and effectiveness of colour usage for contemporary Nigerian magazine advertising design. Hence, the study attempted to answer the following questions:

(i) Can picture/illustration aid visual literacy through enhancing assimilation and translation of visual communication in Nigeria ?

(ii) Can the effective use of colour in magazine, serve as an influential tool capable of stimulating desirability and appetite in a consumer of advertised goods and services ?

(ii) How frequent is the use of colour in Nigerian magazine advertisements as compared with black and white ? and

(iv) Can there be any possible means of slashing on ''colour advertisement'' budget through the adaptation of some design and printing techniques?

5.3 SUMMARY

5.3.1 Collection of Data:

To help evaluate the effectiveness of colour in contemporary magazine advertisements in Nigeria, it became necessary to prepare questionnaires and interviews. Questions were set to evaluate specifically the consumers', designers' and manufacturers' response to colour influence in persuasive communication (particularly visual). Structured questions were employed to test the four issues raised.

Questionnaires were administered to an average of 334 consumer, designer and manufacturer respondents. Simple statistical (percentile) analysis was employed for the data collected.

FINDINGS:

The following observations were made:

Findings Relation to Visual Literacy:

1. There was a significant gender difference between male and female when generally considered. Most of the respondents were found to be male. The study revealed that their domination abounds in the readership of magazines; the design scenario; and

also the manufacturing trade. This could be as a result of the passive nature of women in our society and the cultural values attached to certain aspects of human endeavour. Since this write-up is related directly to aspects of manufacturing, and publicity as it affects distribution and consumption, it is no doubt that very few women are active in it.

Hence, there is the need to encourage the female folks in order to match up their male counterparts, to aid the perception, assimilation and translation of persuasive information about manufactured items.

2. The study also revealed clearly the youthful nature of the respondents.
3. On the level of education, it was revealed unfortunately that most of the designer and manufacturer respondents were not yet qualified to be professionals (university degree holders). The consumer respondents were also found to consist more of not too literate individuals. This further confirms the draw back in terms of assimilating convincing ideas capable of captivating the interest of both the literate and not too literate consumers. Hence, the paramount need to usher in professionalism to bridge the gap in the chain of manufacturing, distribution and consumption.
4. Of the six local magazines sampled, the analysis revealed merely an average patronage by Nigerians.

It is noted that only 50 per cent of Nigerians are literate, besides, cost of living is very high. Judicious spending at the expense of information is the only sure way to survival. Hence, manufacturers and designers must leave no stone unturned to see to it that magazine readership and advertisements therein are made in the most attractive, concise and convincing way possible. The interest is to lure and convince the consumer.

5. Most of the consumer respondents as it was also revealed, were found not to possess a high magazine readership enthusiasm. Probably for the same reasons as in item 4 (above). Hence, an impediment to the level of awareness of their advertisements.

6. On the level of advertising information acquired from the selected magazines, it was revealed that the generality of respondents were not highly informed. The manufacturing, distribution and consumption chain is never effectively linked when backed by weak advertisements. An uneasy or inadequate assimilation of visual persuasion message can no doubt hamper the comprehension and effectiveness of an advertisement. This must be checked both by the designers of such advertisements and their sponsors.

7. On the side of the designers, it was revealed that the bulk of advertising designs was done by dynamic fresh (not saturated or amateur) minds. A suitable

avenue for the tapping of contemporary ideas that are devoid of naivety.

8. It was revealed in the study that most of the design respondents did the job of execution. But then, it is paramount the task of ''designing'' does not just begin and end at the execution stage, the conceptualization of ideas must also be the responsibility of the person who executes (i.e. the designer).

9. There was a significant underutilization of the designer in terms of the number of advertisements undertaken, the analysis revealed. Probably there is no record of a continuous inflock of jobs through the year. Only end of years bring lot of glory into advertising agencies, whereby publicity products for the incoming year is on a high demand. Hence, enough time must be spent on the few that come in during the year. Also, the job for the end of year must not be left or dragged until the end of year (at the eleventh hour).

10. As regards manufacturers, it was revealed that a substantial level of experience (working) had been acquired by the sampled few, in terms of time. However, what is obvious in the magazines today in terms of advertisements does not conform commensurately with the principle of working (manufacturing) experience. The spirit of

competition or quest for the establishment of a unique identity, does not exist too well among Nigerian entrepreneurs (some of the major reasons for advertisements). In this case, unless the local manufacturers come to terms with the genuity of publicity in marketing and stop to boast of monopoly, Nigerian advertising scene will never grow. Invariably, visual literacy (a body of literacy) will never be improved upon in the year 2000.

11. The study also revealed a very weak enthusiasm to advertise, probably due to the selfish nature of wanting much more gain at less pain. Resulting therefore into second rated ideas or designs not capable of performing the expected task of persuading and changing the minds of beholders towards an advertised item.
12. Generally, however, it was revealed (by the consumers, designers and manufacturers) that there was a great set-back suffered by visual literacy in Nigeria. Visual aided communication (persuasive) has not been given any deep thought (so to say). Colour being the most stimulating force in our visual experience, is never taken serious. The truth is, such I-don't-care attitudes have to be changed, there is no time to waste, visual literacy should not be taken for granted.
13. When asked of the major factors that influence the

development of visual comprehension, the analysis pinned it on the nature of pictorial matter used. This resides fundamentally in the ability and zeal to transform such visual stimuli into meaningful mental images. Hence the consumer must be aided (with meaningful visuals) in order to stimulate his/her zeal to perceive.

14. Furthermore, most respondents showed their positive disposition towards the use of illustrated visual aids (picture) for mental development, as it enhances perception and assimilation of disseminated information. Accepted in theory, but is that the true practice? Most agencies may not go out of their way to convince advertisers about the necessity of self-explanatory advertisements. Therefore, there is the very urgent need to transform, strictly abstract adverts (probably pictureless) to picturefully comprehensive visual masterpieces.
15. Alongside illustrated visual aids (bearing in mind principles and elements of design), was a general believe in socio-cultural norms and values as they affect visual literacy. This is very important in design, hence, must not be overlooked, the fact is that African culture differs greatly from the western.
16. Respondents also accepted the fact that recognizability and relevance of a persuasive message

(advertisement), to a beholder's needs, plans and feeling enhances visual attention. Therefore, ideas must be sought to reflect those advantages to the consumer.

17. On medium of choice, most respondents accept magazine as one of the most effective means of information and persuasion of consumers to purchase advertised goods. Therefore, advertisers must strive to reach their target audience through the magazine.

FINDINGS RELATED TO EFFECTIVENESS IN INFORMATION DISSEMINATION:

18. The analysis revealed that colour is one of the designers' most important tool for a successful visual persuasive exercise. Designers must be able to use it judiciously to achieve the maximum benefits off it. Manufacturers on the other hand must strive to adapt it at whatever cost. Importantly, the consumer must accommodate the over head cost of its addition.

19. There was unanimous acceptance given on this item. With the analysis revealing that colour induces a psychological and physical effects on humans. A factor only few designers are aware of.

20. For lasting memorable visual experience, it was revealed that colours should be kept to the barest minimum. Hence, there is the need to discourage the use of not too relevant excessive shouting or rainbow colours which may repel instead of attract the

beholder.

21. There are other variables however, that exert some degree of negative influence on the means of creative advertisement. Most designers suffer inadequacy of reference materials and also atmosphere not conducive for sensitive planning, research and training to get acquainted with the basic problems and prospects in contemporary advertising practices.

22. It was revealed in the analysis that, overlapping, duotoning half toning, posterizing and the use of coloured paper or ink are viable techniques of cutting down on the high cost of colour reproduction in advertising. These viable means (so to say) must be given a proper appraisal in our local advertisements for a slash down on colour advertisement budget.

23. On the issue of a designer's appropriate status quo in the society today, the analysis revealed a high non-recognition accorded them (as principal mediators) in the manufacture, distribution and consumption chain. Hence then, is the paramount need to properly recognize their indispensable role, in bridging the gap of interaction in mass marketing.

24. A remarkable consensus was not however easily arrived at in terms of this issue, whether or not manufacturers are egocentric in ideas, that they dictate their personal taste and preference, instead

of submitting to the professionals' high quality ideas and reliable execution. But for a clean and clear advertisement ideas there is the need to solely allow the designer to take an upper hand. If need be, then only contributions in ideas might be alright from the manufacturers.

FINDINGS RELATED TO SOME GRAPHIC DESIGN MODELS:

25. The analysis revealed that there is a great awareness (in the designer of these models) of the factors that aid visual literacy. Indicating there was the need not only to be supportive of that idea in principles alone, but also in practice particularly out there in the agencies.

26. With the high non-refutable backing accorded this response, it was obvious that the designer was conscious of the attractive and repellant factors in visual communication generally. It is note worthy that, it is not just the number of colours and visuals, but their relevance, that make a lasting impression in design.

27. Also it was revealed in the study that the model advertisement designs (made by the researcher) were reflection of a non-personal colour mixture, instead a conveyance of the mood of the advertisement theme capable of changing the attitude, believe and values of the consumer.

28. On the issue of overlapping, duotoning, or the use of

coloured paper or ink techniques, the research revealed that in the designs these techniques were adapted with marked success. Indicating a viable means of cutting down on the high cost of colour repro-graphics, which designers must get acquainted with.

CONCLUSION

Doubtlessly, from the findings of this research, consumers will respond positively to an advertisement only if it guarantees a selection of a higher or satisfactory quality freely. In contrast to using random sampling or using alternative informative source in purchasing branded products. Interestingly, advertising (an act of free market operation) carefully planning with all elements and principles kept in place, have emerged today to present our civilization with bountiful free opportunities.

Commercial advertisers, artists and art critics, art collectors, publishers, interior decorators, architects, fashion designers, printers and other aesthetic enthusiasts, must note that choosing colour schemes is for most people a little like using a dictionary to carry out a conversation. There is however, no doubt about it. To achieve a lasting impression and also enlarge one's colour vocabulary in art related professions, it is important that one uses colour system as one uses the dictionary.

RECOMMENDATIONS

The following recommendations for improvement, seem necessary in view of the findings and conclusions of the study:

1. Designers must employ careful and analytical approach to their professional career so as to quantify the objectives of an advertisement task. This would enable them design with ease and confidence, using all elements, (including colour and theme) adequately based on the cultural psychology of the target audience.
2. Designers should keep themselves up to date on current trends in the world of communication culture. Care must however, be taken not to get enticed by exotic allien concepts. The following are some suggested experimental ways:
   (a) When designing learn to combine illustrations that might seem unexpected or totally incongruent in subject;
   (b) Experiment with overlapping colours or typography;
   (c) Part of your design can be run in full colour and the rest in black and white;
   (d) Try off registered colours or out-of-focus photographs;
   (e) Also use flourescent or metallic ink or paper;
   (f) Or panoramic three page centred spread.

In short, designers should be provided with all the necessary freedom, that atmosphere permits original

thinking to flourish.

3. In magazine advertising, certain positions are felt to be better and more desirable than others (Pissor and Petray, 1976). Hence, care must be taken as to know which position on a page and also the size to use, so as not to cripple the effectiveness of an advertisement hence justifying financial commitment.
4. Designers and manufacturers should be responsive to the increasing quality standard demand by their consumers, by being more submissive and dedicative to high quality. Also exhibitions, seminars, workshops and other in-service programmes should be organized to keep them abreast with the technical demand for current design and reprographic processes.
5. Government should encourage the proliferation of design schools on the one hand; on the other hand the existing ones must be kept up-to-date, such as the school of Industrial Design in Ahmadu Bello University, Zaria.

SUGGESTIONS FOR FURTHER STUDIES

Based on the experience and findings of this research, the following suggestions seem relevant:

1. There is the urgent need to evaluate visual literacy, as an effective tool for grass-root perceptual development/maturation in Nigerian magazines.
2. There is the need to develop a model (locally oriented), to analyse colour discrimination in

Nigerian culture, for effectiveness in design of advertisement.

3. Further research should be conducted on a comparative analysis of the effectiveness of colour and black and white illustrations in Nigerian magazine advertisements.
4. It is also important to evaluate the cost effectiveness of colour in contemporary Nigerian magazine advertising designs.

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APPENDIX A

CONSUMER'S QUESTIONNAIRE

AN EVALUATION OF THE EFFECTIVENESS OF COLOUR FOR CONTEMPORARY MAGAZINE ADVERTISING DESIGN

I am a graduate student of Ahmadu Bello University, Zaria specializing in Graphics, in the Department of Industrial Design. This questionnaire is in part fulfilment of a research towards the award of an M.A. degree. This instrument is designed to evaluate the effectiveness of colour for the contemporary designers of Nigerian mazine advertisements. As part of the study therefore, you have been seleected among others to assist in answering questions related to the objectives of the research.

All information given will be held in confidence and will not be divulged to anybody in any way. Please, kindly respond appropriately as contained in the instrument.

SECTION A: PERSONAL DATA

1. Name _____ (OPTIONAL)

2. Sex: Male _____ Female _____

3. Age: (circle as appropriate within your age range):

   a) 20 - 30 years
   b) 30 - 40 years
   c) 40 - 50 years
   d) 50 and above

4. Marital status: Single _____ Married _____

5. Nature of job _____

6. Level of Education

   a) Primary
   b) Post - Primary
   c) Tertiary
   d) University
   e) Others

7. Business Adress _____

_____

SECTION B: QUESTIONS RELATED TO COLOUR VISUAL LITERACY IN

NIGERIAN MAGAZINE ADVERTISING DESIGN.

8. Which local magazine(s) do you read? _____

_____

(Please state names as appropriate, according to preference).

INSTRUCTION: Please tick ( ) the appropriate colume in response to the following questions as appropriate.

QUESTIONS					
9. The successful comprehension of visual stimuli in a beholder depends on the zeal to perceive (through the eye) and the ability to translate (in the brain)					
13. A picture/illustration is the most paramount medium that aids the assimilation and translation of visual communication concepts to the viewer.					
14. Communication as a social function, must not be subordinated to traditions, rites and taboos peculiar to the society it is meant for.					
15. Recognizability and relevance of a persuasive message (advertisement) to a beholder's needs, plans and feelings enhance visual attention.					
16. Magazine is seen as one of the most effective media of informing and persuading a consumer to purchase advertised goods and services.					

SECTION C: QUESTIONS RELATED TO WAYS OF EFFECTIVE INFORMATION DISSEMINATION THROUGH THE USE OF COLOUR IN CONTEMPORARY MAGAZINE ADs.					
17. Colour is the most stimulating and fascinating force in our visual experience. Hence, coloured advertisement in magazines attract attention, clarify complex designs, highlights specific ideas and add decorative touch.					
18. Designers must get acquainted with the emotional and physical meanings of colour as adopted in different social groups in Nigeria.					
19. Colour is not meaningfully eye catching because it is bright or lumped (rainbow), more often, it is the combination and proportion that creates an enjoyably memorable visual experience.					
20. Most designers suffer inadequacy of reference materials (books or foreign magazines) and also an atmosphere that is not too conducive for sensitive plannings, research and training to get acquainted with the basic problems and also means for prospects in advertisement practices.					
21. Overlapping, Duotoning, Half toning, Posterizing or the use of colourd paper and ink, are viable techniques of cutting down on the high cost of colour reproduction in advertising.					
22. There is a high non-recognition of the designers' important role in mass marketing technique hence denying them of their appropriate status-quo in the society.					

23. Most manufacturers are so egocentric (self-centred) that they dictate their personal taste and preference for advertisement instead of submitting to the professionals' high quality ideas and reliable execution.					
SECTION D: QUESTIONS RELATED TO THE EVALUATION OF THE EFFECTIVENESS OF SOME GRAPHICALLY DESIGNED MODELS FOR CONTEMPORARY NIGERIAN ADs.					
24. None of the advertisements designs shown possess the appropriate relevance or recognizable concept(s) to aid communication (visual) in the minds of a local consumer.					
25. These designs are considered too colourful (i.e., rainbow coloured), hence, too gandy and repellant to consumers instead of attractive.					
26. The mixture of colours in these designs have dictated the designer's personal taste and preference and not conveyed the mood of the advert theme capable of changing the attitude, belief and value of the consumer.					
27. The (supposedly) use of overlapping, duotoning or coloured paper or ink techniques in some of these designs (aimed at cutting down on the high cost of colour reproduction), have been rated successful.					

APPENDIX B

DESIGNER'S QUESTIONNAIRE

AN EVALUATION OF THE EFFECTIVENESS OF COLOUR FOR CONTEMPORARY MAGAZINE ADVERTISING DESIGN

I am a graduate student of Ahmadu Bello University, Zaria specializing in Graphics, in the Department of Industrial Design. This questionnaire is in part fulfilment of a research towards the award of an M.A. degree. This instrument is designed to evaluate the effectiveness of colour for the contemporary designers of Nigerian mazine advertisements. As part of the study therefore, you have been seleected among others to assist in answering questions related to the objectives of the research.

All information given will be held in confidence and will not be divulged to anybody in any way. Please, kindly respond appropriately as contained in the instrument.

SECTION A: PERSONAL DATA

1. Name _____ (OPTIONAL)

2. Sex: Male _____ Female _____

3. Age: (circle as appropriate within your age range):

a) 20 - 30 years
b) 30 - 40 years
c) 40 - 50 years
d) 50 and above

4. Marital status: Single _____ Married _____

5. Nature of job _____

6. Level of Education

a) Primary
b) Post - Primary
c) Tertiary
d) University
e) Others

7. Business Adress _____

_____

SECTION B: QUESTIONS RELATED TO COLOUR VISUAL LITERACY IN NIGERIAN AMAGAZINE ADVERTISNG DESIGN.

8. How long have you been involved in graphic design production?

a) Under one year
b) 1 - 5 years
c) 6 - 10 years
d) Over 10 years

9. What aspect of graphic design do you normally undertake?

a) Idea conceptualization
b) Design execution
c) Design directing
d) All of the above
e) Any other (please state what)

10. How many advertisements have you undertaken?

a) Very many
b) Many
c) Few
d) Very few

11. How many of the advertisements involved colour?

a) Very many
b) Many
c) Few
d) Very few.

QUESTIONS					
12. The successful comprehension of visual stimuli in a beholder depends on the zeal to perceive (through the eye) and the ability to translate (in the brain)					

13. A picture/illustration is the most paramount medium that aids the assimilation and translation of visual communication concepts to the viewer.					
14. Communication as a social function, must not be subordinated to traditions, rites and taboos peculiar to the society it is meant for.					
15. Recognizability and relevance of a persuasive message (advertisement) to a beholder's needs, plans and feelings enhance visual attention.					
16. Magazine is seen as one of the most effective media of informing and persuading a consumer to purchase advertised goods and services.					
SECTION C: QUESTIONS RELATED TO WAYS OF EFFECTIVE INFORMATION DISSEMINATION THROUGH THE USE OF COLOUR IN CONTEMPORARY MAGAZINE ADs.					
17. Colour is the most stimulating and fascinating force in our visual experience. Hence, coloured advertisement in magazines attract attention, clarify complex designs, highlights specific ideas and add decorative touch.					
18. Designers must get acquainted with the emotional and physical meanings of colour as adopted in different social groups in Nigeria					
19. Colour is not meaningfully eye catching because it is bright or lumped (rainbow), more often, it is the combination and proportion that creates an enjoyably memorable visual experience.					

20.	Most designers suffer inadequacy of reference materials (books or foreign magazines) and also an atmosphere that is not too conducive for sensitive plannings, research and training to get acquainted with the basic problems and also means for prospects in advertisement practices.					
21.	Overlapping, Duotoning, Half toning, Posterizing or the use of colourd paper and ink, are viable techniques of cutting down on the high cost of colour reproduction in advertising.					
22.	There is a high non-recognition of the designers' important role in mass marketing technique hence denying them of their appropriate status-quo in the society.					
23.	Most manufacturers are so egocentric (self-centred) that they dictate their personal taste and preference for advertisement instead of submitting to the professionals' high quality ideas and reliable execution.					
	SECTION D: QUESTIONS RELATED TO EFFECTIVENESS OF SOME GRAPHICALLY DESIGNED MODELS					
24.	None of the advertisements designs shown possess the appropriate relevance or recognizable concept(s) to aid communication (visual) in the minds of a local consumer.					
25.	These designs are considered too colourful (i.e., rainbow coloured), hence, too gandy and repellant to consumers instead of attractive.					
26.	The mixture of colours in these designs have dictated the designer's personal taste and preference and not conveyed the mood of the advert theme capable of changing the attitude, belief and value of the consumer.					

APPENDIX C

MANUFACTURERS' QUESTIONNAIRE

AN EVALUATION OF THE EFFECTIVENESS OF COLOUR FOR CONTEMPORARY MAGAZINE ADVERTISING DESIGN

I am a graduate student of Ahmadu Bello University, Zaria specializing in Graphics, in the Department of Industrial Design. This questionnaire is in part fulfillment of a research towards the award of an M.A. degree. This instrument is designed to evaluate the effectiveness of colour for the contemporary designers of Nigerian magazine advertisements. As part of the study therefore, you have been selected among others to assist in answering questions related to the objectives of the research.

All information given will be held in confidence and will not be divulged to anybody in any way. Please, kindly respond appropriately as contained in the instrument.

SECTION A: PERSONAL DATA

1. Name _____ (OPTIONAL)

2. Sex: Male _____ Female _____

3. Age: (circle as appropriate within your age range):

   a) 20 - 30 years
   b) 30 - 40 years
   c) 40 - 50 years
   d) 50 and above

4. Marital status: Single _____ Married _____

5. Nature of job _____

6. Level of Education

   a) Primary
   b) Post - Primary
   c) Tertiary
   d) University

e) Others

7. Business Adress _____

_____

SECTION B: QUESTIONS RELATED TO COLOUR - VISUAL LITERACY IN NIGERIAN MAGAZINE ADVERTISING DESIGN.

8. How long have you been involved in manufacturing?

a) Under one year
b) 1 - 5 years
c) 6 - 10 years
d) Over 10 years

9. What product(s) of Service do you manufacture?_____

_____

_____

10. How often do you advertise using Nigerian magazines?

a) Very often
b) Often
c) Not often
d) Not very often.

11. What is the frequency of your advertisement involving colour?

a) Very frequent
b) Frequent
c) Not frequent
d) Not very frequent.

QUESTIONS					
12. The successful comprehension of visual stimuli in a beholder depends on the zeal to perceive (through the eye) and the ability to translate (in the brain)					
13. A picture/illustration is the most paramount medium that aids the assimilation and translation of visual communication concepts to the viewer.					
14. Communication as a social function, must not be subordinated to traditions, rites and taboos peculiar to the society it is meant for.					
15. Recognizability and relevance of a persuasive message (advertisement) to a beholder's needs, plans and feelings enhance visual attention.					
16. Magazine is seen as one of the most effective media of informing and persuading a consumer to purchase advertised goods and services.					
SECTION C: QUESTIONS RELATED TO WAYS OF EFFECTIVE INFORMATION DISSEMINATION THROUGH THE USE OF COLOUR IN CONTEMPORARY MAGAZINE ADs.					

17.	Colour is the most stimulating and fascinating force in our visual experience. Hence, coloured advertisement in magazines attract attention, clarify complex designs, highlights specific ideas and add decorative touch.					
18.	Designers must get acquainted with the emotional and physical meanings of colour as adopted in different social groups in Nigeria.					
19.	Colour is not meaningfully eye catching because it is bright or lumped (rainbow), more often, it is the combination and proportion that creates an enjoyably memorable visual experience.					
20.	Most designers suffer inadequacy of reference materials (books or foreign magazines) and also an atmosphere that is not too conducive for sensitive plannings, research and training to get acquainted with the basic problems and also means for prospects in advertisement practices.					
21.	Overlapping, Duotoning, Half toning, Posterizing or the use of colourd paper and ink, are viable techniques of cutting down on the high cost of colour reproduction in advertising.					
22.	There is a high non-recognition of the designers' important role in mass marketing technique hence denying them of their appropriate status-quo in the society.					
23.	Most manufacturers are so egocentric (self-centred) that they dictate their personal taste and preference for advertisement instead of submitting to the professionals' high quality ideas and reliable execution.					

SECTION D: QUESTIONS RELATED TO THE EVALUATION OF THE EFFECTIVENESS OF SOME GRAPHICALLY DESIGNED MODELS FOR CONTEMPORARY NIGERIAN ADs.					
24. None of the advertisements designs shown possess the appropriate relevance or recognizable concept(s) to aid communication (visual) in the minds of a local consumer.					
25. These designs are considered too colourful (i.e., rainbow coloured), hence, too gandy and repellant to consumers instead of attractive.					
26. The mixture of colours in these designs have dictated the designer's personal taste and preference and not conveyed the mood of the advert theme capable of changing the attitude, belief and value of the consumer.					
27. The (supposedly) use of overlapping, duotoning or coloured paper or ink techniques in some of these designs (aimed at cutting down on the high cost of colour reproduction), have been rated successful.					

APPENDIX E

Department of Industrial Design,
Ahmadu Bello University,
Zaria.

22nd July, 1995

Professor J. B. Akolo,
Head, Centre for Vocational
& Technical Education,
Ahmadu Bello University,
Zaria.

REQUEST TO CERTIFY THE VALIDITY AND RELIABILITY OF RESEARCH INSTRUMENTS

I am an M.A student of the above department, currently undertaking a research titled ''AN EVALUATION OF THE EFFECTIVENESS OF COLOUR USAGE IN CONTEMPORARY NIGERIAN MAGAZINE ADVERTISEMENT DESIGNS.'' I am working under the direct supervision of Dr. A. O. Aboderin (major) and Mall. B.A. Samusi (minor) of the same department.

By the title of this study, five specific objectives become apparent. These are to determine:

(i) the level of visual-literacy of various groups (consumers, designers and manufacturers) in Nigeria;

(ii) means of effective colour usage to captivate attention and stimulate desirability and appetite in a consumer of advertised goods and services;

(iii) the frequency of colour usage in Nigerian magazine advertisements;

(iv) designers awareness of the economic application of colour, through the adaption of some design and printing techniques; and

(v) the effectiveness of some model-designs presented by the researcher.

In order to accomplish the foregoing objectives, three tests instruments have been proposed, namely:

(a) Consumers', designers' and manufacturers' questionnaires

(b) Structured interview questions

(c) Graphically designed model advertisements (the researchers handiwork).

However, in order to achieve some measure of content and face vality, which will induce greater reliability in the findings of this study, the need to carry out a pilot study cannot be overemphasised. This will determine the extent to which the instruments measure what they purport to measure. In other words, we want to certify the degree to which these instruments can adequately evaluate the extent of effectiveness of colour usage in contemporary Nigerian magazine advertisement design.

The researchers therefore, ask your special favour in connection with this project to which the accompanying instruments relate. You have been specially selected as one of those to test and validate them. We trust that you shall give us every possible assistance and cooperation.

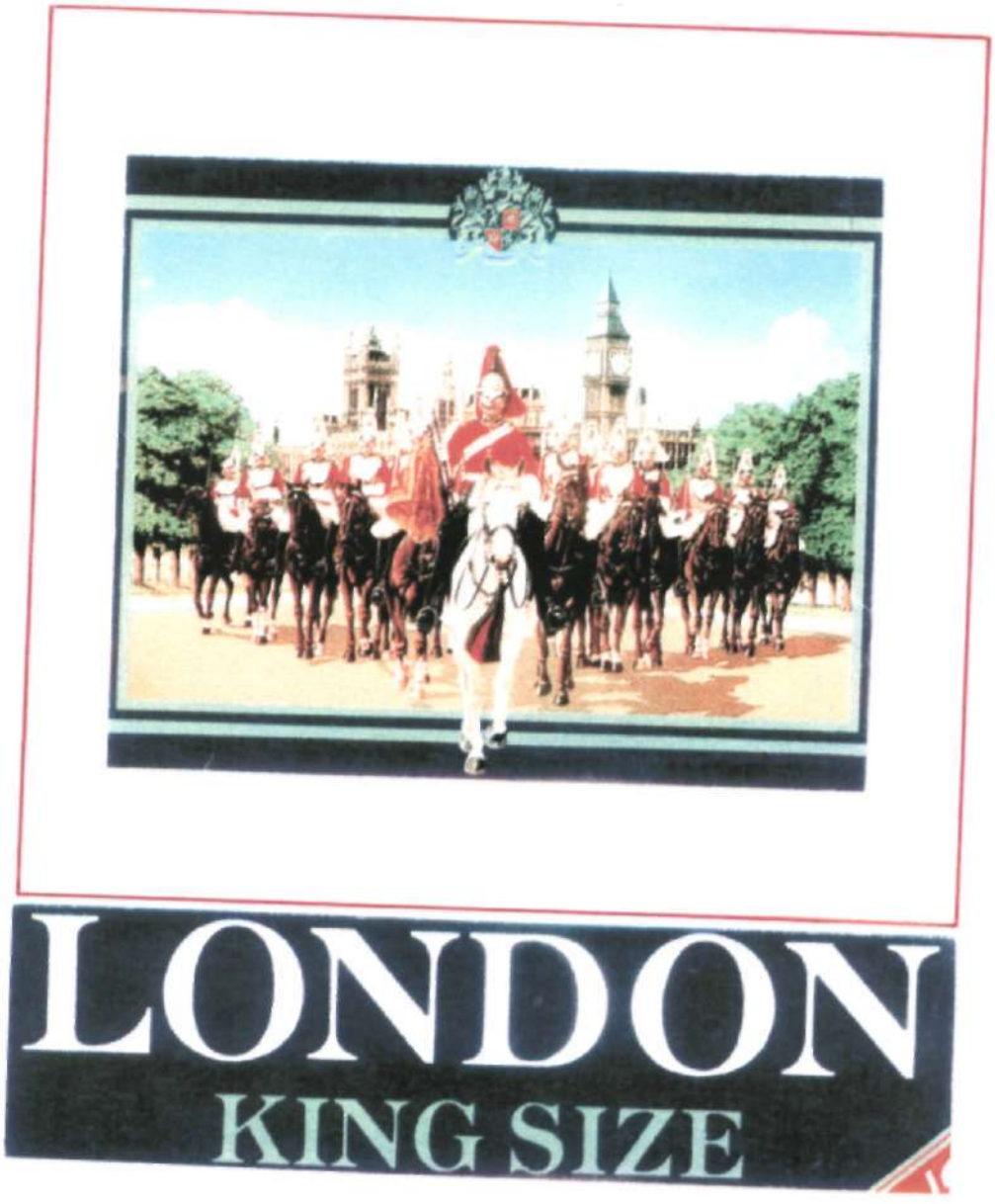
It cannot be exaggerated that the success or failure of this validation and reliability test and indeed, the entire research, hang on the cooperation which you give to these favour which we have asked. We absolutely appreciate what a sacrifice in time and energy it must mean to you.

Thanks for your cooperation in anticipation.

Yours sincerely,

AZI, JOSEPH IZANG

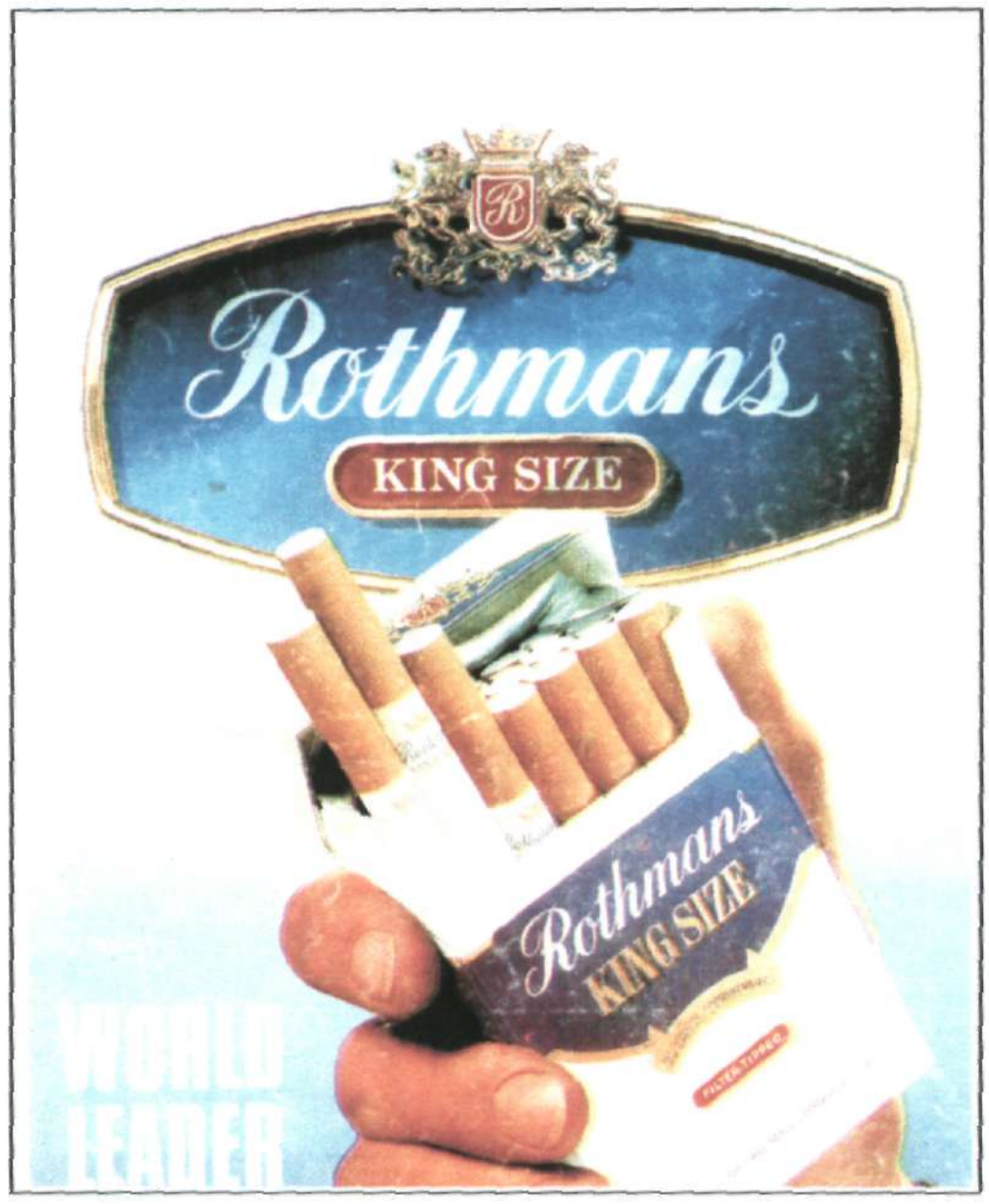
APPENDIX F



London Cigarette Ad.

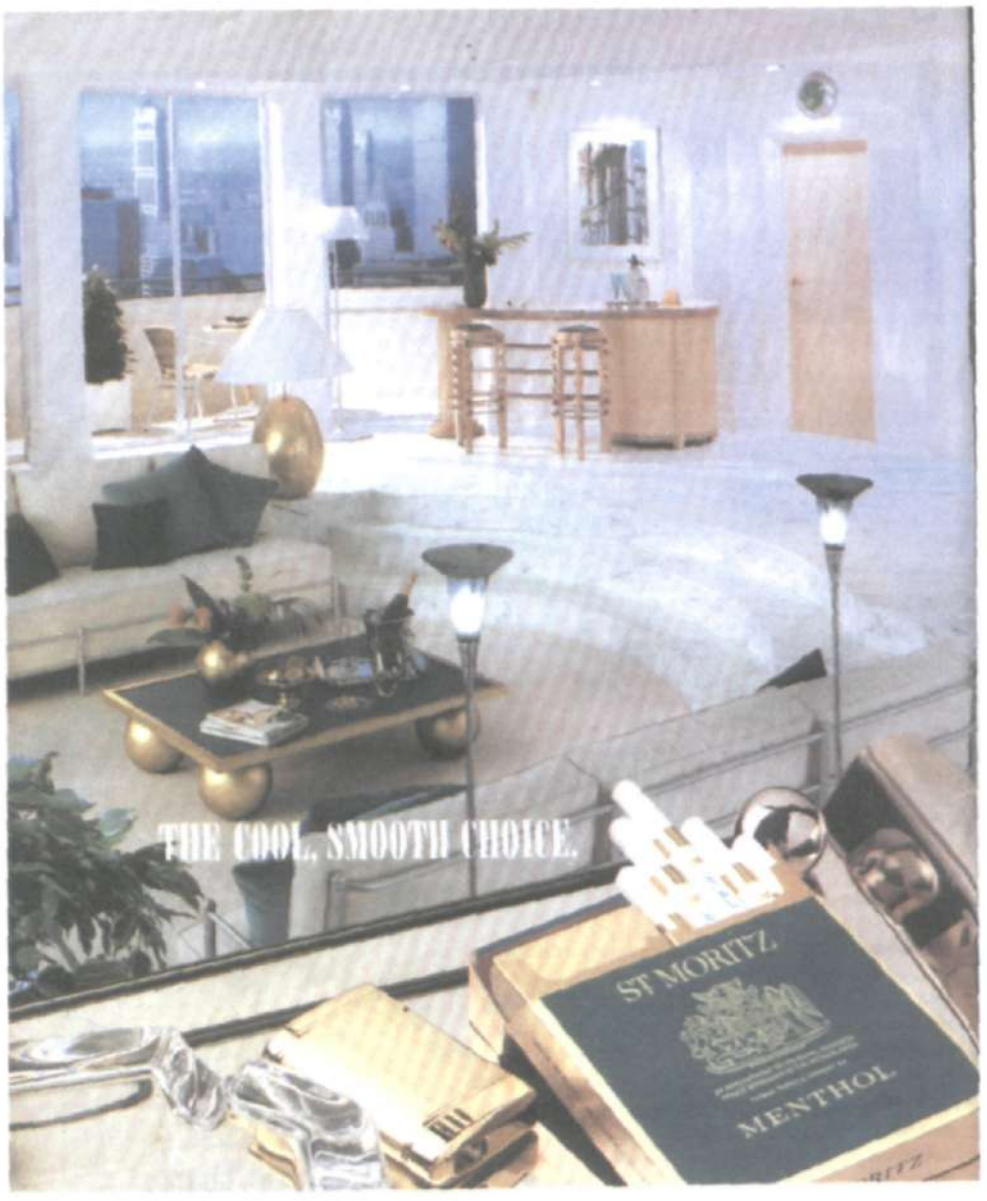
The fact that most multinational corporations are rooted on solid socio-economic foundations as compared with the local establishments, their themes are mostly international in standard. This is clearly reflected on appendices F,G & H (they reflect a high sense of western exortism). Resulting into not-too-easyly recognizable stimuli by the local consumer.

APPENDIX G

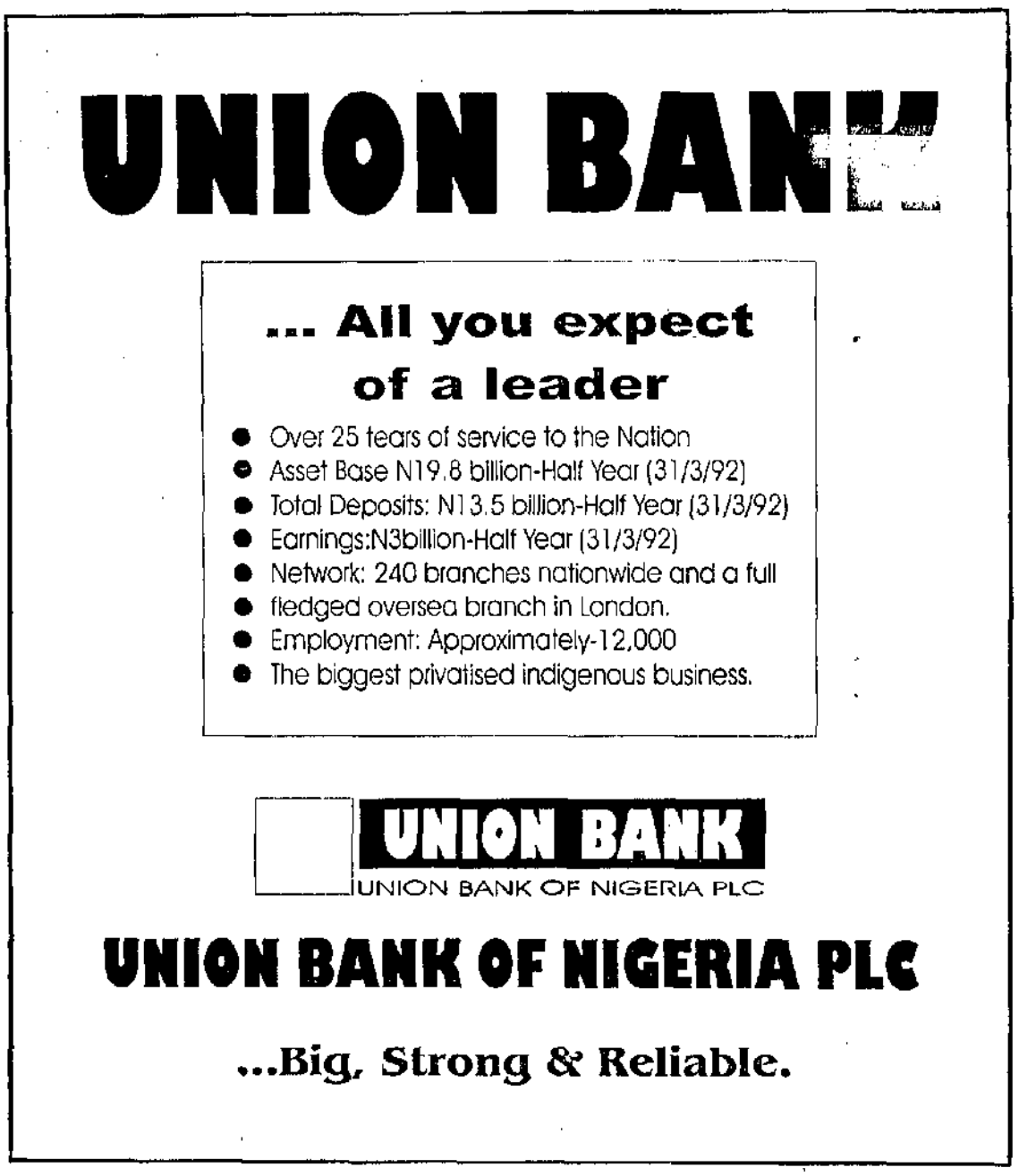


Rothmans Cigarette Ad.

APPENDIX H

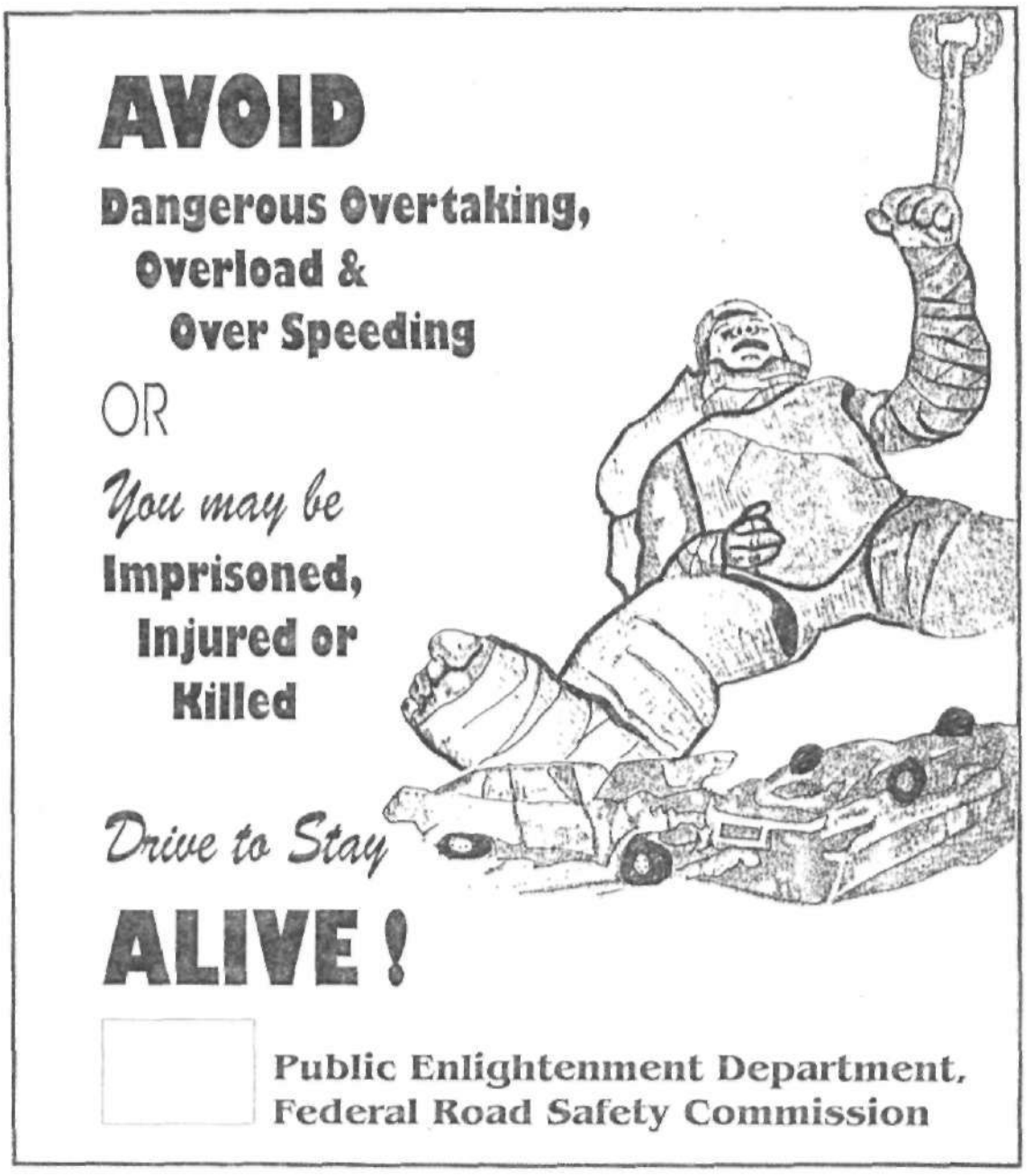


St. Moritz Cigarette Ad.



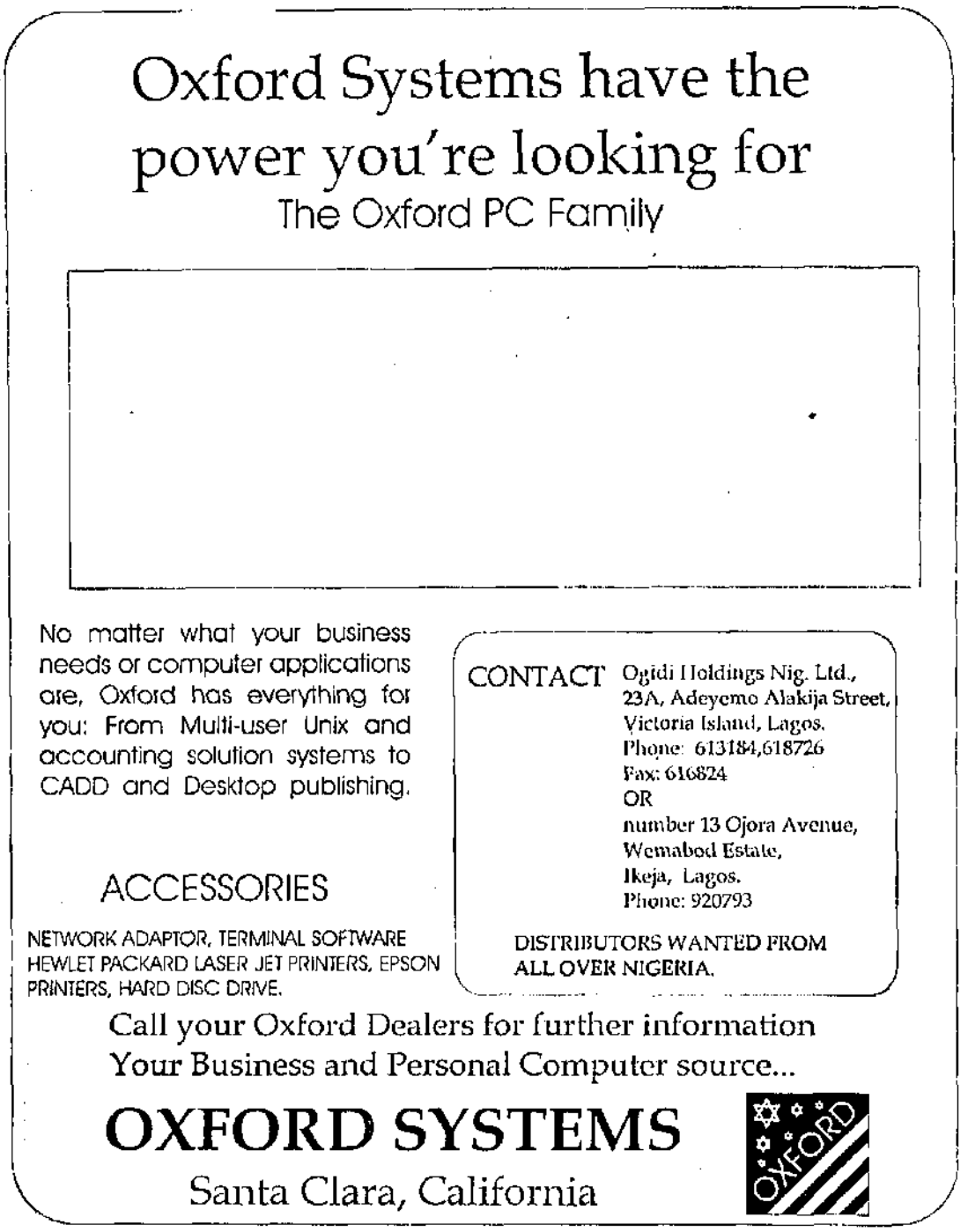
Union Bank ad.

Pictures speak louder than words. The absence of photograph/ illustration in this ad reduces its effectiveness(Source: Citizen Magazine). Compare it to Fig. 25, Visit Africa, which is also a bank ad.



Road Safety Ad.

It can also be the result of a poor illustration like this ad (Source: Hotline Magazine). Compared it to Figure 21. NICON ad.



Oxford System Ad.

The result of a poor use of the principles of advertising design is the main shortfall here. Balance, has particularly been haphazardly handled (Source: Newswatch Magazine). Compared it to Figure 85. Omega Fashion ad.