

Major Development Communication Paradigms and Practices: Implications for Graphic Communication

Ebigbagha Zifegha Sylvester^{1*} Peter Sale² Naomi Albert Yusuf²

1.Department of Fine and Applied Arts, Niger Delta University, Wilberforce Island, Bayelsa State, Nigeria

2.Department of Industrial Design, University of Maiduguri, Borno State, Nigeria

Abstract

Modernization, Dependency, and Multiplicity are three major concepts of development, which have occasioned the use of hierarchical and/or participatory communication practices in our society today. These significantly impact on the mediation role of the graphic encoder during media production process that could either afford or hinder development. Therefore, in order to adopt communication strategies that would produce desired outcomes, this paper focused on the implications of the major paradigms of development and communication practices on graphic communication. It employed a triangulation of research methods: the Critical-Historical-Analytic Examination, In-depth interviews, Focus Group Discussion and Content Analysis. The paper started with the centrality of graphic communication media to the success of development initiatives. Furthermore, it aptly presented an overview of the major paradigms of development vis-a-vis the key models of communication on which practices are hinged. Moreover, it copiously discussed the impact of the Source's concept of development on mediation role of the graphic encoder during communication development. And it examined the impact of communication practices on produced media for campaigns in Africa. The paper ended with the need to adopt communication approaches that embed the graphic encoder and other stakeholders in order to produce effective graphic communication.

Keywords: Major Development Paradigms, Communication Practices, Graphic Communication, Graphic Encoder's Mediation, Media Production Process.

Introduction

If development can be seen as a fabric woven out of the activities of millions of people, communication represents the essential thread that binds them together.... A development strategy that uses communication approaches can reveal people's underlying attitudes and traditional wisdom, help people to adapt their views and to acquire new knowledge and skills, and spread new social messages. The planned use of communication techniques, activities and media gives people powerful tools both to experience change and actually to guide it. An intensified exchange of ideas among all sectors of society can lead to the greater involvement of people in a common cause. This is a fundamental requirement for appropriate and sustainable development.

Fraser and Villet (2005:pp. 12), making the above citation, reiterated the centrality of communication to the success of development initiatives. Communication is critical to mobilize, educate and persuade target audience to support human development programmes, which every nation across the world embarks upon in order to grow and improve existing standards of living. This could readily be seen in the use of graphic communication campaigns in support of agriculture, education and health, to mention a few. The necessity to produce and utilize veritable graphic communication media to share messages effectively cannot be over-emphasized. This is because both form and content attributes of media are capable of being transferred to behavior. Invariably, a positive or negative behavior could be elicited based on the way the content and form of a development message is configured. Therefore, an effective or ineffective media significantly impact on messages that could either afford or thwart respectively the realization of desired communication goal (Ebigbagha 2012, 2013). For this reason, Baran (2009), states that the media is the message. So, effective message is invariably afforded by effective graphic channel. The production of graphic channel/communication is usually executed by the media team. This is a group of topic specialist in related areas of the campaign theme, who are assigned the task to turn development ideas into effective messages. Often, an appropriate intervention and thorough collaboration of the graphic encoder with other members of the media team are undermined. This prevalent neglect of the proper intervention of the graphic encoder, usually results in ineffective graphic communication that hinders development. The graphic encoder (a person assigned the task to transform development ideas into graphic messages: forms, formats, codes and configuration) is a crucial member of a media team. His/her role in the communication development process is that of mediation. Mediation between the Source's ideas on one hand and the target audience information needs on the other, in which the ideas and information needs are encoded into graphic language, using iconic and digital signs. How this role of mediation is performed, whether or not it is proper, immensely determine the quality and effectiveness of a produced graphic media (information, education and communication –IEC materials). Usually, when the graphic encoder is allowed to properly perform his/her mediation role, the graphic media produced generate salutary effect, otherwise, the contrary is the result. Examples include, the IEC materials employed for the Delayed Sexual

Debut Campaign, Use Condom Campaign and the Bird Flu Free Campaign in Nigeria, to mention a few (Ebigbagha, 2012a, 2012b, 2016; Sale, 2001, 2002, 2013).

The meditation role of the graphic encoder in communication development process is greatly determined by the communication paradigm and practices adopted by the source (media requesting agency). The communication concepts and practices that employ a Hierarchical - one way approach, permit the Source to lead the entire development process. This result in restricted involvement of the graphic encoder in the decision making process that hinders comprehensive understanding of a given campaign. On the contrary, communication paradigms/practices that employ a two way approach, allow the source, the graphic encoder/media team, and other stakeholders, including target audience to participate in decision making process. This facilitates the understanding of the themes, issues and facts of a campaign. From this well-informed standpoint of view, the graphic encoder is able to perform his/her meditation role properly and produce effective graphic messages.

Approaches in communication practices for development programmes have emanated from three major concepts of development (Modernization, Dependency and Multiplicity/Another Development), which occasioned suitable models of communication (Ashley 2003; Garland 2005a; Vineet, 2011). These concepts of development and their attendant communication models have shaped communication practices, with great implications for the graphic encoder's mediation role and graphic communication.

Therefore, it is necessary to examine the major communication practices that have co-existed in our society up till now vis-à-vis the paradigms of development. Also, it is salient to consider the implication of major communication practices on the mediation role of graphic encoder, so that counter-productive activities to proper performance of the role are minimized. And it is important to examine some IEC materials produced for nationwide campaigns on health in Nigeria and Egypt, in order to consider the impact of the major communication practices on the outcome of graphic messages.

Major Development Paradigms Vis-À-Vis Communication Practices

Today, Modernization, Dependency, and Multiplicity are three major concepts of development that have evolved. This is since 1947, when development is carried out as an organized activity/intervention to improve the living standards of a people by international, national or institutionalized bodies. In Modernization and Dependency, development is conceived as aid from more development countries/sources to less developed countries/receivers across the world. These employed the Transmissive/Diffusion communication practices, a vertical, top-down/hierarchical, one-way approach. While in Multiplicity, development is seen as a product of collaboration and participation of all stakeholders. This employs the Participatory communication practices, a horizontal, two-way approach. Ashley (2003), classified these three concepts of development into periods as follows;

1. The early period (1950s-1970s), the paradigm of Modernization
2. The middle period (1970s-1990s), the paradigm of Dependency; and
3. The present period (1990s to Present), the paradigm of Another Development/ Multiplicity.

The Paradigm of Modernization (1950-1970s)

The concept of Modernization, which characterized the early period (1950s-1970s) of development communication, holds that wealth and development occur in a poor and undeveloped society or receiver, when ideas are disseminated into it from rich and developed society or source. This affords the top-down, one-way communication approach, whereby the rich and developed source disseminates information deemed salient for the development of the poor receiver that needs to be uplifted. So, the transmissive models of communication were employed. Examples include Lasswell Formula, 1948; Shannon-Weaver Model, 1949; and the Schramm's Model of Mass Communication, 1954. The Lasswell Formula, and Shannon and Weaver model placed emphasis on the source, which produces the message and the channel from which the receiver decodes the encoded graphic messages. It is emphasized that the channel must be free of noise, so that development messages get to purported destination and decoded by receivers as intended by the source. Schramm (1954) placed emphasis on the message. The message is seen as stimulus, which on its own should be potent and sufficient to persuade target audience and generate desired responses as it is interpreted and decoded. Rogers (1973) also emphasized stimulus to create awareness and interest that encourages evaluation, trials and rapid adoption of development ideas. From the above, the Source production of stimulus with content and form attributes that are free of noise, attract attention and stimulate interest are indispensable to inform, mobilize and effect the expected development of target audience.

The Paradigm of Dependency

Closely related and following the concept of Modernization is the concept of Dependency. Like the concept of Modernization, it holds that development would occur when ideas are transmitted into societies that are undeveloped from developed society. Moreover, it holds that there is dependency between the source and the receiver in the process of development, and the receivers' socio-political structure must be considered. It utilizes the transmissive/diffusion models of communication. Examples include Rogers Innovative Diffusion Model, 1973; Ball-Rokeach and Defleur's Dependency Model of Mass Communication Effects, 1976 and Freires'

Consciousness Model, 1970 (McQuail and Windahl, 1986; Servaes and Malikhao, 1994; and Garland, 2005a, Vineet, 2011). The concept of “Dependency” employed the transmissive, and the diffusion models of communication. It placed emphasis on effective stimulus as a key to getting target audience developed as in transmissive models; and underscored knowledge of the receiver and his/her socio-political environment as prescribed in the diffusion models. Rogers (1973), states that for the stimulus to be effective to create persuasive graphic messages to facilitate the decision to adopt and confirm adoption of development messages, it is necessary to have knowledge of the receiver and the social system variables. This is because development and socio-political processes are inter-twined (Freire, 1970; Ball-Rokeach and Defleur, 1976).

The paradigms of Modernization and Dependency impact on the Source to adopt the Hierarchical or Top-Down, One-Way-Communication practices that direct the entire development process in two ways: focus on stimulus conditions (media) and neglect of key stakeholders. Firstly, there is the emphasis on stimulus conditions (for example, the size, intensity of colour, novelty, and so forth of a given poster) as wholly necessary and sufficient to generate desired response from target audience. This makes the Source to focus on the generation of stimulus conditions that he/she prefers at the expense of target audience. A consideration of both stimulus and target audience conditions are necessary to elicit desired responses from target audience.

Secondly, the Source usually ignores essential stakeholders, particularly, the target audience in the process of communication development. The prevalent non-participation of the receiver, his/her input, information needs, and social system as well as the prescribed graphic encoder’s role of mediation during media production process are detrimental to achieving overall desired communication goal. This neglect has grave consequences for development because it often results in making graphic encoding choices that do not depict the receivers’ socio-cultural environment pivotal for successful production of persuasive stimulus, which facilitates the decision to adopt and confirm adoption of Source’s ideas. So, the graphic encoders’ role of mediating between the Source and the target audience are conditioned by the Source. This does not often give room to produce effective graphic messages, which would have emanated from the free and creative integration of the Source ideas about development and the information need of the target audience. The above often results in the production of stimulus or graphic messages that are technically accurate and precise by the Source’s standards but are largely abstract or meaningless, ineffective and far removed from the knowledge, aptitude and practices of the target audience. This is exemplified by the first executive director’s choice of the ORT campaign in Egypt, which would be discussed subsequently. The principle of variety is employed to elaborate contrast and create awareness, attract attention, stimulate interest and liking to generate the Source’s desired response (McGuire, 1989, 1999; Machado, 2002; and Ronald *et al*, 2003). However, these two paradigms of development and the communication practices employed were inadequate because they did not produce the desired development of target audience. Garland (2005), citing MacBride (1980, p. 6) states that:

The former models used communication especially for disseminating information, getting people to understand the ‘benefits’ promised by development and the ‘sacrifices’ it demands. The initiation of a development model on the hypothesis that wealth, ones (sic) acquired, will automatically filter down to all levels of society, including the propagation of communication practices from top-bottom.... The effects were a long way from the effects that were expected.

From the above, the need for a paradigm shift in development and communication practices cannot be over-emphasized. The emphasis on Source’s ideas of development imposed on target audience as the needed panacea for growth and development has apparently generated insignificant result. This has led to the concept of development: Another Development or Multiplicity, which employ the participatory communication strategies.

The Paradigm of Another Development/Multiplicity

The third and most recent concept of development is the paradigm of “Another Development/Multiplicity”. In this concept, development is seen as a product of collaboration and participation of all stakeholders and communication is seen as an essential tool for participation. The concept holds that true development is endogenous, taking into account user felt needs and getting them involved in the process to proffer solution. It utilizes the participatory models of communication, which are characterized by a two-way communication process. An example is the Berrigan’s Methodology of Community Media. According to Garland (2005b), the Berrigan’s Methodology of Community Media, emphasizes interactivity and identified eight steps. The first step is the IDENTIFICATION of the felt needs by means of direct interaction with the receivers. The second is CONCRETIZATION, which examines the needs identified by the receivers in the light of local conditions. The third is SELECTION of priority problems by the receivers. The fourth step is FORMULATION of a durable methodology for seeking solutions to priority problems of felt needs. The fifth step is IDENTIFICATION of the Amount of Information Required and Access to this information. The sixth is ACTION EXECUTION by thorough participation of the receivers of the project that they have designed. The seventh step is the EXPANSION towards the outside to make known the point of view of the receivers to other group of receivers or to the authorities. And the eighth step is the LIAISON with the communication system to make known the

action of the receivers to others that could benefit from the experience of the receivers, who carry out actions to execute identified needs. From the above, development is endogenous, whereby ideas spread from inside to outside in the participatory approach. Garland (2005c), compressed the aforementioned eight steps into four, which constitute the participatory development communication model. These four steps are: *Diagnosis, Planning, Interventions or Experimentation and Assessment*. In addition, the paradigm of Multiplicity holds that there is no one way to development but a multiplicity of approaches. As a result, the practices of communication employed, adopted mixed approaches, which combined different communication. Examples include the practice for supporting communication in development projects, which combined the community approach with practices of diffusion models using small mass media; the approaches that come from social marketing, using research techniques for small groups/communities and large scale use of big mass media (as exemplified by the Delayed Sexual Debut Campaign in Nigeria). The concept of Another Development or Multiplicity emphasizes interaction and participation of all stakeholders with particular emphasis on the target audience in the development process: Diagnosis, Planning, Intervention or Experimentation, and Assessment. The Source encourages actions that produce information and involvement of the receiver in the development process. This facilitates the graphic encoder's role of mediation between the development ideas of the Source and the information need of target audience; and facilitates the achievement of the overall desired communication goal.

Impact of Source's Concept of Development on Mediation

The Source's concept of development greatly determines the communication practices employed in development. The hierarchical, top-down, and one-way-approach of communication is the predominant practice adopted in the paradigm of Modernization and Dependency, whereby the transmissive and diffusion models of communication performed heuristic functions. While the horizontal and two-way-approach of communication is the prevalent practice employed in the paradigm of Another Development, whereby the participatory development communication model serves as a guide. The above, immensely impact on graphic communication, which is a product of the proper mediation between the Source and the target audience by the graphic encoder. The role of mediation is important for the graphic encoder to transform development ideas into effective graphic messages. Supporting this, Ejembi (1989) stresses that the encoder should play the key role of mediating between the intentions and interactions of the source and the target audience as well as the needs of both, especially that of the target audience. The ultimate aim of this mediation role should be to successfully integrate information from and about the Source with information from and about the target audience. The mediation role of the graphic encoder is either facilitated or hindered by the communication practice the Source employs. This is usually experienced during the media production process. This mediation role is hinged on effective collaboration of the Source, the target audience and the graphic encoder. So, a communication strategy that hinders or promotes a go between the Source, who have the information or ideas about development and the target audience, which the Source aims at reaching, would create communication gaps that often result in the production of ineffective graphic messages or bridge such gaps that usually result in the production of effective graphic communication respectively. The hierarchical/vertical/top-down/one-way-communication practices often hinder the mediation role of the graphic encoder. On the contrary, the horizontal/two-way-communication approaches often promote the mediation role of the graphic encoder; and invariably, the kinds of graphic encoding choices that result from it (Ebigbagha, 2016). The Hierarchical/Top-Down communication practice is characteristically led by the Source. This entire direction of the development process by the Source, greatly impact on the graphic encoder, the graphic message and the target audience response as follows;

- i. It often undermines the described/prescribed roles of the graphic encoder; some of which are;
 - a) To give form to content by organizing a given information in a meaningful way, to communicate ideas in the most effective manner possible. Thereby making information clear, visually appealing, and accessible.
 - b) To be involved in decision-making by discussing proposal with client or Source, which are often revised at several stages before the draft of the design is produced with final instruction for reproduction; and
 - c) To plan for mechanical production and small scale or massive dissemination (Hollis, 1994).
- ii. It often results in the production of ineffective graphic messages, this is because of the following;
 - a) The focus is on Source's information rather than on the felt needs of target audience (Servaes and Malikhwa, 1994; Chandler, 1994; Garland, 2005a, Vineet, 2011). This often leads to graphic encoding choices that result in mere pure form generation (Wallschlaeger and Busicsynder, 1992). This might be abstract or meaningless to target audience because emphasis placed on Source's information, in most case, might not be of real interest to the target audience. Since the target audience might not have participated in the decision-making process, and as there is no 'Bottom-up' communication, their interest may largely be unknown.
 - b) The orders/directives of the Source, particularly when hinged on ignorance of what makes

communication effective (Sale, 2001). This often:

- (1) Interferes with the graphic encoders' creativity. This is worsened by the exclusion of the graphic encoder in the decision making process; and the often inadequate time to muster his or her creative abilities to accomplish a given design task. However, there could be spontaneity of design - a leap of insight from the graphic encoder within the short period given.
 - (2) Results in the use of non-specialist in the field of graphic design. In Nigeria, it is assumed that anybody can handle the task of graphic design. So graphic design task are often carried out by people who do not understand graphic design or its communication process. This accounts for the poor quality of graphic language frequently seen in campaign materials on development programs in agriculture (Ejembi, 1989). For this reason, Nelson (1994) states that, graphic language intended to change attitude and behavior of people towards development, should be handled by specialist in graphic design, who should collaborate with specialists in other fields of communication.
- iii. It often fails to elicit the desired target audience response. This is because target audience interests; involvement and participation are not adequately taken into consideration in the development process. This was the main reason for the shift of emphasis from the Top-down, one-way communication practice, in the paradigm of modernization/dependency to the participatory two-way communication process in the paradigm of Multiplicity/Another Development.

On the contrary, the participatory approach in development communication allows target audience, other members of the media team and the graphic encoder to participate in the decision-making and communication development processes. This provides ample opportunity for the graphic encoder to fully understand the various dimensions of development issues at stake, and focus is directed to a more comprehensive position relative to user needs and involvement. The above present enormous advantages and challenges. The integrated planning, participation and involvement of people-target audience, graphic encoder and other members of the media team, advantageously position the graphic encoder. It positions him/her to produce effective graphic encoding choices/messages. This shows the development ideas in the light of local conditions, employing comprehensible and photo-realistic images that are meaningful to target audience and basically serve as a tool to encourage and facilitate target audience support in development programmes. These are enhanced by new technology; digital photography, computer, and direct image printing to mention a few (an example is the billboard posters of the delayed sexual debut campaign below). However, the challenges of the participatory communication approach is such that require the graphic encoder to comprehend the total development communication process, educate other members of the media team about the graphic communication process, and produce graphic language, which effectively communicate with target audience by diligent representation of their knowledge, aptitude and practices.

Impact of Source Communication Practices on IEC Materials

The communication practice occasioned by a paradigm of development, which the Source adopts, often immensely impact on the Information, Education and Communication (IEC) materials used for campaigns. The IEC materials are the result of graphic encoding choices that the graphic encoder makes during media production process. This is usually a function of the mediation role of the graphic encoder in the development process. Whether or not the communication practice employed facilitates the proper mediation of the graphic encoder's role is readily seen in the effectiveness or ineffectiveness of IEC materials produced. This is exemplified in development communication campaigns on health issues examined (Ebigbagha, 2016). These campaigns are: Kwara is Bird Flu Free, Use Condom, Delayed Sexual Debut, and ORT. The Kwara is Bird Flu Free (Plate I), is a campaign sponsored by the Kwara State Government in Nigeria. It was in response to mitigate the increasing fear of the avian influenza outbreak in Galadima farm, Airport, Ilorin, Nigeria in November 2006. The IEC materials produced for the campaign included stickers, pamphlets and posters, to mention a few. However, a consideration of the media production/communication development process of the poster is sufficient and necessary to reveal the impact of communication practice on the graphic media/IEC materials produced. An assessment of the media production process, using Focus Group Discussion (FGD, a participatory rapid appraisal technique), showed that the graphic encoder was not given the opportunity to properly perform his prescribed mediation role in all the stages of the media production process, particularly, the pivotal points of Clarification with Media Requesting Agency, Topic Study, Pre-testing, and Evaluation; where the graphic encoder need intervene in order to produce effective graphic communication (Ebigbagha, 2016). The Source: Kwara State Government, through its Ministry of Information, led the entire communication development process using the hierarchical communication practice. The graphic encoder, who is a specialist in textiles design, and a staff of the graphic unit, Kwara State Ministry of Information was given order to urgently come up with designs to address the Bird Flu outbreak. The media draft/design produced was not based on information processed from

activities during the media production process that would have generated effective graphic communication. The graphic and typographic elements in the poster (Plate I) are laden with syntactic uncertainty, which created a higher noise-to-signal ratio. The prime messages and particularly the supporting information are lost as a result of excessive variation of lines and haphazard placement of design elements. In addition, it is clumsy, wordy and illegible; which is aggravated by a showing-through-background. Also, it neglected the principles of organisation, particularly, Economy and Dominance in the way the elements of design are combined. So, the stimulus conditions necessary for proper perception of the graphic messages are inadequate and could be said to lack credibility for use as an IEC material to facilitate effective communication for development.



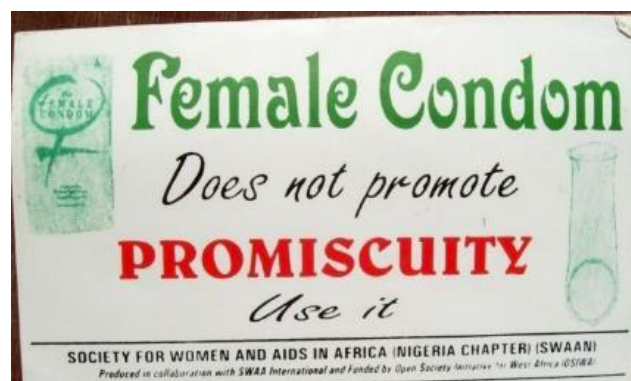
Plate I: A poster on Kwara is Bird Flu Free by Kwara State Government, Nigeria.

Another campaign that elucidates the impact of development paradigms and communication practices on graphic encoding choices/communication is the Use Condom campaign. This campaign was organised by the Society for Women and AIDS in Africa (SWAAN). The main aim of the campaign was to warn against unprotected sex through the use of condom as a measure to stem HIV/AIDS in Nigeria.

The campaign employed many information, education and communication materials, which included pamphlets, stickers and posters to mention a few. However, the communication practice during the media production process, a poster and a sticker (Plate IIa and IIb) employed in the campaign are examined.



(a)



(b)

Plate II: (a) A poster on the “No Condom, No Sex”; and (b) A sticker on “Female Condom Does Not Promote Promiscuity” by Society for Women and AIDS in Africa - Nigeria

An assessment of the media production process and IEC materials, using a triangulation of In-depth interview, and Content Analysis respectively, showed that the graphic encoder was not permitted to properly

perform his prescribed mediation role during the media production process. This is especially so in the pivotal points of Clarification with Media Requesting Agency, Topic Study, Pre-testing, and Evaluation; where the graphic encoder's intervention is critical to producing effective graphic messages (Ebigbagha, 2016). The Source: SWAAN and their foreign sponsors led the entire communication development process using the top-down communication approach. The media draft/design produced was not based on information processed from activities that involved the target audience; which would have resulted in effective graphic messages. The graphic and typographic elements in the poster (Plate II (a)) are on the use of condom. It depicts a man approaching three ladies in front of a building (albeit a brothel). The man is in attire usually worn by Western and Northern Nigerians. The three ladies, each in front of a door to a room wore seductive attires and seem to communicate with the man. However, the illustration in the poster is fair but contains a lot of misleading misrepresentations that could destroy the essence of the campaign because of semantic uncertainty. Some of the interpretations that could be inferred from it include:

- i. Only those who go to brothel are at risk of contracting HIV/AIDS and need use condom.
- ii. Only those who patronise prostitutes are at risk to contract HIV/AIDS and need to use condom.
- iii. Only those who are from the Western and Northern parts of Nigeria are at risk to contract HIV/AIDS and need to use condom; and
- iv. Only those who want to prevent HIV/AIDS need use condom.

A consideration of these interpretations would have been made at the draft stage and informed decisions taken had there been no communication gaps between the graphic encoder and other members of the media team in the media production process. If the IEC materials had been properly pre-tested with target audience, the attire of the man would have been revised because of the socio-cultural implications. Also, the attention to brothels and prostitutes would have been revised. This is because the most liable age group to HIV/AIDS: fifteen to twenty-five years (SFH Corporate Presentation, 2006) are more in the schools and out-of-school environment including the brothel. Nowadays, prostitution along the street is more common and fashionable than in the brothels.

The sticker, 'Female Condom Does Not Promote Promiscuity Use It' (Plate II (b)) suffers from syntactic and semantic uncertainties. The word 'Promiscuity' is emphasised with red colour and boldly written in capital letters. The prime message 'Female Condom' is deemphasised with green colour though boldly written in capital and low letters. The supporting information 'Does not promote' and 'use it' are written in slim italics and further deemphasised with black colour. The iconic image of the condom and the container are placed on both sides separately and further deemphasised with green colour in half tone. Each set of words are expressed in a different typeface and in all, there are four typefaces. On the whole, the haphazard placement of both the graphic and typographic elements defies any existing described/prescribed layout for the production of graphic language. At a distance, one is confronted with these three words 'Female, Condom, Promiscuity'. The IEC materials seem to encourage promiscuity, which is against its real communication goal. Besides, it is unattractive, uninteresting and loaded with uncertainties. The iconic image was so paled to the point that it was insignificant, and the target audience asked for real representation for the purpose of clarity because they could neither understand it nor identify what it was. All the graphic qualities do not appear to have been given due considerations by experts who are specialist in design. The design could have been improved upon had it been pre-tested on a target audience by qualified specialist graphic encoder before release. A post-test reveals that it failed to elicit the desired response from the target audience.

In addition to the aforementioned campaigns, is the Delayed Sexual Debut Campaign organised by the Society for Family Health (SFH). The main aim of the campaign was to delay the median age for sex in order to prevent unwanted pregnancy and HIV/AIDS in Nigeria.

The campaign employed many information, education and communication materials, which included pamphlets, radio and television spots, 'idents' and posters among others. However, the communication practices examined during the media production process and analyses of the posters produced would suffice to show how communication practices adopted during communication development process do impact on graphic communication.

An assessment of the media production process and IEC materials, using a triangulation of In-depth interview, and Content Analysis respectively, showed that the graphic encoder was allowed to properly perform his/her prescribed role of mediation during the media development process. Particularly in the identified crucial points where the graphic encoder's intervention is indispensable for the production of effective graphic messages: Clarification with Media Requesting Agency, Topic Study, Pre-testing, and Evaluation (Ebigbagha, 2016). The Source: SFH and their foreign sponsors collaborated with all stakeholders including the graphic encoder and the target audience throughout the entire communication development process, using the Participatory, Horizontal, and two-way communication approach. The production of the media draft was based on informed choices

derived from pieces of information processed from activities that involved the target audience.

The two billboard posters produced for the campaign, carry the same prime messages and supporting pieces of information in Pidgin/English, and Hausa: “Sex is worth waiting for ZIP UP...” and “Yana Da Daraja Ku Dakata KU KAMA KANKU - It is respectful to hold yourself” (see Plate IIIa and IIIb). Even though these posters are configured differently as a result of diligent consideration of target audience socio-cultural environment, the impacts are similar. Therefore, the English/Pidgin version would be copiously discussed instead of the two.



(a)



(b)

Plate III: (a) A billboard poster on Sex is worth waiting for ‘ZIP UP’; and (b) Yana Da Daraja KU KAMA KANKU (it is respectful to hold yourself) by Society for Family Health.

The prime message ‘Sex is worth waiting for ZIP UP’ is legible and articulately emphasized in size and hue. The letter ‘I’ in the ‘ZIP’ is the iconic sign of a zip that is done up, a ploy of visual reiteration. Also, the supporting information ‘Delay sex now, unwanted babe or HIV/AIDS fit spoil your life’, appears in white but smaller in size and italicized, which makes it an important warning slogan. The pictorial elements: four youths in trendy cloths with captivating smiles, create awareness that attracts attention and arrest interest in the poster. The relation in size and space between the typographic and graphic elements are well thought of and excellently articulated. The colour usage in terms of hue, value and intensity are outstanding, symbolic and instructive. The red and black colour symbolizes danger and death respectively, which could result from HIV/AIDS, other sexually transmitted diseases and unwanted pregnancy. While yellow depicts the burning passion of youthful exuberance; the blue background and the white letterings are symbolic of peace, and purity respectively. This seems to suggest that if the target audience adopts the development message, peace is guaranteed in relation with sex. Also, the spatial relationship in terms of surface division followed the established principle of the ‘golden mean’ - a ratio of three to five (3:5) that as well conforms to the Fibonacci theory of harmonious surface division. In addition, the background is free of any distraction. The whole typographic element in the poster was executed using a simple legible, formal San-serif (Swiss) typeface, with degree of importance shown by font and size.

In general, the design of the graphic language of the posters is effective. Literally and figuratively, all the elements of design (typographic and graphic) and the principles of organisation employed, accurately, appropriately and vividly presented the prime messages and supporting information of the campaign.

And the ORT Campaign in Egypt is also examined to show the impact of communication practices that a Source adopts on graphic communication for development. It emphasises very strongly the need to adopt a participatory approach to communication, whereby the draft of the graphic encoding choices for development programmes are adequately pre-tested, and revised if necessary before final production for campaign (World Health Organisation, 1987). These steps underscore the need for collaboration and integrated planning, which are important in order to avoid the dangers associated with rash decision-making and the production of ineffective graphic communication. The first Executive Director of the Egypt ORT Project was to decide on and adopt a logo for the project. Having examined many logo ideas submitted to the project by different artists and designers, he liked one more than the others (see Plate IV). The director was tempted to adopt the particular logo he liked for the project without further deliberation. However, he decided to withhold his opinion or decision until all logos had been well tested.

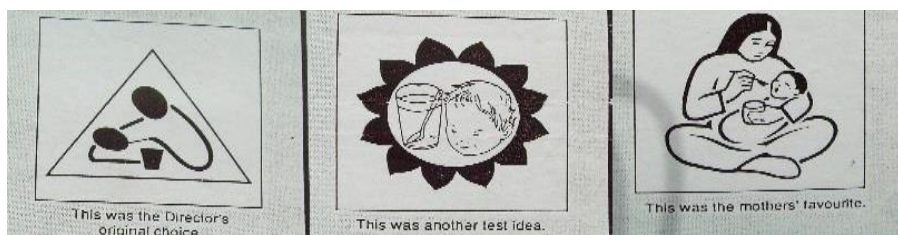


Plate IV: Logos Pre-tested for the ORT Campaign in Egypt, showing how test improved logo; cited from World Health Organisation 1987.

When the logos were tested with a sample of the target audience (mothers) the result shows that the logo that director preferred was the one least favoured by the pre-test respondents. It also shows that the logo chosen needed to be modified in order to be more effective. A large number of the respondents opined that the colour be modified and the mother pictured in the logo should put on a wedding ring. The logo selected by the pre-test respondents was adopted for the ORT campaign. The experience so impressed the first Executive Director that he often recounted the story to emphasise the need to pre-test draft with target audience for successful communication in development programme. Had the director adopted the particular logo he liked without the target audience involvement in the development process through pre-test, the necessary and important improvements made on the logo, would have been missed. The introduction of a wedding ring on the hand of the pictured mother in the logo is very significant and instructive. It is a staple on the socio-cultural influence on the interpretation of graphic language. Significantly, it points to the socio-cultural interpretation of motherhood as a product of legality in marriage, symbolised by the wearing of a wedding ring. It also points to the fact that very crucial point can be omitted when making initial draft, which can be corrected during the pre-test and evaluation process. The omissions, if not corrected can significantly affect target audience response.

From the above, it is obvious that the draft of the graphic language should appropriately reflect the topic under study, thoroughly pre-tested and recoded (if necessary) based on feedback from target audience.

Findings

The results from In-depth interviews or Focus Group Discussion of members of media team, and Content analysis of the Information, Education and Communication materials produced by every media production team for the campaigns (Avian Influenza/Bird Flu, HIV/AIDS and ORT) examined, show that the communication paradigm and practices employed by the media requesting agency/Source in development communication immensely impact on graphic communication development and the achievement of the desired overall communication goal.

In the communication development process of the IEC materials for the Avian Influenza/ Bird Flu, and the Use Condom campaigns, the Source employed the Hierarchical, Top-Down, one-way communication approach. In this approach, roles/activities of communication actors in the media production process were restricted. So, there was insufficient collaboration, which did not involve all stakeholders and was dominated by the Source. This resulted in the production of ineffective graphic language/communication.

The above production of prevalent ineffective communication media is because target audience are not integrated in the media production process and their felt need not considered. This was the reason the development goals in the paradigm of Modernization and Dependence were not achieved and needed be changed or complemented (Vineet, 2011; Garland, 2005a; Servaes and Malikhao, 1994).

On the contrary, the media production process of the IEC materials for the campaigns on Delayed

Sexual Debut and ORT, the Source adopted the Horizontal, Participatory, Two-way- communication approach. In this strategy, the target audience and all other members of the media team including the graphic encoder are thoroughly involved in the communication development process. The participation of all stakeholders often provide platform for the felt need of the beneficiaries/target audience to be satisfactorily addressed. This resulted in the production of effective graphic language/communication. The outcome of the campaigns was a success and development ideas were rapidly adopted and utilised (Ebigbagha, 2016; SFH Corporate Presentation, 2006; World Health Organisation, 1987).

Therefore, the involvement and participation of all stakeholders in the communication development process as enabled by the development paradigm of Another Development/ Multiplicity often result in the production of a more effective graphic communication. The contrary often holds for the paradigms of Modernization and Dependency, which does not integrate all stakeholders in the communication development process but strictly controlled by the Source.

Conclusion

Effective, attractive, and exceptional graphic language/communication is a product of collaborative efforts and integrated planning. This is due to well informed decision-making at all stages in the media production process, which is hinged on a core value that consists of evidence based information from target audience research, involvement and participation as well as collaboration of all stakeholders in the development process. This is enabled in the paradigm of Multiplicity that employs the participatory communication strategies.

Contrary to the above, an ineffective graphic language/communication is usually a product of inadequate collaboration, which is dominated by the Source at the expense of other stakeholders, particularly the graphic encoder and the target audience. This often results in rash decision-making, and insensitivity to/neglect of target audiences' socio-cultural environment and needs. This appeared to be the dominant feature of the paradigms of Modernization and Dependency, which utilize the transmissive/diffusion models of hierarchical communication practices.

Therefore, the graphic encoder and all stakeholders should have necessary and sufficient knowledge of the impact of these major communication paradigms and practices in order to act from an informed standpoint of view when assigned to perform the task of producing effective graphic communication that would facilitate the rapid adoption/utilization of development ideas.

References

- Ashley, B. (2003), *A Presentation of Development Communication Theory and the Various Uses of Radio in Community Development: A Historical Perspective and Review of Current Trends*. Carolina Papers International Development, University Center International Studies. The University of North Carolina at Chapel Hill.
- Ball-Rockeach, S. and Defleur, M. L., (1976), A Dependency Model of Mass Media Effects. *Communication Research*, 3:3-21.
- Baran, S. J. (2009), *Introduction to Mass Communication: Media Literacy and Culture*. McGraw-Hill Companies, Inc. New York.
- Chandler, D. (1994), *The Transmission Model of Communication*. UWA, <http://www.google.ie> Last Modified: 01/22/2006 17:10:12 Retrieved on 7/5/2006.
- Ebigbagha, S. Z. (2012a), The Delayed Sexual Debut Campaign: Implications for Graphic Communication in Nigeria. *Journal of Communication and Media Research* Department of Mass Communication, Delta State University, Abraka, Nigeria. Vol. 4 No. 2, pp. 145-156.
- Ebigbagha, S. Z. (2012b), The Use of Condom Campaign and its Implications for Graphic Communication in Nigeria. *Mgbakoigba Journal of African Studies*. Vol 1. No. 1 pp 92 – 105.
- Ebigbagha, S. Z. (2016), *Graphic Encoding Choices in Development Communication: Identifying the Several Loops of Graphic Encoder/Media Team Collaboration*. Lap Lambert Academic Publishers - OmniscriptumGmbH, Germany.
- Ejembi, E.A. (1989), *Graphic Communication in Development Programmes: Models for Communicators*. An Unpublished Ph.D. Thesis, Department of Typography and Graphic Communication, University of Reading, England.
- Fraser, C. and Villet, J. (2005), The Context of Communication for Sustainable Development. In *Communication and Sustainable Development*. Communication for Development Roundtable Report, United Nations.
- Freire, P. (1970), 'Culture Action and Conscientization.' *Harvard Educational Review*. Vol. 40, No. 2, May, 1970.
- Garland, S. (2005a), *Major Trends in Development Communication*. International Development Research Centre, <http://www.google.ie> Added: 2004-07-08 8:27 Modified: 2004-12-14 15:40 Refreshed: 2006-01-14 09:01 Retrieved 7/5/2006.
- Garland, S. (2005b), *Roles: The Researcher or Development Practitioner as a Communication Actor*.

- International Development Research Centre, <http://www.google.ie> Added: 2004-07-07 10:9 Modified: 2004-12-14 16:29 Refreshed: 2006-08-15 13:52 Retrieved: 8/22/2006.
- Garland, S. (2005c), *Methodology*. International Development Research Centre, <http://www.google.ie> Added: 2004-07-08 8:27, Modified: 2004-12-14 15:40 Refreshed: 2006-01-14 09:01 Retrieved: 8/17/2006.
- Hollis, R. (1994), *Graphic Design, A Concise History*. Thames and Hudson Ltd., London, England.
- Lasswell, H.D. (1948), 'The Structure and Function of Communication in Society' in Bryson (ed), *The Communication of ideas*. Harper and Brothers, New York.
- Machado, M. (2002), *Information Processing and Other Hierarchy of Effects Theories*. 382J: theories of Persuasive communication and Consumer Decision Making. University of Texas at Austin, Fall 2002. [corbis.com](http://www.corbis.com).<http://www.google.ie> Retrieved: 1/24/2007.
- McGuire, W. J. (1989), Theoretical Foundations of Campaigns. In Rice, R. E. and Atkin, C.K. (eds). *Public Communication Campaigns*; Sage Publications, Newbury Park, California.
- McGuire, W. J. (1999), *Constructing Social Psychology: Creative and Critical Processes*, Cambridge University Press, Cambridge, England.
- McQuail, D. and Windahl, S. (1986), *Communication Models for the Study of Mass Communication*, Longman, London, England.
- Nelson, R. P. (1994), *The Design of Advertising*. WCB Brown and Benchmark Publishers, Iowa.
- Rogers, E. M. (1973), *Communication of Innovations*. The Free Press, New York.
- Ronald, N, Barbara, R, and James, A. (2003), *Increasing the Impact of Immunization Materials- Essential Visual Design Principles for Immunization Programs*. 37th National Immunization Conference, Atlanta.
- Sale, Peter (2001) The Effects of Client and Designer Operational Relationship on the Quality of Print Advertisements. The Humanities and National Development. Faculty of Arts Seminar Series No. 1, University of Maiduguri.
- Sale, Peter (2002) The Effects of Designer and Printer Operational Relationship on the Quality of Print Advertisements. Current Topics in the Humanities. Faculty of Arts Seminar Series No. 2, University of Maiduguri
- Sale, P. (2013) A Study of the Marketing and Public Relations Mechanisms of Postgraduate Programmes in Nigeria. *Maiduguri Journal of Arts and Social Sciences* Vol. 11, No. 1, June 2013, P 119 - 128.
- Schramm, W. (1954), 'How Communication works'. In W. Schramm (ed), *The Process and Effect of Mass Communication*. University of Illinois Press, Urbana.
- Servaes, J. and Malikhao, P. (1994), Concepts: The Theoretical Underpinnings of the Approaches to Development Communication. In: Mayo, J. and Servaes, J. (ed). *Approaches to Development Communication. An Orientation and Resource Kit*. UNFPA, UNESCO.
- Shannon, C. and Weaver, W. (1949), *A Mathematical Model of Communication*. University of Illinois Press, Urbana.
- Society for Family Health, (2006), *Corporate Presentation*, Society for Family Health, Abuja, Nigeria.
- Vineet, K. (2011), Development Communication in India: Prospect, Issues and Trends. *Global Media Journal-India Edition*, Winter Issue/December 2011, Vol. 2/ No. 2. Pp. 1 – 31.
- Wallschlaeger, C. and Busic-Snyder, C. (1992), *Basic Visual Concepts and Principles for Artistist, Architects and Designers*. Wmc Brown Publishers, Dubuque.
- World Health Organisation (1987), *Communication – A Guide for managers of National Diarrhoeal Disease Control Programmes*. World Health Organisation, Geneva, Switzerland.