

**IMPACT OF GRAPHICS ON ADVERTISEMENT APPEAL, USING
UNIBEN STUDENTS AS A STUDY**

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BENIN CITY**

FEBRUARY, 2024

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**BEING A RESEARCH PROJECT SUBMITTED TO THE DEPARTMENT OF
MASS COMMUNICATION, FACULTY OF ARTS, UNIVERSITY OF BENIN,
BENIN CITY, EDO STATE. IN PARTIAL FULFILMENT OF THE
REQUIREMENTS FOR THE AWARD OF BACHELOR OF ARTS (B.A
HONS) DEGREE IN MASS COMMUNICATION**

FEBRUARY, 2024

DECLARATION

This project is based on a study undertaken by me, in the Department of Mass Communication, Faculty of Arts under the supervision of Dr. Daniel Ekhareafo.

All ideas are the products of my personal research where the views of others were used, they were duly acknowledged.

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CERTIFICATION

This is to certify that this research work was written and submitted by me, **NKIRUKA JANE UBAH**, Matriculation Number **ART1901854** to the Department of Mass Communication, Faculty of Arts, University of Benin, Benin City, Edo State.

DR. DANIEL EKHAREAFO
Supervisor

DATE

DR. DANIEL EKHAREAFO
Head of Department

DATE

DEDICATION

This research work is dedicated to God Almighty for his guidance, strength and wisdom during the period of this study and to my mother for her sacrifices and support, during my academic section

ACKNOWLEDGEMENTS

I wish to acknowledge God almighty for the gift of life, which is the mother of all other gifts. And also to my mother for her esteem love and support.

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I cannot but acknowledge and appreciate the best mom in the world, thanks for being a source of inspiration, May God bless and keep you. I want to appreciate my special persons Chisom, Tessy, Joan, Nicole, Olawale, Momo, Blessing and more for their help and encouragement. To the class of rare breeds, Macsa 19, you guys rocks and I will surely miss you all. God bless you all.

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ABSTRACT

The study is focused on the impact of graphics on advertisement appeal, using UNIBEN students as a study. The objectives of the study were to determine the extent at which UNIBEN students are exposed to graphics in advertisements, find out the attitude of UNIBEN students towards graphics in advertisements and investigate the effectiveness of Graphics on the advertisement appeal on UNIBEN students. In terms of the theoretical framework, the Affect and Perception theory were adopted. For its methodology, the survey research method was adopted, while questionnaire was employed to gather the data used for the study. Findings of the study revealed that the use of graphics make advertisement more appealing to UNIBEN students and it makes advertising messages more persuasive.

The findings also indicated UNIBEN students agreed that the use of graphics in advertisement is effective in delivering advertising messages to a high extent. Based on the findings, the researcher concluded that graphical elements play a crucial role in shaping the attitudes and perceptions of UNIBEN students. The researcher therefore recommended among other things that advertisers should continue to enhance the impact of advertising messages by continually refining and optimizing graphic design elements such as text, colors, images, and shapes to align with the preferences and sensibilities of UNIBEN students. It was also recommended that advertisers should not focus on only graphical elements to capture attention but also use other appeals to influence positive behavior towards products and services.

CHAPTER ONE

BACKGROUND TO THE STUDY

1.4. Introduction

First impressions matter, and in the realm of advertising, they happen within milliseconds. A well-crafted visual, be it an image, illustration, or logo, has the power to draw the viewer's eye in an instant. This is because the immediate impact of a striking graphic cannot be overstated. It sets the stage for further engagement and interaction, (Okwechime, 2012).

According to Asemah (2011, p.1) consumers are exposed to a plethora of advertisement messages while they go about their everyday activities, as advertising is frequently regarded as the primary marketing technique in terms of influencing consumer purchase decisions. Asemah therefore defines advertising as any communication that is paid for, identified by a sponsor, directed at a targeted audience, through the various mass media like radio, television, billboards, newspaper and magazines, with the aim of creating awareness about goods and services.

Skimmer, referenced in Osunbiyi (2000, p.64), defines advertising as "an attempt to control human behavior by appealing to human conscience and emotions." Advertisers seek out an ad appeal, theme, idea, or unique selling point to which clients and prospective customers can relate in order to capture their attention and

affect their feelings about the product, service, or idea. Turnbull and Bard, cited in Orhewere (2004), explain that graphic communication is the lifeblood of our economic, political, and cultural existence today. We act, respond, and are influenced by the reactions of others every day as a result of some printed word. This implies that the success of an advertisement message is heavily dependent not only on its written but also on its visual components. While attitude is crucial in defining a person's behavioral choices and intentions (Fishbein & Ajzen, 1975). Visual features of marketing messaging have the potential to affect behavioral intentions without relying on attitude as a moderator (Goodrich, 2011).

Dominick (2007) contends that in today's fast-paced world, where information inundates us from all directions, grabbing and holding the attention of consumers has become an art form. One of the most powerful tools in an advertiser's arsenal is graphics. This visual language not only captures attention but also plays a pivotal role in shaping consumer perceptions and driving engagement. As explained by the Dominick, humans are emotional beings, and effective advertising leverages this innate trait. Graphics have the capacity to evoke a wide range of emotions - from joy and nostalgia to empathy and trust. Akpoveta (2016) avers that people remember visual information far better than text alone. A well-designed graphic does not only grabs attention but also leave a lasting imprint in the viewer's memory. This memorability factor can be a game-changer for a brand, as it increases the likelihood of recall when a purchasing decision arises.

Many companies and brand today, employ very little written content in their advertisements, with direct focus on pictorial aspects to deliver information faster. These aspects not only transmit information, but also serve to strengthen advertising claims. Thus, by harnessing the power of visuals, advertisers can create compelling campaigns that not only appeal to their audience but also leave an indelible mark in their memory. Graphics are therefore essential to improve the taste and acceptability of marketed products since they generate connection with the product as well as credibility between the consumer and the brand.

Customers and prospects form opinions about a brand based on specific images and pictorial representations shown in their advertisements, which improves quick recall value. The emotional and intellectual appeal of visuals is purposefully designed to appeal to the target audience. Companies who generate persuasive advertising or graphic design materials are aware of the psychology behind a successful advertisement. Before commencing on advertising campaign, they spend time exploring and researching what would appeal to the audience. The color, concept, technique, and other contents to utilize will depend on the demographics (such as age, level of education, income group, etc.) of their audience.

Notably, several studies have been conducted along this line of study to find out the impact of graphics on advertisement. However, it is important to note that little or nothing has been done to find out the extent of audience exposure to graphics

in advertisement, the attitude formed towards such adverts and the effectiveness. It is therefore based on this backdrop that this study is formed as it seeks to find out the impact of graphics on advertisement appeal, using UNIBEN students as a study.

1.5. Statement of the Problem

Undoubtedly, every business function requires an efficient communication system. However, in an era of information overload, simplification is key. Graphics, especially info graphics, text and pictures, excel at this. They distill complex data or concepts into easily digestible visuals. This not only aids in understanding but also retains the viewer's interest in the content, (Asemah, 2019).

As explained by Akpoveta (2011) every facet of advertising contains graphics in one way or another. Akpoveta notes that advertising is graphics and that graphics is advertising. Billboard, poster, magazine, and TV caption advertisements, among others, receive the status needed for aesthetic appeal thanks to graphics. Companies who adopt graphic in their everyday marketing strategy tend to build a brand mark in the minds of their consumer. Consistent use of specific colors, logos, and visual elements across all advertising channels reinforces brand recognition. Consumers come to associate these visuals with a particular brand, fostering trust and loyalty, (Vaux, 2016).

Irrespective of the many advantages of graphics in advertisement, little is actually understood about the dynamics involved in the contribution of graphics to

consumers' attitudes and judgments. Perhaps that is why (Köksal, 2013) pinpoints that public's opinions and perspectives on advertising having not been centered on the influence of graphics. Similarly, little is known about how consumers feel about the use of graphics in advertising. Thus, this study seeks to fill this gap in knowledge by providing an insight into the impact of graphics on advertisement appeal, using students of UNIBEN as a study.

1.6. Objectives of the study

The objectives of the study were to:

- i. Ascertain the extent at which UNIBEN students are exposed graphics in advertisements
- ii. Determine the attitude of UNIBEN students towards graphics in advertisements.
- iii. Investigate the effectiveness of Graphics on the advertisement appeal on UNIBEN students.

1.5 Research Questions

The following questions were raised to guide this study:

- i. To what extent are UNIBEN students exposed to the use of graphics in advertisement?
- ii. What is the attitude of UNIBEN students toward graphics in advertisements?

- iii. What is the effectiveness of Graphics on the advertisement appeal of UNIBEN students?

1.8. Significance of the Study

This study will increase business owners' and organizations' awareness of the role that graphics play in effectively communicating their advertising messages to their target market, which will contribute to the body of literature on advertising.

As prior research have focused on one or more aspects of computer graphics, such as animations and pictures, the study is expected to fill in the knowledge gap regarding the significance of computer graphics in general on advertisements.

Additionally, it is anticipated that this study will contribute to the scant literature already available on the subject and serve as a guide for other academics planning to conduct research in a related field.

1.9. Scope of the Study

Since the term "graphics" is so broad and varied, emphasis would be on graphical elements (color, picture/image, and typograph) in advertisements that are displayed in print media, such as newspapers, magazines, handbills, and billboards, as well as in digital media. The focus of the study would also be to find to out how the use of graphics in advertisements' appeal and affects Uniben students

That aside, students of UNIBEN were chosen as the scope of the study on the basis of proximity, as it would enable the researcher to gather relevant data need for this study.

1.10. Definition of Terms

The terms used in this study are defined according to the way they are used in this study to provide clarity on the subject being investigated:

- **Advertisement:** This any form of communication that is usually paid for and intended to inform and draw clients to a specific good, service, or concept are known as advertisements
- **Appeal:** This is what draws University of Benin students to commercials.
- **Graphics:** These are visual elements such as images, colors, text, and shapes used in adverts creation
- **Impact:** The level of graphic effectiveness in advertisements among Uniben students.

CHAPTER TWO

LITERATURE REVIEW

2.1 Concept of Graphic Communication

A Chinese proverb has it that what you hear, you forget, but what you see, you cannot forget. This has been empirically proven in human research as it underscores the importance of graphic communication.

According to Asemah (2016, p.35) Graphic communication is the effect of what we see on communication. It has to do with how what we see affects our thinking. It may be described as any information that is transmitted through the power of the visuals to appeal to the sense of sight, but with the intention of creating meaning. Asemah (2016) asserts that the human being is famed to have five senses: sight, smell, hearing, taste and feeling. The most commanding is the visual sense of sight because, it corroborates and supplements the other senses. Hence, Graphic communication may be described in its broadest sense as any form of communication whose messages appeal to the sense of vision. It depends totally on vision as the sensory modality for the interpretation or deciding of messages.

In this broad definition, graphic communication is a Grammar of conventional and unconventional signs and symbols. A sign here means anything that tells us or points to the presence of something. The something being suggested by the

sign could be an idea, situation, condition or even an object. A footprint for example, is a sign that somebody has passed this way. A high temperature on a person is a sign that there is a metabolic dysfunction. Rishante (2007) says that through graphic communication, any person at any level is capable of making statement about himself and his environment in a contemporary form that will scarcely be forth coming by other means of expression.

The term graphic communication would strike most people as a form of communication which is highly specialized, scientific, technical and somewhat, intellectual. But in the real sense, it is the most fundamental and primitive form of communication known to man. It characterizes all living organisms. Graphic communication seeks to relate the visual and concrete aspects of life to communications the visual concepts are put together with the psychology of communication to show the interrelatedness of the visual to any form of communication.

Agba and Okoro (2005) contend that the act of transmitting data or intelligence from one place to another without the use of a channel or any kind of mechanical or semantic interference is known as graphic communication. It is the act of creating and refining creative artistic paint, drawings, sketches, or computer-generated designs to create awareness, educate or entertain. So, in the world of marketing, there are a lot of fictitious things. It is beneficial to use graphics to build

identification, pique curiosity, draw attention to a product, and highlight its features. Differentiating the promoted subject from competitors is made possible by the incorporation of visual imagery that evokes personalities or spiritual essence (Köksal, 2013). Because of this, visual messages can be inspired, and clarified by images and graphics that are vibrant in color and texture.

2.2. Concept of Graphics in Advertising

According to Asemah (2019, p.139) the term "graphics in advertising" refer to how the director of art and graphic artist chooses and structures the artistic elements of an advertisement. A designer sets a style which is the manner in which a thought or image is expressed by choosing a particular artistic element and blending them in a unique way. In collaboration with the copywriters, the designer creates an advertisement that is appealing and captures attention.

Köksal (2013), explains that the importance of advertising initiatives have grown over the years as a result of the increase in production of commercial goods and rendering of services. As explained by Köksal, advertisements have the power to evoke strong feelings through both textual and graphic imagery. The conveyed information in advertisements helps consumers make decisions. Clients can easily associate with features like cost, value, or additional advantages depicted in advertisements. Mbipom and Harper (2009), emphasizes that advertisements are a useful means of presenting information that customers can find useful. The use of

graphic designs contributes to the creation of creative advertising that results in customer effectiveness.

Ads with creative themes, items, designs, and symbols have a significant potential to convey information in detail that is difficult to convey through written descriptions. According to Bati (2010), p. 34, "a form, shade, color, saturation, depth, and motion" are the components of visual design. When combined, these visual design components give advertisements a connotative meaning that viewers can understand. In advertisements, graphics and aesthetics are used to "create meaning or construct an argument through images." The idea of using graphics in commercials is a way to exercise the power of vision.

Graphics in advertising have three main functions. "They can create an implicit connection between the item being marketed and another image; they can elicit feelings by mimicking the appearance of a real person or object; and they can act as photographic proof that something actually did happen" (Messaris, 2001, p.35). Asemah (2019) outlined the following as the use of Graphics in Advertising:

- To capture reader's attention
- To clarify claims made by the copy
- To identify the subject of the advertising
- To show the product actually bring used
- To arouse the reader's interest in the headline

- Emphasise the product unique features
- Qualify readers by stopping those who are legitimate prospects

2.3. Elements of Graphics in Advertising

The elements of graphics on advertising are the elemental factors that make up the visual form, whether it is a two dimensional shape or three dimensional sculptural object. The elements of graphics can also be thought of as forces that by manipulation, can easily dominate a composition and help give the form meaning. The meaning of any visual form brings a unity of purpose to a composition that is particularly important when designing an adverts. Asemah (2016) explains that graphics constitute a force in giving advertisements such as bill board, posters, magazines, Tv captions etc, a status needed for an aesthetic appeal. According to him, graphical elements in advertising include:

I. Lines: Line defines the form of the design. It is important because it is present in many ways. It is the path of a moving point; a mark made by a tool or instrument as it is usually made visible by the fact that it contrasts in value with the surface on which it is drawn. Line can also be seen as the concentration of dots. It has neither specific thickness nor breadth. The thickness is determined by the tool used in developing the line. It is a symbol that is used to make a statement or express an idea.

II. Texture: It is the surface quality of any material that we need to feel visually.

You can also appreciate materials without touching them. Texture is a powerful element of design in graphics to effectively create pleasing effects in work. Real texture can be rough or smooth, it can be artificial (man-made) or natural. It is the tactile aspect of form. It is the treatment of surfaces. Real texture gives the surface of a form an additional quality of design.

III. Shape: Shape can be described as an enclosure that is created by moving like that touched itself with a defined boundary. Such a boundary can equally be referred to as contour or outline. Shapes can be classified into different families depending on whether they are imaginary (abstract) or visible (objective). When the shapes are derived from natural objects like stones, leaves or cloud, they are referred to as naturalistic. When they happen to have been altered by the graphical artist, they are said to be abstract, non-objective or non-representative or irregular. We have different shapes. These include: round, rectangular, square shapes, etc.

IV. Form: The shape of any design which has volume or mass could be referred to as form. It could also be seen as a portion of a given surface. The word form to an artist could mean a kind of contour and the structure of any perceived idea. It is the complete state of any art work.

V. Space: It could be described generally as an open place or unlimited extension in all directions. It is seen as a measurable distance between two objects, forms or points. In advertising, the space is as important as the work itself.

VI. Movement: Movement is the action of form. It is the kinetic energy of composition. Motion in graphics is always present even in a static composition in the pattern of optical signals that touch the retina and then, then brain, is a continuous flow hence, mobile in chain character. The movement of the eye or optical motion is a type of movement that is present in any fixed arrangement of forms. The use of suggested line stimulates optical motion as the eye is led from one shape to the other.

VII. Value: This is the relative degrees of lightness or darkness in an advert. The introduction of light and shade in grade of times makes objects like real and solid. Absence of it make such an art work to be left flat and unreal. Value creates contrasts in a work of art which enables us to distinguish one form from another. This is achieved through the use of dark tones, middle tones, light tones and highlights. It can be indicated in color or in black and white. Value has to be considered in the light of other elements of graphics like line, color, texture and shape.

VIII. Color: It is simply the sensation produced in the eyes by the use of rays of light. It is the wave of light separated by different things before reaching our eyes. Color is a concept that depends on light; hence, we cannot identify color in the dark. Color is present in light and dependent on light too. A green leaf is seen as green in the eyes because; it reflects green waves in the ray of light and then absorbs all the other colors. In adverts, color is seen as pigment applied to a

artwork, shape or design to make it more appealing to our senses. Color is one of the most expressive elements which arouse universal appreciation. As an element of design, color modifies form, it is a powerful stimulus that can change the dimension of form and generate optical interaction.

2.4. Impact of Colour on Advertising

Color is an element of design that modified and changes the dimension of form. It beautified, makes ads more real and stands out. Asemah (2016) explains that color is a vital means of communication in advertisement. We use colors to communicate definite messages either through the choice of clothes we wear or outright body decoration. Notably, color has multiple purposes in advertising. Okwechime (2012) outlined the following uses of color in advertising:

- I. Getting people to notice
- II. Arousing curiosity and triggering cravings
- III. Establishing uniqueness of the brand
- IV. Putting the focus
- V. Creating Ambience

According to Asemah (2016), colours may be divided into six classes which are;

- I. Primary colors:** They are the most basic colors that can be found. They are primary and basic because, they can be obtained by mixing other colors. They can

only be obtained as solid colors from natural substances. The primary colors are red, yellow and blue.

II. Secondary colors: They include orange, green and purple or violet. They can be obtained by mixing the proportion of primary colors.

III. Tertiary colors: There is also a third group known as tertiary colors. They can be obtained by mixing an equal amount of secondary color together.

IV. Complementary color: they are colors opposite each other in a color wheel. Any mixture of two primary colors is complementary of the third. For example, when you mix blue and yellow, not figs you green. The third primary red color is therefore complementary to green.

V. Harmonious color: They are colors that lie near each other on the color wheel. Since red lies near yellow, we say they are harmonious. They are colors that complement each other. They can be mixed to form another color and go well together.

VI. Intermediate color: They are colors that are obtained after mixing primary and neighboring secondary color. The six intermediate colors are: Yellow-Green, blue-green, blue-purple, red purple, red-orange, and yellow orange.

In advertising, color is used to produce special effects and emphasize points. As stated by the Color Marketing Group (quoted in Lambert, 2004, p. 77), "Colour sells... and the right colour sells better." In ads, color reigns supreme. It draws viewers in, retains their interest, and improves memory (Shank & LaGarce, 1990; Bergman,

2007). According to Wallace (2002), consumers tend to recall colors more readily than pictures, figures, or text. According to Nelson (2004), full-page color advertisements garner twice as much attention as their black-and-white counterparts. Full-color advertisements can yield measured effects up to fifteen times more effectively than black and white ads, but costing a third more. According to an Eastman Kodak Company commercial "Black-and-white is for budgets, color is for results." In other words, bright colors sell. They are vital in advertising.

2.5 Impact of Typography on Adverts

The application of a font in a design is known as typography. Typography, which comes from the Greek words "typos" (form) and "graphia" (writing), is to write in a way that is consistent with form. "Typography is the art of mechanically producing letters, numbers, symbols, and shapes through an understanding of the basic elements, principles, and attributes of design," says Martin Solomon (1995), who views typography as an art form. Today, typography which is defined as the visual and functional arrangements that enable writing to be readable by others—is regarded as an art form by some. Additionally, Beatrice Warde (1956) cited in Asemah (2019) believed that typography was a useful instrument for communicating and creating art. Typography is a visual and functional art form that consists of typefaces, type size, line length, spacing, and other related elements.

Okwechime (2012) states that the following factors affect the typefaces a graphic designer chooses to employ to creating an advertising messages:

- i. the product's nature;
- ii. the need for emphasis;
- iii. customers to be swayed;
- iv. Artwork kind;
- v. New and contemporary face selections;
- vi. Advertiser's intended impression;
- vii. the advertisement's size; and the medium on which it will run.

Points are used to measure font sizes. The type meant to be used will be bigger, when the point size chosen is big. In graphic design, the message dictates the typeface; before selecting the font type and size, graphic designers take into account the message the advertiser wishes to convey to the public. Types which are big are catchier, so they are used as headlines in advertisement. When chosen a type to use, the graphic designer must consider the message because typography is a vital element in the adverts creation process.

According to Cook (2003, p.16) the slogan and the body text comprise the two smaller sections of the advertisement's text. Slogans are usually succeeded by the body text, which provides further, in-depth details regarding the offered goods. A slogan or tagline may be all that is written in an advertisement at times, but the body text is always required. A tagline or slogan is typically a brief, attention-grabbing, simple to think of, and easy to remember statement that summarizes and describes the

company's activities, serves as a call to action, spreads the benefits of a brand, confirms an assurance, or restates the key points of the information presented in the advertisement. Nevertheless, a catchy slogan or tagline serves other important purposes. Put differently, it needs to motivate and encourage consumers to use the company's goods or services.

Therefore, in order to grab the attention of the consumer and encourage him to buy a product, a tagline needs to employ specific language techniques. Advertising typically uses very positive language, either spoken or written, to highlight the differences between one product and another. Words used in advertisements might not always be "correct" in the traditional sense. In order of frequency, the most often used adjectives and verbs were compiled from a survey of advertising vocabulary. Among the list are: new, delicious, fresh, free, good, better, best, make, get, give, have, and see.

2.6. Impact of graphics on Consumers' Perception of Adverts

The process of adding meaning to events, objects, and entities through the senses is called perception. In visual communication, perception originates from seeing first. The first step in visual communication is the brain's interpretation of the seeing sense. Hence, perception can be defined as the process by which the human brain organizes, interprets, or gives meaning to the sensory information, as well as the actions and events occurring all around us. Özmanlı (2009) suggests that addressing

the factors that influence perception from a psychological and social perspective, rather than a physiological one, would be a more appropriate method when examining this topic within the context of visual communication.

This is because what people see, they can never forget. According to Asemah (2016, p.118) graphics have the capacity to invoke emotional sensations beyond their conventional attribute. For example, a simple Red Cross sign in an advert is a universally recognized symbol associated with a hospital, and it also has the capacity to arouse unpleasant feelings associated with casualties, sickness, and even death. De Pelsmacker P., Guens M., and Van den Bergh J. (2004), explain that consumer attitudes and perceptions can be influenced by advertising graphic design. They note that emotional content, informational content, and format are the three factors that influence viewers' affective and cognitive reactions to the message being conveyed. These variables point to notable results in terms of emotional response, recall, comprehension, thematic substance, executional features, cognitive assessment, and degree of engagement indicating an increase in attention to advertising (thinking about an advertisement or talking about it with people).

Advertising frequently affects viewers' perceptions when it uses visual design aspects to subtly highlight the qualities of the product being marketed. Maximizing message memory and attention is the goal of advertisers. According to Toncar and Munch (2001), visual cues in advertisements often draw viewers in with their

aesthetics. When viewers are drawn in by an advertisement, they typically use their cognitive faculties to fully engage with the content. Also, consumers' perceptions of advertisements are influenced by their understanding of the message. After deciphering the advertisement, affective reactions are triggered by visual design and aesthetics (Mzoughi and Abdelhak, 2011). This will give the recipient a better positive impression of the entire commercial. According to Mzoughi and Abdelhak, (2011, p.30), advertising benefit from an additional advantage in that visual design influences consumers' perceptions and assessments of the advertised message.

A virtually appealing advertisement is more likely to enforce sales of the products or services being advertised than one that is drab or chaotic. Hence, it is not enough that the ad message is powerful; it must be packaged in a way that makes them accessible and engaging using graphical appeal. It must also be noted that the visual arrangement of graphics is not an end in itself, it should serve the information that it presents. When we see the advert for premier soap for example on billboards and television screen, they make use of boys and girls who are spotless. The essence is to tell the people that when they use premier soap, they will be as spotless and those boys and girls they have seen. Thus, to be able to communicate through graphics effectively and influence perception, the advertiser must ensure that the graphic serves the information that it presents.

2.7. Empirical Review

The empirical review covers previous studies that are related to this present study: Hornik, Ofif, and Rachamim (2017) examined Advertising Appeals, Moderators, And Impact on Persuasion: A Quantitative Assessment Creates a Hierarchy of Appeals. The objectives of the study were to find out if sex, humor, emotional and fear appeal induces consumers to purchase a product. The study also sought to find out which appeal was more effective and the impact of advertisement appeal. The research method used in the study was the qualitative research method; content analysis. This study is closely related to this present study as both seek to find the impact of advertisement appeal. However, both studies differ in general objectives, scope and methodology. This study sought to find out the exposure, attitude and influence of graphics on advertisement appeal, while Hornik et al sought to asset the most exact appeal in advertisement. Also, while this present study was conducted analyze Uniben students' attitude and behaviour towards the use of graphics in advertisement, Hornik et al study was conducted using content analysis. Findings from the study indicated that appeals were not effective equally, and their estimated impact was used to create a hierarchy of appeals. Emotional appeal was more effective, closely followed by sex, humor, fear and rational appeals. The findings of the study also showed that emotional appeal was more effective on virtual Platforms. The study concluded that more research be carried out to find out the effect of appeals on advertisements.

Sandoval and Jesus (2023) conducted a study on Impact of emotional appeal on non-profit advertising: A neurophysiological analysis. The objectives of the study were to find out the most effective appeal in non-profit advertising and to ascertain how consumers respond to advertising. In terms of the research methods the survey research method was used and 113 respondents were sampled using the simple random sampling technique. Also, the perception theory served as the theoretical Framework for the study. Sandoval and Jesus study is very similar to this present study. Like this current study which adopts the perception theory as its theoretical framework and the survey research method as the method of data collection, Sandoval also adopted the survey research design and the perception theory. However, both studies differ in terms of specific objectives. This present study seeks to find out the impact of graphics in advertisement appeal. Sandoval and Jesus study on the other hand, focused on emotional appeal in NPO advertising. Positively framed advertisements have a positive impact on attitudes toward them and a higher positive emotional valence, according to the study's findings, which support the psychological or attitudinal effectiveness of these ads. Positively framed advertising were found to have longer time in the AOI text, while negatively framed ads exhibited more significant time in the AOI of the ad's image region. Perceptual effectiveness, on the other hand, considers attention to be a significant determinant. According to the results, advertisements with a negative message appear to be more successful in generating genuine donations in terms of behavioral effectiveness. The study

concluded that a positive appeal works better to make people feel better about themselves and the advertising, but a negative appeal is more effective if the goal is to achieve immediate donations.

Yin (2011) focused on the impact of advertising appeals and advertising spokespersons on advertising attitudes and purchase intentions. The objectives of the study were to investigate the impact of advertising appeals and advertising spokespersons on advertising attitudes and purchase intentions, to compare the effectiveness of the influences of different types of advertising appeals and different types of spokespersons on purchase intentions. The research method adopted was the experimental research design, while samples were chosen using the purposive sampling technique. Findings of the study indicated that advertising appeals have a significantly positive influence on advertising attitudes, and rational advertising appeals are more significant than emotional appeals. Findings of the study also showed that spokespersons have a significantly positive influence on advertising attitudes, and celebrity spokespersons are more significant than experts. It was concluded that the influence of the combination of rational advertising appeals and expert spokespersons on advertising attitudes is more significant than the combination of emotional advertising appeals and expert spokespersons.

There is no gain saying that from the review done so far, there are gaps in knowledge. The extent of exposure to the use of graphics in advertisement, attitude

formed towards the use of graphics and effect of graphics in advertisement are areas begging to be filed. Hence, this study seeks to find out impact of graphics on advertisement appeal, using students of UNIBEN as a study.

2.8 Theoretical Framework

This study adopts the Perception theory and Affect theory as it's theoretical framework

Perception Theory

The Perception theory is a psychological framework that seeks to understand how individuals interpret and make sense of sensory information from their environment. The theory is crucial in fields like psychology, neuroscience, and design, as it helps explain how humans make sense of the world around them based on sensory input and cognitive processes.

When it comes to visual communications, perception theory combines psychological concepts with findings from neurological research. The theory which was formulated by Barry in 2005, posits that emotions play a role in the processing of visual communications. Perception theory pinpoints that a respondent's unconscious visual processing results in empathetic responses, as evidenced by neurological research. According to Barry (2005), emotions can be greatly influenced by unconscious processing, which can shape behavior or emotional reactions in specific ways. Many types of communications research, particularly those that seek to

understand a respondent's response to visual media, benefit from taking into account this notion. Considering that visual media is used to convey most messages, it is crucial to have an understanding of how those messages are deciphered.

Attention is a limited resource, and in the context of advertisements, compelling graphics can grab a viewer's attention amidst the clutter of visual information. Both the eyes and the brain are involved in interpretation to a great extent. The eyes gather visual information, which the brain then interprets fluently, enabling the brain to absorb emotional information automatically. This argument is further strengthened by Barry (2005), who claims that messages are subconsciously processed in brain regions that "do not understand that art and mass media are not reality" (p.61). Rather, "their visual power can have enormous impact on our emotional development." Perception theory supplies a portion of the visual and affective framework required for this research in order to examine the emotional reaction to graphical elements in advertising. This theory provides a framework in understanding how graphics can evoke emotions, and emotional engagement in advertisement. Notably, well-chosen images or visual elements can elicit specific emotions (like happiness, nostalgia, or excitement) that align with the desired response from the audience.

Affect Theory

Affect theory is a field of study that explores how emotions, feelings, and moods shape our experiences, behaviors, and social interactions. The theory has roots in various disciplines and has been influenced by multiple thinkers. Scholars from diverse fields, such as psychology, philosophy, sociology, and cultural studies, have contributed to the development and elaboration of affect theory over time. Some notable figures associated with affect theory include Brian Massumi, Silvan Tomkins, William James, Eve Kosofsky Sedgwick, and Lauren Berlant, among others.

Affect theory emphasizes the embodied and experiential aspects of affect, looking beyond cognitive processes to understand how affective states influence perception, decision-making, and social relations. This theory posits that affect is a fundamental aspect of human existence and plays a crucial role in shaping our understanding of the world around us. It's often used in disciplines like psychology, sociology, cultural studies, and philosophy to analyze how emotions impact individuals and societies.

In the context of advertising, affect theory suggests that the use of graphics can evoke emotional responses in viewers, which can in turn influence their attitudes, perceptions, and behaviors towards a product or brand. Visual elements, such as images, colors, and design, play a crucial role in shaping the emotional impact of an advertisement. For example, bright and vibrant colors might elicit feelings of

excitement or positivity, while muted tones may convey a more subdued or contemplative mood. Additionally, the choice of imagery can evoke specific emotions; for instance, images of happy people enjoying a product can create a positive association. This theory is relevant in this study as it highlights how different visual elements may have varying emotional connotations depending on the audience. Ultimately, understanding how graphics can evoke specific emotions helps advertisers craft messages that resonate with their target audience and elicit the desired response.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Research Design

The research method outlines the specific steps and techniques a researcher uses to conduct a study. It covers aspects like selecting a sample, the tools used for data collection, and the methods used to analyze the data. Asemah (2012) explains that methodology encompasses elements like research design, defining the target population, determining sample size, detailing the sampling process, describing research tools and statistical methods, identifying data sources, and explaining the data analysis process.

For this particular research, a survey method was employed. Surveys are commonly used in quantitative research, especially for studies related to human behavior. According to Wimmer and Dominick (2004), a survey is a way of collecting data from a group of individuals. In this study, the survey was used to analyze the opinion, behaviour and attitude of the chosen research design for this study is appropriate because it is a quantitative method, specifically used for studies involving human subjects. The tool for data collection was a questionnaire, which was administered to students from various faculties and levels at UNIBEN. This allowed the researcher to gather pertinent responses from the participants.

3.2 Population of the Study

The population of this study consists of 75,000 students from the University of Benin, located in Edo State. This includes students from both Ugbowo and Ekehuan campuses. These locations were chosen because they're close to the researcher's, making it easier for her to access the students.

3.3 Sample Size

The sample size of this study was 400 and was determined using the Taro Yamene formula.

$$n = \frac{N}{1 + (Ne^2)}$$

where n = Sample
N = Population size
e = Error limit
= 0.05
n = 75,000
N = 75,000
e = 0.05 or 0.0025
= 1 + (75,000 x 0.05)
1 + (75,00 x 0.0025)
n = $\frac{75,000}{187.5}$ = 400

3.4 Sampling Procedure

The convenience sampling technique was used to draw samples for the study. This method involves selecting elements based on their availability, as they are easy to find. This type of sampling is sometimes referred to as haphazard, accidental, or convenience sampling. This approach was chosen because it allowed the researcher to choose UNIBEN students who were available at the time of administering the questionnaire. This method also ensured that the researcher gathered accurate information regarding the impact of graphics on the advertisements appeal.

3.5 Instrument of Data Collection

The instrument for collecting data in this study was a questionnaire. A questionnaire is a research tool that consists of a series of questions designed to gather information from respondents. This instrument is appropriate for this study as it's a scientifically recognized method for data collection. The questionnaire is structured in a way that allows the respondents to answer the research questions effectively. The first part focuses on demographic information like age, gender, and academic level. The second part contains 10 closed-ended questions related to the variables being measured in this study. The questionnaire was designed using the bipolar likert scale where the respondents had to respond with yes or no; strongly agree, agree, disagree, disagree and strongly disagree to a question or statement.

3.6 Validity of the Instrument

To make sure the questions in this study gathered the right information, a face validation was conducted as a test of validity. After questionnaire construction, the researcher gave it to her supervisor and other media experts in the field of mass communication who helped in determining the validity of the questionnaire. Corrections given were applied before final distribution.

3.7 Reliability of the Instrument

The instrument which is the questionnaire is reliable because after questionnaire construction, it was subjected to a pilot test. 30 copies of questionnaire were distributed to respondents who were not part of the samples of the population. Their responses helped in determining the reliability of the questionnaire. Also, the reliability coefficient was determined using the Pearson's correlation coefficient formula and it yielded a value of 0.8, indicating the level of reliability to be satisfactory.

3.8 Method of Questionnaire Administration

To gather data for this study, respondents were given a copy of the questionnaire and have the option to fill it out themselves under the supervision of the researcher. They returned the completed questionnaires once they were done. This face to face administration ensured prompt return rate and low facility.

3.9 Method of Data Analysis

For analyzing the data, the percentage method will be used. Simple percentages will be employed to address the research questions. This is a quantitative approach to data analysis, which involves presenting statistics to either support or challenge the study's findings.

Total Number of Respondents

Total Number of Responses x 100

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

4.0 Introduction

This section examines the data gathered through the questionnaire, employing the simple percentage method. 400 copies of questionnaire were distributed through face-to-face method, arriving a 100% response rate with no losses. Consequently, the researcher meticulously analyzed the questionnaire details, using frequencies, percentages, and tables to present the data.

4.1 Data Presentation and Analysis

Section A

This section covers the demography of respondents in the study.

Table 1: Distribution of respondents by gender

Sex	Number of Respondents	Percentage
Male	136	34%
Female	264	63%
Total	400	100%

Source: Field survey, 2024

Data in table 1 indicates that the study is made up of 136 male (34%) and 264 female (63%) participants. However a larger percentage of female. This is due to the high concentration of women in the study population.

Table 2: Showing the Distribution of Respondents by Age

Age group	Number of Respondents	Percentage
18 -25	235	59%
26 – 30	156	39%
31 and above	9	2%
Total	400	100%

Source: Field survey, 2024

Table 2 displays details about the age distribution of the participants, revealing a majority falling between the ages of 18 - 25 (59%) and 26 - 30 (39%). This indicates that the study comprise of individuals in their youthful and active age range.

Table 3: Showing the Distribution of Respondents by Faculty

Faculty	Number of Respondents	Percentage
Art	182	45%
Law	52	13%
Engineering	43	11%
Education	104	26%
Others	19	5%
Total	400	100%

Source: Field survey, 2024

Table 3 shows that the study involved respondents from different faculties. 182 (45%) participants were from the faculty of Arts, 52 (13%) were from law, 43 (11%) agreed that they're in engineering, 104 (26%) from the faculty of Education,

while 19 (5%) indicated that they were from other faculties. This implies that a greater percentage of the study participants are from the faculty of Arts.

Table 4: Showing the Distribution of Respondents by Academic Level

Level	Number of Respondents	Percentage
100	58	15%
200	88	22%
300	84	21%
400	170	42%
Total	400	100%

Source: Field survey, 2024

Table 4 illustrates the inclusion of participants across various academic levels in the study. 58 (15%) participants agreed that they're in 100 level, 88 (22%) said they're in 200 level, 84 (21%) noted that they're in 300 level, while, 170 (42%) said they're in 400 level. This indicates that individuals in 400 level were more actively engaged in the study.

Section B

This section covers questions that provided data concerning the study from the respondents.

Table 5: Exposure to Graphics in Advertisement

Variables	Number of Respondents	Percentage
Yes	400	100%
No	0	0%
Total	400	100%

Source: Field survey, 2024

Table 5 posits that all 400 (100%) participants agreed that they have been exposed to advertisements on media platforms where graphics was used. This shows that the respondents have knowledge on the use of graphics in advertisement and will be suitable to provide data for the study.

Table 6: Degree of Exposure to Graphics in advertisement

Variables	Number of Respondents	Percentage
Very high	133	31%
High	277	69%
Can't Tell	0	0%
Low	0	0%
Very Low	0	0%
Total	400	100%

Source: Field survey, 2024

Table 6 indicates the respondents agreed the degree to which they are exposed to the use of graphics in advertisement is to a great extent. This is reflected in the data

presented where 123 (31%) says the extent is very high, while 277 (69%) believe that their exposure to graphics in Advertisement is high.

Table 7: Most Appealing Aspects of Graphics in Advertisement

Variables	Number of Respondents	Percentage
Colors	74	18%
Pictures	127	32%
Text	199	50%
Shapes	0	0%
Total	400	100%

Source: Field survey, 2024

Table 7 reveals that a majority of the respondents agreed that what appeals to them most in advertisement is text. This is shown in the data presented where 199 (50%) agreed that it is text, 127 (32%) says that it is pictures, while 74 (18%) agreed that is colors. This implies that proper choice of fonts is what appeals the most to students of Uniben in advertisement.

Table 8: Graphics in Advertisements make Products or Services Appealing

Variables	Number of Respondents	Percentage
Strongly agree	24	6%
Agree	376	94%
Undecided	0	0%
Disagree	0	0%
Strongly Disagree	0	0%
Total	400	100%

Source: Field survey, 2024

Table 8 illustrates that the respondents affirmed that the use graphics make the product and service appealing to them. This is indicated in the percentage of the study participants who strongly agreed (6%) and agreed (94%) respectively.

Table 9: Perception towards the use of Graphics in Advertisements

Variables	Number of Respondents	Percentage
Highly Persuasive	101	25%
Persuasive	299	75%
Less Persuasive	0	0%
Not Persuasive	0	0%
Not Sure	0	0%
Total	400	100%

Source: Field survey, 2024

Table 9 reveals that 101 (25%) respondents agreed that they perceive the use of graphics in advertisement to be highly persuasive, while 299 (75%) perceives it to

be persuasive. This implies that the use of graphics can shape perception and influence people to patronize a product or service.

Table 10: Attitude formed towards the use of Graphics in Advertisement

Variables	Number of Respondents	Percentage
Positive	400	100%
Negative	0	0%
Undecided	0	0%
Neutral	0	0%
Can't Tell	0	0%
Total	400	100%

Source: Field survey, 2024

Table 10 denotes that all the respondents agreed that they have a positive attitude towards the use of graphics in advertisement. This implies that students of Uniben have a good perception on the use of graphics in advertisement.

Table 11: Effectiveness of Graphics in Delivering Advert Messages

Variables	Number of Respondents	Percentage
Yes	400	100%
No	0	0%
Total	400	100%

Source: Field survey, 2024

Table 11 posits that the use of graphics in advertisement is effective in delivering advertisement messages. This is reflected in the data presented where all the respondents agreed the use graphics is effective in delivering advert messages to them.

Table 12: Extent of Effectiveness on the use of graphics in Advertisements

Variables	Number of Respondents	Percentage
Very high	189	47%
High	211	53%
Can't Tell	0	0%
Low	0	0%
Very Low	0	0%
Total	400	100%

Source: Field survey, 2024

Table 12 indicates that a 189 (47%) of the participants agreed that the extent at which the use graphics is effective is in advertisement is very high, while 211 (53%) says it is high. This indicates that the use of graphics in advertisement is effective to a high extent.

Table 13: Influence of Graphics on the Patronage of Product or Service

Variables	Number of Respondents	Percentage
Yes	400	100%
No	0	0%
Total	398	100%

Source: Field survey, 2024

All the respondents in table 13 agreed that they have been influenced to buy a product or patronize a service previously as a result of the use of graphics in advertisement. This shows that the use of graphics in advertisement can induce sales and profits for a company or brand.

Table 14: Extent to which the use of Graphics in Advertisement Influence Patronage of Product or Service

Variables	Number of Respondents	Percentage
Very high	150	37%
High	186	47%
Can't Tell	64	16%
Low	0	0%
Very Low	0	0%
Total	400	100%

Source: Field survey, 2024

Table 14 reveals variables used in ascertaining the extent at which the use of graphics in the advertisement of a product influence their patronage of product or service. Data presented in the table indicates that 150 (37%) respondents agreed that the extent is very high, 186 (47%) says it is high, while 64 (16%) can't tell. Data presented shows that that the use of graphics Influence the patronage of products to a high extent.

4.2 Discussion of Findings

4.2.1 Research Question One: To what extent are UNIBEN students exposed to graphics in advertisement?

To address the research question, the information contained in tables 5 and 6 were used. In order to determine the extent at which UNIBEN students are exposed to graphics in advertisement, a few questions were asked and the findings indicated that the study participants have been exposed to advertisements on newspapers, magazines, social media, where colors, pictures, text and other graphical element were used. The findings also indicated that the extent to which they have been exposed is high.

The findings are shown in table 5 where the 400 (100%) participants agreed that they have been exposed to advertisements on media platforms where graphics was used. Table 6 reveals that 133 (31%) respondents agreed that the extent to which they are exposed to the use of graphics in advertisement is very high, while 277 (69%) respondents believe that the extent is high. The findings agree with the study conducted by Hornik, Ofif, and Rachamim (2017) where the researchers noted that the respondents involved in the study were exposed to different advertising elements such as text, shapes, colors, images used to induce and reinforce appeals and purchase.

4.2.2 Research Question Two: What is the attitude of UNIBEN students toward graphics in advertisements?

To ascertain the attitude of UNIBEN students toward graphics in advertisement, data presented in tables 7, 8, 9 and 10 were used. On the basis of the data analyzed and presented findings of the study shows that the respondents have a positive attitude towards the use of graphics in advertisement and they believe that what appeals to them most in advertisement is the use of text. The findings also indicate that the use of graphics makes advertisement more appealing to UNIBEN students and they agreed that using graphics make advertising messages more persuasive.

The findings are positioned in table 7 where 199 (50%) agreed that what appeals to them in advertising messages is text, 127 (32%) says that it is pictures, while 74 (18%) agreed that is colors. Table 8 indicates that 24 (6%) respondents strongly agreed that the use graphics make the product and service appealing to them, while 376 (94%) agreed that the use graphics make the product and service appealing to them. Furthermore, table 9 reveals that 101 (25%) respondents agreed that they perceive the use of graphics in advertisement to be highly persuasive, while 299 (75%) perceives it to be persuasive. Table 10 shows that 400 respondents (100%) agreed that they have a positive attitude towards the use of graphics in advertisement.

The findings agree with the study conducted by Yin (2011) which noted that advertising appeals have a significantly positive influence on advertising attitudes, and rational advertising appeals are more significant than emotional appeals. The findings also agree with the perception theory used in this study which holds that graphics can evoke emotions, and emotional engagement in advertisement. Well-chosen images or visual elements can elicit specific emotions (like happiness, nostalgia, or excitement) that align with the desired response from the audience.

4.2.3 Research Question: What is the effectiveness of Graphics on the advertisement appeal on UNIBEN Students?

Tables 11, 12, 13 and 14 were used to answer this research question. According to the data presented, the findings indicate that UNIBEN students agreed that the use of graphics in advertisement is effective in delivering advertising messages to a high extent. The findings also show that they have been influenced to buy a product or patronize a service previously as a result of the use of graphics in advertisement.

The data are shown in table 11 where all the 400 (100%) respondents agreed the use graphics is effective in delivering advert messages to them. Table 11 posits that 189 (47%) participants agreed that the extent at which the use graphics is effective is in advertisement is very high, while 211 (53%) says it is high. Furthermore, table 13 indicates that all the respondents agreed that they have been

influenced to buy a product or patronize a service previously as a result of the use of graphics in advertisement. While table 14 denotes that 150 (37%) respondents agreed that the extent at which the use of graphics in the advertisement of a product influence their patronage of product or service, 186 (47%) says the extent is high. The remaining 64 (16%) can't tell. The findings agree with Munch (2001) which holds that visual cues in advertisements often draw viewers in with their aesthetics. When viewers are drawn in by an advertisement, they typically use their cognitive faculties to fully engage with the content.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Summary of Findings

This chapter provides an overview of the study, the data collection approach, and the obtained results. The research aimed to investigate the impact of graphics on advertisement appeal, using students of UNIBEN as a study. It was carried out using the survey research method and 400 copies of questionnaire were distributed to gather data for the study. The following were the study's findings based on respondent responses:

- 1 UNIBEN students are exposed to advertisements on newspapers, magazines, social media, where colors, pictures, text and other graphical element were used.
- 2 The extent to which UNIBEN students are exposed to graphical elements on advertisement is high (83%).
- 3 The respondents have a positive attitude towards the use of graphics in advertisement
- 4 UNIBEN students agreed that what appeals to them most in advertisement is the use of text.
- 5 The use of graphics make advertisement more appealing to UNIBEN students and it makes advertising messages more persuasive.

- 6 UNIBEN students agreed that the use of graphics in advertisement is effective in delivering advertising messages to a high extent.
- 7 Students of UNIBEN have been influenced to buy a product or patronize a service previously as a result of the use of graphics in advertisement.

5.2 Conclusion

An examination of the data gathered during the research work has shown that graphics is effective in delivering advertising messages to students of UNIBEN. Also, the incorporation of textual elements, colors, images, and shapes make advert messages more appealing to consumers. This research has indicated that the use of graphics induces positive behaviour towards products and services and that there is a clear correlation between graphical elements and their impact on product and service purchase decisions. . On the basis of the data gathered and analysed from the field, this study therefore conclude that graphical elements play a crucial role in shaping the attitudes and perceptions of UNIBEN students.

5.3 Recommendations

Arising from the conduct of the research, the following recommendations have been made:

- I. Since it has been noted that graphics is capable of influencing attitude, advertisers should continue to enhance the impact of advertising messages by continually

refining and optimizing graphic design elements such as text, colors, images, and shapes to align with the preferences and sensibilities of UNIBEN students.

- II. Aside from popular advertising channels such newspapers, magazines, fliers and billboards, advertisers should consider the multimedia preferences of the target audience. They should use online platforms, social media, and other interactive mediums to reach a broader audience.
- III. The principles of behavioural psychology should be integrated in advertising strategies. Advertisers should not focus on only graphical elements to capture attention but also use other appeals to influence positive behavior towards products and services.
- IV. Influential student figures can be collaborated with on campus to promote products and services through graphics.
- V. Since it has been known that graphics can influence attitude, awareness campaigns should be carried out on campus to educate students about the significance of graphical elements in advertising.

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APPENDIX

Department of Mass
Communication,
Faculty of Arts,
University of Benin,
Benin City.
November, 2023.

Dear Respondent,

REQUEST FOR COMPLETION OF QUESTIONNAIRE

My name is Nkiri, a final year student of the above mentioned department and institution. I am conducting a research on the topic, **‘Impact of Graphics on advertisement appeal among Uniben students’**.

I hereby appeal to you to fill this questionnaire as honestly as possible, as your candid responses are required in providing solutions to the research problem. I sincerely pledge that any information given will be treated with utmost confidentiality and would be used for the research purpose.

Thanks for your co-operation in anticipation.

Yours Faithfully,

**NKIRUKA JANE
UBAH**
Researcher

QUESTIONNAIRE

Demographic: Please tick [] the appropriate column below

1. Age: a. 18 -25 [] b. 26 and 30 [] c. 31 and above
2. Sex: b. Male [] b. Female []
3. Faculty: (a) Art (b) Law (c) Engineering (d) Education (e) Others
4. Level: a. 100 [] b. 200 [] c. 300 [] d. 400 []

Psychographic: Please tick [] the appropriate column below

5. Have you been exposed to advertisements on newspapers, magazines, billboards or on your mobile phone where graphics (colours, pictures, texts, shapes etc) were used? a. Yes [] b. No []
6. Extent of exposure to the use of graphics in advertisement (a) very high (b) high (c) neutral (d) low (e) very low
7. What appeals to you the most in advertisements? a. Colours [] b. Pictures [] c. Texts [] d. Shapes []
8. The use of graphics in advertisements make the product or service appealing to you? a. Strongly agree (b) agree (c) can't tell (d) disagree (e) strongly disagree
9. How do you perceive the use of graphics in advertisements? A. More appealing [] b. Very persuasive [] c. Less appealing [] d. Not persuasive enough []
10. What is your attitude towards the use of Graphics in advertisement? (a) positive (b) negative (c) neutral (d) can't tell

11. Do you consider the use of graphics in advertisements effective in delivering advert messages to you? a. Yes [] b. No []
12. To what extent is the use of graphics effective in advertisements? a. Very effective [] b. Effective [] c. Not effective [] less effective
13. Do the use of graphics in the advertisement of a product or service influence your patronage of such product or service? a. Yes [] b. No []
14. Extent at which the use of graphics in the advertisement of a product influence your patronage of such product or service? (a) very high (b) high (c) can't tell (d) low (e) very lows