THE EFFECTS OF CLIENT, DESIGNER, AND PRINTER OPERATIONAL RELATIONSHIP ON THE QUALITY OF REPROGRAPHIC PRODUCTS

BY

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A Thesis submitted to the Postgraduate School Ahmadu Bello University, in partial fulfilment of the requirement for the Degree of Master of Art in Industrial Design with specialization in Graphics (Advertising Design).

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DECLARATION

I hereby declare that the work presented in this Thesis for the Master of Art Degree of Industrial Design has not been presented either wholly or partly for any other degree and is not being currently submitted for any other degree. Furthermore, the Thesis is entirely the result of my own independent investigations. The various sources to which I am indebted are clearly indicated in the references in the text or in the bibliography.

PETER SALE

CERTIFICATION

This thesis entitled THE EFFECTS OF CLIENT, DESIGNER, AND PRINTER OPERATIONAL RELATIONSHIP ON THE QUALITY OF REPROGRAPHIC PRODUCTS by Peter Sale meets the regulations governing the award of the degree of M.A. Industrial Design of Ahmadu Bello University, and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

To Jehovah El-Shadai; to my parents Hauwa Wayura and Mall. Sale D. Jauro.

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ABSTRACT

On the premise that close operational relationship is essential for the production of effective print advertisements, this study determined the effects of Client, Designer, and Printer Operational Relationship on the Quality of Reprographic Products in Borno and Yobe States. The specific objectives of the study were thus to; examine the input from the clients in the planning and designing of print advertisements; determine the extent of the utilization of the input from the clients by the graphic designer; determine the individual roles of the graphic designers and the printers in the reprographic stage and the effects on the quality of reprographic products; and determine the operational problems encountered as a result of inadequate and inappropriate raw materials as well as faulty or inferior quality equipment.

A total of ninety-nine respondents, thirty—three for each set constituted the samples drawn from the clients', designers', and printers' establishments. Three sets of questionnaires, one set each for the clients, designers, and printers and examination of existing records/ were used for data collection. The data were assigned scores which were converted to means and percentages using the

approach of the statistical package for the social sciences. These were used for computing the results for the study.

The results showed that the clients did not make properly structured advertising plans, mainly due to their inadequate knowledge of design processes and narrow financial interest in advertising; that the clients have failed in their responsibility of developing and encouraging effective operational relationship with the designers, and this imposed constraints on the designer's creative output; that the designers lacked clear perception of their audiences' culture, the central goal of print advertising, compromised with the client's subjective design ideas, and neither pretested their designs nor followed these up at the reprographic stage; that the major causes of poor registration were due to the designer's failure to produce good colour separation and incompetence on the part of many of the printers; that the rigid control by the managements of the client's, designer's, and printer's establishments considerably hindered direct and meaningful participation of the relevant personnel into the advertisement process as well as hindered the provision of adequate materials and equipment for design production; that the non-availability of some of the essential materials and

equipment for reprography, the absence of equipment maintainance personnel in the private printing houses, and the improper utilization of those in some government establishments who had them very much affected the production of jobs of good quality prints. It was thus concluded that the preceding results indicated a breakdown of effective communication in the operational relationship between the clients, designers, and printers, and this very much affected the quality of reprographic products in Borno and Yobe States.

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DESCRIPTION OF TERMS

Graphic Communication refers to the dynamic unique process of imparting, interchanging or conveying of regulated ideas, thoughts, opinions, information or knowledge by using the accurately or vividly described signs, and symbols for the purpose of influencing the audience to buy the idea, product, or service being presented. Viewed more narrowly, graphic communication could be regarded as advertising design.

Designer refers to the graphic designer who creates designs for printing.

Client refers to the one who sponsors for the designs to be created for them.

Printer refers to the composer, lithographer, plate-maker, machine minder, and the binder.

Reprography refers to the process of mechanical reproduction of graphic designs.

Qualitative objectives refers to communication objectives which define who is to be reached by the communication strategy, the meaning to be conveyed about the idea, product, or service, and the response desired from the audience.

Quantitative objectives is concerned with defining the level of communication effort, that is, it defines how much to spend. These become an input to media strategy decision and other allocation decisions.

Chapter 1

INTRODUCTION

1.1 Background of the Study

Graphic communication is believed to have started from the time of the pre-historic man, in the form of pictographs on stones, weapons, utensils, and walls of caves. This form of communication developed with great modifications, through the period of the early civilizations in Egypt, China, Phoenicia, the Roman Empire, and so on, to the time of the Renaissance, when modern printing was invented (Hogben, 1959; Turnbull and Baird, 1964). All through those times man did not perceive much need to purposefully advertise his products as it is done today, because they were developed as a result of his basic needs for clothing, housing, food, and recreation. Since their value was evident in their usefulness (Booth-Clibbon and Baroni, 1980).

Booth-Clibbon and Baroni (1980) noted also that the industrial revolution, the massive growth of the world's population and its increasing mobility and international communication, brought about a fundamental need for the industry to employ the services of interpreters whose responsibility it was to act for them in their next stage of the production cycle: the creation of effective messages that will appeal to consumers of their products or services. When the impact of the industrial revolution eventually reached the printing industry, print

production capacity increased. Since then, the print media has become one of the most popular of all the various media that are adopted for use by the interpreters (Hogben, 1959; Wushishi, 1983). Booth-Clibbon and Baroni (1980) recognised the advantage of the printed message when they stressed that it locates people in the world in a particular way because of its performances, its comparability with other values, the range of experience it records, and its availability. Citing Garnet's comment, Anonymous (1983) fully supports this view. He recalls also that "television had its hour but print was eternal". This implies that prints have the advantage of greater referability. According to Levie and Dickey (1973), prints allow the learner or buyer to control the sequence and occasion of his exposure and re-exposure to graphic presentations. This is desirable, especially when the buyer needs time to assess each brand of product or service against its competitors. Also, it affords the designer an opportunity for achieving the right kind of visual exposure for what he is advertising.

Since the industrialization of the society, therefore, graphic designers and printers have been constantly facing competitive demands for designing and reproducing qualitative graphic products for advertising their clients' ideas, products or services. In addition, what clients want in an advertisement is maximum attention

and response to their invitations (Nelson, 1977). This is achieved only by publications and individuals who offer the best in content and presentation (Turnbull and Baird, 1964).

The issue of quality in graphics lies mainly in its ability to communicate ideas effectively. Turnbull and Baird (1964) noted that it is not enough for a graphic design to bring about an exclamation about its attractiveness, Spencer (1952), Amaefunah (1976), Anonymous (1977), Nelson (1977), Fox and Wheatley (1978), and Akolo (1989) support this view. They also agree that the ultimate objectives of graphics in an advertisement should be to attract attention to itself with its design; to enlist interest or set the mood with its ease of message presentation, and to create desire - or capitalize on existing desire for the idea, product, or service being advanced in order to start the sale. Nelson (1977) added that another objective should be to show the buyer how and where he can buy the idea, product, or service, or to direct him to some specific course of action.

Dyer (1982), Wushishi (1983), and Bagai (1986) among others noted that in order to make the most out of these objectives the message to be communicated should reflect the culture of the audience. Luria (1985) observes that

"even relatively simple processes involved in perception of colours and geometrical shapes depend to a considerable extent on the subjects practical experience". Levie and Dickey (1973) noted Spaulding's observation that when the audience was unfamiliar with the objects pictured in an illustration, communication effectiveness suffered. Also it was observed that pictorial complexity may reduce "readability" in much the same way that idea density reduces the readability of text material. This shows that reprographic products need to be simple and clear in design and content (Feldman, 1972; Rosenfield, 1976; Bolen, 1981).

The coming of the Christian missionaries marked the emergence of the print medium of communication in Nigeria. However, print advertising , as it is practised today, started flourishing in the country about sixty years ago (Wushishi, 1983). This development subsequently led to the proliferation of numerous design and printing establishments which are now immensely contributing to the advertisement of political, economic, social, religious, and other ideas in the country. Therefore, the importance of reprographic products to people with a diversity of culture in Nigeria, and in Borno and Yobe States in particular,cannot be over-emphasised. Unfortunately, when one considers the quality of many of the various kinds of reprographic products (such as

posters, handbills, calendars, cards and all other images) in Borno and Yobe States, one is forced to think that such products constitute a manifestation of a waste of human efforts and material resources. This waste is probably caused by problems such as overcrowding of information within a design, indiscriminate use of typography, poor registration, uneconomical use of colours and paper, inconsiderate selection of processes and materials, and so on (See Appendix F).

Various discussions and experience indicate that there seems to be some kind of breakdown of communication in the operational relationship between the clients, designers and printers in the design and reprographic processes in Borno and Yobe States. The clients seemed to display their ignorance about the implications of the stipulations or restrictions which they placed on the designing and reproduction of their advertisements. From his observations, Lee (1977) asserts that "in practise some of the principal decisions affecting design and production are made by clients". He adds that this is inevitable and proper because they are protecting their own interests. The weakness of this arrangement, however, is that the clients often do not understand design or know production. This, in many cases, frustrates the designer's and printer's creativity. Lewis and Brinkley (1954) thus emphasize that "client's preferences,

printer's objections and process engraver's difficulties, and the paramount question of cost, are all as much design problems as the designer's first creative thoughts on the drawing board". They believe that "every good design represents a triumph of a successful compromise over the difficulties of production and personal relations". Onyebuagu (1983) similarly concludes that "advertising is meaningful - when the Advertiser, the Ad Agency and the Media - work in concord".

1.2 Statement of the Problem

The need to advertise important national ideas in health, education, politics, economics and so on, has become very eminent recently. This has consequently caused growing need for graphic products to be used as a very vital and basic instrument for the effective advertisement of ideas, products, or services to people with a diversity of culture in Borno and Yobe States. Therefore, various advertising and campaign agencies, including organizations such as the Agency for Mass Literacy, Government Ministries, Directorate for Mass Mobilisation (MAMSER), and so on, have to redeem the quality of graphic products in Borno and Yobe States. This has made it relevant to search for an effective and lasting solution to this problem.

It is known, by their nature, that graphic designs embody or try to express predetermined ideas. For effectiveness, the ideas need illustrations that are sound in design, quick to the point, and attractive (Nelson, 1977; Akolo, 1989). Anonymous (1977) classifies ideas in graphics into two parts: "what it says, and how it says it. What it says is an advertising matter predicated on product, merchandising aims, and matters of the business world. How it says it is a graphic matter, the province of the graphic designer". Therefore,it is in the first place the responsibility of the clients to provide ideas (products or services) and to clearly specify in order of priority what they want the ideas to impress on the target - audience. Designers on the other hand, take the responsibility for determining the best way to present the idea to the target - audience through their designs. This task is accomplished by studying current trends in the strategy of graphic communication as it pertains the target audience. Also, by taking into consideration the principles of design, and by exploiting the advantages of the selected reproduction process.

The printers take the responsibility for reproduction. This, in short, includes: photographing the designs to produce high contrast or halftone films; using the films for plate making and; using the plates on machines for printing. With this division and sub-division of

responsibility in the hands of the various printing personnel who seldom see the beginning or end of the complete process, it is only the designer who can intervene to make it a success (Lewis and Brickley, 1954).

Therefore, this study specifically investigates the designer-client operational relationship as well as the operational relationship between the designer and the printer. It takes into consideration the impact of the operational relationship on the quality of reprographic products. The determination of the availability of appropriate and good quality reprographic materials and equipment is another issue of concern in this study.

1.3 Objectives of the Study

The main objective of this study is to investigate the operational relationship between the designer and the client in the planning and designing of advertisements, and between the designer and the printer in the processes of graphic reproduction in Borno and Yobe States. This is with a view to finding solutions to the problems encountered in producing qualitative reprographic materials through the application of a systematic process for designing and reproducing graphic works.

highlighting the impact of designer-client and designer-printer operational relationship on the quality of reprographic products, might also assist them in acquiring a better comprehension of their interdependence. This would, in turn, create an awareness of the need for minimizing the waste of efforts and materials by way of making careful planning, collective selection and reasonable exploitation of all possible techniques in Borno and Yobe States. The results of this study may therefore, be useful for the design and printing establishments, government ministries, advertising, campaign, and business organizations.

The main function desired of a graphic product is to effectively communicate or sell ideas, products or services. This investigation is planned to determine the functionality of some existing graphic products with a view to suggesting solutions to errors emanating from improper application of the elements and principles of design. This might assist the clients, designers, and printers in appreciating the elements and principles involved in good layout design. The audience too may no longer have to be constantly faced with the risk of misinterpreting graphic messages.

Finally, the research might be a reference material for assisting others who would like to make similar

investigations by giving information on the developments in and the processes of graphic design and reproduction in Borno and Yobe States.

1.5 Scope and Delimitation of the Study

A review of relevant literature reveals that the discipline of graphic design and reproduction is very broad. Therefore, it is necessary to delimit the scope of the study to the problems of graphic design and reproduction with particular reference to the advertisement of ideas, products or services by institutions in Borno and Yobe States. The study is thus delimited to the effects of the operational relationship between the client and designer as well as between the designer and printer on print advertisements' ability to sell ideas, products or services, based on the audiences culture, and through its graphic and reproduction quality. Due to time and money factors, practical suggestions for alternative designs will only be based on the criteria specified by experts and the information obtained through this study. Separate advertising research for individual campaigns or advertisements will not therefore be conducted.

Chapter 2

REVIEW OF LITERATURE

2.1 Introduction

The review of literature covers the following areas:

1. Theory of graphic communication with particular reference to:

(a) graphic communication process

(b) graphic communication and behaviourial change,

(c) principles of perceptual psychology, and

(d) elements and principles of graphic communication.

2. Theory of advertising with specific emphasis on:

(a) clients participation,

(b) advertising agency's executive group's input,

(c) designer's role

(d) reprography

(e) print advertising research,

(f) field studies.

3. Summary

The objective of the literature review is to provide a sound theoretical background for the study of the effects of client, designer, and printer operational relationships on the quality of reprographic products.

2.2 Theory of Graphic Communication

2.2.1 Graphic Communication Process

The word graphic derives from the Greek word 'graphicos',

meaning "writing". The concise Oxford Dictionary describes graphic as "drawing, painting, engraving, etching, etc.... writing symbols" (Lewis and Brinkley, 1954). The Lexicon Webster Dictionary describes graphic as 'accurately or vividly described; lifelike; clearly delineated'. All the above descriptions put the word graphic as mainly concerned with visual displays. And, the word communication is based on the Latin word "communis" which means common. Certain writers have observed that communication cannot be defined objectively. Saunders (1980) for example, says "ask twenty people what communication is and you will get twenty different answers". Phillips et al (1974) have earlier written that they "can clear up some of the confusion by asserting that meanings do not reside in words". Fabun (1964) added that only people can have meanings. Thus, the shorter Oxford English Dictionary describes communication as "the imparting, conveying or exchange of ideas, knowledge, etc. (Whether by .... writing or signs)". Hovland et al (1963) view communication as the process by which an individual transmits stimuli to modify the behaviour or predispositions of other individuals. Communication theorists refer to communication as the "process whereby one system influences another system through the regulation of the transmitted signals (Wolman, 1973). Heun and Heun (1978) refer to communication as the

dynamic, unique process of calling up meaning by the use of symbols". They explained that communication is defined by its result —— calling up meaning in people. Communication happens when another person gets the message by attaching his or her meaning to the received symbols. Faison (1980) added that the extent to which communication happens is determined by the similarity between the message that was sent and that received. The preceding descriptions show that any meaningful message is communicated with intent. The intention is to inform, to direct, to affect the audience and , implicitly, to elicit response which may, in turn, serve as a stimulus for further communication. Steinberg (1970) observed that "pure" communication does not appear to be sufficient in conveying various shades of meaning. He explained that it is not only what is communicated but also the manner it was communicated that are of paramount significance in conveying various shades of meaning, and this has relevance to the ultimate effect of the communication. Therefore, in order to achieve a desired effect, communication needs to be embellished with appropriate graphic elements.

In the various descriptions of the words graphic and communication thus far, the inference might be drawn that graphic communication is the dynamic, unique process of imparting, interchanging or conveying of regulated ideas,

opinions, thoughts, information, or knowledge by using the accurately and vividly described signs, and symbols for the purpose of influencing the audience to buy the idea, product or service being presented.

Shmid and Shmid (1979) noted that graphic communication is based on two fundamental principles. These include graphic thinking and graphic design. They explained that "graphic design is the vehicle that conveys graphic thought that represents clear and meaningful ideas in visual form". According to Booth-Clibbon and Baroni (1980), "the fundamental principle governing the process of graphic communication is derived from the mathematical theory of information which establishes that communication always takes place between those units that transmit information and those that receive it". The theory places emphasis on the transmission of message using the systems approach to describe the process of communication (Heibert et al 1988). Citing Frick, McQuail (1975) notes that the theory was developed due to the realisation that all processes which might be said to convey information are basically selection processes. Webster (1977) observed that generally, the selective processes function to insure that messages are attended to, perceived, and retained in a manner consistent with the audience's predispositions. Therefore, the information theory provides an objective approach to

communicative activity, whether in machine, humans, or other systems (McQuail, 1975).

The mathematical theory of communication indicates that the meaning of a message is materially affected by the accuracy or deficiency of the method of manipulation of technical transmission. That is, in order to be effective, the message must be clear from "noise" or interference (Steinberg, 1970). Since graphic communication is concerned with both meaning and behaviour, this tendency or bias of the theory reveals its weakness as well. In support to this, Steinberg (1970) declared that:

> the difficulty with the mathematical theory is that it tends to denigrade legitimate semantic implications in favour of an approach that is concerned basically with transmission or pure technology. If communication is to be consumated successfully there must be agreed logic of language. Some basic consensus as to common and accepted meaning. And for meaning to have meaning, so to speak, there must be some agreed method of studying the relationship of signs to each other, to things in the external world and to other people involved in the communications chain.

Graphic communication is thus a systematic process of message transmission. Ottander (1973) believes that a systematic approach to communication involves an analysis extending from the project to the outcome. He stressed that a communication analysis must be carried out within some frame of reference, that is, there must be some conceptual scheme in terms of which the actual project is

discussed. This therefore, involves a consideration for communication process models. Ottander (1973) has distinguished four different forms of models which he emphasised are not to be regarded as alternatives but rather as complementary devices to fit either different purposes and/or different situations. These include play, sender, situation, and user models. The models differ in their purpose, conception of cause and effect in the communication process, and the kind of communication situation they describe.

According to Fuglesang (1973), communication cannot be a meaningful concept unless it is considered as an involvement in a two-way process, a circulating flow of information". The user model is a two-way or circular communication process model. It takes into cognisance the idea that, especially in areas where the level of audience knowledge is high, it is very active and selective in its perceptions and behaviour (Ottander, 1973). This idea is strongly supported by communication experts (Steinberg, 1970; Fuglesang, 1973; Hastorf et al, 1985). In support to this, Corner and Hawthorn (1985) explained that:

> We are not blank sheets of paper receiving impressions passively but active agents who, individually and collectively shape our own perceptions. This is not to say that we make our own reality', but that reality makes us to 'seize' and control it, and that through such activity alone can we become cognisant of its true nature.

The user model thus regards the audience as the active body; the audience determines the communication process. Typical situations in which the user model is applicable are those in which social mores, religious beliefs, and habitual behaviour are at stake, that is, most of the works of modernization (Ottander, 1973).

According to McQuail (1975), the most influential model of communication is perhaps Shannon and Weaver's (1949) Mathematical model which shows a basic sequence that begins with an information source from which a message is sent to a transmitter, where it is encoded into a signal, which is subject to noise on its way to the receiver, where it is decoded and then passed to a destination. The model thus implies an interaction between five main components in the communication process. These include source, message, channel, receiver, and destination. McGuire (1961) agrees with this model. These models are however criticized for being linear and one directional (Steinberg, 1970; Bhandari, 1973; McQuail, 1975; Heibert et al, 1988). Contemporary with Shannon and Weaver's (1949) Mathematical model of communication, a general science of communication called Cybernetics was proposed by Weiner (1948). Cybernetics places emphasis on the feedback (the receiver's response to the source) in a communication process. According to McQuail (1975), the feedback is the procedure for control which enables a

system to adapt to changes in the environment as well as allows the communicator to respond and adapt to information about the effects of the messages it transmits. Feedback therefore, has a modifying and guiding effect on the encoding and transmitting activities of the source. Citing Schram, McQuail (1975) emphasised that "feedback makes the process of communication circular rather than linear and one directional, and no representation of the human communication process can omit this key element". He thus suggested that when feedback is included in Shannon and Weaver's (1949) model, it completes the essential elements of a social organization which can survive, change, adapt to an environment and be much more "efficient" in its internal operation.

It has been observed that Shannon and Weaver's (1949) model did not take into account the fact that communication in large systems especially, has to be looked as a flow of messages along a network, a chain or set of channels. According to this view, the primary interest is not in the efficiency of the process, but the discontinuities in the flow of information and the selection process which takes place at the source, at the point of transmission, at the different stages in the flow of messages, where intermediaries are involved and at the point of reception (Steinberg, 1970; Webster,

1971; McQuail, 1975). According to McQuail (1975), "there is no single dominant model of communication which is addressed to handling this problem". This implies another problem, the overall sociological and psychological strategy: identifying the target audience and understanding its interests, motivations, values, attitudes, and other predispositions (Feldman, 1972). Theory of communicative behaviour provides some organizing concepts for understanding these problems.

2.2.2 Graphic Communication and Behavioral Change

Theory of Buying Behaviour: Before a person makes a decision to actually buy an idea, product or service, he must pass through a series of mental stages (Webster, 1971). According to Frey and Halterman (1970), "experience and research clearly indicates that the purchase act really represents the climax of a series of steps and purchasing might more accurately be described as a process rather than a single act".

Several experts (such as Strong, 1925; Colley,1961; Lavidge and Steiner, 1961; Rogers, 1962; Howard and Sheth, 1969; McGuire, 1969),have developed models to describe the different views about the sequence leading to a desired behaviour. Generally, the models assume a chain of cognitive, affective and conative stages through

which the audience passes. The framework of McGuire's (1961) communication persuasion process analyzed persuasion (the dependent variable side of the attitude change process) into six successive behavioral steps, namely, presentation, attention, comprehension, yielding, retention, and acting or overt behaviour (Bhandari, 1973). From a similar point of view, Colley (1961) developed the DAGMAR Model based on his study titled Defining Advertising Goals for measured Advertising Results. The DAGMAR Model which outlined a four-step process from nonawareness to awareness, comprehension, conviction, and motivation, stressed that these are related to communications and are capable of relatively precise measurements. Colley's (1961) study suggested that among a group of audience for a given idea, product or service, some persons could be at one stage, others in another. The persuasive effort required to move the audience from one level to another might thus differ from that required for the others (Frey and Halterman, 1970).

From copy writer's point of view, Strong (1925) proposed the AIDA Model. The model suggests that to persuade through advertising, it is essential to lead the audience through steps that closely parallel the process the mind follows in becoming persuaded. AIDA is an acronym derived from these steps (attention, interest, desire, and action) which led to the functional organization of

the copy. In addition to these steps as noted by Frey and Halterman (1970), others have included a step of conviction where the copy must reassure that everything stated is true, and another of satisfaction, to provide reinforcement to the purchaser that his decision to buy has been a proper one. Although not all graphic communication copy tries to lead the audience through all the preceding steps, because they are already interested in the idea, product, or service, this approach to copy organization partly bases its logic on the awareness that persuasion and buying result from a process of steps rather than a single act (Frey and Halterman, 1970; Webster, 1971).

Viewing it from another perspective, Lavidge and Steiner's (1961) Hierarchy-of-Effects Model outlined a six step process from unawareness to awareness, knowledge, liking (favourable attitude), preference (first choice), conviction (desire to buy), and purchase. Lavidge and Steiner (1961) described the hierarchy-of-effects theory as a hypothesised description of an individual going through a number of steps of increasing commitment to action, perhaps skipping one or more steps on his way through". Frey and Halterman (1970) noted that this hierarchy-of-effects theory implies a causal linkage between the stages in the progression. Also, they observed that not every one accepts that such a causal

relationship exists. Quoting Wind et al (1978), they stressed that " ... there is no conclusive empirical support for the validity of the theoretical concept underlying the hierarchy-of-effects' assumption; that there is no conclusive non purchase and purchase measures".

However, communication theory and research suggest the hierarchy-of-effects model as a framework for formulating communication strategy (Bhandari, 1973; Baker, 1984). Also, the resultant matrix of the communication process components and behavioral steps provide a useful framework for evaluating the efficacy of a communication campaign, as well as for designing persuasive communication (Bhandari, 1973).

The preceding behavioral steps thus conceptualize the aims of graphic communication: to attract attention, to enlist interest, and to create desire in order to start the sale (Nelson, 1977; Akolo, 1989).

Sociological and Psychological Aspects of Buying Behaviour: According to Frey and Halterman (1970) "most if not all purchase behaviour is multi-motivational and is influenced by both external and internal variables". Such variables include: cultural, social and demographic,

socioeconomic, and personality characteristics of an audience. These variables determine or influence a person's predispositions as well as the persuability of graphic communication. Webster (1971) observed that the concept of culture is very complex. He noted that the review by Kluckhohn and Kroeber (1952) identified 164 definitions of culture. Blackwell et al (1968) described culture as "the complex of values, ideas, attitudes, and other meaningful symbols created by man to shape human behaviour as they are transmitted from one generation to the next". Most of the descriptions of culture agree with the notion that it is transmitted from one generation to the other (Webster, 1971). Also according to Webster (1971), for the study of communication, it is best to refer to culture from Zaltman's (1965) point of view, that it is "the link between individuals, the mutually shared field of experience and meanings that provides the basis for all communication. Culture influences both the individual's behaviour and his interpretation of the behaviour of others". Pearce and Cronen (1980) agree with this.

Social groups, including the family, formal organizations, reference groups, and opinion leaders influence an audience's behaviour. Other variables include: race, sex, age, size of family, education and place of residence as well as personality

characteristics, such as earning, intelligence, and motives (Berelson and Steiner, 1964; Ottander, 1973; Faison, 1980; Bolen, 1981).

Each individual is different in his personality. The way a person responds to a stimulus may not be the same with that of another person. Similarly, what a group of individuals perceive as valuable might not have any meaning to other groups. People therefore perceive the same graphic messages in different ways related to their own values and attitudes (Frey and Halterman, 1970; Faison, 1980). Effective graphic communication therefore identifies the target audience's values, attitudes and other predispositions and addresses it in accordance to these.

McGuire (1969) referred to attitude as "a composite of the perceived instrumentality of that object to the person's goals, weighted by his evaluation of those goals". A person's attitude towards an object is therefore, shaped by how that object is seen as being instrumental for achieving desirable higher-level goals. According to Udell (1965) attitudes

> ... may be defined as mental sets which direct an individual's response to a stimulus. They are a psychic summation of knowledge, emotions, motivations, and intentions. They describe the way people feel about things and the way people are inclined to react to an advertisement. ... Attitudes have both qualitative and quantitative

dimensions, namely, the direction (favourable or unfavourable) and the intensity (weak or strong).

Sartin (1973), Wolman (1973), Skydale (1979) and Faison (1980) perceived attitude as a learned predisposition to respond consistently in a given manner to given persons, objects, concepts or situations. This predisposition to respond according to Faison (1980), consists of three interrelated components, namely, cognitive, affective, and conative or action tendency. The foregoing descriptions of attitudes also imply that messages could be regarded as three main types involving knowing, feeling, and doing (Day, 1974; Saunders, 1979; Bettinghaus, 1980).

While buying behaviour is believed to be influenced or determined by attitudes, values have been identified as determinants of attitudes (Hughes, 1974; Bhandari, 1978; Bernier and Yerkey, 1979). Rokeach (1973) refers to values as "enduring belief that a specific mode of conduct or end-state of existence is personally or socially preferable to an opposite or converse mode of conduct or end-state of existence". Lovell (1973) had earlier mentioned that values are attitudes which are dominated by the individual's interpretation of the worth of a person, object, or idea in the light of his goals. While supporting these, Bernier and Yerkey (1979) added that values are motivational concepts which the receiver

has decided opinions about. Bhandari (1978) explained that values are motivational concepts because they give expression to human needs. Most often, appeals are categorized according to the human needs which they satisfy and are effective only with those who have unsatisfied needs of the kind being appealed to (Webster, 1971).

Communication research has shown that the message which arouses needs first, and then shows how the course of action advocated by the sender will satisfy those needs are more effective. This is due to the fact that the audience more clearly perceives the instrumental value of the solution offered after being made aware of the needs (Hovland, 1957; Cohen, 1957). Bhandari (1978) added that "an appeal that is based on a more centrally held value and its positive instrumentality with an object is more likely to result in a favourable attitude towards that object than an appeal based on a less centrally held value ". Also Bernier and Yerkey (1979) noted that a strong body of evidence (Fishbien and Ajzen, 1975) indicates it is more persuasive to show how the object of persuasion will lead to established goals than by trying to change the attractiveness of those goals.

Bhandari (1978) and Bernier and Yerkey (1979) concluded thus that the strength of attitude and its resistance to

change depends on the relative importance of values with which an object is perceived to be instrumentally related. Graphic communication may therefore, highlight or present several values in a message, but for effectiveness, one of the values must be made salient while the others are arranged with it in subordinate positions depending upon their order of importance.

In the preceding thus far, the inference might be drawn that for graphic communication to fully achieve its objectives, it must initiate a chain of processes within the audience. These processes are intricate and interrelated but in general terms they may be distinguished as creating a particular cognitive, affective and conative or behavioral structures. In other words, an audience's behaviour is influenced or determined by its attitudes; by its values; and by the momentary control held over its behaviour by given features of its cognitive and motivational structure. Thus for graphic communication to influence or change behaviour, it must have the ability to influence the above mentioned determinants in a particular way. That is it must present its message to the audience in such a way that it creates awareness, evokes affection, triggers the audience to action or buying the idea being presented.

The foregoing has shown that for graphic communication to

be effective, the designer must first deal with the matter of attracting an audience's attention. In recognizing the importance of attracting attention, Mulholand (1978) declared that the "concepts of 'attention', 'paying attention', and 'getting attention' are basic to the language of visual media". Wolman (1973) described attention as a "state of sensory clearness and vividness" or a "state of consciousness in which one mental content stands out clearly from the rest. Attention is thus a selective process for getting information. The attention which a graphic message should draw or get must be a meaningful one, otherwise the idea or product may not be effectively sold. Kleppner (1979) stressed that the real art in getting attention in advertising is to get the audience to give a meaningful attention to the idea or message that immediately relates the product or service to its (audience) life.

Several factors which may cause a person to pay attention to one thing more than the other have been identified. Fuglesang (1973) and Lovell (1973) have classified such factors into two main groups, namely: objective and subjective factors. The objective factors depend upon the object. This include among others, intensity and size. Other things being equal, the greater the intensity, and size of the stimulus the more likely it is to command more attention. Thus bright colours,large signs or notice

are more likely to command more attention than less intense and smaller stimuli (Lovell, 1973; Ghatto, 1974). Repetition also tends to attract attention. It has been established that repetition with some variation in the method of presentation sustains interest and improves the effectiveness of communication (Webster, 1971). Faison (1980) identified two forms of repetition. One way is to repeat the message until the product seemed omnipresent. In accordance to this, Bolen (1981) asserted that the real heart of much advertising success is repetition. Webster (1971) and Lovell (1973) however, warned that beyond a certain point repetition becomes monotonous and losses its effects. A dynamic stimulus or that which changes, as well as contrasting stimulus are likely to attract attention. Other factors include increased blank space, new or novel things and entertainments such as cartoons.

The subjective factors for getting attention include interests, habits, natural tendencies and biological needs, as well as temperament and moods (Lovell, 1973). Lovell (1973) noted that "very often the objective factors will create the attention in the first instance, but the object or spectacle usually has to appeal to our habits, interests or natural tendencies if it is to hold our attention over a period". Therefore, graphic communication which appeals to subjective factors is

likely to hold an audience's attention long enough for a message to be communicated.

2.2.3 Principles of Perceptual Psychology

According to Booth-Clibbon and Baroni (1980), it is essential if the process of graphic communication is to be understood and utilized to its greatest effect that the principles of perceptual psychology be applied in the design of the graphic image. They noted that one particular school of psychological thought - Gestalt - has been of more fundamental importance than any other to the graphic designer. The Gestalt Psychologists, led by Kohler, Koffka, and Wertheimer, have amply shown the effect of background on a figure and the effect of one figure on another (Jefkins, 1983). Gestalt is a German word meaning configuration or pattern. Gestalt or configuration theory maintains that perception always takes place in such a way that the principle or law of good pattern holds. By this it is meant that the individual always forms as good a pattern as possible. Thus when an individual is presented with a pattern, he will see it in such a way that the resulting figure is as structured, stable, simple, regular, unified, and so on as possible (Lovell, 1973). Hastorf et al (1985) observed that such perceptions are the outcome of a person's engaging in active processing of information. Also, the

Gestalts as noted by Faison (1980) recognise that what people see is not always in accord with the visual stimuli to which they are exposed. This means that visual perception is much more than the sensation received; it is sensation reinforced by a person's cognitive schema or ideas, images and past experiences (Wolman, 1973; Fuglesang, 1973; Dyer, 1982; Luria, 1985; Hastorf et al, 1985). Berliner as quoted by Booth-Clibbon and Baroni (1980) thus concluded that"seeing depends not only upon the environment but also upon the state of the person". Since a person's perception of things is saturated or even determined by such factors as action, purpose, and expectancy as well as the total environment, graphic communication which is designed to have relevance to such experiences of the audience will lead to loss of distance - a complete involvement with the realities present in the design. Feldman (1972) explained that loss of distance occurs when perception becomes practical as opposed to aesthetic. Also, that "at the other extreme there is excessive distance, not caused primarily by the attitude of the viewer but by the work of art. Its lack of concreteness, credibility, or relevance to the life of the viewer does not permit any empathy ... to take place".

The Gestalt theory has consequently provided a ground for the subsequent formulation of several laws as they

particularly apply to design by Cataldo. Cataldo's perceptual laws were formulated to "provide the designer with a reliable psychological basis for the spacial organization of graphic information" (Booth-Clibbon and Baroni, 1980). The first is the law of equilibrium. This law is based on the natural tendency of the cognitive processes of the brain towards simplicity, equilibrium, and cohesion. This law states that all physical organisms strive for perfect balance. Graves (1951) refers to this as corporial unity.

The second law is the law of closure. This law explains the tendency in all peoples perceptions to seek completeness of structure and meaning. The law states that whenever a partly obscured or incomplete form or figure is presented to people, they will tend to produce a complete form or figure in their minds. The law of closure therefore, contends that the viewer will experience tension discomfort, suspense, and the like, for as long as he is denied the perception of wholeness. Consequently, partly obscured forms and figures are considered as inbalanced or unstable by the law of closure, and closed areas are perceived as more stable (Feldman, 1972; Pickford, 1976; Booth-Clibbon and Baroni, 1980). According to Booth-Clibbon and Baroni (1980) partly obscured or broken images arouse hostility, which if coupled with an emotional message, can be used to a

great effect in advertising. Faison (1980) also noted that many designers consider the application of this principle to advertising as desirable since it causes reader involvement. This participation is believed to lead to greater brand name recognition. He however, warned that the application of this principle can boomerang if it is overly subtle.

The third law is the law of good continuation. This law states that a curved line is likely to appear as part of a circle and a straight one to continue as a straight line even though alternatives are possible. Similarly, objects that lie on a straight line or on a continuous curve are easily grouped. The law of good continuity therefore, provides a ground for creating the impression of movement. Booth-Clibbon and Baroni (1980) observed that "when multiple images or pictures are static they can be combined to form a photomontage to give the impression of movement", and that "multiple visual patterns can be intentionally used in graphic design to lead the viewer to a predictable behavioral response".

The fourth law is the law of similarity. It explains that people tend to group similar sensations together. This law requires that visual units which resemble each other in shape, size, colour, and direction will be seen together as a homogeneous grouping. Thus, the law of

similarity is based on the tendency of the eye to organize visual stimuli into an ordered pattern. Faison (1980) declared that basic designs such as squares, triangles, and circles, are considered good. These shapes could be categorized under designs with definite names, and forms which have names are easy to be perceived and remembered. Forms which do not have simple names are not likely to be remembered or even noticed. This law is therefore, of particular importance to trade marks. Trademarks which employ such simple and identifiable shapes are more likely to be remembered (Faison, 1980).

The fifth law is the law of proximity. This law proposes that what is closer together tends to unite in visual perception. Images of objects that are close together seem to form groups or figures and the intervals between them seem to serve as background. This is greatly related to another Gestalt principle which contends that the nature of the perceived figure is dependent on the character of the background, even if this includes other figures. Figures are generally known to have specific shapes whereas background is shapeless. This law implies that it is virtually impossible to perceive both the figure and the ground at the same time. Thus, it is recommended that the figure be properly distinguished from the ground. When designs give figure and ground equal psychological weight, it leads to figure-ground

reversal - a situation where the figure can be seen as the ground or the other way round. According to Faison (1980) figure-ground reversal is an effective way to attract and hold attention. The law of figure and ground is also particularly relevant to typography, where words on a page are defined by the spacial relationship between the various parts (Davis, 1976; Booth-Clibbon and Baroni, 1980).

2.2.4 Elements and Principles of Graphic Communication

According to Feldman (1972), qualitative graphic communication involves the elements of design and layout based on the principles of design. The elements are used to stimulate sensation, provoke perception, and suggest imagery. They are intricately interrelated. What differentiates one element from another is the specific characteristic that is emphasized. The seven basic elements of design are the dot, line, direction, shape, form, texture, and colour. The dot, line and direction are the first of the elements. The dot, according to Hofmann (1965) "is the most manoeuvrable element in the whole field of pictorial art". The forces of the dot when placed on a surface interacts only with that background, but when another dot is added, its and the previous dot's force become reciprocally engaged along a linear path (Sausmarez, 1964). Thus when many dots are arranged, they

give a rich variety of formulations: simple rows of dots, vertical and horizontal rows of dots, grouping, free and selective scattering, massing, variability in size, grey tone and colour, and in texture. When an illustration is transferred to a printing surface, it is the dot alone that can give the preceding qualities in reproduction.

Shape and form: when lines from different directions intersect, they define a shape, and when the illusion of a third dimension is added to the shape, it becomes a form. The classic shapes: squares, triangle, and circle or their likes could suggest solidarity, strength, unity and so on. Shapes and forms of various sizes are arranged to create interest and appeal in a graphic presentation (Horn, 1967; Brommer and Horn, 1977).

Texture: This is also important in graphic communication because it creates interest through establishing variety and contrast. The texture of a surface is particularly important in graphic reproduction.

Colour as one of the languages of the subconscious mind is a very important element of graphic communication (Muyiwa, 1984). Bolen (1981) noted that apart from bringing extra attention to a graphic message, colour affects visual communication, reinforces written words, records events, designates and identifies, establishes

moods, sells products, expresses feelings, symbolises, and so on. Haruna (1986) supported these when he mentioned that "colour expresses several things such as sex, durability, reliability, cleanness, freshness, efficacy, professionalism, culture, and nationalism". Colour could also be used to alter the perception of shapes. An object could be made to appear longer, wider, more compact or voluminous, and so forth, than the other through the manipulation of colour.

Turnbull and Baird (1964), Horn (1967) and Weilbacher (1979) have identified the main components of graphic communication as consisting of illustration, display types, and the layout. Nelson (1977) and Myers (1978) added the copy block and logo as the other elements. Turnbull and Baird (1964) wrote that these components or elements must be arranged with the verbal elements within a given space for strictly functional reasons - to attract attention, arouse interest, and aid in conveying a message to the reader.

Weilbacher (1979), Horn (1967), Williamson (1966), and others noted that when selecting illustrations for a layout, its appropriateness to content and subject matter as well as its relationship to the other component parts of the design should be considered. Bolen (1981) identified two basic kinds of illustrations. These

include photographs, and drawings. Levie and Dickey (1973) observed that "iconic signs" (or photographs, drawings, and so on) are viewed as objects of interest in their own right. Apart from merely arresting the viewer, the illustration may cooperate with the headline and copy to convey a message. Bolen (1981) noted that realism, believability, and impact are provided by a photograph, whereas drawings (cartoons, line drawings, and diagrams) can be used to give emphasis for achieving unusual effects, such as when some exaggeration or fantasy is desirable (Braham, 1986). According to Fuglesang (1973) evidence from previous studies show that the line drawing does not give much of substance and detail to a person who cannot read with his experience, because he may not read more into the picture than what he actually sees. The silhouette has been found to perform better than line drawings, but it is clear that there are limits to what it can express. The realistic illustration limited by its frame only, may often contain details and contrasts which are detracting to the message itself. Levie and Dickey (1977) supported this when they noted Knowlton's observation that realistic iconic signs which are rich in detail may act to reduce fidelity of communication because they provide the viewer with cues that are irrelevant to the communicator's purpose". The blocked out photographs perform by far the best. This is because they give good contrasts, realistic details relevant for

the comprehension of the total illustration, while at the same time unnecessary elements in the background are eliminated (Fuglesang, 1973). Illustrations should thus concentrate on message essentials and the elimination of everything else. Other kinds of illustrations such as linos and wood prints are no longer of much relevance to graphic communication because their "methods of reproduction have been rendered obsolete by the latest technical developments" (Hofmann, 1966). In support to this, Jennet (1973) wrote that this method or techniques are undoubtedly capable of beautiful results, but they suffer from drawbacks of one kind or another from the point of view of the printer". These have been attributed to laziness on the part of the printer. She concluded that "laziness is the fundamental quality of man: he will seize on anything that promises to enable him to avoid labour or trouble or even thought, and this propensity has cost him more in sweat and quality than can be imagined".

The display types or headlines according to Nelson (1977), are probably the most important single element in the advertisement. A good graphic communication headline he added, "brings news to the reader, gives advice, promises something, arouses curiosity, narrows the audience to people who are really interested or affected, makes a command; it does several of these things". Bolen (1981)

added that a good headline could also stress customer benefits as well as ask attention getting questions. The headline needs to be short, bold, and rich in contrast. If it is fairly long, however, the sub-headline could follow in smaller types. According to Bolen (1981), the purpose of the sub-headline is to make transition to copy. It is usually needed when the headline is not clearly related to the advertised item. Therefore, if a headline must be presented in more than one line, the lines should break at natural pauses. The use of punctuation marks must also be considered, as improper usage can change the meaning of a sentence (Nelson, 1977).

According to Turnbull and Baird (1964), "the real heart of communication is in its body copy". In supporting this, Nelson (1977) stated that the copy block, in small type, amplifies the headline. It helps to convince the reader. It closes the sale. Bolen (1981) mentioned also that the copy should provide the objective (rationale) for the purchase as well as the subjective (emotional reasons). He added that a good copy should be believable, simple, and readable. Nelson (1977) also suggested that the copy should be kept short, terse, and when it runs long, it should be broken up into short takes, using white space or white space with a sub-head for an occasional optical oasis for the reader. This also calls for proper use of typography - the use of legible and

readable type faces. Weilbacher (1979) noted that a good type face is that which the designer believes embodies those qualities that best harmonize with the character of the product, the objectives of the message, and the illustrative elements that are used with it. Horn (1967) noted this when he mentioned that the feeling for an idea, a product, or an event can be conveyed through the style of the letter being used. For example Gothic letters will reflect strength - Flowing script speaks more clearly for items that have feminine appeal. Turnbull and Baird (1964) supported these, but warned that too many faces should not be used in one body.

The logotype, also refered to as trademark, symbol, corporate image and so on, is used for giving the idea, product, or producer identity. According to Bjorn as referred to by Fuglesang (1973) "a symbol must give an immediate impression of the character and nature of the firm or organisation". Thus, it has to be a sign with emphasis on advertising, it has to sell, day and night. A logo may also include a slogan (Nelson, 1977). Where a logo is out of fashion, it could be slightly modified to make it better fit the typography or where not allowed, it should at least be run in a smaller size than if it were well designed. If the communicator has no logo, the designer can design one from available types as he would design the headline. This gives a greater chance of

adding unity to the design; "the headline and logo can be set in the same style of type" (Nelson, 1977).

The layout plays the role of serving as a guide in the final preparation of the design for graphic communication. According to Horn (1967):

> The layout is the visualization of an idea. A most significant aspect of advertising design, the layout is the determining point for selection of letter style and size, illustration type, colour, and the arrangement of those elements around which the design is to be structured. The success or failure of the design centres to a great degree, on the layout.

Fuglesang (1973) agrees with this contention. He also declared that the layout is not an artistic gimmick but a functional tool by which the designer makes the observer to see what is intended for him to see. To achieve this, the layout should be developed with at least some basic layout principles in mind. The designer must give emphasis to one of the elements. That is, one part of the layout should dominate and all other parts should relate to it according to their order of importance. Although one element may be emphasised, all the other elements (illustrations, display types, copy block and logo) should be designed so that they appear as a single unit. In other words, they should be bound together by a unifying force. Also all the elements should be arranged in such a manner that those looking at the design will move their eyes from one part of it to

the others in a planned sequence - a directional pattern should be evident in the layout. The space within the layout should thus be broken up into pleasing proportions. The golden mean ratio has been the most widely accepted guide for pleasing spacial divisions. These divisions should however, be made in such a manner that the various elements of the layout appear as stable as possible - the layout must be balanced. Formal balance is the simplest and most popular kind of balance. With equal weights of the elements on each side of the layout, it is used to suggest a feeling of dignity, dependability, security and the like. Aside from these, informal balance may be more desired. This is because this kind of balance which is achieved by varying weights of the elements in a layout aid in creating emphasis, variety, and interest (Cannon, 1948; Graves, 1951; Turnbull and Baird, 1964; Feldman, 1972; Mayal, 1979; Bolen, 1981). Another point to consider for effectiveness in graphic communication is the rules of composition, commonly referred to as SOLTAX. The rule refers to the overall pattern which a layout takes (Akolo, 1989).

In the foregoing thus far, it could be inferred that it is generally believed that simplicity and logic are most desirable for effectiveness in graphic communication. Feldman (1972) summarized the belief in the following words:

> visual simplicity and logic are the dominant traits which emerge from the successful solution of problems in information design. Visual simplicity implies a bias in favour of open or white space and bold, abstract forms - forms which are easily seen, quickly identifiable, and capable of controlling a desired set of symbolic meanings. By logic I mean a sense of connectedness among the elements of a total design: the product or idea, the pictorial and other visual material, and the copy or other verbal material.

2.3 Theory of Advertising With Particular Reference to:

2.3.1 Client's Participation

Clients or advertisers are, usually, represented by their advertising managers in matters of producing advertisements. In small businesses, the advertising managers may be owners or managing directors themselves. In larger organisations it may be an employee who normally should possess some ideas about making advertisements. The clients advertising departments often rely on outside freelance sources or advertising agencies for execution of their advertisements. Sometimes, large advertising departments plan and execute their own advertisements. Such advertising departments may consist of several advertising specialists who write copies, plan layouts, and so on (Nicholl, 1978; Burke, 1980; Schewe and Smith, 1980; Hiebert et al, 1988).

Whether the client utilizes his own advertising department or an outside advertising agency, the same

basic functions must be performed as advertising is planned and executed (Weilbacher, 1980; Hiebert et al, 1988). Both would demand that it is firstly the responsibility of the client to provide the ideas, products, or services, and that the idea must meet certain conditions conducive to the use of advertising. Kleppner (1977) stressed that "advertising is not the only answer to all marketing problems. It can be effective only under certain conditions conducive to the use of advertising". Ogilvy (1963), Lenen in Weilbacher (1979), and others strongly supported this view. Reaves (1961) had earlier summarized this view in even sharper terms, that advertising has one basic law. This law states that "if the product does not meet some existing desire or need of the consumer, the advertising will ultimately fail".

Next, the client develops an advertising plan. The plan states what the advertising will accomplish. It provides a framework for analyzing the problems facing the product and the advertising program. Weilbacher (1979) observed however, that the discipline of advertising plan is not always welcomed by advertising practitioners because they believe that advertising at its best is uninhibited, and that the plan imposes restraints which frequently make advertising less noteworthy and unproductive than it might otherwise be. Weilbacher (1979), Burke (1980),

Nylen (1980) among others agreed against such criticisms that the advertising plan which is carefully structured, especially with the collaboration of the designer, will help more rather than constitute restraints for the creation of effective advertisements.

The planning process for which the client is responsible involves setting goals or objectives and defining programs for achieving those objectives. To be successful, these planning steps should be preceded by a thorough analysis of the situation facing the product (Nicholl, 1978; Nylen, 1980; Faison, 1980; Braham, 1986). This analysis according to Faison (1980), and Nylen (1980), must include a look at the product itself and a study of the external environment it faces, including the competition, the structure of the market for the product, and the characteristics of the target-audience. The analysis is thus used to develope a list of specific problems which advertising must attack and opportunities which it must seize. The analysis thus provides a framework for positioning the product. The positioning decision defines how a product is intended to compete. This is further narrowed down into specific goals or objectives (Weilbacher, 1979). Nylen (1980) explained that:

> The objectives should specify what is to be accomplished not how. They should be specific enough to provide usable guidelines to the development of

> advertising programmes. Objectives should be stated in measurable terms against which actual performance can be measured. If properly written, objectives serve both as guidelines and as one of the sets of standards which advertising effectiveness is measured.

Therefore, Haruna (1986) proposed that "communications objectives should be communicated to the designer in the most detailed manner".

A way to accomplish advertising objectives according to Burke (1980) starts by putting together advertising strategy. The strategy is of prime importance to an advertisement because it channels thinking and helps to develop problem solving ideas that are practical and oriented towards selling goals. It also helps to keep the copy on the right track and prevents it from wandering. The client should therefore, make strategy statements clear, single minded and brief. It should be a statement of what an advertisement is intended to say not how it is to say it (Weilbacher, 1979; Burke, 1980).

Since the meaningful participation of clients in the processes of graphic reproduction involves sharing of all available information on the product with designers the client should maintain a close working relation with them. Nylen (1980) pointed out that the responsibility for building such working relationship rests with the client or his advertising manager. This is due to his

"power" to award or take away design assignments and his power of the "purse" which gives ultimate authority for all advertising decisions. The designer would normally accept the leadership of the client in forming good working relationship if it is offered. The client should therefore, define relationship objectives, but in general should encourage the designer to be enthusiastic, involved, and conscientious. Also, the relationship should be such that the designer feels free to explore new approaches, experiment with new forms, as well as to state his views to suggest ideas, to disagree, and above all to be honest in stating what he believes even if his ideas are unpopular (Nylen, 1980).

2.3.2 Advertising Agency's Executive Group's Input

Account executives and their supervisors constitute the advertising agency's management arm which exercise direct control over work flow within an agency (Graham, 1986). Their main function, according to Weilbacher (1979) is seeking "to maximize the probability that commercially effective advertising will be developed with a minimum expenditure of time". Account executives thus represent the agency at the clients organization and represent the client's point of view through coordinating creative activities within the agency. Designers as a result rely on account executives for all background information

necessary for creating designs (Burke, 1980; Bolen, 1981). Webster (1971) and Anyiman-Ackah (1983) note however, that experience shows that account executives often fare badly in getting the right brief from and in presenting creative materials to clients.

It is generally suggested that managements should not independently make decisions on matters which may affect the production of creative works if they are to function effectively. According to White (1973),

> A successful organization of design work depends basically on the distinguishing between the elements to which conventional administrative procedures can be applied and those to which creative stimulus is vital. There are always the twin dangers of allowing the administration to squeeze the life out the design department and then blaming it for lack of successful ideas, and on the other hand, failing to support the designers with a strong organisational framework, clear cut requirements and adequate status and budgets.

White (1973) added that the solution to this problem is a matter of managerial judgement according to the particular project. Whatever the kind of project however, " the basis for the judgement is a clear insight into the processes of designing to ensure a smooth flow of information and ideas, and sufficient freedom to develop creative solutions within a systematic framework". This requires that designers should participate with managements in advertising planning process, as well as in decision making process which might have any effect on their ability to produce qualitative designs. This view

is supported by many writers (Weilbacher, 1979; Burke, 1980; Haruna, 1986). However, in their opinion Lansley et al (1974) wrote that:

> some management writers have said that structures which emphasise control are "bad" while those which allow the individual the opportunity to participate in decision-making are "good". We believe that systems in which the individual is given little chance to decide his own activities are appropriate, and indeed desirable, in some circumstances, while systems leaving more to the judgement of the individual are more suitable than others. There are three important factors which can be thought of as influencing the level of control which exists in a structure; the type of work, the nature of the technology used, and the attitudes of the work force.

In their conclusions, Fuglesang (1973), Lansley et al (1974), and Haruna (1986) noted that the nature of the designers work makes it less subjective to management control. The inference might be drawn, therefore, that while the designer cannot be compelled into creative work, management can encourage creativity by giving the necessary freedom and by backing this up with the provision of appropriate equipment and materials for designing and reproduction.

2.3.3 Designer's Roles

The designer plays a central role in the processes of graphic reproduction. According to Rice (1973), designers help to co-ordinate two separate systems by considering two sets of requirements. The designer is firstly

concerned with design processes. In design processes, the designer is challenged by making decisions on how best to achieve client's communications objectives. The designer is thus placed with the responsibility of translating even the most complicated of clients conditions and requirements into qualitative designs. That is , the designer has to combine all available relevant information about the client's products, characteristics of the target-audience, and so on with his creative abilities in order to create designs which are not only simple, attractive, and interesting, but also persuasive enough to boost sales. It has been observed however, that in this process the designer is not often presented with well defined briefs. Citing Lawson, Haruna (1986) wrote that:

> In design, the problem usually originates not in the designer's mind but with a client or user; someone in need who is unable to solve the problem, or perhaps, even fully understand it without help. The designer, unlike the artist, is almost always commissioned; the task albeit ill-defined is brought to him.

While supporting these, Braham (1986) explained that the clients may be weary of spending money on what they regard as cosmetics, and may not be sure what service they want from the designer. The designer is thus likely to be presented with a limited brief representing the clients present area of interest (Jones, 1980). The good designer according to Jones (1980), may respond with a

wider revised brief which he rightly sees as necessary for achieving greater effectiveness. He thus concluded that the client may not have any immediate liking for any alteration of his conditions and requirements. Nelson (1977) however, advised that the designer needs to give the skeptical client reassurance, while the protesting client needs reason. He added that "when the client makes what may be unreasonable and impossible suggestions ... the designer cannot very well put him off. Either he must defend his layout or must make some adjustments, however distasteful they may be". Lewis and Brinkley (1954) had in this regard concluded that a designer's success will depend upon the minimum degree of compromise he is willing to make. The inference can thus be drawn from the preceding that as a professional the designer has to be in sympathy with the clients' point of view, but at the same time he must fulfil design requirements.

According to Lewis and Brinkley (1954), "in all but a few cases, the final judgement of the designer's professional skill is not the excellence of his original design but the appearance of the printed sheet". Thus, the designer must be able to combine his creative abilities with a complete and effortless mastery of the techniques of graphic reproduction in order to achieve high quality designs. In supporting this, Davis (1973), Aboderin (1978), Lee (1979), Braham (1986), and others have all

asserted that the designer must have a sound knowledge of printing processes. This knowledge according to Curl (1956) is an invaluable weapon because it enables the designer to reach and maintain the highest standards, and to make full use of the special qualities and individual characters or economies of each process. Nelson (1977) also added that "the designer familiar with the terminology can communicate with the printer". He stated that the printer will have more respect for the designer, will know that he cannot so easily put things over on him. The printer's objections will thus be fewer. On the other hand, the designer will no longer make impossible requests of his printers. Curl (1986) also added that the designer will not only give authority to his opinions with a client but will as well discipline his imagination, and a disciplined imagination will lead to an economical and evocative style.

According to Nelson (1977) and Lee (1979), the designer is to the printer what the architect is to the builder. The designer's role is thus that of planning layouts for the printer. The creation of qualitative prints, therefore, depends not only on the excellence and conformity of designs to reprographic techniques, but also on how well the designer is able to relate with the printer in terms of giving clear and accurate specifications concerning sizes, type-faces, colour,

paper selection, and so on (Lewis and Brinkley, 1954; Reed, 1964).

2.3.4 Reprography

The general problems encountered in the design of advertisements are closely related to reproduction, economic, and technical matters (Lewis and Brinkley, 1954; Turnbull and Baird, 1964; Hutchings, 1978). This relationship is summarized in the following manner by Feldman (1972):

> Processes of reproduction affect artistic techniques, which, in turn, affect graphic form and content. The size of the final reproduction dictate the detail or simplicity of images and choice of type faces. Some faces are highly legible at a distance or can be read easily when the viewer is rapidly moving. Available funds govern the media decisions of the designer: the use of colour, of photographs, of painted images; the amount of white spaces in a quarter page as opposed to full page; the particular medium used - newspapers, posters, ... or magazines. Even the quality of paper affects decisions about color and design.

The design or layout constitutes only the first step towards production; the success of the design therefore, depends largely upon the manner it was put into effect as upon its own merits (Williamson, 1966). This success, in turn, depends to some extent upon how well printers understand the designers' briefs and intentions. Printers should thus learn as much about design procedures, as well as be responsive to current

requirements for the reproduction of qualitative print advertisements. An oversight on their part can thwart all the designers efforts and this could result in the production of bad prints (Davis, 1973; Lee, 1979). Williamson (1966), and Aboderin (1978), among others, suggested that the reproduction of designs should, if possible, be supervised in detail through all the stages by the designer who planned it. Brunner (1964) observed that collaboration between graphic designers and printers has resulted in works of highest quality.

According to Reed (1964), print quality involves "realism in tone and colour, contrast, smoothness of half-tones and solids, sharpness, and clarity of detail". He added that:

> The production of high quality prints requires experience and foresight. First must come the selection of paper and other material that will meet the ultimate use requirements of the printed product. Next, selection of the type, size of press, and speed that will do the job best and most economically. Next, selection of type of pressplate that would yield the quality and length of run required. Finally, inks must be obtained or prepared that are best suited to the press conditions and will give the best print quality on the selected paper or other materials to be printed.

Tarr (1949), Brewer (1971) and Jennet (1973) have also emphasised the importance of suitability of ink to the paper, and the process of printing used. Reed (1964) added that even though ink and paper selection have been made, pressmanship is still a controlling factor in

producing a job of high quality.

In conclusion, Brewer (1971) observed that everybody who has anything to do with the production of a piece of print is concerned with the task of defining the job, suiting the process to the job, and carrying out the work so that all controllable elements combine towards an economically produced run. He added that the scope for decisions for even the easiest prints are similar to those which have to be made before the most elaborate or expensive ones get to the press. These decisions concern appearance, effect, suitability to purpose, and visual pleasure given by the chosen designs. Brewer (1971) therefore, suggested that "it would be easier for all concerned if the bounds within which a given printing plant could work were capable of exact definitions".

2.3.5 Print Advertising Research

In spite of the fact that reprographic products have been used in Nigeria for quite sometime now investigations have shown that print advertisement studies are quite few. This is especially true as it pertains to the effects of the operational relationship between clients, desiners, and printers on the quality of reprographic products.

The discipline of print advertising research according to Bolen (1981), like all other forms of research should employ a sound research procedure to improve on the advantages of research, while reducing to a minimum the problems inherent in the process. He referred to advertising research as the "systematic gathering, recording, and analysing of data dealing with the effectiveness of advertising message and/or its delivery vehicle". He added that advertising research is much more involving than just dealing with an advertising message - it includes all variables that may have any form of impact on the quality of print advertisements (Johnson, 1974; Baker, 1984).

According to Schewe and Smith (1980), advertising research is conducted at two stages in the advertising process: when advertising is developed (pretest) and after it has been conveyed (posttest). In both pretest and posttest, certain research techniques have been identified as useful for providing information which give meaningful direction for the creation of qualitative print advertisements. The research techniques have been specified by Johnson (1974), Hughes (1974), DuBois (1974), Weilbacher (1979), Nylen (1980), Bolen (1981), Baker (1984) and Haruna (1986).

Pretest Techniques: Pretests give information about the

likelihood of an advertisements' success. Most pretests involve the projective, ranking, attitude, or laboratory techniques. Projective techniques ask respondents question indirectly with the assumption that people give more truthful answers when not asked directly. This approach includes such devices as sentence completion tests, cartoon completion, role playing, and so on. Depth interview is another form of projective technique that attempts to determine the psychodynamic make-up of an individual. This procedure is conducted by a trained interviewer who tries to probe in detail what an individual likes or dislikes about a product or advertisements. Another projective technique is group interviews or focus groups. With this approach, up to ten people are brought together in relaxing surroundings in focus group sessions to discuss about an idea or product. The purpose being to ask discussants what they think, but with the added emphasis of letting one person's ideas provide a stimulus for the responses of other members of the group. Their feelings and comments help provide information about the strengths and weaknesses of ideas as presented in the advertisements. The drawbacks of this approach are that findings are not projectable, discussants are sometimes too shy to talk freely and frankly about the subject, and responses may be influenced by a domineering member of the group.

In ranking techniques, the opinions of the audience are measured to test both products and individual advertisements or elements of advertisements. One form of testing audience opinion is paired comparison test. The audience is shown two advertisements and asked to pick one based on some criteria such as "like best". To avoid any pairing bias, the advertisements paired together are changed from audience to audience. In another form of opinion testing, the audience is shown all the advertisements and asked to place them in rank order according to personal preference or relative desirability in connection with the product. The advertisements presented usually ranged from seven to thirteen. In another approach, the audience is asked which of the advertisements is "most interesting", or "most believable", and so forth. This technique does not however, give clear insight into what criteria the audience actually uses in selecting or ranking advertisements since selection in practice seem rather independent of the criterion suggested by the interviewer.

Attitude techniques probe further than ranking procedures by trying to measure not only different dimensions of peoples' feelings toward ideas, but also the intensity of those feelings. This technique uses rating scales which

allow the audience to choose and indicate how strongly they feel about one of several alternative answers. Semantic differential is a popular form of rating scale. It uses a series of seven point bi-polar adjectives such as good-bad, beautiful-ugly, and so forth, after seeing an advertisement. The reactions are compared to how the audience rated other advertisements using the same process. This gives information about which advertisements promote the desired effects.

The Likert scale is another popular form of rating scale. In this approach, the audience is asked to state its degree of agreement or disagreement with a series of statements on a scale of one to five; strongly agree, agree, neutral, disagree, strongly disagree. The disadvantages of this procedure are that they do not evaluate the desirability of changes of attitudes, and it is not always clear whether it was advertising that caused the change or some external variables.

Laboratory tests are used for assessing the perception of creative elements. This approach involves visual perception and psychological measurements. Some forms of measurement used include voice pitch analysis, galvanic skin response, eye-tracking, brain-pattern analysis, pupilary analysis, and many others. Of all these approaches, exposure comprehension test which uses a

tachitoscope, has given the most valuable service (Potter and Lovell, 1975). A tachitoscope is a machine which can show test advertisements for brief controlled period of time. According to Potter and Lovell (1975):

> Tachitoscopes can be used to test the relative legibility of different elements in advertising material. Alternative type-faces, type arrangements, presentations of brand name and product name, layout of illustration, etc, can be assessed in terms of their efficiency in getting attention and communicating quickly. ... the concern here is technical efficiency in communication; whether these various elements are aesthetically pleasing to the consumer and whether they are consistent with the brand image the advertising is projecting are quite different matters and must be assessed separately.

Posttest Techniques: Posttest techniques give information about the extent of an advertisement's success. Posttests involve recognition, recall, inquiry, or sales procedure. Recognition techniques are used for knowing the number of people who respond favourably to an advertisement. Recognition studies and readership measurement are almost synonymous. To be effective in influencing sales, an advertisement must first be read. The Starch readership measurement is one of the methods for assessing readership of an advertisement. For each advertisement, a sample audience is interviewed and categorized as either a non reader, "noted" reader, "associated" reader, or a "read most" reader, of the advertisement. One of the biggest limitations of this approach is that it does not measure the effect of an advertisement on sales, whether the reader's product

knowledge was enhanced, or even if the reader was actually interested (Nylen, 1980).

Recall process involves contriving the advertisement and then asking questions to know whether it can be remembered at all. This process thus attempts to measure impact, that is, did the advertisement attract attention, and did it hold the attention long enough for the message to have any impact on the audience? Assessment in this procedure is thus based on the audience's ability to describe the advertisement, playback its pictorial and verbal details, as well as voluntarily express favour as elicited by the advertisement. Recall measurements therefore, provide verbatim responses which are used in diagnosing communication strengths and weeknesses.

According to Potter and Lovell (1975), inquiries can be checked as measurement of buying interest aroused by an advertisement. Inquiry tests thus try to record the number of requests for information or responses to offers in order to make comparison between advertisements. This process assumes that inquiries indicate sales results which would be generated by advertisements. The relative effectiveness of different media or channels can also be measured by comparing their ability to generate inquiries.

The split-run test is another form of inquiry technique which attempts to assess the relative qualities of advertisements by presenting them to the audience at the same time, in the same place and under the same conditions. The advertisement which generates more responses is considered more effective. Since inquiry tests give quantifiable returns, they may tend to give some false sense of confidence in the results.

The most valuable test for the quality of advertising, if only it could be related to advertising efforts, is sales results. In this approach, product sales or market share for the preceding planning period are analysed and the results are related to the advertising effort. If there is an increase in purchase, the advertising effort is regarded as successful. The main difficulty of relating sales to advertising derives from the fact that advertising is only one factor in the marketing mix.

2.3.6 Field Studies

There has not been any study concerning the impact of client, designer, and printer operational relationship on the quality of reprographic products in Borno and Yobe States in particular. However, a few field studies pertaining to either the client and designer, or designer and printer operational relations in Nigeria have been

conducted by Aboderin (1978), Haruna (1986), Bagai (1986), Banu (1989) and so on. All the field studies used both qualitative and quantitative research techniques. This makes the studies more valid and projectable.

According to Bellenger and Greenberg (1978), qualitative research is designed to probe thoughts of a selected group of people for impression, ideas, or language concerning a given product, service, or institution. Qualitative research involve the use of interviews. Best (1981) refers to interview as an oral questionnaire where the respondent provides answers or information verbally. Openheim (1987) identified flexibility as the greatest advantage of the interview in the hands of a skilled interviewer. According to him, the interviewer can make sure that the respondent has understood the question and the purpose of the research. However, the fact that interview is generally viewed as nonquantitative, nonobjective, and judgemental reveal where its limitations lie. Questions regarding validity and reliability are often raised with regard to qualitative research, because the validity and reliability of the analysis of interviews depend upon the interviewer evaluation and interpretation of the information which has been gathered (Bellenger and Greenberg, 1978). Although the use of audio and video recording devices are

very valuable for recording and analysing interviews, such devices may be an inhibiting factor on the respondent. According to Bellenger and Greenberg (1978), members of some social groups respond differently when interviewed in the presence of such devices.
If not handled by a skilled interviewer, qualitative research is subject to alot of biases. The interviewer may knowingly or unknowingly suggest his opinion or his expectations by his voice, appearance, dress, sex, age, and so on, or he may fail to obey instructions. Interviews are also expensive and time consuming (Mayer, 1974; Shetsley, 1974; Oppenheim, 1978).

Quantitative researches are typically more objective in nature than the qualitative approaches. Quantitative researches attempt to remove the researchers subjective assessments from the sampling, mesurement, and analysis (Bellenger and Greenberg, 1978). In quantitative research, questionnaires are used as one of the major instrument for collecting information. Questionnaires are administered in a personal interview, by mail or phone. According to Burke (1980), the questionnaire is a structured technique in which a number of predetermined questions are asked in a certain order. Questionnaires have the adventage of being cheaper than interviews. They are also used to reach many people at relatively short time. Bellenger and Greenberg (1978) noted

however, that even though quantitative research is very scientific, it does have numerous limitations. One of the drawbacks of quantitative research arises from inability of respondents to return questionnaires. This does not only reduce sample size but generates the possibility of bias which, in turn, makes the results unreliable and less subject to projection. High response rates could however be ensured if questionnaires are self-administered. The self-administered questionnaire also ensures accurate sampling and a minimum of interviewer bias, while permitting interviewer assessments, providing necessary explanations, and giving the benefit of degree of personal contact (Sheatsley, 1974; Openheim, 1978). Bellenger and Greenberg (1978) therefore, wrote that some of these limitations make the joint use of qualitative and quantitative approaches very attractive.

In conclusion, Faison (1980) noted that "the number of research techniques that should be applied in any situtation depend on the problem, the objectives, and the phase of development.

2.4 Summary

Graphic communication may be refered to as the dyanmic, unique process of imparting, interchanging, or conveying

of regulated ideas, opinions, thoughts, information or knowledge by using the accurately and vividly described signs and symbols for the purpose of influencing an audience to buy ideas, products, or services being presented. Viewed more narrowly, graphic communication could be regarded as advertising design (Feldman, 1972). Graphic communication can thus be considered as a subfield of two disciplines: Communication and persuation (Britt, 1978; Faison, 1980).

According to Booth-Clibbon (1980), "the fundamental principle governing the process of graphic communication is derived from the mathematical theory of information which establishes that communication always takes place between those units that transmit information and those that recieve it. The theory was developed due to the realization that information processes are basically selection processes (McQuail, 1975; Heibert, 1988). Webster (1971) observed that generally, the selective process functions to ensure that messages are attended to, percieved, and retained in a manner consistent with an audience's predispositions.

Fuglesang (1973) notes that communication cannot be a meaningful concept unless it is considered as an involvement in a two-way process, a circulating flow of information. The user model is thus the most relevant

for the study of graphic communication because it regards the audience as very active and selective in its perceptions and behaviour. Therefore, success in a communication process according to the user model depends upon the ability of the planners to understand the values, attitudes, and problems of the audience (Ottander, 1973).

Shanon and Weaver's (1949) Mathematical Model of communications which implies an interaction between source, message, channel, reciever, and destination, combined with feedback, the single dominant element of Weaner's (1948) Cybernetics complete the essential elements of a two-way communication process which can survive, change, adapt to an environment, and be much more effecient in its internal operation (McQuail, 1975). In addition, experts (such as, Strong, 1925; Colley, 1961; Lavidge and Steiner, 1981; McQuire, 1961; Howard and Sheth, 1969) have proposed the Hierachy-of-effects model as essential for taking care of the selection processes, as well as for ensuring continuity in the flow of messages from the sender to the audience. The models generally assume a chain of cognitive, affective, and conative stages through which an audience passes. These conceptualize the aims of graphic communication to attract attention, sustain interest, and persuade the audience to buy the idea, product, or service (Nelson,

1977; Akolo, 1989). The hierachy-of-effects model thus provide a framework for formulating advertising strategy. Also, the resultant-matrix of the behavioural steps and communication components provide a useful framework for designing as well as for evaluating advertisements (Bhandari, 1973; Baker, 1984).

The proper selection and application of the perceptual laws, the elements and principles of graphic communication, as well as the absence of interference by managements are essential for producing qualitative prints. Apart from its relevance to an audience's experiences, print quality involves realism in tone and colour, contrast, smoothness of halftones and solids, sharpness and clarity of details (Reed, 1964; Turnbull and Baird, 1964; Brunner, 1964; Fuglesang, 1973; Both-Clibbon and Baroni, 1980).

The few relevant field studies conducted in Nigeria covered the areas of operational relationship between the client and designer, or the designer and the printer. The field studies used several of the generally specified advertising research techniques, such as projective, ranking, attitude, laboratory, recognition, recall, inquiry, and sales techniques. The techniques are based on the use of quantitative and qualitative processes, for data collection. The processes of analysis used were

mainly descriptive.

In the foregoing thus far, the inference is drawn that the determination of the effects of client, designer, and printer operational relationship on the quality of reprographic products is approached through the application of questionnaires and examination of existing records. It has been established that each techniques has its limitations which introduce some bias in a research. However, the use of a combination of techniques provides for some cross-checking which makes a research more valid and projectable (Babbie, 1973; Nylen, 1980; Nicholas, 1981).

Chapter 3

RESEARCH DESIGN

3.1 Introduction

As a result of the increase in the use of printed materials for advertising important ideas in health, education, agriculture, economics, and so on, it has become necessary to investigate the impact of the operational relationship between the client, designer, and printer on the quality of reprographic materials. This is with a view to finding ways for redeeming the quality of reprographic materials in Borno and Yobe states.

This chapter therefore, specifically includes the description of research design, research subjects\ population of the study, description of measures, pilot testing, and statistical treatment.

3.2 Description of Research Design

The main objective of the study is to investigate the Operational Relationship Between the Designer and the Client in the planning and designing of advertisements, and between the Designer and the Printer in the processes of graphic reproduction in Borno and Yobe states.

The specific objectives are to :

(a) examine the input from the clients in the planning and designing of advertisements;

(b) determine the extent of utilization of the input from the clients by the graphic designer;

(c) determine the individual roles of the graphic designers and printers in the reprographic stage and the effects on the quality of the reprographic products; and

(d) determine the operational problems encountered as result of inadequate and inappropriate raw materials as well as faulty or inferior quality equipment.

In order to achieve these objectives, the descriptive survey methods were used for the research. Three sets of questionnaires and examination of existing records were used for data collection. The questionnaires are based on an adaptation of the ones used by Ahuwan (1976), Haruna (1986), and Bagai(1986). Erdos(1974), Sheatsley (1974), Ahuwan(1976), and Reilly(1978) recommend that an advance notice or a letter accompanying the questionnaire be written to all respondents. This is because it assures a better reception, prevents suspicion, and increases response rate. An introductory letter was therefore, written to the respondents to familiarise them with the intentions of the study.

To further ensure high response rate and accurate sampling, the questionnaires were self-administered. This was necessary for the purpose of explaining some points,

answering questions and motivating the respondents to answer the questions carefully and truthfully (Oppenheim, 1978; Ndagi, 1984). Consequently, it was necessary to spend some time as the situation warranted for each case. The responses were thus obtained through personal contact.

3.3 Research Subjects\Population

The absence of an adequate published or unpublished guide has made it difficult to locate the relevant establishments from which samples could be drawn. The Borno State Directory of Business Establishments (DBE) 1986 being the only published source of relevant information did not give any list of clients and designers' establishments, but it gave a list of only eleven printing houses. It was however, indicated in the DBE(1986) that the list is not fully exhaustive due to non-response and refusals. Information obtained from the Ministry of Finance, Commerce, Industries, Cooperative and Economic Development also indicate that there are over fifty other printing houses in Borno and Yobe States About eighty percent of these are however, small scale. printing houses which specialize mainly in the reproduction of stationeries using letterpress process. It is pertinent to note also that about eighty percent of the printing houses are located in Maiduguri. The main

reason being that Maiduguri is the administrative capital of Borno state and the main commercial centre of both Borno and Yobe states.

The absence of adequate statistics, coupled with the awareness that the entire population for the study is relatively small, the non-probability sample selection method was considered the best approach. Specifically, the judgemental sampling procedure was used for the selection of the samples. It has been established that errors present in other sampling procedures, such as random sampling, could be avoided especially when the sample is small and the selection is based on some appropriate statistical parameters (Tull and Hawkins, 1976; Luke et al, 1978).

The selection of the samples for the study was thus based on the magnitude and frequency of sponsoring for print advertisements, as well as the availability of relevant advertising agencies and printing houses. Also, it was possible to categorize the establishments sampled according to those which have or did not have facilities for designing or reprography or both.

The clients' establishments which have facilities for both designing and reprography include:

1. Ministry of Information with the Government Printing press Maiduguri.

2. Ministry of Finance, Commerce, Industries, Cooperatives, and Economic Development with cooperative printing press Maiduguri,
3. Education Resource Centre, Maiduguri.

The clients' establishments which have facilities for designing only include:

1. Lake Chad Research Institute, Maiduguri,
2. Agency for Mass Literacy, Maiduguri,
3. Borno State Agricultural Development Programme (BOSADP), Maiduguri,
4. Nigerian Television Authority (NTA) Maiduguri.
5. Borno Radio Television Corporation (BRTV), Maiduguri,
6. College of Education, Gashua,
7. Author.

The clients establishments which did not have both designing or reprography facilities include:

1. Directorate for Social Mobilisation (MAMSER) Maiduguri,
2. Directorate for Foods, Roads, and Rural Infrastructure, Maiduguri,
3. Ramat Polytechnic, Maiduguri,
4 Rotract Club, Maiduguri.
5. Nomadic Education Unit, Maiduguri,
6. Ministry of Health, Maiduguri,
7. Borno State Environmental Sanitation Board, Maiduguri,

8. Assemblies of God Church, Maiduguri.

The designers' establishments which did both designing and reprography include:

1. Interloc Limited, Maiduguri
2. Ancen Nigeria Company, Maiduguri
3. Supi Arts and Printing Press, Maiduguri
4. Ubaco Arts and Printing, Maiduguri.

The designers' establishments which did designing only include:

1. Red Carpet Enterprises Maiduguri
2. Silva Graphics, Maiduguri
3. Bathina Arts and Gallery, Maiduguri
4. Chucks Graphics Company, Maiduguri
5. CLASSIC, Sign of the Times, Maiduguri
6. CRYSTAL, Adveretising and Public Relations, Maiduguri
7. Four (unnamed) one-man-bound Advertising Agencies, Maiduguri
8. Four (unnamed) one-man-bound Advertising Agencies, Gashua.

Other sampled printing houses which concentrate on printing only are:

1. Aiyesoro Printing Press, Maiduguri, and Biu,
2. Awosanmi Printing Press, Maiduguri
3. University of Maiduguri Printing Press, Maiduguri

4. Omo-Omole Printers, Maiduguri
5. Kamal Supreme Printers, Maiduguri,
6. Awotunde Printing Press, Potiskum,
7. Yobe Printing Press, Gashua,
8. Anet Printers, Maiduguri.

With the exception of Omo-omole Printers, all the above mentioned printing houses did not have in-house graphic designers.

A total of ninety nine respondents, thirty three for each set, constituted the samples drawn from the clients', designers', and printers' establishments.

3.4 The Description of Measures

It has been established from the literature review that the use of one technique as the only means of data collection may minimize the quality and quantity of information needed. But the use of a combination of several techniques makes the result of a study to be both valid and projectable. Thus, three sets of questionnaires, one each for the clients designers and printers, and examination of existing records provided the data needed for the study.

The pattern of the questionnaires used by Ahuwan (1976),Haruna (1986), and Bagai (1986) was adapted for

the development of the questionnaires for the study. The questionnaires were chosen due to their relevance to the objectives of the study. In addition, they have been pilot tested in Nigeria for reliability and validity. The ones used by Haruna (1986) were particularly developed based on an adaptation of the questionnaire designed by the Department of Agricultural Economy at the University of Tennessee, United States of America. It also served as the main reference material for the development of the questionnaires used by Bagai (1986). The Tennessee questionnaire was constructed for the purpose of collecting data on the production, marketing, and training aspects of the crafts in Tennessee. In using it as a base questionnaire for developing an instrument for collecting data on Nigerian crafts, Ahuwan (1976) stressed that "the team that prepared the questionnaire have experience in preparing questionnaires and have gleaned the most appropriate information gathering questions." He added that the recognition accorded to the teams experience and authority in their field provides reliability for the questionnaires.

The questionnaires for the clients, designers, and printers were further scrutinized by the research supervisors and used for a pilot test before the actual study.

3.4.1 Measure for the clients

The questionnaire for the clients inquires for planning and management done by the clients, their knowledge about the design process, whether the information provided to the designer reflects the needs and characteristics of the audience, and whether the amount of information provided is adequate to aid the designer in designing. The clients are asked the kinds of print advertisements they sponsor, the materials used, the ease of procurement of materials of good quality, and equipment needed for designing and reproduction, as well as the effects of these on the quality of the reprographic products.

Questions covering each of the relevant areas seek for responses in terms of percentages and in terms such as very often, uncertain, not often, not at all, or their equivalents. Some of the questions are open-ended and require free forms of responses. Information pertaining to the clients training and personal details is also inquired for. The questionnaire contains thirty seven items which cover sixteen content areas. These specifically include:

i) Two questions on the kind of print advertisement sponsored by the clients, and materials used for each;

ii) Three questions on the planning and management

done by the clients;

iii) Two questions on the marketing functions of the clients;

iv) Three questions on the knowledge of the clients about design processes;

v) One question on the clients' familiarity with reprographic processes;

vi) One question on the clients' perception of advertising goals;

vii) Two questions on the clients' knowledge of their audience's culture;

viii) Two questions on the amount of information the clients provide to the designers;

ix) The relevance of the final design to the culture of the audience is covered by two questions;

x) Management control on the creation of the final design is covered by one question with five sub-items;

xi) Three questions on the ease of procurement of materials and equipment of good quality;

xii) Three questions on the standard of design and reproduction (job specifications);

xiii) The standard of design and reproduction (cost benefit) is covered by three questions;

xiv) One question covered the clients regard for the designers;

xv) The clients assessments of the quality of their advertisements is covered by five questions;

xvi) Training and personal details are covered by three questions

3.4.2 Measure for the Designers

The questionnaire for the designers seeks for information on the functions of the designers, their knowledge of design and reprographic processes, the characteristics of the audience and colour perceptions. It inquires for the kind and amount of information provided to the designers, the availability and ease of procurement of good quality materials and equipment needed for designing. The designers are asked about the contributions of their managements to the creation of the final designs, the relevance of the final designs to the audience's culture, as well as the standards of design and reproduction. The questionnaire also seeks for information on the designer's perception of design qualities, training and personal details.

The designer's questionnaire contains forty one items which covered eighteen content areas. Specifically, the distribution of questions include:

i) One question on the functions of the designers;

ii) Two questions on the designer's knowledge of design processes;

iii) The pretesting of designs by designers is covered by two questions;

iv) The designer's perception of colours is covered by two questions;

v) Four questions cover the knowledge of the designers about reprographic processes;

vi) One question seeks the designer's perception of advertising goals;

vii) Two questions on the designer's knowledge of their audience's cultures;

viii) One question on the amount of information provided by the clients to the designers;

ix) Two questions on the relevance of the final design to the culture of the audience;

v) Management control on design production is covered by two questions;

xi) The provision of materials and equipment needed for designing is covered by two questions;

xii) Two questions cover the availability of qualitative materials and equipment;

xiii) Three questions on the standard of design and reproduction (job specifications);

xiv) Six questions on the standards of design and reproduction (cost benefit);

xv) One question on the designer's regard for

themselves;

xvi) One question on the designer's regard for the printers;

xvii) The designer's assessments of their designs is covered by five questions; and

xviii) Training and personal details of the designers are covered by three questions.

3.4.3 Measure for the Printers

The questionnaire for the printers asks for information about the functions of the printers, their knowledge of design and reprographic processes, and their knowledge of the audience's culture. The questionnaire inquires for the amount of information provided to the printers, the availability and ease of procurement of materials and equipment needed for printing, and, the extent of management control in the reprographic process. The questionnaire also asks the printers about the relevance of their prints to the culture of the audience the standards of design and reproduction, as well as their perceptions of design and print qualities. The questionnaire inquires for the printer's training and personal details.

The questionnaire contains thirty five items which covered sixteen content areas. A breakdown of these

include:

i) One question on the functions of the printer;

ii) Three questions on the printer's knowledge of design processes;

iii) Printers knowledge of reprographic, processes is covered by five questions;

iv) Printers perception of advertising goals is covered by one question;

v) Two questions on the printer's perception of the audience's culture;

vi) The amount of information provided to the printers is covered by one question;

vii) The relevance of the final prints to the audience's culture is covered by two questions;

viii) One question with five sub-items covered management control on the final print;

ix) Two questions on the provision of qualitative materials and equipment needed for printing;

x) Two questions on the availability or ease of procurement of qualitative materials and equipment needed for printing;

xi) Three questions on the standard of design and reproduction (job specification);

xii) Two questions cover the printer's perception of design standards (cost benefit);

xiii) Printers regard for designers is covered by one question;

xiv) One question covered the printer's regard for themselves;

xv) Printer's perception of print qualities is covered by four questions;

xvi) Printer's training and personal details are covered by three items.

3.5 Pilot Testing

In order to ascertain the validity and reliability of the measures for the clients, designers and printers as regards objectives of the study and the selected samples, a pilot study was conducted in Kaduna State.

Kaduna State was chosen for the purpose of avoiding biases which may occur as a result of administering the same measure twice for the same sample. Moreover, the samples were drawn from establishments which are similar to those sampled for the final study. A total of six print advertising clients, eight graphic designers, and eight printers constituted the sample for the pilot testing.

Some of the results of the pilot testing which agree with those of previous studies and the literature review were used for formulating options for some open-ended questions in each of the three sets of questions. This

was done in order to further encourage response and ease scoring efforts. The question which seeks for information on the essentials for designing good print advertisements was provided with twelve options. The question on the constraint to a designer's work was given seven options, while the item on the central goal of print advertising was assigned five options (see appendix B,C,and D).

3.6 Statistical Treatment

The descriptive survey method of data analysis was used for the study. The data collected were assigned scores. Open-ended questions were content analyzed and assigned scores. The scores were converted to means and percentages using the approach of the statistical package for the social sciences (SPSS) (Nie et al, 1975). The means and percentages were thus used for analyzing the input of the clients, designers, and printers in the advertisement process. The percentage scores were also used for determining the operational problems encountered as a result of inadequate and inappropriate raw materials as well as faulty and inferior quality equipment, and the effects of these on the quality of print advertisements in Borno and Yobe States.

Chapter 4

ANALYSIS OF DATA

4.1 Introduction

The main objective of the study was to investigate the operational relationship between the client and the designer in the planning and designing of print advertisements, and between the designer and the printer in the processes of graphic reproduction.

This chapter specifically covers the analysis of data collected from the inquiry conducted among 33 print advertising clients from 18 establishments, and 33 graphic designers from 22 establishments, as well as 33 printers from 15 printing houses. Three sets of questionnaires were used in conducting the investigations. They are the client, designer, and printer questionnaires. The questionnaires were self-administered.

The data collected from the clients, designers, and printers on each questionnaire item were assigned scores. Open-ended questions were content analyzed and also assigned scores. The scores were converted to means and percentages using the approach of the statistical package for the social sciences (SPSS).
These were used for analyzing the data and computing some of the results of the study.

4.2 Analysis of Clients' Input into Advertisements

The various kinds of print advertisements sponsored by the clients included posters, handbills, banners, and stickers. Others included calendars, singlets, badges, cards, bags, labels, pamphlets, and magazines. The commonest kind of print advertisement sponsored by the clients was poster, followed by handbills, banners, and stickers respectively. These constituted about 73% of all the varieties of print advertisements frequently sponsored by the clients. The materials used for making the advertisements included paper, cloth, metal, plastic, and polythene. This showed that the clients have been sponsoring a wide range of print advertisements which require the use of several kinds of materials and equipment.

The clients score of 66.7% on planning indicated that many of them claimed to have been making advertising plans. Only very few of them could however, indicate the following as the most important components of their plans: market research, objectives of the campaign, the kind of messages to be communicated, the audience's culture, the quantity and areas to be covered and the cost of production. While many of the clients gave considerations for size, shape, colours, and the arrangement of the layouts as the most important elements

of their advertising plans, they did not often involve the designers in their planning processes. This implied that they imposed predetermined design ideas on the designers (See table 4.1.3-5).

As regards research into audience acceptability of their ideas, products, or services, the clients score of 50.3% showed that many of them claimed to have been conducting such research. The demand for their findings, which was satisfied by a score of 2.4% however showed that most of those who claimed to have conducted research did not probably do so. Therefore, the kinds of information given to the designer by the clients about their ideas, products or services were mostly based on their own subjective assessments (see table 4.1.6 & 7).

Although the clients' score on familiarity with design processes was 61.2%, their score as to what they regarded the most important factors for creating good design was only 40.3%. This revealed that they were not as familiar with design processes as they claimed to be. However, they regarded objectives and strategies as the most essential factor, followed by audience's culture. Perceptual laws was not at all considered. Also, the clients' score as regards the constraints to a designers' work was 35.8%. They considered poor materials and

TABLE 4.1: A RATING OF CLIENTS' INPUT INTO ADVERTISEMENTS.

QUES. NO.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	MEAN SCORE	STD. DEV.	%
3	5	4	5	5	5	4	5	4	2	4	2	2	2	1	2	3	2	4	4	2	2	4	2	4	2	2	4	2	3	4	3	5	3	3.3	1.2	66.7
4	0	2	3	0	4	0	0	0	4	0	0	0	3	0	0	0	2	0	0	1	2	0	0	1	2	0	2	4	3	4	5	3	3	0.9	1.3	22.0
5	2	1	5	5	5	5	4	4	5	5	2	5	1	4	1	1	1	1	2	1	2	5	1	2	1	2	4	1	1	1	4	2	5	2.8	1.7	56.4
6	4	5	2	5	3	3	2	4	4	1	2	3	1	1	1	2	1	2	3	1	2	3	1	2	3	1	4	2	5	4	2	2	2	2.5	1.3	50.3
7	1	0	0	0	0	0	2	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0.1	0.4	2.4
8	4	4	1	4	4	4	1	4	4	5	4	4	2	1	2	4	4	2	2	2	5	2	3	2	2	4	2	4	2	6	3	4	2	3.1	1.2	61.2
9	5	5	3	2	4	8	4	5	6	4	2	1	3	1	1	6	2	2	3	4	5	3	7	4	6	7	2	2	4	6	3	4	9	4.0	2.0	40.3
10	2	2	2	1	2	0	4	3	2	3	1	3	1	2	1	1	0	2	2	1	2	1	3	2	2	1	1	2	1	3	2	1	2	1.8	0.9	35.8
11	0	3	0	3	1	3	2	2	3	3	2	3	1	3	2	2	2	2	2	3	1	2	2	2	3	2	3	3	2	2	3	2	1	2.1	0.9	29.4
12	3	2	3	3	4	5	3	5	4	5	2	2	4	2	2	4	4	4	4	1	3	4	5	4	3	3	2	6	2	5	6	5	5	3.6	1.3	59.6
13	3	0	0	0	2	1	3	0	1	3	3	3	0	0	2	2	1	0	0	0	2	4	0	0	2	3	2	1	1	1	5	0	3	1.6	1.5	26.8
14	3	1	1	1	0	2	1	1	0	1	1	0	0	1	1	2	1	1	0	1	0	0	2	2	2	1	1	1	1	1	0	2	2	1.1	0.8	21.2
15	3	5	5	2	5	4	4	2	4	2	2	4	3	2	2	4	4	4	5	4	5	2	5	5	5	5	4	5	3	4	5	5	5	3.8	1.1	77.0
16	5	5	5	3	4	4	4	3	4	5	5	4	3	3	3	4	2	4	4	4	3	4	4	4	5	5	3	4	4	4	4	4	4	3.9	0.8	78.2
17	5	4	2	4	3	4	3	5	3	4	4	3	4	4	3	3	4	3	5	4	5	5	4	4	5	4	4	4	4	5	4	4	4	3.9	0.7	77.6
18	5	4	4	4	2	3	4	1	3	4	4	3	4	4	4	4	3	4	4	4	3	4	4	4	5	4	4	4	4	4	4	4	4	3.7	0.8	74.6
19a	1	2	2	5	2	2	1	2	1	2	2	4	2	5	2	2	2	2	1	2	2	2	3	2	2	2	2	2	2	2	2	1	2	2.2	1.0	43.6
b	2	1	2	5	2	3	3	1	2	2	2	5	3	5	3	2	2	2	2	2	3	2	3	2	2	4	3	4	3	2	2	2	4	2.6	1.0	52.7
c	5	5	3	5	2	3	4	2	5	2	2	2	3	4	3	3	2	3	3	3	3	3	3	3	5	4	3	3	4	3	5	5	5	3.5	1.0	69.1
d	3	3	3	5	2	1	2	1	2	2	2	4	2	2	2	1	2	2	3	3	2	1	2	1	2	2	2	3	2	2	3	2	2	2.4	0.9	47.3
e	4	3	5	5	2	5	4	5	5	5	4	4	5	5	4	5	5	5	5	5	4	4	5	4	5	5	5	5	4	5	4	3	5	4.5	0.7	89.7
Total Score	111	94	88	104	98	107	92	100	111	104	91	92	85	94	75	90	66	90	85	95	92	120	92	90	96	93	89	92	97	109	94	90	92	94.2	9.6	54.1
34	1	0	0	0	1	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0.1	0.3	2.4
33	1	1	2	1	4	3	2	5	4	4	2	3	1	1	1	1	1	1	1	2	1	2	3	2	3	2	1	1	2	1	1	1	1	1.8	1.1	37.0
32	4	4	0	4	1	4	4	0	0	2	0	2	2	4	0	0	0	0	4	0	0	0	0	0	0	4	4	0	0	2	0	0	4	1.5	1.8	29.7
31	5	5	4	4	4	4	4	4	5	4	4	5	3	4	4	4	3	3	4	4	4	4	4	4	3	4	4	3	4	4	5	3	4	3.9	0.6	78.8
30	5	3	2	3	4	3	3	4	3	3	4	3	2	4	2	2	2	2	3	3	4	3	3	3	2	3	2	3	3	3	3	2	3	2.9	0.8	58.2
29	5	3	4	3	4	4	4	5	5	5	4	5	5	5	5	5	5	4	4	4	5	5	4	5	5	5	4	4	5	5	5	5	5	4.6	0.6	90.9
27	5	5	4	5	4	4	4	3	3	4	4	2	4	2	4	5	4	4	4	4	4	2	4	4	4	5	4	4	4	5	4	4	4	4.0	0.7	80.0
25	5	3	2	4	4	4	3	4	4	4	3	4	5	3	3	4	4	4	3	3	4	4	2	4	4	3	3	4	3	3	3	4	3	3.4	0.7	68.5
24	4	4	4	3	4	4	3	4	4	5	4	5	5	4	5	4	4	4	4	4	4	3	4	4	4	4	3	4	4	4	4	4	4	4.0	0.5	79.4
23	5	3	4	2	4	4	3	4	3	5	5	5	4	3	3	3	4	4	2	3	4	2	4	3	2	4	4	3	3	3	4	4	3	3.5	0.8	69.7
22	3	1	4	4	4	2	4	2	5	5	5	2	5	4	3	5	5	5	3	3	4	4	2	4	5	3	4	4	5	3	4	3	5	3.9	1.1	77.0
20	3	1	2	1	4	2	4	4	5	4	4	2	3	1	4	5	5	5	3	2	4	2	2	4	4	3	4	4	4	3	4	3	4	3.0	1.2	66.1
e	4	3	5	5	2	5	4	5	5	5	4	4	5	5	4	5	5	5	5	5	4	4	5	4	5	5	5	5	4	5	4	3	5	4.5	0.7	89.7

equipment as the most serious constraint while insufficient time was the least (see table 4.1.8-10).

The clients who responded considered precise messages, realistic and semi-realistic illustrations based on local themes, bold typography and good quality reproductions as the essentials for creating attraction, interest, and putting across the message, resulting in a score of 26.8%. This score implies that the clients score of 77.6% on the relevance of their print advertisements to the audience's culture may not be regarded as reliable (see table 4.1.13 & 17).

With regard to the major problems affecting print advertising in Borno and Yobe states, the clients' score of 21.2% showed that only a few of them were aware of these (see table 4.1.14). They identified some of the major problems as low level of literacy among the members of the public, high cost and lack of essential materials and equipment. Others included the production of poor designs and prints, lack of the awareness of the potentials of advertising by clients, poor financing of the advertisements, and delay in the release of funds by most of the government owned client establishments. One of the respondents who holds a degree in graphic design

observed more precisely that graphic designers hardly liase with the printers and this led to poor copying from originals, poor registration, and poor colour mixing by the printers. The conclusion could be drawn from the preceding data that while it shows that the clients lacked clear perception of their audiences values, attitudes, and other predispositions, it confirms the earlier observation that the kinds of information provided to the designers were based on the clients' subjective assessments.

The clients' score of 66.1% on the non-availability of materials and equipment indicated that they often had difficulties in procuring good quality supplies.
The data also showed that the difficulties were mainly due to high cost, as well as, the absence of some essential materials and equipment in the country. The clients score of 77% further revealed that these difficulties very much affected the production of print advertisement in Borno and Yobe states (see table 4.1 20 & 22).

The clients scores of 43.6% and 47.3% on management's contributions indicated that their top management arms and design directors respectively, gave their advertising departments the least freedom in terms of deciding the final designs in their establishments. The management's

contributions did not thus give the clients advertising departments adequate freedom to effectively perform their functions, their score of 89.7% however, revealed that their advertising departments were very much free from external sources interference (see Table 4.1.19)

Although the clients' score of 80% signified that they seldom terminated their design or printing contracts, when this was done it was due to disagreement over the cost of production, poor quality of the ink used, poor registration, dirty prints, and delay in the completion of contracts (see table 14.1.27). The clients' score of 78.8% on the general quality of their advertisements showed that while they claimed that their advertisements were very effective, their score of 29.7% revealed that they could not give cogent reasons to justify this. Some of their reasons indicated that the audiences responded favourably due to the messages conveyed and that the advertisements contributed to increased sales. Others mentioned that their advertisements were easy to read, attractive, and that members of the public rushed for the prints. Since the clients' score of 37% on posttesting revealed that only a few of them conducted research to determine the quality of their print advertisements, the preceding reasons may not be regarded as reliable. Moreover, the demand for their posttest findings which was satisfied by a score of 2.4%, implied that even those

who claimed to have conducted research did not probably do so. However, those who responded mentioned as their findings that the "audience was positive about the print medium used", and that the audiences "accepted the advertisements, whether good or bad, because they did not know the technicalities involved in the design" (see table 4.1.31-34).

The total scores of the clients ranged from 75 to 120 points with a mean score of 94.2 and a standard deviation of 9.6. The scores distribution showed that there does not seem to be much difference between the input of the private and government client establishment into the advertisement process in Borno and Yobe states (see frequency distribution graph 1, appendix E).

Thirty-three percent of the respondents had training in graphic design, and 12.1% in public relations. Fifty-seven point six percent of them did not have any form of advertising training at all. Eighty percent of those who received training in graphic design had higher scores. This indicates that the kind of training received by the clients played a role on their performance. Despite this only 42% of the respondents indicated that they had in-service training facilities. Eighty-five percent of this were from government establishments. This revealed that most of the private client establishments did not provide

their advertising personnel with in-service training facilities. However, the respondents' educational qualifications ranged from ordinary level certificates to masters degrees. Specifically, 87.9% of the respondents had educational qualifications ranging from National certificate in Education (NCE) to masters degrees. Their years of experience ranged from 3 to 20 years with a mean of 8.9 years and a standard deviation of 4.4. Their ages ranged from 25 to 52 years with a mean age of 33.9 and a standard deviation of 5.3. The results implied that the respondents' years of experience and ages do not seem to have affected their scores.

4.3 Analysis of Designers' Input into advertisements

The designers indicated their functions in their establishments as designing and selecting of colours. In addition, 45.5% of them did paste up, 42.4% did printing, 24.2% did lithography, and 18.2% did photography. This revealed that many of the designers were engaged in various activities other than designing.

The scores of the designers as to what they considered most important in designing qualitative print advertisements was 70.9%. All of them indicated objectives and strategies as the most important factor in design. This was closely followed by audience's culture,

colours, and rules of composition. Perceptual law was the least considered. In their opinions of what constituted the most serious constraints to a designer's work, poor materials and equipment, and much interference by clients were rated equally. Lack of incentive was the least considered (See table 4.2.2 & 3).

The designers' score of 69.7% on the pretesting of their designs revealed that while most of them said that they did pretesting, only 30.3% could specify the methods used such as ranking techniques and 12.1% sampled individual's opinions through the interview technique. The demand for their pretest results was satisfied by a score of only 9.1%. This probably indicates that most of those who claimed to have been conducting research did not do so. The few who responded mentioned the following as their findings: that the designs which reflected the audience's culture were more effective, corrections after pretests were simpler and more precise, and that bright colours always attracted the public (See table 4.2.4 & 5).

The designers' ranking of colours, which get more attention on reprographic materials placed bright colours such as red, yellow, and orange first on the list. Next were blue and black, The reasons given were that the colours gave less problems in printing, thus ensuring good and even impressions. Forty eight point five percent of the respondents selected the colours for

TABLE 4.21 UNIVERSITY' INVEST INTO ADVERTISEMENT SCORES.

| NO. | SCORE | DEV. | | |

their designs based on their own assessments. The rest did colour selections together with the clients. A conclusion might be drawn from the data above that colour selections were mainly based on the clients' and designers' individual opinions rather than the requirements by a design strategy, based on the target audience's tastes (see 4.2.6 & 7).

With regards to the knowledge of the reprographic processes, a score of 58% showed that only a few of the processes were well known by the designers. Their score of 34.2% further revealed that even few of the known processes were used for print advertisement production in Borno and Yobe states. Offset lithography was the commonest known and used process. Next were the screen process and letter press. A score of 86.1% indicated that although most of the designers claimed to be familiar with the commonest reprographic processes, a score of 44.2% implied that they were not very much aware of the major causes of poor registration in reprographic materials. Notwithstanding, their responses placed incompetence by lithographers as the major cause. Next and equally rated were colour separation and incompetence by printers. Poor designs was the least considered (see table 4.2.8 - 11).

The designers regarded the central goal of print

advertising as mainly to disseminate information resulting in a score of 47.5%. This indicated that a majority of the designers did not know that at any stage of a campaign, the central goal of their designs should be to boost sales by attracting attention, creating liking and preference, and stimulating thought about the products, services, or ideas. This may also be a reason for the low level of persuasiveness in many of their designs. (see table 4.2.12)

The major problems affecting print advertising according to the designers included: low level of literacy on the part of the audience, unnecessary cost cutting in printing, improper and uneconomical use of colours, inadequacy and high cost of materials and equipment. Others included poor aesthetic appreciation by the clients, the absence of exhibitions by designers, and the production of complicated or too busy designs.

Although some of the respondents identified the use of relevant but appealing colour combinations, culturally based illustrations, relevant typography, concise messages, and simple but sound designs as the essentials for creating attraction, interest, and putting across the message, their score of 37.4% implied that a majority of them were not aware of these. Moreover, 54.5% of them clearly indicated that they were not provided with much

information needed for designing. The designers' score of 69.1% on the relevance of their designs to the audience's culture may not thus be regarded as reliable (see 4.2.14 - 16)

The designers' score of 47.9% on management's contributions revealed that of all their management arms, the design directors gave them the least freedom of determining the final designs in their establishments. Their score of 75.5% however showed that they had less external constraints. On the whole, the data showed that the designers' managements did not give them adequate freedom to effectively contribute in determining the final designs in their establishments (see table 4.2.18).

With regard to the provision of materials and equipment, the designers score of 50.3% revealed that many of them were not often provided with enough good quality supplies needed for design production. The materials and equipment not available included: scanner (enlarger), good quality poster colours, brushes, and air brushes. Others included drawing instruments and tables, dry transfer letters (such as letrasets) and good quality cartridge paper. Furthermore, the designers' score of 73.3% on ease of procuring materials and equipment revealed that most of the designers establishments often had difficulties in obtaining supplies of acceptable

qualities. The main difficulties identified were high cost, non availability, the lukewarm attitudes of managements towards the graphic or creative departments, and the acceptance of inferior quality supplies from contractors. The designers' score of 83.6% signified that the difficulties very much affected the production of print advertisement in Borno and Yobe states (see table 4.2.19 - 22).

The designers' score of 73.9% revealed that they very much adhered to the specifications given by their clients. Also, their score of 78.8% indicated that they very often submitted their designs on schedule. With regard to giving suggestions and specifications, the designers' score of 72.7% indicated that they gave the printers very much preprinting specifications (see table 4.2.23 - 25).

The designers' score of 81.8% showed that while most of their designs were not returned for further work, when this was done, it was mainly because the clients wanted more messages to be included. The designers solved the problem mainly by making modifications, and sometimes by explaining the designs to the clients. While the designers' score of 87.9% signified that their designs were not often returned for further work by the printers, when this was done, it was mainly due to the problems of,

registration, and sometimes because the printers did not understand the designs. The problems were solved by explaining the designs to the printers and by making modifications. The inference might thus be drawn from the data that the designers' solution to the clients' problems were mainly based on compromise with the clients' unprofessional design ideas (see table 4.2.26 - 31).

With regards to the effectiveness of their designs, the designers' score of 84.9% showed that they rated their works as very effective. Only a few of them could however, give reasons to support their assessments. Some of the reasons indicated that the designs were attractive and that their aims have been achieved. Others mentioned that the clients were satisfied since they did not often return the designs and that the public accepted the designs. The score of the designers as regards research into audience acceptability of their designs was 48.5%. This showed that many of them did not posttest their advertisements. Moreover, the demand for their research findings which was satisfied by a score of 8.3% revealed that most of those who claimed to have conducted research did not probably do so. This therefore, implied that the designers' assessments and reasons given in the foregoing may not be considered as reliable. Notwithstanding, the findings of those who responded revealed that bright

colours always attracted the audience, and as a result, they go for packages with bright colours (see table 4.2.34 - 38).

The total scores for the designers ranged from 110 to 141 points with a mean score of 123.8% and a standard deviation of 7.5. The data indicated that there does not seem to be much difference between the scores of the respondents from private and government establishments (see Frequency polygon 2, Appendix E). Ninety-nine point nine percent of the designers had training in graphic design while the rest had their own in textiles and ceramics. Only forty eight point five percent of the respondents indicated that their establishments provided them with in-service training facilities. Half of these were from government establishments. The designers educational qualifications ranged from ordinary level certificates to masters degrees. Twelve point one percent of them had ordinary level certificates, 36.4% had NCE, 36.4% had first degrees and 15.2% had masters degrees. The designer's years of experience ranged from 1 to 24 years with a mean of 7 years and a standard deviation of 4.9. Their ages range from 23 to 56 years with a mean age of 32 years and a standard deviation of 6.9. While the results showed that their level of education, ages, and years of experience seemed to have affected their input score, the designers were not

provided with adequate in-service or on the job training facilities.

4.4 Analysis of Printers' Input into Advertisements

All the printers indicated their functions as printing. In addition, 60.6% of them did lithography, 39.4% did designing, and 9.1% did compsetting. Those who did lithography and designing were mostly from private printing establishments.

The score of the printers on familiarity with design processes was 80.6%. Their scores of 46.7% and 44.2% on the most important factor for designing, and the constraints to a designer's work respectively, implied that they were not as familiar with design processes as they claimed to be. However, the printers regarded colours as the most important element of design, followed by materials and equipment. They disregarded perceptual laws. The printers also considered the use of poor materials and equipment as the most serious constraint to designer's work (see table 4.3.2 - 4).

With regard to the knowledge of reprographic processes, the printers score of 56.7% signified that only a few of the processes were well known by the printers. Their score of 32.9% also showed that even few of the processes

were used for the reproduction of advertisements in Borno and Yobe states. Offset lithography was the commonest process used for printing of advertisements by all the respondent's establishment. This was closely followed by the letterpress. The screen process and thermography were used by only a few of the printers. While the printers' score of 92.7% on familiarity with reprographic processes indicated that they claimed to be very familiar with the commonest reprographic processes they knew, their score of 48.5% showed that they were not aware of the major causes of poor registration in printed materials. However, the data revealed that incompetence on the part of lithographers and printers was the main cause of poor registration. The next were bad printing machines and poor colour separation. The blame on colour separation as a major cause of poor registration was attributed to either the designer or the lithographers' incompetence, depending upon the technique used. The designer was blamed when the colour separation was done manually, while the fault was attributed to the lithographers' incompetence when the scanning or photographic method was used. The printers' score of 73.5% on the essentials for making good quality prints indicated that they were very much aware of these. They considered good quality paper, as the most essential. Next were good quality ink and machines (see table 4.3.5 - 9).

TABLE 4.3 A: RATING OF PRINTERS INPUT INTO ADVERTISEMENTS.

Ques. No.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	MEAN SCORE	STD. DEV.	%
2	5	4	4	4	2	4	4	5	4	2	4	5	4	5	5	4	2	4	2	4	4	5	4	4	5	4	4	5	4	4	5	4	5	4.0	0.8	80.6
3	3	5	5	4	5	3	8	3	7	4	5	5	6	6	10	1	1	2	6	1	5	1	6	5	5	7	9	2	6	^	6	4	4	4.7	2.2	46.7
4	2	2	4	1	1	1	2	2	3	2	2	1	4	4	4	1	1	3	2	1	2	1	2	4	4	3	3	2	3	3	1	3	1	2.2	1.0	44.2
5	3	7	4	6	4	4	5	6	2	2	2	3	5	4	7	3	7	4	2	5	2	3	2	6	4	4	6	5	4	5	3	4	5	7	4.0	1.5	56.7
6	2	2	3	3	2	2	2	2	2	2	2	2	1	2	2	2	2	2	2	2	3	2	4	2	2	3	3	3	2	3	2	3	3	2.3	0.6	32.9
7	5	4	5	5	5	4	5	5	5	5	5	5	5	5	5	5	4	4	4	5	4	5	4	4	5	5	5	4	5	4	5	5	5	4.6	0.5	92.7
8	2	2	4	2	5	1	3	3	3	2	4	5	1	1	1	1	1	1	1	2	3	5	2	2	5	3	1	1	1	1	3	4	2	2.4	1.4	48.5
9	1	3	1	4	3	2	4	2	4	4	1	4	4	4	4	1	1	3	4	1	3	4	1	3	4	4	3	4	4	3	2	1	3	2.9	1.2	73.5
10	1	4	3	6	1	4	1	2	6	2	2	2	1	2	1	1	1	4	3	2	6	2	2	6	6	6	4	6	4	5	4	2	4	3.2	1.8	53.5
11	1	1	2	1	0	0	2	1	1	1	1	2	4	1	2	2	0	1	0	1	2	1	1	1	1	2	1	1	3	0	1	2	1	1.2	0.9	24.9
12	0	1	2	0	0	0	3	0	0	2	2	3	4	0	1	2	0	2	0	0	0	0	3	1	1	3	3	3	3	0	0	2	1	1.3	1.3	21.2
13	4	4	3	4	3	4	2	2	5	5	4	2	3	2	5	2	4	2	2	4	5	2	4	2	2	4	4	4	4	4	2	4	2	3.3	1.1	66.1
14	4	4	4	3	3	4	4	4	3	4	4	4	4	4	3	3	1	4	3	4	4	3	3	3	4	3	3	4	4	3	3	4	3	3.6	0.5	71.5
15	4	5	3	3	4	4	4	3	4	3	4	4	2	4	3	3	4	4	3	4	4	3	3	2	5	4	3	3	4	4	2	4	4	3.5	0.7	70.3
16a	1	2	2	2	3	3	2	1	1	4	2	3	4	2	3	5	2	5	3	2	2	2	2	2	2	2	2	2	3	2	1	2	3	2.2	0.9	44.9
b	4	2	4	3	4	3	4	3	2	1	2	5	3	4	2	5	2	3	3	2	3	2	3	2	3	3	2	2	3	2	4	1	4	2.8	1.0	55.8
c	2	1	4	5	4	3	4	5	3	1	3	2	4	3	3	5	3	1	1	3	2	3	3	4	1	3	3	1	3	2	5	3	2	3.0	1.2	60.0
d	3	1	2	5	4	5	3	5	4	2	4	5	5	5	5	4	3	2	2	3	2	3	4	2	2	4	5	3	2	3	2	3	2	3.2	1.2	64.2
e	5	5	5	5	4	2	3	5	3	1	2	5	3	5	5	1	3	4	3	3	4	4	5	4	5	5	4	3	2	4	5	4	5	3.8	1.2	75.8
17	4	4	4	4	4	2	3	4	5	2	5	4	4	2	2	4	5	5	4	3	2	5	4	4	2	2	2	2	4	4	4	4	2	3.4	1.1	67.3
19	4	4	4	5	4	5	4	5	2	5	2	4	5	4	5	4	3	5	5	4	5	5	4	5	4	5	4	5	5	4	4	4	5	4.2	0.8	84.2
20	4	5	4	5	5	5	4	5	4	5	2	5	5	5	5	5	2	5	4	4	5	4	5	5	3	5	5	5	5	5	4	4	4	4.5	0.8	89.1
21	4	3	4	4	3	4	4	4	3	4	4	4	4	4	4	5	4	4	3	4	4	4	4	4	4	4	3	4	4	4	3	4	4	3.8	0.5	76.4
22	4	2	2	4	2	3	4	4	5	5	3	3	2	1	4	5	5	3	3	4	3	4	3	4	4	4	3	4	4	3	4	4	3	3.5	1.0	69.7
23	3	2	3	3	2	4	1	4	5	3	3	2	4	4	5	4	4	4	3	4	3	4	4	4	4	4	3	4	4	2	4	3	3	3.4	0.9	67.9
24	2	2	4	2	4	4	2	4	4	4	4	5	4	4	5	1	5	4	4	2	1	4	4	5	5	4	4	4	4	2	5	4	4	3.6	1.2	70.9
25	2	2	2	3	2	3	3	2	1	3	4	4	3	2	4	4	2	0	3	2	4	4	5	1	5	5	5	4	4	5	3	4	3	2.6	1.0	64.4
26	4	4	4	5	5	4	5	5	5	5	5	5	4	4	4	2	4	5	4	3	4	5	4	5	5	5	5	5	4	4	2	5	4	4.2	1.0	83.0
27	4	4	4	4	5	4	3	5	5	4	5	5	4	4	4	5	4	3	4	5	4	5	5	5	5	5	5	5	5	5	3	5	5	4.4	0.6	87.3
28	2	2	3	3	2	2	2	3	3	5	3	3	4	3	4	5	3	4	2	2	4	4	3	2	2	4	4	3	2	3	4	4	3	3.0	0.8	59.4
29	0	0	0	0	2	0	0	0	0	0	0	0	0	0	3	0	0	0	2	0	0	0	1	2	1	0	0	1	2	0	0	3	3	0.7	1.0	13.3
30	5	4	4	4	4	3	3	4	5	4	2	5	5	3	5	3	4	5	3	4	4	4	3	4	4	4	4	4	4	4	4	4	3	3.9	0.7	78.2
31	0	5	2	1	0	0	0	0	0	0	1	0	0	0	3	0	0	0	1	0	0	0	0	2	2	4	4	3	2	2	0	0	2	0.9	1.3	17.0
TOTAL SCORE	44	102	110	113	101	97	111	98	106	105	100	106	98	99	109	99	98	111	93	92	107	86	112	112	115	112	112	115	113	112	115	107	115	98	99	117	110	104.0	9.2	58.6

The scores of the printers as regards the problems affecting reprographic processes in Borno state was 24.9%. This revealed that while most of them were not aware of these, those who responded identified the lack of good quality materials, equipment and spare parts as the major problems affecting the production of print advertisements. Others included the low level of literacy among the audience, poor financing by clients, and incompetence by some of the printers. Also, a few of the printers identified the use of catchy headlines, bright and appealing colour combinations, realistic drawings and photographs, and simple but straightforward messages as the essentials for creating attraction, interest, and putting across the message. Although the printers' score of 21.2% on the essentials signified that many of them could not identify any of these, their score of 66.1% on preprinting specifications showed that they were provided with much information needed for printing (see table 4.3.11 - 13). Their scores of 69.7% and 67.9% on the acceptance of these further revealed that they often accepted the designers' preprinting suggestions and specifications respectively. The printers' score of 76.4% on meeting of deadlines also showed that they often submitted their prints on time. The printers had high regard for the designers, even though they had higher regard for themselves (see table 4.3.23, 26 -27).

Although the printers' score of 67.3% on the provision of materials and equipment showed that they were provided with much good quality supplies, some of them identified the following as not available in their printing houses: compsetting, typecasting, colour separation, and multicolour printing machines. Others included spare parts, densitometers, good quality ink, and paper. The main difficulties identified in the government printing houses were those of poor maintenance culture and the supply of inferior quality materials by some contractors. In addition, the printers' score of 84.2% on the difficulties of procuring materials and equipment revealed that they very often had difficulties in obtaining supplies of acceptable quality. The difficulties were mainly due to high cost and non availability of the materials and equipment. Other difficulties included the absence of expert machine maintenance personnel in most of the private printing houses. The printers' score of 89.1% on the effect of these also indicated that the difficulties very much affected the production of print advertisements in Borno and Yobe states. (see Table 4.3.17 - 20).

With regards to the contributions of their managements, the printers' score of 44.9% signified that their top managements gave them the least freedom of determining the final prints in their printing houses. Their score

of 75.8% however showed that they had less interference from external sources. On the whole, the rigid management control did not interfere much with the provision of some basic materials and equipment for printing (see table 4.3.16).

The score of the printers as regards the returning of their prints for further work was 70.9%. This signified that although their prints were seldom returned, when this was done, it was mainly due to poor registration and dirty impressions. They attributed the production of dirty prints to poor matching of paper and ink, as well as irregular and improper machine maintenance (see table 4.3.24 - 25).

The printers' score as regards the conformity of their prints with print advertising tradition in other parts of the world was 59.4%. Their score of 13.3% on the elements of good quality prints however, implied that the preceding rating may not be considered reliable. The data thus showed that only a few of the printers were able to identify good registration, clarity, neatness, sharpness of impression, and similarity of copy density to that of the original design as the elements of good quality prints. Also, the score of the printers on the assessment of the effectiveness of their prints was 78.2%. But their score of 17% on their reasons for the

rating was not strong enough to justify it. The few printers who responded indicated that their assessments were based on enquiries about previous prints and because the designs were attractive. Others mentioned that their customers were satisfied, since they did not often return the prints for further work. One of the respondents who said that some of their prints were ineffective mentioned lack of skilled manpower, poor planning and running of jobs, and poor quality reproductions as the reasons for his assessment (see Table 4.3.28 - 31).

The total score for the printers ranged from 83 to 118 points. The mean score was 104 points with a standard deviation of 9.2 (see Frequency polygon 3, Appendix E). All the respondents had training in printing. In addition, 15.2% of them had training in marketing, 9.1% in mass communication and public relations, 6.1% in graphic design and 3% in textile design. In addition, 31.2% of the printers indicated that their establishments had in-service and on-the-job training facilities for their staffs, and 33.3% had apprenticeship programmes. All the printing houses which had in-service training facilities were government owned while most of those which had the apprenticeship schemes were private establishments.

The printers educational qualifications ranged from

standard six leaving certificates to first degree. Specifically, 24.2% of the printers had qualifications ranging from standard six to ordinary level certificates and 39.4% had intermediate certificates in printing. In addition, 36.3% of the printers had qualifications ranging from national diploma to first degree. The printers' years of experience ranged from 1 to 7 years with a mean of 2.9 years and a standard deviation of 1.6. Their ages were between 23 years and 54 years with a mean of 35 years and a standard deviation of 7.5. The results indicated that the printers' educational qualifications and years of experience seemed to have played some role on their input into the advertisement process in Borno and Yobe States.

4.5 Examination and Redesigning of Some Reprographic Products

Some available reprographic products were examined and three out of those found to be less qualitative than they might otherwise have been were redesigned. These include one mass literacy poster and two family planning posters. The emphasis was on poster because available data indicates that they constitute the commonest kind of print advertisements sponsored by the clients in Borno and Yobe states. The examination and redesigning of the print advertisements was based on the standards set by experts in advertising design, the two-way communication

process with the heirachy of effects models, as well as the data collected for the study.

The education poster (Plate I) was designed by the Borno State Agency for Mass Literacy to assist in emphasizing the value of education as well as persuading unlettered adults to enroll in mass literacy classes. However, the headline of the poster appears long, grammatically wrong,and it does not connect most appropriately with the copy. The copy too is grammatically wrong. It does not close the sale, that is, it does not present a specific course of action which could persuade the target-audience to demonstrate the desired response. In addition, the use of black text on white background or vice versa and the use of capital letters for a copy, such as in plate I, reduces the legibility standard of a work (Nelson, 1977; Akolo, 1989). The illustration on the poster appears untidy and lacks the kind of realism required to effectively attract and persuade an unlettered target-audience (Fuglesang, 1973). In the redesigned poster (plate II), emphasis is given to relevance, conciseness, and attractiveness of the verbal elements. A new headline has thus been created to stress that education is valuable as well as to connect properly with the copy. The non-essential words in the copy have been dropped while the statement 'Enroll into a School Today' is added to close the sale. The copy has been shifted from below



Plate I: Mass Literacy Poster: NYI KERANAM BA'A NA SHE, nem tata ye ba, nem kam kura ye ba, ilmu mata lan (Kanuri) (IF YOU WILL NOT READ GIVE ME WAY, there is neither young nor old person in the search for education).



Plate II: Redesigned Mass Literacy Poster: ILMU FAIDAWA, ilmu mata lan, gana'a ye ba kura ye ba, marantaro gaye kuma (Kanuri). (EDUCATION IS VALUABLE, in the search for education there is neither young nor old person. Enroll into a school today!).



Plate III: Child Spacing Poster: HUTUN HAIFUWA, Hutun haifuwa na shekara uku kafin wani ciki yakan inganta lafiyar uwa da yaro (Hausa) (CHILD SPACING, child spacing for three years before another pregnancy improves mother and child health).



Plate IV: Breastfeeding Poster; HUTUN HAIFUWA, Hutun haifuwa yakan bada damar shayar da yaro shekara biyu zuwa uku al'ada ne mai kyau da muka gada (Hausa) (CHILD SPACING, Child spacing gives chance for breastfeeding a baby for two to three years. It is a good tradition which we have inherited).



Plate V: Redesigned Child Spacing Poster; HUTUN HAIFUWA - na shekara uku ko fiye yakan inganta lafiyar uwa da yaro (CHILD SPACING - for three or more years improves mother and Child health).

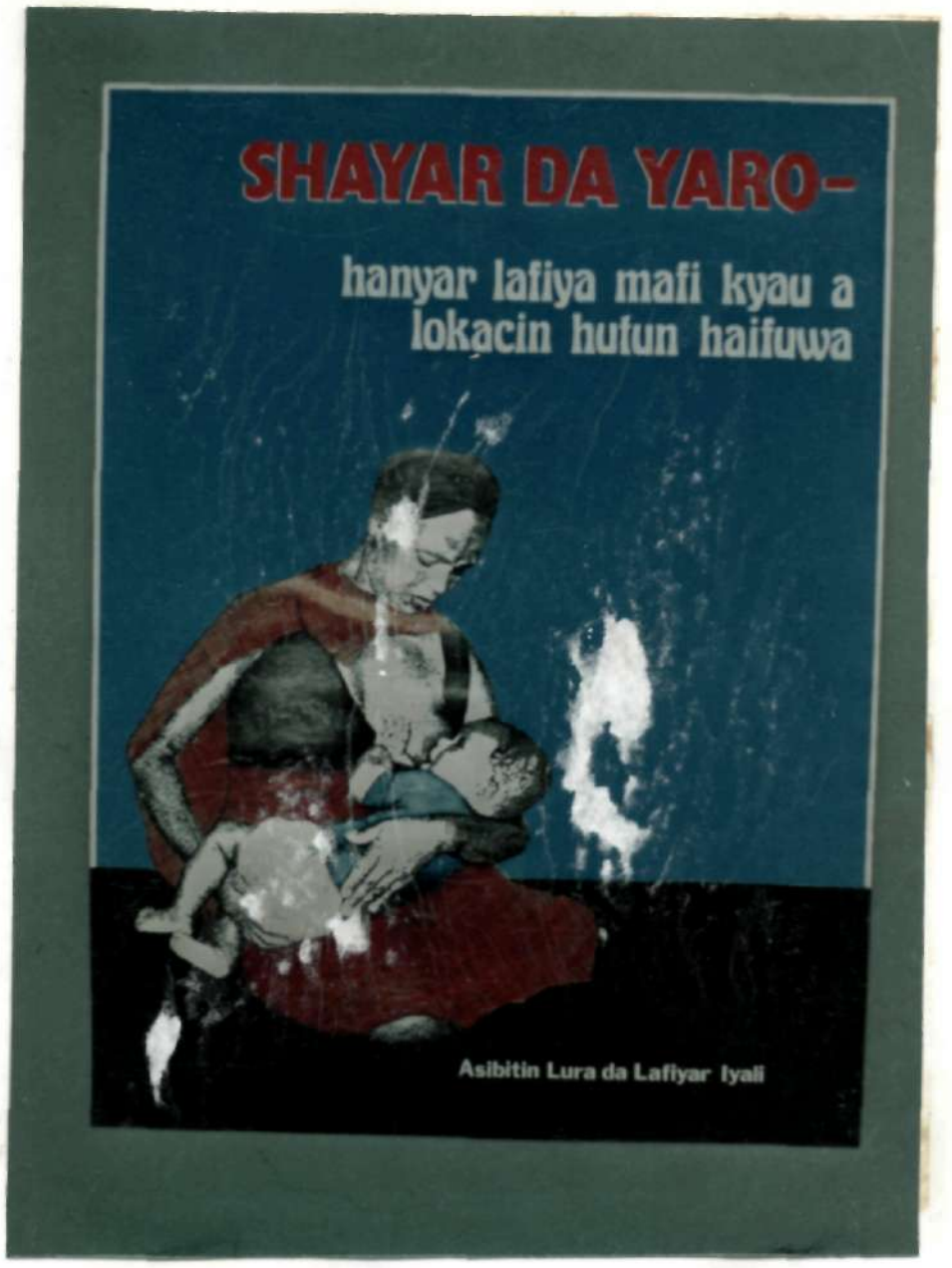


Plate VI: Redesigned Breastfeeding: Poster; SHAYAR DA YARO - hanyar lafiya mafi kyau a lokacin hutun haifuwa (BREASTFEEDING - The perfect way to health during Child Spacing).

intense sunshine of Borno and Yobe states. The green colour obtained in plate III was also observed to have faded rapidly mainly due to the use of a wrong printing procedure, that is, yellow was printed over blue instead of blue over yellow. When darker colours, such as blue and red, were printed over yellow the resultant colours appeared to have faded much slower. This is partly because the darker colour screened the yellow from direct sun rays. It thus seems advaisable not to make extensive use of pure yellow especially for outdoor print advertisements in Borno and Yobe States, until when good quality printing ink becomes available.

The poster in plate IV is supposed to provide continuity to the flow of messages from the Child spacing poster (plate III), but it does not appear to have done so adequately. This seems mainly because the headline appears to be wrong, since it neither mentions anything about breastfeeding nor indicated any immediate connection with the illustration. The headline is thus replaced with a more relevant one in the redesigned poster (plate VI). The new headline 'shayar da yaro' (breastfeeding) is designed to connect properly with both the copy and the illustration. The copy has thus been redesigned to be more relevant and concise, as well as to provide continuity to the flow of messages from the child spacing poster. The colour of the headline has been

changed from green to red, since red was found to be more attractive and did not fade rapidly.

4.6 Summary

The commonest among the wide range of print advertisements that the clients sponsored included posters, handbills, banners, and stickers. While many of them did not make advertising plans, those who claimed to have done so did not make properly structured ones. Most of the clients did not conduct any market research to determine the true situation facing their ideas, products, or services; they did not often involve the designers in their planning processes; and they lacked perception of the design and reprographic processes. Moreover, some of the design ideas considered in their plans implied that they had been imposing some predetermined unprofessional design ideas on the designers. Thus, the client's unstructured plans, poor knowledge of their audience's culture and design processes also implied that the amount (77.6%) of information they claimed to have provided the designers was highly subjective and did not serve as relevant frameworks for the creation of qualitative advertisements. The claims that their advertisements very much reflected their target audience's culture may not thus be regarded as reliable (see table 4.4.1 - 10).

TABLE 4.4 SUMMARY OF CLIENTS', DESIGNERS' AND PRINTERS' INPUT INTO ADVERTISEMENTS SCORES.

		CLIENTS			DESIGNERS			PRINTERS		
		MEAN	STD. DEV.	PERCENT	MEAN	STD. DEV.	PERCENT	MEAN	STD. DEV.	PERCENT
1.	Planning and management done by the clients,	2.4	1.8	46.9						
2.	Marketing functions of the clients,	1.3	1.5	26.4						
3.	Knowledge of design processes,	3.0	1.7	44.4	5.0	2.5	66.3	3.6	1.8	54.6
4.	Pretesting of design,				1.9	1.9	38.5			
5.	Designer's colour perception				2.4	1.0	47.6			
6.	Knowledge of reprographic processes,	2.1	0.9	29.4	3.2	1.5	54.0	3.3	1.4	58.1
7.	Perception of advertising goals,	3.9	1.3	59.5	2.9	1.6	47.5	3.2	1.8	53.5
8.	Knowledge of audience's culture'	1.3	1.2	24.2	1.9	1.3	33.9	1.3	1.1	22.9
9.	Amount of information provided for design and reproduction,	3.8	0.8	76.1	3.1	0.8	62.4	3.6	0.6	70.9
10.	Relevance of the advertisements to the audience's culture,	3.9	1.0	77.6	3.0	1.2	60.6	3.3	1.1	66.1
11.	Management control on the process of production,	3.0	1.3	60.5	2.9	1.1	58.6	3.0	1.2	60.1
12.	Provision of good quality materials and equipment,				2.5	1.0	50.3	3.4	1.1	67.3
13.	Non-availability of good quality materials and equipment,	3.6	1.2	71.5	3.9	1.2	78.5	4.3	0.8	86.7
14.	Standard of design and reproduction (job specifications)	3.6	0.7	72.5	3.9	1.2	78.5	3.6	0.8	71.3
15.	Standard of design and reproduction (cost benefit),	4.0	0.7	80.0	3.5	0.9	80.0	3.1	1.2	61.2
16.	Regard for designers,	4.6	0.6	90.9	4.4	0.6	87.9	4.2	1.0	83.0
17.	Regard for printers,				3.7	0.8	74.5	4.4	0.6	87.3
18.	Assessments of print advertisements' qualities (posttests).	2.1	1.7	41.2	2.3	1.7	45.9	2.1	1.7	41.7

The client's managements did not give their advertising departments adequate freedom as required by the nature of their tasks. Furthermore, the non availability of good quality materials and equipment such as scanners, drawing instruments, poster colours, and paper very much affected the production of print advertisements(see table 4.4.11 & 13). The client's score of 72.5% showed that the designers very often worked according to specifications and submitted their designs on schedule. Although the clients seldom terminated their printing contracts, when this was done it was necessitated by disagreement over the cost of production, poor quality of the ink, poor registration, dirty prints,and delay in the completion of contracts. Notwithstanding, the clients had very high regards for the role of the designers in the advertisement process (see table 4.4.14-16).

Although many of the clients rated their advertisements as effective, only two of them said that their audiences responded favourably due to the messages conveyed and that the advertisements contributed to increase in sales. Moreover, most of the clients did not subject their advertisements to posttesting (see Table 4.4.18).

Only a few of the designers pretested their designs. Some of their pretest findings confirmed the ranking of

bright colours, such as red, yellow, and orange, as the most attractive on reprographic materials. However, the selection of the colours for the designs was done subjectively by the clients and or the designers rather than based on the principles of design (see table 4.4.3-5).

The data on the central goal of advertising and the audience's culture showed that the designers did not have a clear perception of these. The designers were not only subjected to the management's rigid control, but were also not provided with adequate qualitative materials and equipment for designing. Although their knowledge of reprographic processes was average, a majority of the designers did not supervise their designs at the reprographic stage. These constraints have thus compelled the designers to compromise with most of the clients' unprofessional design ideas (see table 4.4.6-13). The designer's works were seldom returned for corrections by the clients except when they wanted more information added. The designer's solution to the problem, which was often by making modifications, explains the overcrowding of ideas in most of the advertisements. The printers returned the designs due to the problems of registration which originated from poor colour separation, thus revealing the designer and lithographers' incompetence. However, although the designers gave a high rating of their own work, they

could not give any strong aesthetic reasons to justify this. Also, their ratings were not as a result of any research (see Table 4.4.14-18)

The printers' score of 66.1% on preprinting specifications showed that they were provided with some information by the designers. Also, their managements rigid control did not interfere with the provision of adequate materials and equipment for printing. The printers' score of 86.7% on the difficulties of procuring materials and equipment was mainly due to high cost and non availability. Most of the private printing houses lacked expert machine maintenance personnel while the government establishments who had them did not make good use of them and so suffered from the poor maintenance culture (see table 4.4.9-13).

Although the printers stated that they often worked according to specifications and suggestions given by the designers, the clients were sometimes not satisfied with their work due to poor registration, and dirty impressions, which both groups attributed to poor quality ink, improper matching of paper and ink, and poor equipment maintenance. However, only a few of the printers were able to identify good registration, clarity, neatness, sharpness of impressions and similarity of copy density to the original design as the

elements of good quality prints (see Table 4.4.14-18).

While all of the respondents considered objectives and strategies as the most important factor for the production of qualitative designs, they disregarded perceptual laws. Also, there was agreement between the few of those who responded that the use of bright colours, realistic illustrations based on local themes, catchy headlines, bold typography, precise messages, and good quality reproductions are essential for the effectiveness of print advertising in Borno and Yobe States. The respondents also identified the low level of literacy, misuse of the prints by members of the public, and absence of exhibitions by the designers as other major problems which affected the reprographic process in Borno and Yobe States.

Chapter 5

SUMMARY, MAJOR FINDINGS, CONCLUSIONS, AND RECOMMENDATIONS

5.1 Introduction

This chapter deals with a summary of the procedures, presentation of the major findings of the study, from which conclusions are drawn, for the purpose of making recommendations.

5.2 Statement of the problem

The study investigated the designer-client operational relationship as well as the operational relationship between the designer and the printers. It considered their impact on the quality of reprographic products.

The specific objectives of the study are to:

(a) examine the input from the clients in the planning and designing of advertisements;

(b) determine the extent of the utilization of the input from the clients by the graphic designers;

(c) determine the individual roles of the graphic designers and the printers in the reprographic stage and the effects on the quality of reprographic products; and

(d) determine the operational problems encountered as a result of inadequate and inappropriate raw

materials as well as faulty or inferior quality equipment.

5.3 Description of Procedure for the Study

Three sets of questionnaires were used for the study. One set each was administered to the clients, designers, and printers. The questionnaires were developed based on an adaptation of the ones used by Ahuwan (1976), Haruna (1986), and Bagai(1986). This was due to their relevance to the objectives of the study.

The questionnaires were further pilot tested on similar establishments in Kaduna State, after which they were finally administered personally in Borno and Yobe States. The data collected were assigned scores which were converted to means and percentages using the approach of the statistical package for the social sciences. These were used for analyzing the data and computing the results of the study.

The judgemental sampling procedure was used for the selection of samples for the study. This was considered necessary since it was established that errors present in other sampling techniques could be avoided when the population is small and the selection based on a strict adherence to some appropriate statistical parameters

(Tull and Hawkins, 1976; Luck et al, 1978). The sampling for the study was thus based on the magnitude and frequency of sponsorship for print advertisements as well as the availability of relevant advertising agencies and printing establishments.

5.4 MAJOR FINDINGS

5.4.1 The Input of the Clients

The data collected revealed that the clients have failed to perform most of their important functions. They lacked perception of their audiences' culture and design processes. The clients' managements did not also support their advertising departments with adequate funds and sufficient freedom needed for their effective performance in the advertisement process. While many of the clients did not make advertising plans, those who claimed to have done so did not make properly structured ones. They did not conduct market research to determine their audiences predispositions and ascertain the positioning of their ideas, as well as, for developing specific cbjectives and strategies for their advertising programmes. Also, the clients did not involve the designers in their planning processes. Instead they imposed some predetermined unprofessional design ideas on the designers. The clients did not thus provide the designers with proper

frameworks or adequate information needed for the creation of qualitative advertisements. Moreover, they did not conduct posttests to determine the effectiveness of their print advertisements.

The foregoing clients failures have consequently created a breakdown of communication in the operational relationship between the clients and the designers. This has created an atmosphere in which ferment and original thinking was not encouraged to flourish among the designers. Thus, the clients' input has made their advertisements less qualitative than they might otherwise be.

5.4.2 The Extent of the Utilization of the Input by the Designers

The input from the clients has made the tasks of the designers more complex. The designers worked under the guidelines of improperly structured objectives and strategies which were based on the clients' subjective ideas about their audiences' culture.

While a few of the respondents considered the use of bold typography, catchy headlines, simple designs, bright colours, precise messages, realistic illustrations based on local themes and good quality reproductions as the essentials for qualitative advertising in Borno and Yobe

States, such qualities are not evident in most of their designs. However, although some of the designers few pretest findings confirmed the ranking of bright colours such as red, yellow, orange, blue, and the designs which reflected the audience's culture as the most effective, most of them lacked clear perception of these. As a result, the selection of the elements for their designs was done subjectively. Also, the designers disregarded perceptual laws, and rules of composition. Most of them lacked perception of the central goal of advertising and were subjected to rigid management control. These added to the constraint which compelled the designers to compromise with the clients' professional design ideas. A combination of the preceding constraints resulted in the production of designs with overcrowded ideas and poor layouts in most of the advertisements. The designers were not therefore, able to respond to the input from the clients with ideas which are based on the principles of design.

5.4.3 The Roles of the Graphic Designers and the Printers in the Reprographic Stage

There was a breakdown of communication in the operational relationship between the designers and the printers at the reprographic stage. Although the designers' knowledge of the reprographic processes was average, and they

provided the printers with some pre-printing specifications, those who operated outside the printing houses most especially, did not supervise their design through the reprographic process. They did not also provide the printers with good colour separation and this resulted in the production of poorly registered prints. Other major causes of poor impressions included poor equipment maintenance and improper matching of ink and paper which was attributed to the printers' incompetence.

Most of the printers lacked sufficient training, experience, and clear perception of print qualities. These might have very much affected their perception of the designers preprinting suggestions and specifications, as well as the quality of their prints. A few of the printers were however, able to identify good registration, clarity, neatness, sharpness of impression, and similarity of copy density to the original design as the elements of good quality prints.

The rigid control by the managements of the designers and printers imposed additional constraints on the operational relationship between them since it seemed to have very much affected direct communication among them. This in turn affected the quality of their inputs into the advertisement process.

5.4.4 The Problem of Non-availability of Qualitative Materials and Equipment

The designers were not provided with enough good quality materials and equipment needed for designing, such as: scanners, air brushes, drawing instruments and tables, poster colours, dry transfer letters (such as letrasets) and cartridge paper. This was mainly due to the lukewarm attitudes of the management, especially in the government establishments. This led to the acceptance of faulty and inferior quality materials and equipment from contractors. These problems have also limited the designers' freedom to explore new approaches and experiment with new ideas. Thus affecting their creative output.

Although the rigid control by management of the printers did not interfere with the provision of some basic materials and equipment, the results showed that they often faced difficulties in procuring good quality supplies. This was mainly due to high cost and non-availability. Some of the items not available include compsetting, colour separation, multi-colour, and screen printing equipment. Others included spare parts, densitometers, fade-Ometers, good quality ink and paper. In addition, there was the absence of equipment maintenance personnel in the private printing houses, while the government establishments who had them but did

not make good use of them suffered more from the poor maintenance culture. The problems of non-availability of qualitative raw materials and equipment have therefore, very much affected the designer and printer's creative participation in the advertisement process.

5.5 Conclusion

Most of the clients have not been making advertising plans, mainly due to their inadequate knowledge of design processes and narrow financial interests in advertising. The few who claimed to have made plans did not conduct any market research to determine the positioning of their ideas and the target - audience's predispositions. Also, instead of involving the desingers in their planning processes, the clients provided them with predetermined design ideas. The clients' advertising plans did not therefore, provide the designers with adequate information and properly structured objectives and strategies for their advertising programmes. However, although the clients agreed with experts (Weilbacher, 1979; Nylen, 1980; Burke, 1980) that these elements of the advertising plan are essential for designing qualitative print advertisements, it could be asserted, based on their failure to make properly structured advertising plans, that their input into the advertisement process has imposed constraints on the

designers' creative output. Consequently, the clients have failed in their responsibility of developing and encouraging effective operational relationship with the designers. Therefore, this has very much contributed to the production of low quality advertisements (Webster, 1971; Taylor, 1980). These findings thus agree with Jones (1980), Braham (1986), and Haruna (1986) that the problem in design usually originates from the clients who may be weary of spending money on what they regard as cosmetics, and they may not be sure what service they want from the designers.

While some of the findings of the few designers who did pretests confirmed experts' observations that bright colours and the advertisements which reflected the audience's culture were more attractive and effective, most of the respondents lacked clear perception of these. Moreover, they did not consider the tastes of their audience but subjectively selected the colours for their designs. The respondents' suggestions that it is essential to use bold typography, catchy headlines, bright colours, precise messages, realistic illustrations, simple layouts, and good quality reproductions for effective advertising very much conforms with experts' point of view (Feldman, 1972; Pearce and Cronnen, 1980; Fiason, 1980). However, these qualities do not seem to be evident in most of their

advertisements. This is partly because most of them neither pretested their designs nor followed these up at the reprographic stage. It has been stressed that however well designed an advertisement may be, it should be subjected to pretesting, either internally or externally or both, to test its effectiveness before it finally appears (Anyiman-Ackah, 1983; Baker, 1984).

Fox and Wheatley (1978), Starch (1978) and Akolo (1989) Stress that the ultimate aim of an advertisement should be to sell an idea, product or service. The lack of perception of this by many of the designers seems to have very much contributed in making them to compromise with the clients subjective ideas rather than adhering, to design principles. This, in turn, accounts to a large extent for the apparent poor qualities of the designers works. According to Lewis and Brinkley (1954), the quality of a designer's work depends on the minimum amount of compromise he is willing to make.

The major causes of poor registration in the final prints were attributed to the designer's failure to produce good colour separations as well as incompetence on the part of many of the printers. Having passed through the apprenticeship scheme only, most of the printers lacked sufficient training, experience, and clear perception of print qualities. These seemed to have very much affected

their perception of the designer's preprinting suggestions and specifications as well as, the quality of their prints. Reed (1964) points that these are the main controlling factors in the production of a job of high print quality. Also, it has been noted that the technological requirements of modern print reproduction is now far beyond the capability of present apprenticeship system (Anonymous, 1986).

Rigid control by the managements appears to have considerably limited the clients', designers' and printers' input into the advertisement process. The contributions of the managements aided in hindering direct and meaningful participation of the relevant personnel into the advertisement process. This consequently contributed to the breakdown of effective communication between the clients, designers and printers. Most of the experts' opinions about management's contributions may be summed up in the words of Fuglesang (1973) that "management in a creative context is at its best when it eliminates itself".

The lukewarm attitudes of the managements towards the designers also resulted in their failure to provide adequate materials for design. In addition, the non-availability and high cost of some essential materials and equipment for reprography, the absence of equipment

maintenance personnel in the private printing houses, and the improper utilization of those in some government establishments who had them very much affected the production of good quality prints. Kolade (1985) identifies the causes of the prohibitive cost of printing equipment as partly due to "tax on them or misuse of priviledge by selected few who could import these machines".

5.6 RECOMMENDATIONS

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

1. Clients should employ more careful and analytical approaches to determining quantitative and qualitative advertising objectives with the intention to creating coordination between these. The objectives should be communicated in full to the designers.
2. Clients should make properly structured advertising plans. This requires that clients should conduct research to establish the necessary background knowledge, that is, the target-audience's values, attitudes, and other predispositions; determine the positioning of their ideas, products or services; and define specific objectives and strategies. Clients should thus keep themselves up-to-date on

current trends in the world of communications and culture.

3. Clients should involve the designers in their planning processes. Designers should be provided with all the necessary information and freedom needed to produce an atmosphere in which ferment and original thinking would flourish.
4. Clients should sponsor and cooperate with designers to conduct developmental research, concept testing, and pretesting. Also clients should conduct or sponsor posttesting and share all the results with the designers and printers.
5. Designers should base the selection and use of the elements of their layouts on their target-audiences' culture and design principles. They should try to maintain the minimum amount of compromise with the clients' subjective ideas, and always aim at simplicity and logic, in their designs.
6. Designers should supervise their design through all the stages in the reprographic process.
7. Managements should always try to encourage creativity among their advertising managers and printers by distinguishing between the elements which require the application of conventional administrative processes, and those in which creative stimulus is vital. The managements should

thus give sufficient freedom accordingly. They should allow direct communication between advertising managers, designers and printers, and back these up by the timely provision of enough good quality design and reprography materials, equipment, and spare parts.

8. Designers and printers should be responsive to the increasing quality standard demand by their customers by being more careful in the production of colour separation and the selection and matching of ink and paper. Also, exhibitions, seminars, workshops, and other in-service programmes should be organised to keep them abreast with the technical demand for current design and reprographic processes.
9. Government should encourage existing printing schools, such as that operated by the Government Printing Press, Maiduguri by providing adequate teaching materials, equipment, funds, and other incentives.
10. Government should facilitate the importation of design and reprography materials, equipment and spare parts.

5.7 Suggestions for Further Research

The following suggestions seem relevant:

1. Further research should be conducted in the effects of client , designer and printer operational relationship on the quality of reprographic materials in other parts of the country.
2. Further research should be conducted with a view to developing more appropriate approaches for formative and developmental research, concept testing, pretesting, and posttesting of reprographic materials in Nigeria.
3. Further research should be conducted for the production of printing raw materials, equipment and spare parts from local sources.

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APPENDIX A

Correspondence on the Study

DEPARTMENT OF INDUSTRIAL DESIGN
Ahmadu Bello University, Zaria

Date:_____

_____
_____
_____
_____

Dear Sir

POST GRADUATE STUDENTS PROGRAMME

This is to introduce Mr. Peter Sale a post graduate student in the Department of Industrial Design, Ahmadu Bello University, Zaria. He is presently collecting data for his thesis. This requires some sampling, interviewing, and a personal administration of questionnaires.

With due respect, I request for your asistance and cooperation needed for him to conduct his research study successfully.

Yours faithfully,

Dr. A. O. Aboderin
Research Supervisor

APPENDIX B

QUESTIONNAIRE FOR THE CLIENTS

Please tick (i.e ✓) the answer you consider most appropriate to each question or statement and where lines are provided fill in your answers.

1. Lets first begin by making a list of the kinds of print advertisements you sponsor.
   ---------- ----------
   ---------- ----------
2. Materials used for each:
   ---------- ----------
   ---------- ----------

3. How often does your establishment make advertising plans?
   i. Very Often ( ) ii. Often ( )
   iii. Uncertain ( ) iv. Not Often ( )
   v. Not at all ( )

4. If any, what elements do you consider most important in the advertising plans? ----------
---

5. How often is the graphic designer involved in the planning process?
   i. Very often ( ) ii. Often ( )
   iii. Uncertain ( ) iv. Not often ( )
   v. Not at all ( )

6. How often does your establishment conduct research into consumer acceptability of your ideas (products or services)?
   i. Very often ( ) ii.Often ( )
   iii. Uncertain ( ) iv.Not often ( )
   v. None at all( )

7. If your establishment conducts such a research, could you briefly state your findings? ----------
---

8. How familiar are you with the processes of designing print advertisements?
   i. Very familiar ( ) ii.Familiar ( )
   iii. Uncertain ( ) iv.Not Familiar ( )
   v. Not at all Familiar ( )

9. What do you think are the most important factors in designing a good print advertisement? Tick the appropriate one (s):

i. Cost ( ) ii. Objectives and strategies ( )
iii. Colours ( ) iv. Materials and Equipment ( )
v. Rules of Composition ( ) vi. Elements of Layout ( )
vii. Printing Methods ( )
ix. Perceptual Laws ( ) x. Audiences' Culture( )
xi. Quality of Idea ( ) xii. Can't say ( )
xiii. Others (specify):----------

10. In your opinion, what do you think are the constraints to a graphic designers' work? (Tick the appropriate one(s).
i. Poor materials and equipment ( )
ii. Insufficient time ( )
iii. Insufficient Training ( )
iii. Much interference by clients ( )
iv. Lack of incentive ( )
v. Others (specify):----------

11. What printing process does your establishment use for reproduction of designs? Tick the appropriate one(s)
i. Offset Lithography ( ) ii. Letterpress ( )
iii. Flexography ( ) iv. Thermography ( )
v. Gravure ( ) vi. Lino ( )
vii. Screen Process ( ) viii. Collotype ( )
ix. Hot foil stamping ( ) x. Diestamping ( )
xi. Can't say ( )
xii. Others (specify):_____

12. Based on the understanding of your establishment, what would you say is the central goal of print advertising in Borno or Yobe state?
i. To boost sales ( ) ii. Disseminate information ( )
iii. To create awareness ( ) iv. Can't say ( )
v. Others (specify):----------

13. From your experience in print advertising, what do you think are necessary for creating attraction, interest, and putting across your messages in Borno or Yobe State? (Mention):----------
---

14. From your experience in print advertising, what do you think are the major problems of print advertising in Borno or Yobe State? (Comment freely):----------
---

15. What amount of information does your establishment provide for the designer when designing print

advertisements? (Such that would guide him in designing)

i. Very much ( ) ii. Much ( )
iii. Can't say ( ) iv. Not much ( )
v. Not at all ( )

16. If any, to what extent does the designer use the information provided?

i. 100 percent ( ) ii. 75 percent ( )
iii. 25 percent ( ) iv. 50 percent ( )
v. None ( ) vi. Others (specify):

17. What percentage of the print advertisements that you deal with reflect indegenous (i.e., Borno or Yobe State) culture(s)?

i. 100 percent ( ) ii. 75 percent ( )
iii. 50 percent ( ) iv. 25 percent ( )
v. None ( ) vi. Others (specify):

18. What percentage of your print advertisements reflect the international standard or culture?

i. 100 percent ( ) ii. 75 percent ( )
iii. 50 percent ( ) iv. 25 percent ( )
v. None ( ) vi. Others (specify):

19. How would you rate the contribution of the following in terms of the final design in your establishment?

		100%	75%	50%	25%	None
(a)	Top Management	----	---	---	---	---
(b)	Marketing, Sales or Public relations Management	----	---	---	---	---
(c)	Accounts executives (designers' rep.)	----	---	---	---	---
(d)	Design director	----	---	---	---	---
(e)	Outside sources	----	---	---	---	---

20. Generally speaking, how often has your establishment had any problem obtaining materials and equipment supplies of acceptable quality as they are needed for designing of advertisements?

i. Very often ( ) ii. Often ( )
iii. Uncertain ( ) iv. Not often ( )
v. Not at all ( )

21. If any, specify difficulties:----------

22. How do these difficulties affect the production of print advertisement in Borno or Yobe State?

i. Very much ( ) ii. Much ( )

iii. Can't say ( ) iv. Not much( )
v. Not at all( )

23. To what extent does the graphic designer design according to your specifications?

i. 100 percent ( ) ii. 75 percent ( )
iii. 50 percent ( ) iv. 25 percent ( )
v. None ( ) vi. Others (specify):

24. How does the graphic designer meet the time schedule for submission of your designs?
i. 100 percent ( ) ii. 75 percent ( )
iii. 50 percent ( ) iv. 25 percent ( )
v. None ( ) vi. Others (specify):

25. How often does the printer reproduce your designs according to specifications
i. 100 percent ( ) ii. 75 percent ( )
iii. 50 percent ( ) iv. 25 percent ( )
v. None ( ) vi. Others (specify):

26. Who are your present customers? ----------
---

27. How often have you had any cause to terminate a design or printing contract with your contractors?
i. Very often ( ) ii. Often ( )
iii. Uncertain ( ) iv. Not often( )
v. Not at all ( )

28. If any, why was it terminated?----------
---

29. How would you rate your regard for the graphic designer in the entire print advertising design process?
i. Very highly ( ) ii. Highly ( )
iii. Can't say ( ) iv. Lowly ( )
v. Very lowly ( )

30. Generally speaking, to what extent would you say the print advertisement that you deal with conform with print advertising tradition in the world?
i. 100 percent ( ) ii. 75 percent ( )
iii. 50 percent ( ) iv. 25 percent ( )
v. None ( ) vi. Others (specify):

31. How would you rate the effectiveness of the print advertisements you sponsor?
i. Very effective ( ) ii. Effective ( )
iii. Uncertain ( ) iv. Ineffective( )
v. Very ineffective( )

32. What is your reason for the answer to question 31(a) above?----------
---
---

33. How often does your establishment conduct research into audience acceptablity of the print advertisements you sponsor?
i. Very often ( ) ii. Often ( )
iii. Uncertain ( ) iv. Not often ( )
v. Not at all ( )

34. If your establishment conducts research, could you briefly state your findings? ----------

35. (i) What type of advertising training have you recieved? Tick the appropriate one (s)
(a) Marketing ( ) (b) Public Relation ( )
(c) Graphic Design ( ) (d) Mass Communication( )
(e) None at all ( ) (f) Others (specify):

(ii) Where did you get the training and who was your sponsor?----------

36. (a) What type of staff development programme obtains in your establishment? ----------
---

(b) What categories of your staff enjoy the staff development programme? ----------
(c) Where do they go for training? ----------

PERSONAL DETAILS

(a) Age..... Sex.....
(b) Highest Qualification.....
(c) Place of subsequent training (if any).....
(d) Area of specialization:.....
(e) Number of years in practice:.....
(f) Father's Highest Qualification:.....
(g) Father's main occupation:.....

APPENDIX C

QUESTIONNAIRE FOR THE DESIGNERS

Please tick (i.e.) the answer you considered most appropriate to each question or statement and where lines are provided fill in your answers.

1. Please, tick the functions of the designer in your agency or establishment:
   (a) paste up ( ) (b) Supervising ( )
   (c) designing ( ) (d) Photography ( )
   (e) Printing ( ) (f) Choice of colour ( )
   (g) Lithography ( ) (h) Others (specify)---

2. What do you think are the most important factors in designing a good print advertisement?
   (a) Cost ( )
   (b) Printing methods ( )
   (c) Objectives and strategies ( )
   (d) Colours ( )
   (e) Rules of composition ( )
   (f) Perceptual Laws ( )
   (g) Materials and Equipment ( )
   (h) Audience's culture ( )
   (i) Quality of idea ( )
   (j) Elements of layout ( )
   (k) Can't say ( )
   (l) Others (specify):--

3. In your opinion, what do you think are the constraints to a designers work? (tick the appropriate one(s):
   (a) Poor materials and Equipment ( )
   (b) Insufficient time ( )
   (c) Much interference by Clients ( )
   (d) Insufficient Traning ( )
   (e) Lack of incentives ( )
   (f) Can't say ( )
   (g) Other (specify):-----

4. How often do you pretest the effectiveness of your layouts before submission to the clients?
   (a) Very often ( ) (b) Often ( )
   (c) Uncertain ( ) (d) Not often ( )
   (e) Not at all ( )

   If any, specify method(s) used for pretesting: -----
   ---

5. If you pretest your designs, could you please state some of your findings? ----------

6. Which colours do you think will get more attention on reprographic materials? ----------

7. Who choses the colours for your designs generally? ----------

8. Kindly tick (✓) the graphic reproduction processes you know:
(a) Offset-Lithography ( ) (b) Gravure ( )
(c) Letterpress ( ) (d) Diestamping ( )
(e) Screen process ( )
(f) Lino printing ( ) (g) Flexography ( )
(h) Collotype ( )
(i) Hot foil stamping ( ) (j) None ( )
(k) Others (specify) :-

9. What reprographic process does your agency or establishment use for reproduction of designs? (Tick the appropriate one(s):
(a) Offset-Lithography ( ) (b) Gravure ( )
(c) Letterpress ( ) (d) Diestamping ( )
(e) Screen Process ( ) (f) Lino Printing( )
(g) Flexography ( ) (h) Collotype ( )
(i) Hot foil stamping ( ) (j) None ( )
(k) Thermography ( )
(l) Others (specify):

10. How familiar are you with the commonest reprographic process you know?
(a) Very familiar ( ) (b) Familiar ( )
(c) Uncertain ( ) (d) Unfamiliar ( )
(e) Very unfamiliar ( )

11. What do you think are the four (4) major causes of poor registration in reprographic materials? (Tick the appropriate one(s):
(a) Poor design ( )
(b) Colour separation ( )
(c) Incompetent Lithographers ( )
(d) Incompetent printers ( )
(e) Bad Printing Machines ( )

12. As a designer, what can you say is the central goal of print advertising in Borno or Yobe state?
(a) To boost sales ( )
(b) To diseminate information ( )
(c) To create awareness ( )
(d) Can't say ( )
(e) Others (specify):---

13. From your experience in designing layouts, what do you think are the major problems of print advertising in Borno or Yobe state? (comment freely) :----------

14. From your experience, how does the designer create attraction, interest and putting accross the message through the designs? :----------
---

15. What amount of information does the client provide for you (when designing print advertisements)? (such that would guide you in designing):
(a) Very much ( ) (b) Much ( )
(c) Can't say ( ) (d) Not much ( )
(e) Not at all( )

16. What percentage of the print advertisements you deal with reflect the international standard or culture?
(a) 100 percent ( ) (b) 75 percent ( )
(c) 50 percent ( ) (d) 25 Percent ( )
(e) None ( ) (f) Others(specify):

17. What percentage of the print advertisements that you deal with reflect indegenous (i.e., Borno or Yobe state) culture(s)?
(a) 100 percent ( ) (b) 75 percent ( )
(c) 50 percent ( ) (d) 25 percent ( )
(e) None ( ) (f) Others(specify):

18. How would you rate the contribution of the following in terms of the final design in your agency or establishment?

	100%	75%	50%	25%	None
(a) Top Management	----	---	---	---	----
(b) Marketing, Sales or Public relations Management	----	---	---	---	----
(c) Account executives (designer's rep.)	----	---	---	---	----
(d) Design Director	----	---	---	---	----
(e) Outside sources	----	---	---	---	----

19. How often are you provided with enough good quality materials and equipment needed for executing designs?
(a) Very often ( ) (b) Often ( )
(c) Uncertain ( ) (d) Not often ( )
(e) Not at all ( )

20. If any, list others you need but are not available in your agency or establishment:
---------- ----------
---------- ----------

21. (a) Generally speaking, how often has your agency or establishment had any problem obtaining materials supplies of acceptable quality as they are needed for designing print advertisements?
(a) Very often( ) (b) Often ( )
(c) Uncertain ( ) (d) Not often ( )
(e) Not at all( )

(b) If any, specify the problems:----------
----

22. How do these problems (if any) affect the production of print advertisements in Borno or Yobe state?
(a) Very much ( ) (b) Much ( )
(c) Can't say ( ) (d) Not much ( )
(e) Not at all( )

23. How often do you design according to your clients specifications?
(a) 100 percent ( ) (b) 75 percent ( )
(c) 50 percent ( ) (d) 25 percent ( )
(e) None ( ) (f) Others(specify):

24. How often do you meet the deadline for submission of your designs?
(a) 100 percent ( ) (b) 75 percent ( )
(c) 50 percent ( ) (d) 25 percent ( )
(e) None ( ) (f) Others(specify):

25. How often do you give the printer suggestions concerning the selection of paper and ink used for reprography?
(a) Very much ( ) (b) Often ( )
(c) Uncertain ( ) (d) Not often ( )
(e) Not at all( )

26. How ofen do you have your designs returned for further work by the clients?
(a) Very often ( ) (b) Often ( )
(c) Uncertain ( ) (d) Not often ( )
(e) Not at all ( )

27. Identify particular reason(s) for returning the designs by the client (if any):
(a) The client does not understand the design ( )
(b) The design is usually bad ( )
(c) The client wants more message in the design( )

(d) Uncertain ( )
(e) Others (specify):----------

28. How are these problems normally solved?
(a) Make fresh design ( )
(b) Do some modifications ( )
(c) Explain the design to the client ( )
(d) Can't say ( )
(e) Others (specify): ----------

29. How often do you have your designs returned for further work by the printer?
(a) Very often ( ) (b) Often ( )
(c) Uncertain ( ) (d) Not often ( )
(e) Not at all ( )

30. Identify particular reason(s) for returning the design by the printer (if any):
(a) The printer does not understand the designs
(b) The design is usually bad
(c) Uncertain
(d) Problems of registration
(e) Others (specify):----------

31. How are these problems normally solved?
(a) Make fresh design ( )
(b) Do some modefications ( )
(c) Explain the design to the printer ( )
(d) Can't say ( )
(e) Others (specify):----------

32. How could you rate your regard for the graphic designer in the entire reprographic process?
(a) Very highly ( ) (b) Highly ( )
(c) Can't say ( ) (d) Lowly ( )
(e) Very Lowly ( )

33. How would you rate your regard for the printer in the entire reprographic process?
(a) Very highly ( ) (b) Highly ( )
(c) Can't say ( ) (d) Lowly ( )
(e) Very Lowly ( )

34. Generally speaking, to what extent would you say the print advertisements that you deal with conform with print advertising tradition in the world?
(a) 100 percent ( ) (b) 75 percent ( )
(c) 50 percent ( ) (d) 25 percent ( )
(e) None ( ) (f) Others (specify):

35. How would you assess the effectiveness of the print advertisements you design?

(a) Very effective ( ) (b) Effective ( )
(c) Uncertain ( ) (d) Ineffective( )
(e) Very ineffective( )

36. What is/are your reason(s) for this assessment?-----
---

37. How often does your agency or establishment conduct research into audience acceptability of your designs?
(a) Very often ( ) (b) Often ( )
(c) Uncertain ( ) (d) Not often( )
(e) Not at all ( )

38. If your establishment conducts research, could you please briefly state some of your findings?---------
---

39. (i) What type of advertising training have you recieved?
(a) Marketing ( )
(b) Public relation ( )
(c) Graphic design ( )
(d) Mass Communication ( )
(e) None at all ( )
(f) Others (specify):
(ii) Where did you get the trainig and who was your sponsor?----------

40. (a) What type of staff development programme obtains in your establishment?----------

(b) What categories of your staff enjoy the staff development?----------

(c) Where do they go for training?----------

PERSONNAL DETAILS

(a) Age..... Sex.....
(b) Highest Qualification.....
(c) Place of subsequent training (if any):.....
(d) Area of specialization:.....
(e) Number of years in practice:.....
(f) Father's highest qualification:.....
(g) Father's main occupation:.....

APPENDIX D

QUESTIONNAIRE FOR THE PRINTERS

Please tick(i.e.✓)the answer you considered most appropriate to each question or statement and where lines are provided fill in your answers.

1. Please tick ( ) the function of the printer in your establishment :
   (a) Compsetting (compugraphic) ( )
   (b) Printing ( )
   (c) Lithographiy ( )
   (d) Designing ( )
   (e) Others (specify) ( )

2. How familiar are you with the processes of designing print advertisements?
   (a) Very familiar ( ) (b) Familiar ( )
   (c) Uncertain ( ) (d) Unfamiliar( )
   (e) Very unfamiliar ( )

3. What do you think are the most important factors in designing a good print advertisement? (Tick the appropriate one(s):
   (a) Cost ( )
   (b) Objectives and strategies ( )
   (c) Colour ( )
   (d) Materials and equipment ( )
   (e) Rules of composition ( )
   (f) Elements of layout ( )
   (g) Printing methods ( )
   (h) Audiences culture ( )
   (i) Perceptual laws ( )
   (j) Can't say ( )
   (k) Quality of idea ( )

4. In your opinion, what do you think are the constraints to a graphic designers work?
   (a) Poor materials and equipment ( )
   (b) Insufficient time ( )
   (c) Insufficient training ( )
   (d) Lack of incentive ( )
   (e) Can't say ( )
   (f) Much interference by clients ( )
   (g) Others (specify):----------

5. Kindly tick the printing process you know:
   (a) Offset-lithography ( )
   (b) Gravure ( )
   (c) Letterpress ( )
   (d) Diestamping ( )
   (e) Screen process ( )

(f) Lino printing ( )
(g) Flexography ( )
(h) Collotype ( )
(i) Hot foil stamping ( )
(j) None ( )
(k) Thermography ( )
(l) Others (specify):--

6. What printing process does your establishment use for printing of advertisements? (tick the appropriate one(s):
(a) Offset-lithography ( ) (b) Gravure ( )
(c) Letterpress ( ) (d) Diestamping ( )
(e) Screen process ( ) (f) Lino printing( )
(g) Flexography ( ) (h) Collotype ( )
(i) hot foil stamping ( ) (j) None ( )
(k) Themography ( ) (l) Others (specify):

7. How familiar are you with the commonest printing process you know?
(a) very familiar ( ) (b) Familiar ( )
(c) Uncertain ( ) (d) Unfamiliar( )
(e) Very unfamiliar ( )

8. What do you think are the four major causes of poor registration in printed materials? (tick the appropriate one (s):
(a) Poor designs ( )
(b) Colour separation ( )
(c) Incompetent lithographers ( )
(d) Incopetent printers ( )
(e) Bad printing machines ( )

9. What would you consider most important for making quality prints? Tick the appropriate one(s)
(a) Effective printing machine ( )
(b) Good design ( )
(c) Good quality paper ( )
(d) Good process ink ( )
(e) Others (specify):----------

10. As a printer, what can you say is the central goal of print advertising in Borno or Yobe state?
(a) To boost sales ( )
(b) Diseminate information ( )
(c) To create awareness ( )
(d) Can't say ( )
(e) Others (specify):----------

11. From your experience in printing advertisements, what do you think are the major problems affecting print advertising in Borno or Yobe States?
(comment freely)----------

12. From your exprience in printing advertisement, what do you think are necessary for creating attraction, interest and putting across the message?----------
---

13. What amount of information are you normally provided with when printing advertisements? (such that would guide you in printing):
(a) Very much ( ) (b) much ( )
(c) Can't say ( ) (d) Not much ( )
(e) Not at all( )

14. What percentage of the print advertisements you deal with reflect the international standard or culture?
(a) 100 percent ( ) (b) 75 percent ( )
(c) 50 " ( ) (d) 25 " ( )
(e) Others(specify):----------

15. What percentage of the print advertisements that you deal with reflect indegenous (i.e., Borno or Yobe State) culture (s)?
(a) 100 percent ( ) (b) 75 percent ( )
(c) 50 " ( ) (d) 25 " ( )
(e) None ( ) (f) Others(specify):---

16. How would you rate the contribution of the following in terms of the final print in your establishment?

	100%	75%	50%	25%	None
(a) Top management	----	---	---	---	----
(b) Marketing, sales or public relation management	----	---	---	---	----
(c) Accounts executive (designer's rep.)	----	---	---	---	----
(d) Design director	----	---	---	---	----
(e) Outside sources	----	---	---	---	----

17. How often are you provided with enough good quality materials and equipment needed for printing?
(a) Very often ( ) (b) Often ( )
(c) Uncertain ( ) (d) Not often ( )
(e) Not at all ( )

18. If any, list others you need but are not available your agency or establishment:
---------- ----------
---------- ----------

19. (a) Generally speaking, how often has your establishment had any problem obtaining materials and equipment supplies of acceptable

quality as they are needed for printing of advertisements?

i. Very often ( ) ii. Often ( )
iii. Uncertain ( ) iv. Not often ( )
v. Not at all ( )

(b) If any, specify the difficulties:----------

20. How do these difficulties affect the production of print advertisements in Borno or Yobe States?
i. Very much ( ) ii. much ( )
iii. Can't say ( ) iv. Not much( )
v. Not at all ( )

21. How often do you meet the deadline for submission of your designs?
(a) 100 percent ( ) (b) 75 percent ( )
(c) 50 " ( ) (d) 25 " ( )

(e) None ( ) (f) Others (specify):

22. How often do you accept graphic designers suggestions about the qualities of paper and ink used for printing?
(a) 100 percent ( ) (b) 75 percent ( )
(c) 50 " ( ) (d) 25 " ( )
(e) None ( ) (f) Others(specify):

23. How often do you print according to graphic designer's specifications?
(a) 100 percent ( ) (b) 75 percent ( )
(c) 50 " ( ) (d) 25 " ( )
(e) None ( ) (f) Others(specify):

24. How often do you have your products returned for further work?
(a) Very often ( ) (b) Often ( )
(c) Uncertain ( ) (d) Not at all ( )
(e) Not often ( )

25. Identify particular reason(s) for returning the products (if any)
(a) Poor designs ( ) (b) Dirty prints ( )
(c) Poor registration( ) (d) poor prints ( )
(e) Can't say ( ) (f) Others (specify):

26. How would you rate your regard for the graphic designer in the entire printing process?
(a) Very highly ( ) (b) Highly ( )
(c) Can't say ( ) (d) lowly ( )
(e) Very lowly ( )

27. How would you rate your regard for the printer in the entire printing process?
(a) Very highly ( ) (b) Highly ( )
(c) Can't say ( ) (d) Lowly ( )
(e) Very lowly ( )

28. Generally speaking, to what extent would you say the print advertisements that you deal with conform with print advertising tradition in the world?
(a) 100 percent ( ) (b) 75 percent ( )
(c) 50 " ( ) (d) 25 " ( )
(e) None ( ) (f) Others(specify):

29. From your experience as a printer, what would you consider as the elements of a good quality print?-
---

30. How would you assess the effectiveness of the advertisements you print?
(a) Very effective ( ) (b) Effective ( )
(c) Uncertain ( ) (d) Ineffective( )
(e) Very ineffective( )

31. What is/are your reason(s) for this assessment? ----
---

32. (i) What type of advertising training have you recieved?
(a) Marketing ( )
(b) public relations ( )
(c) Mass communication( )
(d) Graphic design ( )
(e) None at all ( )
(f) Others (specify):

(ii) Where did you get the training and who was your sponsor?----------

33. (a) What type of staff development programme obtains in your establishment?----------
(b) What categories of your staff enjoy the staff development programme? ----------
(c) Where do they go for training?----------

PERSONNAL DETAILS

(a) Age..... Sex:.....
(b) Highest Qualification:.....
(c) Place of subsequent training (if any) .....
(d) Area of specialization:.....
(e) Number of years in practice:.....
(f) Fathers highest qualification:.....
(g) Fathers main occupation:.....

APPENDIX E

FIGURE I: CLIENTS INPUT SCORES FREQUENCY DISTRIBUTION GRAPH

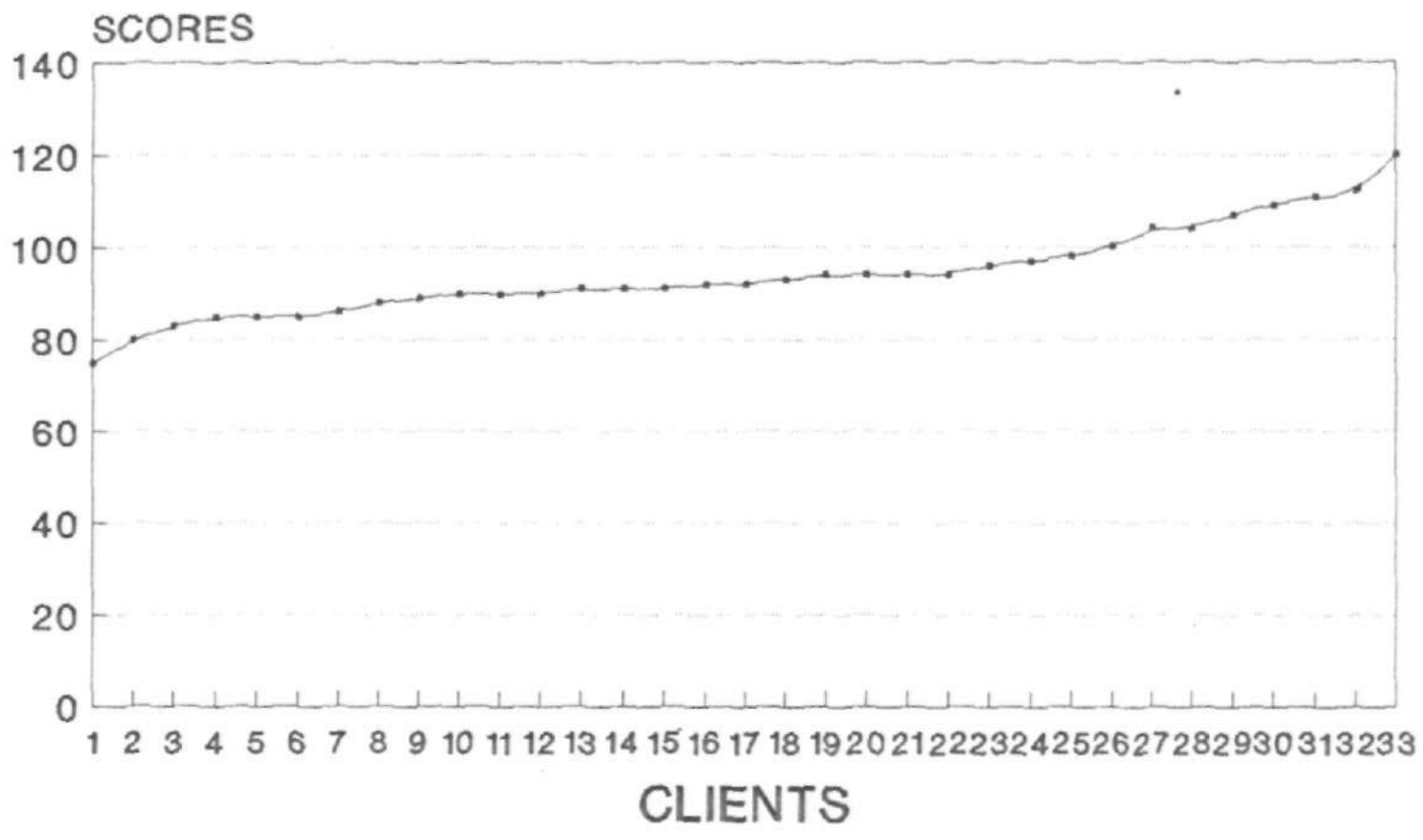


FIGURE II :DESIGNERS INPUT SCORES FREQUENCY DISTRIBUTION GRAPH

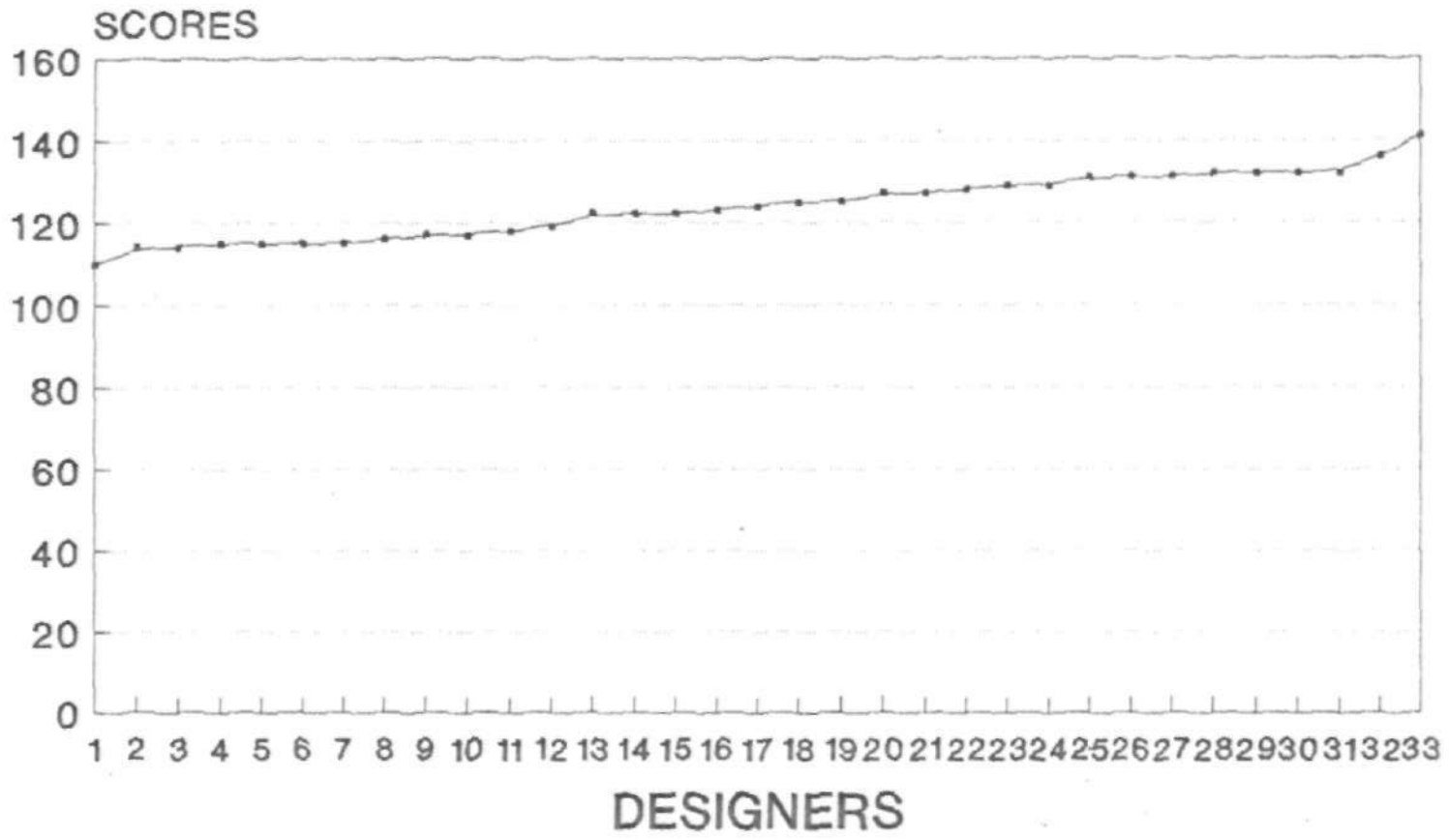
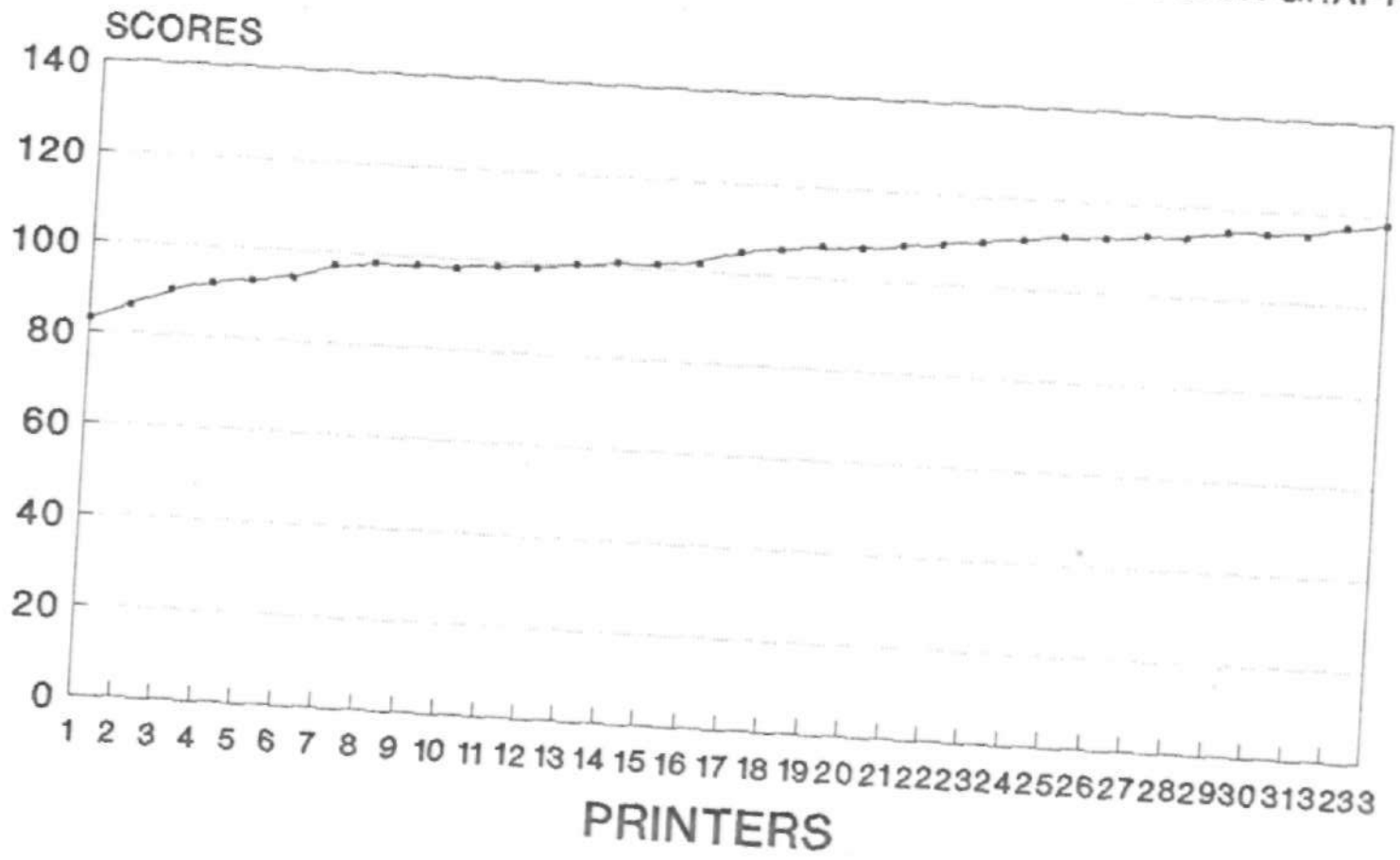


FIGURE III: PRINTERS INPUT SCORE FREQUENCY DISTRIBUTION GRAPH



APPENDIX F

PLATES



ate VII: Family planning poster



Plates VIII: Nomadic education poster

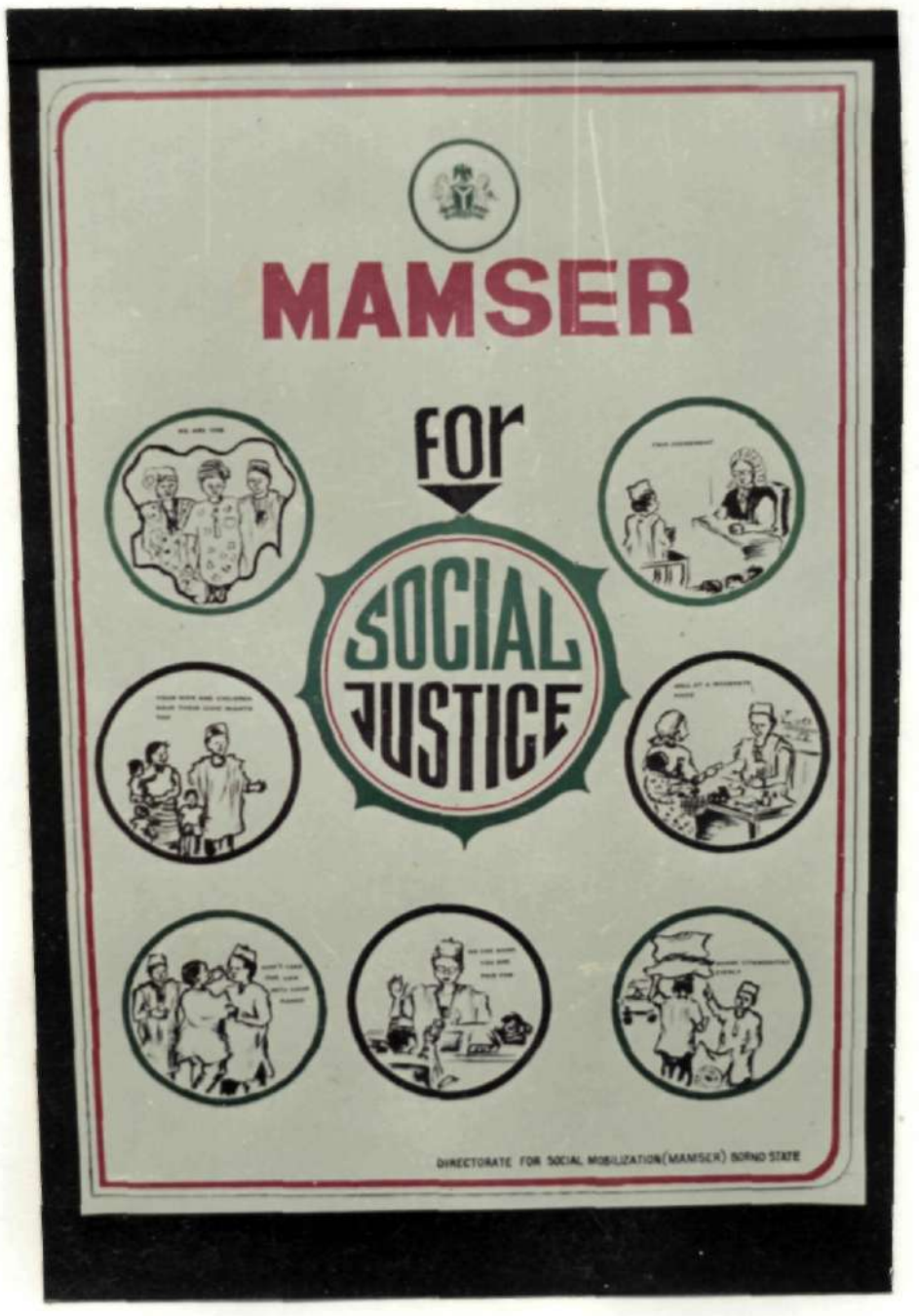


PLATE IX: MAMSER social justice poster



PLATE X: MAMSER SAP Poster; Shirin na kowa ya ji a jikinsa (SAP) shine hanyar da zata kaimu ga wadata (Hausa), (The Structural Adjustment Programme is the way to self sufficiency).



PLATE XI: DFRRI Housing poster; Kara kyaun Gidajenku, yi amfani da tubali masu arha da karko (Hausa), (Make your houses more beautiful, use cheap and durable bricks).



PLATE XII: DFRRI Gardening poster; Kafa itatuwa masu `ya `ya da lambu (Hausa), (Establish fruit trees and gardens).

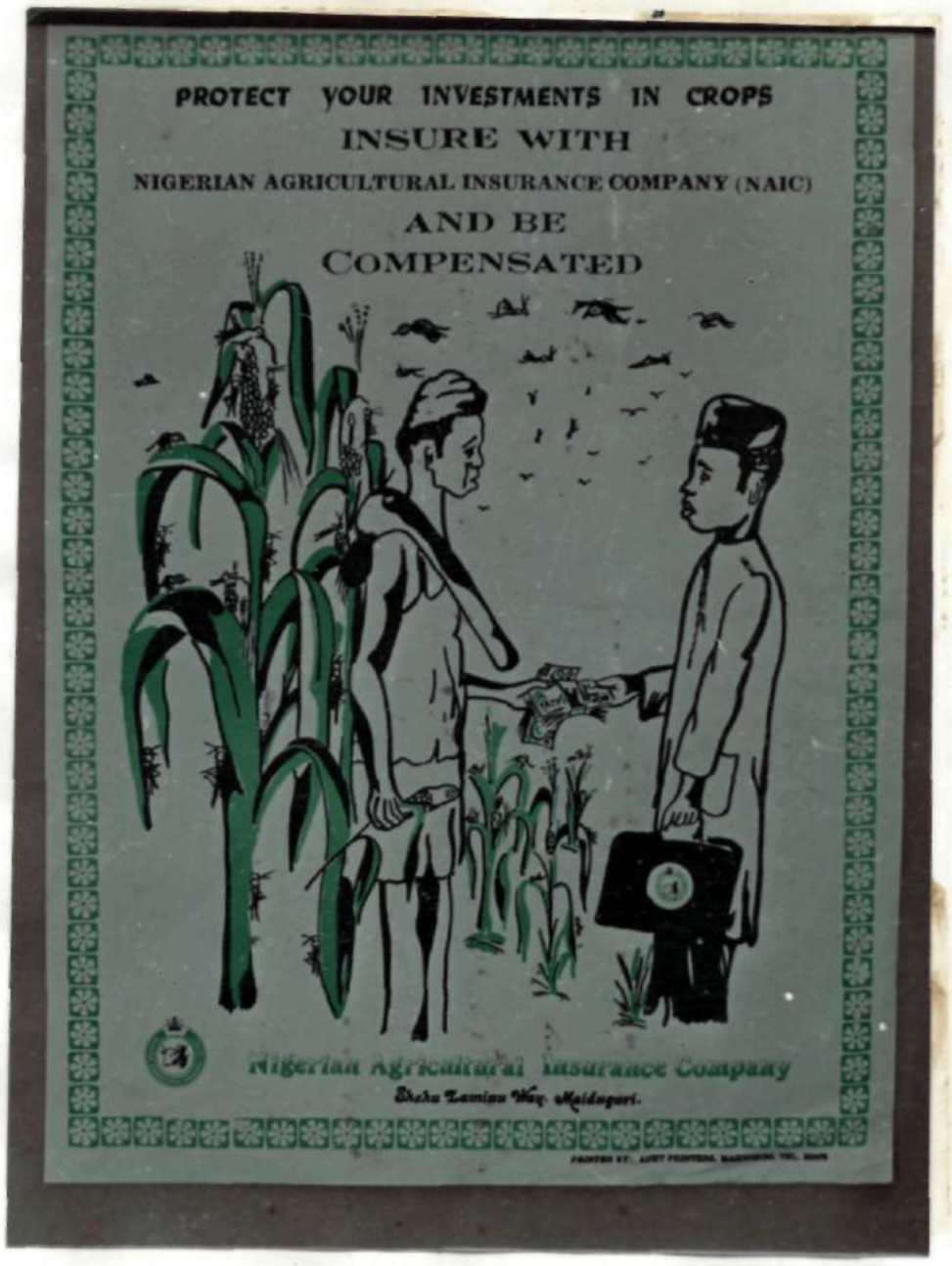
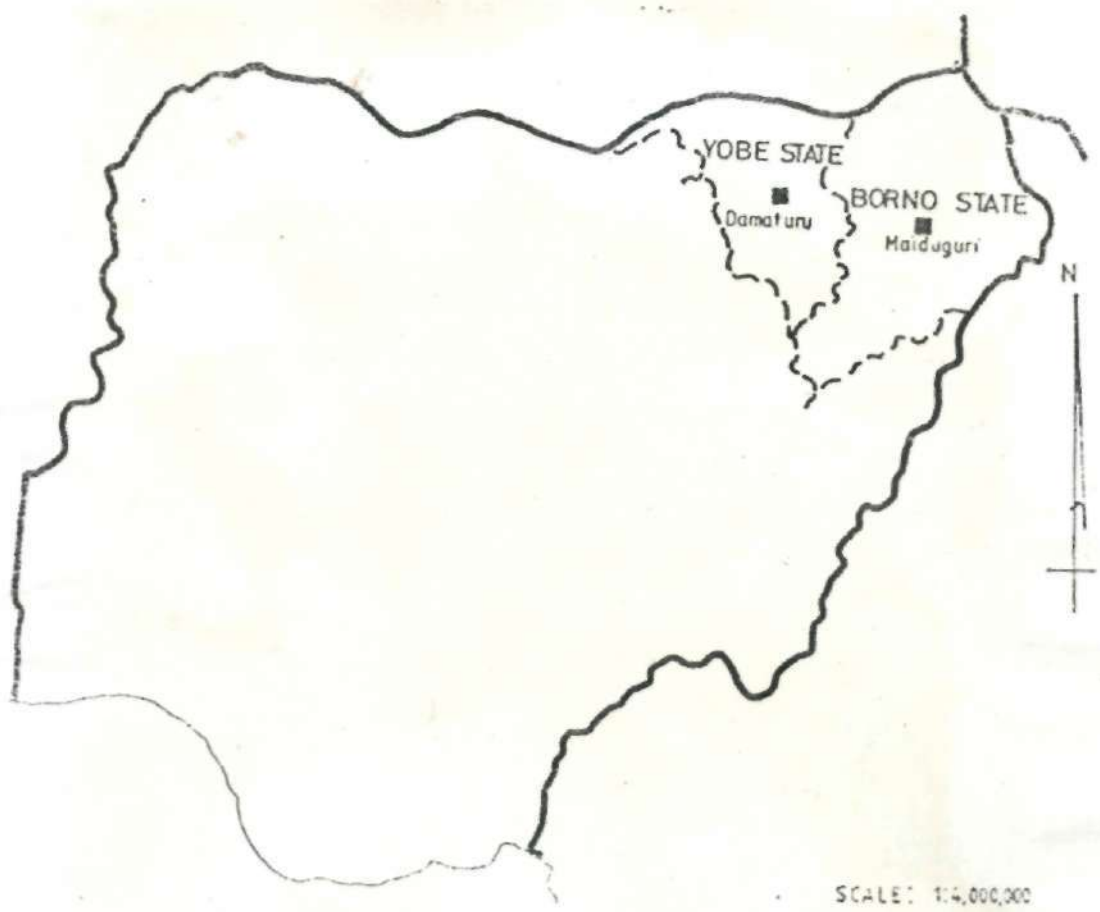


PLATE XIII: Agricultural Insurance poster.

APPENDIX G



A Map of Borno and Yobe States