

Advertising Design: Globalization Nigeria's participation and visible benefits

John Amifor Ph.D. *frpa*

Dept. of Fine and Applied Arts Nnamdi Azikiwe University Awka

ABSTRACT: Globalization with its attendant processes as well as cultural and economic forces ushered in new creative demands including markets within locals thereby enabled competition among parity products necessitating differentiation in design approaches in Nigeria. Alongside the evolutionary trends is technological advancement which seemingly distanced the traditional method of design production. This art historical paper relies on contextual issues bordering on economics, financial, history of advertising, including graphics, socio-cultural, government policies as well as the market to arrive at conclusions. Currently, increased globalization of business activities indicate that the scope of advertising involvement given marketing communication mix developed tremendously from local to global and vice versa. Rapid design engagement as well as presentation styles reflect fundamental shifts, often a reflection of assimilated drawn influences from peripheral sources to accommodate globalized attitudes. Inevitably, globalization in Nigeria radiate new attitudes from outside retains distilled culture inside and accommodates advanced technology influenced by the media: Print, Electronics and the Internet. It ushered in new creative demands including markets within locals and enabled competition among parity products necessitate differentiation of approaches in design. Alongside the evolutionary trends, the Integrated Marketing Communication (IMC) dictates propelled by technological advancements opened up wider vistas in sponsorship direct marketing, publicity and public relation, traditional advertising, event marketing, and sales promotion designs for all forms of communication to reach the consumer. It accommodates both the traditional and the new media as well as improved methods of production. Dictates of IMC demand extensive creative engagement from both the local and foreign message producers as in Standardized production methods for identical market reach as well as either combined local and standardized or localized production methods.

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I. INTRODUCTION

In situating international advertising Amifor (2016) situates that is synonymous with integrated marketing communications (IMC) adopted by marketers. Also, as advertisers faced problems of media clutter owing to media technology, the need for coordinated marketing communication is the way out to avoid duplication of efforts peculiar with advertising agencies dominant role. Globalization installed wider market as well as sophisticated audience based on standardized or localized message constructs. The very act of IMC now plays vital role in conditioning brand equity between marketers and consumers. Its essence emphasized sales promotion, advertising, direct marketing, publicity and public relations as well as event marketing. Considering the notion of audience participation Amifor (2016) reiterates that "Nigeria's marketing climate has changed to adopt IMC which is a global phenomenon, and given visual realities, demands in marketing communication requires skill at the marketplace" Alongside such growth, rapid design engagement combined with accompanied styles of presentation reflect fundamental shifts. Such shifts were based on assimilation of drawn influences and attitudinal change including trends from peripheral sources notably, the United States of America, Europe, Japan, India and China to accommodate both local and globalized culture at the marketplace. Seemingly, cultural differences are under played by technological advancement recorded in media which also, assimilate local values. Earlier, media proliferation often referred to as clutter, was the resultant effect from technological spin off which denied both the clients and consumers brand equity.

Inevitably, to the Nigerian designer, globalization in Nigeria reflects new vogue from outside, retains distilled inside culture and accommodates alluring advancement in technology; thus, impulses and restless action of the mind as a result of search for creative possibilities conditioned effective designs resolved by perception, both concrete and abstract. Often styles in advertising design since it became a form of business activity at the international level in 1911 and owing to result of competitive market, practice have been based on the observation of tastes, habit and lifestyles; given segmented market within the expanded boundaries as

'global village' a phrase coined by Marshall McLuhan in 1964, now expanded by the media as Internet based industries by Ozawa (in Nissenke and Thorbeke, 2010) with reasoning as the fifth world's economic growth witnessed along the ladder rung since the Industrial Revolution in England in 1770s, the third world countries need to adapt towards development.

Adaptation to international sites of globalized engagement in Nigeria enabled consumers develop confidence, built brand loyalty as well as equity through the persuasive message constructs presented over the years. In similar manner, Arntson (2007) vividly encapsulates the evolving trend in designer's ability to respond to change. "For a graphic designer, the movement of ideas is as important as changes in style. In fact, they are closely related. Design is affected by the fine arts as well as by scientists, psychologist, and the development of new technologies. Scholars and practitioners alike have consistently realized this". The role technology plays within the evolutionary trends of globalization is in addition rationalised by Bergh and Katz (1999)

"Today technology facilitates most aspects of the global advertising process from consumer research to creative development to client's relations and media". In an earlier work Amifor (2016,a) traces the global history of design along collaborative disciplines from the Industrial Revolution since 1770s; based on emerging and appropriated technology, "history has it that industrial revolution caused specialization in labour, skill and machines. "From that point, printed information on designs aided product differentiation in the market" The importance of this assertion rests on segmented markets globalization provides world over that demand differentiated designs in support of the axiom "Think local act global" in both local and global advertising today.

Arguably, new technologies have continued to make information design constructs and production much easier. Photography with its arrays of software such as Photoshop, digital imaging, storage among others since 1990s in Nigeria distanced the old positive film stock files. The old transparencies or positive film stock file and its copies that lost generation as extra units were produced is now replaced with CD ROM and Image Banks often with back-up system. Designed works from companies such as Globacom, UBA, Zenith Bank, First bank, GTBank, Ecobank, Konga, Jumia, Dangote, among others in prints, electronic and the internet media messages are some of the examples of Nigeria's visual communication design participation along the global high way. But most visible are the sponsorship program such as UEFA and Premier League, or Laliga Santander matches within which messages from the local firms channel materials in between content programs in the media. In spite of issues emanating from the consequences from Integrated Marketing Communication (IMC) dictates occasioned by expanded involvement of the designer's responsibilities at the marketplace, paucity of the locally trained designers on one side and lack of continuity in economic planning evidenced in poor educational standards so far has created stunted economic growth in Nigeria; as a results, effort presents partial exploitation of the global economic trends particularly in design appropriation.

Thinking Local Acting Global

Reading from Amifor (2009) earlier work, *Globalization: Nigeria's Markets and Issues to note*, Nigerian elites appreciate globalization from the purview of economics, from the prism of, politics, technocrats, and other widely held views. The publication simply situates Nigeria's advertising practice against the backdrop of mergers and acquisition, outright buy, affiliations and recapitalization as panacea for participation in the process. But the author quickly points out that these engagements were not new to globalization. Such measures were adapted also after the crash of Wall Street in 1929 as well as after the World War II. With Nigeria's globalization experience affiliation was preferred by most local advertising agencies. From mid 1980s, most prominent advertising agencies appended foreign popular advertising agency names to their corporate images. For example, Lowel Lintas, Insight/Grey, STB Mcann, Sunrise/Darcey, Rosabel/Leo Burnett, LTC/JWT, Centrespead/FCB, Unit/TWA, among others.

The above espouse practice started as a response to global evolving trends, and the need to participate in global downturn occasioned by the International Oil Recession of 1979. Amifor (2009,a) further situates that globalization may have started its journey right from the turn of 20th century since most measures put in place were similar to reaction to the collapse of Wall Street in 1929 as earlier noted. Therefore mergers and acquisition, even affiliation was not new to revival measure of international economic activities as theorists want people to believe. In addition, the removal of trade barrier and world without boundaries seemingly has been proved by various scholars as deceptive. Further, movement of goods, services, currency are still restrictive, most pathetic is human movement as most scholars particularly Stiglitz (in Amifor 2009,b) affirms. Today, the policy of the newly installed government of Donald Trump in the United States of America on restrictive immigration entry and refugees is a pointer to the restrictive nature of globalization.

This writer's position taken could be viewed against the backdrop of some global contextual issues. For instance, when the Cold War between the United States, its allies and the Soviet Union block ended; Berlin wall was dismantled, to end the dichotomy and divide within one nationality with two ideological differences; as a result, a recreated new Germany came into being. Also, when the World War II ended new economic order was

sought through international alliances and economic blocks laced with political, ideological and military undertones to distance what led to the cold war. They were aimed at trade and commerce bound by pacts. Such economic unions include “the North American Free Trade Agreement (NAFTA) negotiated tariffs, trade disputes, and policies. The General Agreement on Trade and Tariffs (GATT), the European Economic Community (EEC) European Free Trade Association (EFTA) all exist to negotiate tariffs, trade disputes, and trade policies among others. Currently, the discordant tunes on Brexit between the United Kingdom and European Union now concerned to negotiation, signifies the restrictive nature of globalization.

The inferences drawn from Ozawa could be assessed from Rosenberg (in Ozawa 2010) who assigns the success, development and structural transformation to “technological progress and knowledge accumulation in hegemonic economy in the West. These include advances in sciences and technology having been basically capital, using labour saving” Santos (2011) reiterates Ozawa’s stance on Africa that “Oil sector growth may provide financial muscle but only agriculture and labour-intensive industries can create the jobs needed to improve living standards” From the works reviewed, we can assess the global economic growth that propelled the current global marketing economy before the 1990 decade when Nigerian companies became participants as well as the reason why the country lacks quality advertising designs as partial active participants from the onset. The fact is that international advertising has never been an easy ball game simply because it is beyond product oriented drive but more to success and market oriented attitude propelled by identical global lifestyle, needs and wants as Nigeria’s marketplace sustains. Historical lessons inform us that:

The first recorded agency to open a foreign office was J. Walter Thompson. It did so as long as 1899. The office was set up in London to serve an existing U.S. account. Ironically, it closed its doors in 1916 for seven years due to lack of business. But by the time it reopened in 1923, the practice of international agencies was well underway. Bergh and Kartz,(1999,a)

However, the awareness towards global advertising started in Nigeria from the mid 1980s when affiliation was in vogue. Direct foreign investment which initially started since 1950s was yielding dividends before 1979 when the Shehu Shagari government was elected to power. The International oil recession of 1979 affected his policy which in essence resulted in capital flight of many investors from the country that lasted a decade. Foreign exchange allocation to finance raw materials for the manufacturing sector was compromised and could not be sourced, due to inept leadership, therefore neglected. Subsequent governments before the millennium could not fix the economy due to bad policy implementations, ethnicity, and religious inclination against national interests. Advertising was badly affected; the industry could only participate through affiliations with foreign agencies in anticipation of winning highly competitive, but few available multinational accounts within.

However, what drives global advertising in reality, as requirements for participation at the marketplace, and Bergh and Katz (1999,b) assert is used here to reconcile the level of Nigeria’s participation based on five factors that must be in place: (1) production facilities that can generate surplus products; (2) an adequate transportation system to move products; (3) Acceptance of outside investments and a stable government; (4) operating an efficient telecommunication system; and (5) acceptance of advertising and consumers with discretionary income. The industrializing efforts in Nigeria’s economy sustained most of these forces before the advent of the second republic in 1979. Direct Foreign Investors (DFI) from the USA, Europe, India, Japan and China contributed effort at industrializing Nigeria’s economy with the West African countries as export market zone. It is noteworthy that, policy somersault, ethnicity, and inept leadership caused the capital flight as factories closed premises. The most glaring are the Ad-Hock policies of various unstable military governments that ruled Nigeria for several decades and perpetuated oligarchy which stalled development. For example, the three major dry cell batteries with operational plants that produced to capacity in Nigeria were Berc batteries, (an American investment), Brighstar batteries (Indian investment) Tiger batteries (Chinese investment) their capacity production level covered West African market demands before 1983. Policy failure from President Shehu Shagari tenure further, forced the closure and movement of multinationals such as Dunlop and Michelin tyres to locations outside Nigeria including these dry cell battery companies among others in 1980s.

II. ATTITUDE AND DISTILLED CULTURE

As globalization was evolving in 1990s, consumer’s behavior began to vary with new orientation and value chains which in addition impacted on their priorities. Though, it is imperative to state that Nigerians since colonialism developed penchant for foreign goods consumption. The pattern evolved over time and was absorbed by globalization. As a result designers capitalized on consumers newly acquired tastes in fashion cycle, lifestyles, including changing habits for product positioning. Globalization offered Nigerian consumers constant fashionable attitude from the main stream cultural production countries such as USA, France, United

Kingdom, Germany, Japan and China in form of cutting edge standard culture for diverse audience consumption. Musical video in content DSTV stations such as TRACE, MTV Base, Sound City, Hip TV, among others often expose American Hip Hop musicians and rappers provide role models for the African youths as influential attitude. Most observed influence was the 'Swagga' syndrome Nigerian youths borrowed from prison dress culture in the United States of America recently but now fading.

Musical beats were often adapted and tampered, while lyrics are localized using appropriate language such as Ibo, Yoruba or adulterated English (pidgen) with accents. . Diversification of Foreign Investment Capital flow from the USA into Asian countries where skilled labour is in abundance added to lower production costs conditioned manufacturing of similar American Hollywood fashion products readymade for export to Nigerian markets. The marketing ploy is in form of cheap copies of Hollywood fashion fads at affordable prices. This is illustrated in (Plate1, 1.1, and (Plate2) respectively. There is in addition, second hand multi- billion Dollar market in Nigeria known as ".Bend down boutique" Most of the Tee shirts come with inscriptions or messages such as "Fuck Me" in which the wearer could hardly discern its meaning. Further, numerous consumer products from the emerging markets of Asian countries, most popular taste among the ladies are the Chinese and Japanese wigs, even a particular and most expensive hair attachment known as "Brazil" that are worth over One hundred and fifty thousand Naira, approximately, fifty six thousand two hundred and fifty dollars; these are part of Nigerian fashion indulgence. Some weave on attachment regarded as original human hair are valued at Three hundred dollars in today's second tier market. The usefulness of the fashion craze is that the industry added to repertoire of fashion attitude are costumes the designer must reflect in visuals to address certain target audience identified at the marketplace, As a matter of fact, the GSM service providers began to target the youth market few years ago; Example of the Hollywood fashion fad reflected in Glo messages with such headlines as "Rule your world' and the other was "A new kid on the block" These copy headlines are influences of American advertising cultural attitude.

In a Lagos Chamber of Commerce report, Ajayi asserts that the manufacturing sector was one of the valuable in Nigeria's economy because of its competitiveness. But its contribution to Gross Domestic Product remains very low at less than 5% owing to smuggling activities. In similar vein, Okoye reasons that "Our educational problem places our value system at the receiving end because of the presence of products from USA, Japan, China and Germany as evidence of robust and functional educational system and advanced technology. The reasoning by Ajayi and Okoye resonate from two vices: quality of education and corruption.

The Media

Commercial competition, company expansion, promotion of product, pleasing customers, maximizing profits at any price underlines the choice of channels in DSTV stations advertisers in Nigeria patronize to reach consumers. Global advertising as a result of media clutter and competing products worldwide evolved strategies over the years through the Integrated Marketing Communication (IMC) dictates aimed at attaining brand equity between the marketers and consumers. Invariably, advertising abroad owing to cultural differences encounter markets with varied systems, environment, as well as languages including other cultural inhibitions. In spite of that, DSTV hosts a lot of content Television stations that are also media channels for advertisers. Active participation of Nigeria with the global process is stimulated and sustained by the means of both traditional and new media.

Media dependence on advertising patronage makes practitioners rest its value along marketing perspectives. Invariably, media imperative and dispensations in global market economy are quite aggressive as patronage is based on the stations content value. In accordance with the quintessential nature of advertising which graphics conditions its practical involvement in marketing leads us toward understanding the media economy also in Nigeria. Grasp of such knowledge also enables us to understand what sustains the market as well as the need to appreciate both the nature of advertising and the role of a designer for good reasons:

Innovations know no geographical boundaries in modern times; they travel across oceans and deserts with blinding speed. Global culture and understanding of its dynamics in advertising entail consequences relating to sensitivities. What drives consumers of various cultures converging to of equilibrium in motivating consumers demand is the basic task for a global focused design

Solomon, (2009).

Also added to the clutter is the impact of technology on media which has reduced drastically, the cost of investment in Print, Electronic and the Internet that earlier constituted barrier to entrant investors. In sum, many media channel outlets in Nigeria owe their emergence to Federal Government initiatives which in 1992 promulgated Decree No. 38 to authorized the regulating body, National Broadcasting Commission (NBC) to issue licenses to private Radio and Television Broadcasting in Nigeria. As a result, many private radio and television stations blossomed from 1990s amongst them Minaj International Television, Channels, Team Television, Independent Radio and Television, African International Television (AIT) TVC News, Silverbird,

MITV, among others. The inertia to migrate to Digital broadcasting is still lingering on. Invariably, its advantages as content stations would stretch visual communication designers to the limit and possibly push boundaries owing to competitive programming.

Interestingly, West African market has strategically become Nigerian manufacturers and financial institutions scope of activities. In reality, strategic global option influenced by sophisticated marketing mix has been leading to common devotion to branded consumer goods across West African sub-region. The exploits of Lever Brothers, 'Sunlight' Soap, 'Lipton' tea, 'Lux' beauty soap, PZ, 'Joy' soap and 'Elephant' detergent, Five Alive fruit juice product line led to expanded market in the sub-region over two decades ago to demand aggressive messages.

The trend is seeming convergence towards a global culture which tends to unite consumers in the region through the media. Central to the point is the fact that many multinational products available in the regional market owe their presence to developed mass media both traditional and the new. Messages advertised in Nigerian newspapers and magazines also, post their run-on-page (ROP) on the Internet read world over effectively from mobile handsets. On the whole, tabloids from *This Day*, *The Guardian*, *Newswatch*, *Tribune*, *Daily Nation*, *Vanguards*, *The Sun* are read via the *Internet*, *Daily Independent*, *Punch*. Electronic cable media such as Channels, AIT, Minaj and Nigerian Television Authority (NTA 1), CNN, TVC News, Arise transmit advertisement designs for local companies to the international audience. Such clients are Zenith Bank, First Bank, UBA, Eco

Bank, GT Bank, all with investment portfolio outposts in Africa. Interestingly, 90% of their TV commercials are locally conceptualized, but quite often perfected and produced overseas. The impact of Nollywood actors in advertising design packaging is quite revealing. Movie stars are now brand ambassadors for Glo, IGI, Amstel, Pepsi Cola among other products. Celebrities at this site of perfecting effective brand image include Genevive Nnaji, Kate Henshaw, Monalisa Chinda, Chioma Chukwuka, recently, the musicians Phyno, Flavour advertised Guinness stout and Glo sponsorship programmed UEFA League as well as Heineken, Star Lager and Gulder among others. Footballers are not left out. Over the years, Osaze Odewinge endorsed IGI. Few years ago an international product, Samsung made in South Korea featured African football giants, Didi Drogba, Mikel Obi and Essien as marketing ploy to reach consumers; in fact, West African markets. The past twenty years witnessed tremendous growth in Nigeria's performance industry as veritable marketing ploy to reach target audience. Such performance anchored on Talent Hunt Shows. Big Brother Africa in South Africa opened the floodgate. As cultural transplant from the United States of America, Reality shows zoomed in using sponsorship programs experienced in Gulder Ultimate Search, Multina Street dance, Star Quest, MTN Fame and lately Etisalat Nigerian Idol. These cultural trends from high cultural producers of the developed nations are considered effective marketing communication mix externalized through both the traditional and social media interactivity. Both in concept and message delivery, local graphic designers are duly exposed to rudiments of skill acquisition and technological mastery to a reasonable extent as designs in the media exhibit. Such cultures reflect in attitudinal influence, particularly as Nigerian ladies see Beyonce, Rihanna, Chris Brown, 50 cent, Nikki Minaj, among other American artistes as role models and tone skin or wear tattoo, most imitated, dress codes.

III. RESEARCH

It was Arens (2002) among other scholars who appropriately points out that "companies develop advertising strategy by blending elements of creative mix". Such contemplation takes cognizance of product concept, the target audience, the communication media, as well as the creative, all properly articulated through market research. Interestingly, most noticeable aspect of global advertising is the creative inertia expanded based on research to attain a Big Idea reflective of globalised attitude in a single design content. Over the years we have seen such advertisement as Fanta among other beverages exhibit such creative height in the Nigerian media. Symbolically, several generational races of mankind are represented: From Astroloid to Mongoloid and Caucasoid to Nigroid. Research also worked to position differentiation of product designs as in the case of Ariel, Klin and Omo. Before Ariel, Omo packaged and repackaged designs with messages such as "Improved Omo", "new improved" to persuade consumers but owing to the emergence of 'Ariel' as a result of expanded global market and competition provided Omo was distanced as a market leader. Frequency of such stunning designs and choice of media space buying were beyond the financial muzzles of few locally produced detergents. Often, the local detergent fizzle out due to lack of patronage as marketing strategy based on "word of mouth" often proved inadequate.

Globalization has also enabled companies function across the border to meet up with inadequacies of the local outfits in spite of mergers and affiliations between some local and foreign advertising agencies. In sum, existence of multinational out station companies in Nigeria is essential part of global advertising participation, but also part of issues. A good example is Milward Brown reputed as the largest market research agencies in the world. The company specializes in branding, communication, media and brand equity. It is

famed with 82 offices in 52 countries and Nigeria office ranks 72 in the world. Their presence in Nigeria is grounded on "Link" as a function of research in optimization of advertising in Nigeria which was found missing. Essentially, their success was because many local market research agencies stop at providing data and not much about insight on the market. On this Milward Brown hinges its performance on "Link" a research tool that helps clients and advertisement get the consumer's attention. Presumably, evidence of such research input in Nigeria's media scene is discernible from (Plate 4) Stanbic Bank advertisement. The design successfully segments the market beyond the local media classification, including, regional and target audience. It cuts across Asia, Africa and the Middle East using symbolic images identifiable with individual regional cultural attitudes resolved in fashion and religion.

IV. DESIGN AND TECHNOLOGY

Technology over the years have always required adjective to qualify it. It started as technology in 19th century, later became Advanced Technology in 20th century and today New Technology. Burton (2010) contests that "new technologies are always not new but depend on development of earlier technologies and their application". In similar vein, Conford and Robins (in Burton, 2010,) discuss "accommodation between old and new" as such "new media are often heavily reliant on repackaged older media content". Recourse to history shows that, when Letraset replaced metal types in Nigeria in 1966, it was new technology. As the New Nigeria newspaper caused the change in 1966 on production method which witnessed transition from hot metal type followed by phototype for image generation. This year New Nigeria Newspaper introduced offset lithographic production process to distance the old technology.

Nigeria designers' reaction to the global trends was similar to McDermott (1993) assertion that "in the Western world designers rarely use paper, drawing instruments and lettering transfer to produce finished artwork". Western designers maintained fluid creative growth since 1900 when Industrial Age was declared owing to education. Nigerian designers' participation in Globalization dictates actively dates back to just over a decade ago. The creative distillation and height attained by Western designers and lithographers could be light years ahead of similar experience in Nigeria. Examples abound. In retrospect, and as a practitioner of long standing, colour separation films were sent abroad for processing, including photographs requiring special effects. Both Krans Graphics, a division of Sierra Printing Press and *The Mail* publication owned by Clarkson Majomi came into existence in mid 1980s. Their effort could not produce balanced colour separation for magazine advertisement designs. They also lacked the capability for billboard poster colour separation. Merging of transparencies and retouching with dyestuff for special effects was also beyond the local photographers' knowledge.

Drawing board culture was desirable as both visualizers and finished artists were required to acquire skills at image generation in manual method limited to knowledge of basic draughtsman ship equipment such as T Square, set square, compass to determine radius of circles, triangles, paper tape, drawing board and template. Other requirements included use of Letraset, clip art and typefaces, and most desirables was squaring of mechanical art work components that attracted Finished Artist (FA) nomenclature. Meanwhile, such rudiment of designing were not taught in local art schools but was part of pre-requisite for graphic designers during their probationary training period that lasted between six to twelve months in the advertising industry. Even the lack-luster visual production was dislocated by government policies as a result of Babangida Structural Adjustment Programme (SAP) from mid 1980s. Bromide films, ektachrome films and photographic papers became prohibitive. The exception was smuggled and expired ones that were available. In fact, right from the Import License policy of Shagari 1979- 1983. Transparency, labelled *Tranny* was a positive film used for full process colour productions for calendars, magazines, and annual reports, including brochures and flyers as well billboard posters was prohibitive.

Since 1990s, numberless multimedia options combining text, graphics, photographs, audio, animation, video synergy have seemingly distanced the traditional method of advertising design production; by assimilating micro chips, higher pixels, or resolutions as well as bitmap and vector based graphics among others; the old has just been repackaged with technological innovation to install fresh method of generating imaging with computers and variety of soft wares. New mode of production became available for performing difficult tasks.. The development represents ground breaking scientific intervention that rescued designers' world over from tedious mechanical art production. Several softwares emerged in the market with stunning benefits and offerings: Corel 6, Corel Photo-Paint, Corel Present, Corel Dream with 25,000 clipart images and symbols, 1,000 photos, 1,000 type fonts and over 500 3D models. They featured new level of graphic productivity with applications for illustration, 3D rendering, photo editing, sophisticated creativity, business and multimedia presentation. Some stunning software such as SNAPPY brought with them plug-in to capture pictures from video TV commercial into Personal Computers; that enabled situational shots from video sequence reflect in Print advertisement for a campaign. MMM Director among other soft wares became available for multimedia

synergy of sound, animation, graphics and imaging for TV commercials. Growth in technology also aided Nigerian designers venture into web designing as technology evolved.

Further available option for knowledge came in form of advanced applications that included interactive tutorials, instructional materials, online training and information management system. As a matter of fact, creating stunning and amazing effects with power tools within 2D and 3D rendering improved remarkably as software solutions with graphics specifics from the internet could be sourced. All these have been beneficial immensely to the Nigerian designer.



Plate 1. Influential Youth fashion Plate 1.1. Hair Style and T-Shirt with message Plate 1.2. Sponsorship ad. for Airtel and Trace

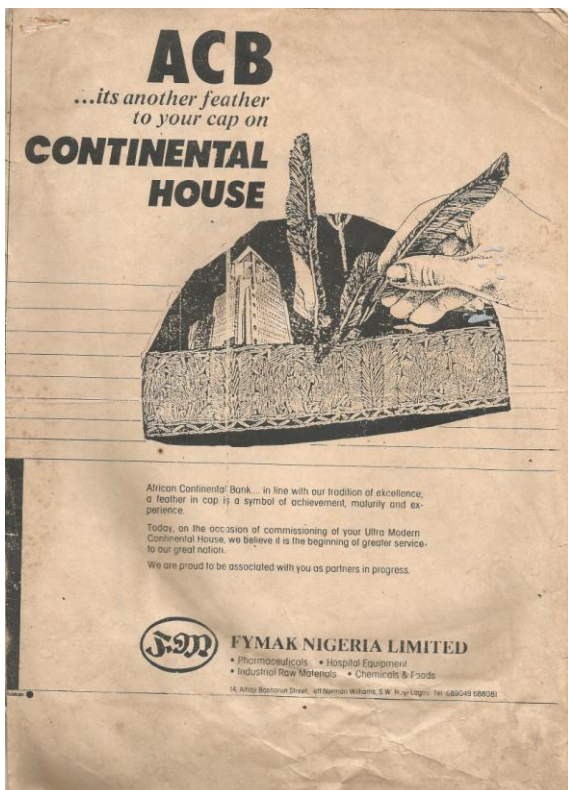


Plate 2 ACB Symbolic message – Design John Amifor Plate. 3 Nicon Symbolic and Institutional message—Design, Insight.



Plate 4. IBTC message directed as similar markets

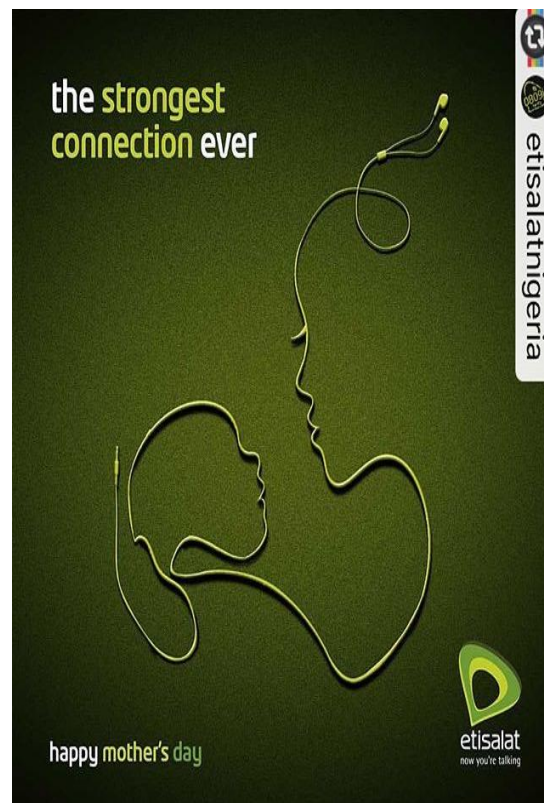


Plate 5. An etisalat cognitive message

V. DESIGNS AND BENEFITS

Findings reveal some visible and benefits accruing to Nigerian visual communication designers as well as disillusion over acquisition of skills. From the point of view of Saka “foreign affiliates offer nothing but training and development to local agencies and are heavily billed with unexpected charges” - meaning mutual benefits is lopsided. Relating to studio benefits, (4) four designs are situated in this work, and are used for analysis in tracing the transition from analogue concept towards digital creative involvement; the result showcase globalization benefits as well as gradual shift to the site of design literacy. However, one thing is common: semiotic ambiance in consonance with Arntson (2007,c) that “Students often believe that a class in graphics design or computer graphics is about the hardware and software. That’s only a partial truth. The computer is a powerful, complex, exciting tool to be mastered, but the end product is no better than the concept that defines it. The computer is a tool and a partner that aids in the development of your original concept” Part of the visible value and benefits derived from globalization is intensified designs towards sophisticated audience in various markets. Equally, there is shift in emphasis away from conventional mass media advertising to marketing communication budgets that maximizes specialized media aimed at reaching elusive consumers as seen in (Plates 4-5) designs. Message delivery now demand from the visual communication designer, more than before, essential knowledge of evolutionary theories hinged on global perspectives in plotting design variables with consumers’ behavior as determinants. The notion of active audience is synonymous with reach as determinant for design construct. It requires perceptive engagement as in the words of Amifor (2016) “Given the complexities, competition, and cacophony of designs at the marketplace, materials for branding demand good design literacy at the cognitive level” Such cognitive engagement is still transitional in Nigeria’s design sites. There is a drawback here which constitutes a big problem and over dependence on foreign creative intervention. Obviously, aside from “Link” earlier noted in market research beyond data, there is vacuum in the knowledge of visual effects, particularly, in 2D and 3D motion graphics and photography.

Semiotics dates back to 1960s just as Nigerians participation in Globalization dates back to 1980s as earlier noted; coincidentally, 1980s was when Nigerian designers like their counterparts elsewhere developed interest in universal sign system and explored the possibilities of its underlining bias. Consequent to McDermott (1993) assertion “Umberto Eco used it to analyze architecture and Roland Barthes applied it to photography. Designers began to feel that semiology was a possible tool to reveal the needs and wants of consumer”. Partly, the visible benefits of globalization effect on Nigerian advertising design dates back to late 1980s as Nikon and African Continental Bank (ACB) message constructs in (Plates 2) and NICON insurance, (Plate3) as this paper reveals. Meanwhile as the designer of the ACB message in 1989, I relied on research to establish that the bank

was founded in 1955 by Nigeria's foremost nationalist, Pan Africanist, father of the nation and the first president of Nigeria, Dr. Nnamdi Azikiwe. Also, that African Continental Bank was established to provide soft loan to Africans who rarely obtain such facility from the two foreign banks in operation, Barclays Bank and Standard Bank. In addition, opening of savings account was drastically reduced to Five shillings as a result the bank encourage Africans to save.

Symbolically, it was Azikiwe that the design content celebrated on the occasion of opening of African Continental Bank headquarters in Lagos. Further, an Eagle feather on a cap, "Isi ne tu Ugo" literary meaning "the head the cap befits" among the Igbo of Nigeria is a symbol of appreciation and high attainment that befitted a high caliber founder of the bank. The design positioning is an association of idea grounded on deconstruction of these images from their original sites for a congratulatory message construct. Several materials and image representations that are seemingly unconnected were brought together as a whole design content, thus enabling consumers decode inherent meaning. Essentially, the message content dared to be different in institutional advertising category often, saturated with stereotypes of similar messages that screamed 'Congratulations' or 'Felicitations' in Nigeria's media space.

Further, another message construct with global and semiotic ambiance is (Plate 4) Stanbic Bank, an Institutional advertising also. Imageries in the design appeals to consumers in combined markets with similarities in consumption pattern and culture as the body copy says it all. The markets are located in Africa, Asia and the Middle East linked by religion, culture and acquired tastes. The last message (Plate 5) is Etisalat, an institutional advertising positioning crafted from semiology also; it epitomizes design literacy grounded on intuitive connection, as a cognitive affair linked to human behavior, particularly, expression that uses language as a metaphor both in text and image form. The message content fused image, sound, verbal in design channeled through the print, electronic and the internet media but relies more on multidimensional, multifaceted cognitive indulgence to demand interpretation from the domain of visual literacy: Albeit, the mother and child relationship world over illustrates affinity and strong bond.

Design contents from NICON and ACB messages were the transitioning period towards the Stanbic and Etisalat recent materials in deciphering visual literacy as well as decoding meanings and interpretation of designs grounded on semiology from 1980s to 2017. The reason rests with thoughts on the symbolic images on the fringe embedded with cognitive essence in both message constructs. Meanwhile, NICON design as a whole symbolizes strength associated with the king of birds, Eagle, both its body copy and association of ideas positioning reveal that the insurance company services grounded on care is well positioned as constant consumer benefit.

While, the ACB message clearly demonstrates further link to semiology. It read, "ACB it is another feather to your cap on Continental House" to stretch boundary.

In positioning the design, form and content exploits deconstruction through the use of activated contemporary tool directed at mothers as target audience. The message construct relies on association of ideas in connectivity, aptly contrived to push boundary of congratulatory messages beyond the ordinary, the usual stereotype that often read "Congratulations" or "Felicitations". Reasonably, site of the audience is "Mothers' Day" celebration worldwide. It is a noticeable message constructs that rely on connectivity with the instrument of ear piece to symbolically relate mother and child intimacy. Further, meaning in the message content again reveal in similar vein, the bond of love between mother and child relationship as cherished branding ideology. In fact, brand equity between Etisalat, the service provider and the consumers is dully underpinned in the message.

Semiotics is the science of signs resonates from our perceptive intuition drawn by deconstructing a stereotype from its original sites and meaning and encoding it with a new meaning. Etisalat message construct is a local production strategy within the dictates of globalization. While the Stanbic design is a product of Standardized production strategies directed at markets of similar values also within the dictates of globalization.

VI. CONCLUSION

Advertising as a function of global marketing is imperative in vast economic activities that survive modern nations particularly within globalization dictates. Invariably, visual communication design synergy are intertwined with advertising to prosper manufacturing as life wire of current globalization mass production with all its advantages of economics of large scale production. Through the media, improved transportation, travels, education, new technologies and cultural influences constantly fuel growth in the industrialized economies as well as the emerging markets of Asia where skill and education at the lower ladder, attracts favorable investments.

Nigeria's participation so far issue from not just mere interest on product oriented manufacturing push for growth but more of favorable reaction to emerging global cultures as consumers. Given expanded market, Nigeria designers transitioned alongside towards the new climate. As the market expanded local designers felt the impact of new technology driven by globalization from 1990 and fully embraced it. Designers moved from the manual art and mechanical production site to the digital imaging climate given the little skill and technical

knowledge acquisition. However, much is desired in the areas of visual effects, particularly, in motion pictures. Dictates of globalization made Nigerian designers realize that....

.. designing beyond boundaries require research, talent, ambition, dissection and deconstruction of stereotypes, for repositioning, cultural differences outside new technologies as well as perfecting myriads of new technologies. However, Nigerian designers could achieve much in global design history if the government policy on education is competitive to meet with the global trends.

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