

**EVALUATION OF THE GRAPHIC ART CONTENT OF
THE MEDIA USED IN THE HIV/AIDS CAMPAIGN
AT AKATSI IN THE VOLTA REGION**

A thesis submitted to the School of Graduate Studies, Kwame Nkrumah
University of Science and Technology, Kumasi, in partial fulfillment of the
requirements for the award of Master of Arts Degree in Art Education.

By

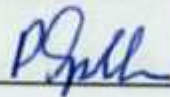
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AUGUST 2005

CERTIFICATION

This is to certify that this thesis is the candidate's own account of his research.



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(Supervisor)

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ABSTRACT

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This thesis has set itself to the task of conducting an evaluation of the impact of the graphic art products used in the HIV/AIDS education in Ghana. The research is however a case study conducted in the Akatsi township in the Volta Region of Ghana. It seeks to identify the strengths and weaknesses of the graphic art content of the tools in the campaign in order to recommend ways of improving them so as to make the campaign more effective.

The research was limited to the Akatsi Township only so that the

population would be better controlled for effective evaluation. Data collected from the research were described, analyzed and interpreted, conclusion drawn and recommendations made as possible solution to the problem.

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CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

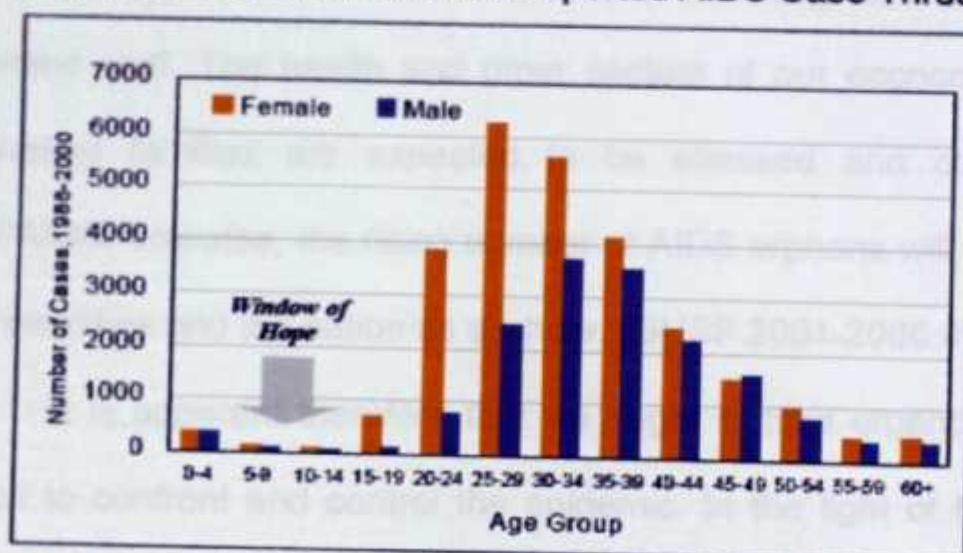
Ghana recorded its first Human Immunodeficiency Virus/Acquired Immune Deficiency Syndrome (HIV/AIDS) case in 1986 as reported in the pamphlet, Ghana HIV/AIDS Strategic Framework 2001-2005, (GHSF 2001-2005:6).¹ The reports add that 42 cases were recorded among women who had traveled abroad and returned. The document further adds that a cumulative total of 37,298 cases were recorded by the close of 1999; and almost 90% of the cumulative AIDS cases from 1986 to 1999 were between 15 and 49 years of age, with 63% of all reported cases being female.

Further evidence from the internet document, HIV/AIDS in Ghana: Background, Projection, Impact, Intervention and Policy [HIGBPIIP], 3rd edition, (December, 2001:21)² points out that HIV infection is still on the rise in Ghana. It says, "Analysis based on the sentinel surveillance data shows HIV prevalence in the 15 to 49 year old age group in Ghana rising slowly from 2.7 percent in 1994 to 3.0 percent in 2000."

Table 1 shows the cumulative number of reported AIDS cases through 2000 by age and sex. Reported cases are said to represent only a

small proportion of all AIDS cases. All the same, they are a useful source of information about the nature of the HIV/AIDS epidemic.

Table 1: Age-Sex Distribution of Reported AIDS Case Through 2000



Source: HIGBPIIP 3rd edition, (December, 2001)

According to the 1998 Sentinel Surveillance report prepared by the Ministry of Health (MOH), prevalence rate of HIV had risen from 2.6% in 1994 to 4.6%. On its part, the National AIDS Control Programme (NACP) predicts that the national prevalence rate will shoot up to 6.4% by 2004, 8.2% by 2009 and 9.5% by the year 2014 if the current trend continues (GHSF 2001-2005:6).³

Despite the variation in the reported rates of increase in prevalence (as seen in the previous two paragraphs), at a glance, these reports expose the fact that the incidence of HIV/AIDS has increased steadily and has almost reached catastrophic levels. The very fact that victims of

the epidemic are mainly in the productive ages of 25-49 years poses a threat to the developmental efforts of Ghana.

The economic cost of HIV/AIDS to employers is reported to be on the rise in terms of care, absenteeism, retraining and replacement of affected staff. The health and other sectors of our economy as well as individual families are expected to be stressed and constrained by HIV/AIDS. Likewise, the rising number of AIDS orphans will yoke families, communities and the nation as a whole. (GHSF 2001-2005:9)⁴

It is apparent therefore that we ought to take urgent and practical steps to confront and control the epidemic. In the light of this, the 1992 fourth Republican constitution of Ghana enjoins government to, among other things, ensure good quality of life for the general citizenry. So also, the Ghana Vision 2020 document emphasizes the need for improved quality of life as well as expansion and extension of equal opportunities for all under its human development component. It further stresses the need to reduce the incidence of preventable diseases such as HIV/AIDS (GHSF 2001-2005:12).⁵

Communication stands out as an essential component in educating the public, so as to help shape people's attitudes and perception in connection with the epidemic. Comprehensive communication programmes and other interventions are needed to reach a large number of people not infected and those infected and affected by the pandemic.

Communication in education is the focus of this project. The study examines and evaluates existing communication devices; particularly the visual component produced through the graphic arts; analyze findings and recommend pragmatic measures for improvement of such devices.

1.2 Statement of the Problem

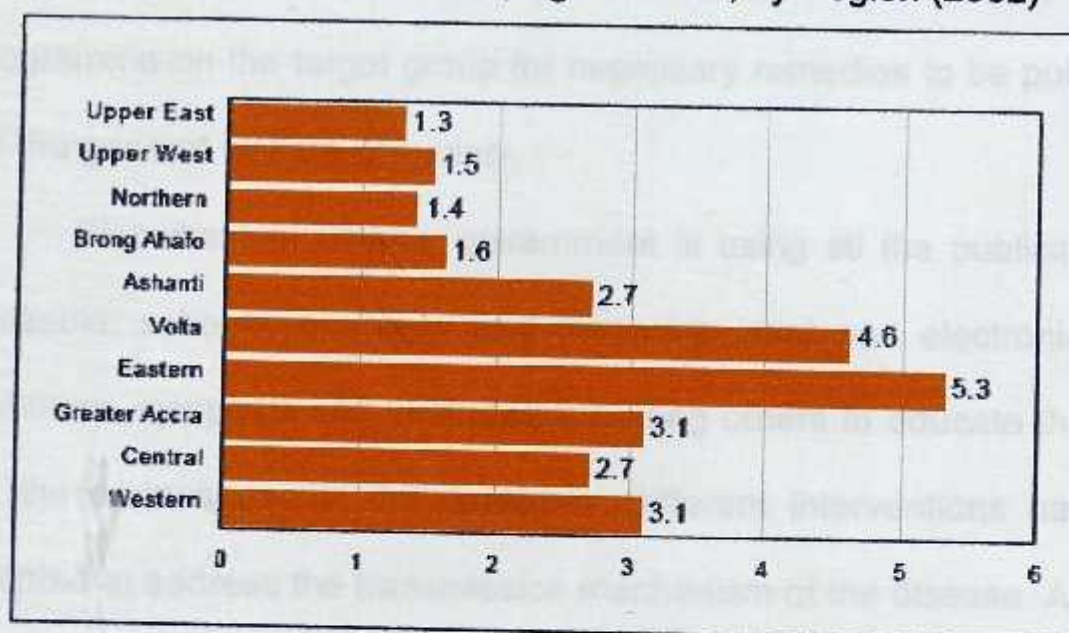
For almost two decades, the human immuno-deficiency virus (HIV) epidemic has invaded our society as an incomprehensible calamity — a calamity that has already infected and is infecting many; claimed and goes on claiming the lives of many Ghanaians. It is increasingly inflicting fear, pain, anxiety and grief on our society. It poses a serious problem for sustainable development to us as a developing nation. The magnitude of the epidemic is presented this way by HIGBPIIP 3rd edition, (December, 2001:1)⁶:

About three percent of the entire adult population of the country is HIV infected. Most of these people do not even know they carry the virus. In 2000, about 330,000 adults and 20,000 children were already infected. Between the beginning of the epidemic in the mid-1980s and the end of 2000, more than 185,000 persons may have already developed AIDS, although not all of these have been officially recorded. No cure is available for AIDS, and the disease is becoming one of the most serious development issues in the country.

STEP Magazine, (n.d.: 9).⁷ estimates that in Ghana "AIDS deaths of 48,500 per year by 1999, will increase to 118,900 per year by 2009, and 131,000 per year by 2014" Obviously, many people are HIV positive but have not yet developed AIDS, but will inevitably develop AIDS and die within some few years to come. This implies an increase in the death rate of almost all ages with a severe impact on adults in the working ages.

It has also been reported that HIV infection exists in all parts of the country with highest prevalence rates usually found in capital cities and major urban centers. The Volta Region ranks second highest in prevalence as shown in Table 2.

Table 2: HIV Prevalence, Age 15 – 49, by Region (2002)



Source: HGBPIIP 3rd edition, (December, 2001:15)

Akatsi, the administrative capital of the Akatsi district with a population of 19,617, is an urban centre, which does business with several

smaller towns and villages in the district. It is about 45 kilometers from the Ghana-Togo border at Aflao and so serves as a stopover for commuters from as far as Nigeria to Côte de Voire and beyond. As a result of its urban status and geographical location it, no doubts, has its share of the HIV/AIDS pandemic and therefore has been chosen as the centre for this study.

The choice of Akatsi as the area for this research was also for these other reasons: that the researcher is a fluent speaker of the local language, Ewe; and has resided at Akatsi for the past 19 years and so is familiar with the general culture of the people. These factors of proximity are very necessary in a study of this kind which seeks to find opinions of a people (the majority of whom are illiterate) on a product or programme designed for them so as to measure the impact of such a product or programme on the target group for necessary remedies to be put in place for the general welfare of society.

Elsewhere in Ghana, government is using all the publicity means available: schools, churches and mosques, print and electronic media, seminars, symposia and workshops, among others to educate the people on the seriousness of the epidemic. Different interventions have been adopted to address the transmission mechanism of the disease. Among them are: promoting abstinence and faithfulness; promoting reductions in the number of sexual partners; promoting consistent use of condoms; and encouraging voluntary counseling and testing.

Among the media used in the HIV/AIDS education programme are graphic art products such as posters, banners and stickers among others. Graphic art products have the potential for communicating difficult messages very successfully and therefore are indispensable in the war against AIDS. However, it seems that education through this medium has not made much impact on people's conceptions and attitudes towards the modes of transmission of the disease. There is still an incredible increase in the rate of transmission, infection and consequent death.

It must be acknowledged though that there is evidence of the application of much graphic art products among the media already being used in the campaign. But there is the need to review some of these graphic art products in order to ascertain the effectiveness or otherwise of their impact on the society.

1.3 Hypotheses

1. Graphic art products used in the HIV/AIDS campaign hold the potential to change people's behaviour and attitude in matters concerning the spread of the disease.
2. An evaluation of graphic art products used in the anti-HIV/AIDS campaign will reveal their strengths, weaknesses and impacts on the intended target group.

1.4 Objectives

1. To identify the graphic art products used in the HIV/AIDS campaign at Akatsi.
2. To examine the identified graphic art products to ascertain their effectiveness or otherwise.
3. To offer recommendations to improve the effectiveness of the products.

1.5 Delimitation

This study mainly focuses on the fight against HIV/AIDS as it is currently in the Akatsi Township. It attaches prominence to the use of visual communication devices that are graphic art related and their impact on people's attitudes and perceptions in matters concerning HIV/AIDS transmission and the consequences. It examines only available printed materials that are used in the campaign.

1.6 Definition of Terms

Technical terms in this thesis are defined thus:

❖ **Acquire Immune Deficiency Syndrome:**

A disease caused by infection with the Human Immunodeficiency Virus transmitted in blood, semen, and vaginal fluids and which destroys the immune system leaving the body susceptible to potentially fatal infections.

❖ **Community Based Organizations:**

Non-profit making organizations set up within communities, which aim at

educating the people on the AIDS pandemic with the view to, at least, controlling the spread of the disease.

❖ **Communication Devices:**

Materials or tools and means by which information is relayed to those it is meant for. For example, drama, songs and posters are tool being used in the HIV/AIDS education programme.

❖ **Human Immunodeficiency Virus:**

A virus that breaks down the human body's natural immune system, leading to the development of AIDS.

❖ **Non-Governmental Organizations:**

Organizations other than commercial companies that operate in various countries and are not associated with a particular government. The United Nations, World Vision International, and International Needs are Non-Governmental Organizations.

❖ **Sentinel Surveillance:**

A monitoring system instituted by the MOH in selected hospitals in the ten regions of the country to keep track of HIV infection rates.

1.6 ABBREVIATIONS

B.Ed	Bachelor in Education
CBO	Community Based Organization
CIDE	Cambridge International Dictionary of English
DCU	Diseases Control Unit

Et al:	Latin word "et alibi" meaning "and others".
Etc:	Latin word "et cetera" meaning "and so forth and others"
FHC	Fleet of Hope Cloth
GAC	Ghana AIDS Commission
GHSF	Ghana HIV/AIDS Strategic Framework
HIGBPIIP	HIV/AIDS In Ghana: Background, Projection Impact, Intervention and Policy,
HIV/AIDS	Human Immunodeficiency Virus/Acquired Immune Deficiency Syndrome
Ibid:	It refers to the author of a book previously mentioned or cited.
KNUST	Kwame Nkrumah University of Science and Technology
KVCIT	Kumasi Virtual Campus of Information Technology
MDSA	Ministries, Departments and Agencies
MOH	Ministry of Health
NACP	National AIDS control Programme
n.d.	No Date
NGO	Non-Governmental Organization
PLWHA	People Living With HIV/AIDS
STD	Sexually Transmitted Disease
STI	sexually Transmitted Infection
WHO	World Health Organization

1.8 Importance of Study

This study seeks to expose the strengths and weaknesses of the graphic art products among the campaign tools used in the education of the people of Akatsi against HIV/AIDS. It therefore holds the potential to facilitate the improvement of the graphic art products for more effective use in the campaign. The findings uncovered by this work will serve as a guide in future productions of visuals for the anti-AIDS campaign elsewhere. It will also serve as reference material for further research into visual communication and its impact on target groups.

1.9 Arrangement of Text

This work has been divided into 5 chapters. Chapter 1 deals with the Introduction of this thesis. This chapter provides a discussion on the statement of the problem that gave rise to this research, its objectives, hypotheses, research methods employed, scope and limitations of the study. It ends with the importance of the study and the arrangement of the whole text of the thesis.

Chapter 2 reviews available relevant literature to provide material for support, validity and reliability for the study. Research methods and data collection instruments and strategies employed in gathering and organizing data for this work form chapter 3. Chapter 4 analyses data gathered. Chapter 5 concludes the thesis. It contains a summary of the whole study, test of hypotheses, conclusion and offers recommendations as possible solutions to the problem initially identified.

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CHAPTER TWO

REVIEW OF RELATED LITERATURE

This chapter deals with literatures that are considered related to the topic of the study. Materials reviewed cover definitions and explanations of general relevant terms. The chapter also reviews general information on HIV/AIDS and its prevalence in Ghana, interventions by government to stop the spread of the disease, and results achieved so far.

2.1 Evaluation

Many authorities have written or said so much on the subject 'evaluation', the review of which is necessary for this exercise. Nonetheless, for the purpose of this research just a few relevant ones will be looked at. Evaluation as an exercise can be conducted in the field of education or in other practices either formal or informal in the circular world.

To evaluate is "To judge or calculate the quality, importance, amount or value of (something)." (Cambridge International Dictionary of English, 1995:187).¹ Evaluation can simply mean to work out the value of an idea or programme. This explanation suits the very purpose of this study, which is to judge or measure how well the graphic art products in the HIV/AIDS campaign are impacting on the intended target audience.

The Longman Dictionary of the English Language (1984:509)² also states, "Evaluation is to determine the amount, value, or significance of, especially by careful appraisal and study."

No educational programme (whether confined to the classroom or extended beyond it, as in the case of public health education) survives without periodic evaluation. In view of this, Erasmus (1960:48)³ sees evaluation in education as having to do with describing, in terms of selected attributes, and judging the degree of acceptability or suitability of that which has been described.

Evans and Crag (1961:97)⁴ adds, "Evaluation is not simply a record of past performance. It is a means of assessing needs and accomplishments." This implies that, evaluation is more or less measurement, which seeks to value specific achievements in terms of stipulated objectives.

These views expressed on evaluation as in education seem to limit themselves to formal classroom teaching and learning activities. But to a large extent they have much to do with this thesis. This is evident of the fact that the anti-HIV/AIDS campaign is an educational activity though with an informal touch. The 'students' in this respect are the target audience and the 'teachers' or 'educators' are the stakeholders in the campaign. It is therefore in place to apply theories of educational evaluation in this study.

The application of these theories aims at looking for the strengths and weaknesses as well as helping to establish standards by which government and other bodies in the fight against the AIDS epidemic should carry on the campaign so as to have greater impact on the people.

2.2 Graphic Art

Graphic art is concerned with the creation, duplication and transmission of words and illustrations in the form of printed images for the purpose of communication. The Oxford Companion to Art (1970:5)⁵ refers to the graphic arts as "the fine arts of drawing, painting, engraving, etching etc."

In very simple terms, The Student's Companion (2002:258)⁶ defines the term as "a linear visual art, such as drawing, painting, engraving, etching etc." "Linear" here suggests that graphics is basically a two-dimensional art though it may be executed on rigid and three-dimensional supports such as containers. It also refers to the techniques of printing as used in newspapers, books magazines etc.

Newspapers, books, magazines and other printed materials generally, are media of communication and so the graphic arts to which these media belong are a very useful tool in communication. In support of this, Lellatom (1993:21)⁷ says, "Good graphic design means good communication: exact and relevant information in words and images, which really reaches the people it is meant for, and is understood by them."

Graphic art has grown along with human civilization and has served various purposes including identification and communication. Dennis and Jenkins (1991:2)⁸ for example, tell us how the Romans, Greeks and Chinese marked their animals and their human slaves by branding for easy identification. Graphic art is an effective visual communication tool, which requires a set of skills and techniques to be employed in the design of all printed matter. According to The Cambridge Concise Encyclopedia, 2nd Edition, (1995:364),⁹ in the graphic arts "the major skills include typography, photography, illustration and printmaking." The practical outcome of these skills is termed 'graphic art products' in this thesis. Among a wide range of these are posters, labels, packages, postage stamps, logos, cartoons, books and magazines, book jackets, booklets, greeting cards, signboards, T-shirt designs, newspaper advertisements, television commercials, billboards, banners, stickers, and all sorts of printed materials that are meant for some sort of communication or identification. This thesis however focuses on illustration and lettering, which are very important and indispensable elements or components of all visual communication media.

Touching on the contributions of graphic art to the development of information and communication over the years, Dennis and Jenkins (1991:6)¹⁰ state:

For centuries the graphic arts have helped to develop human culture. In their desire to communicate, prehistoric people used gestures and sounds.

However, these forms of communication could be used only over a short distance. People had to discover ways to share knowledge with others who were not present before they could advance their way of life. By about 1500 BC, the first simple alphabet was used. Writing became the link between places and between the past, present and future.

2.3 Lettering

"Lettering is the art of writing, printing and engraving letters" Lellatom (1993:23).¹¹ In lettering, we use letters, which are arbitrary symbols that represent human speech sounds. By this representation, human thoughts and feelings are rendered in visual forms for people to see, read and interpret. This basically implies that lettering is an essential component of the visual communication process. That lettering has served the purpose of communication for centuries is seen in the fact that people such as the ancient Sumerians, Egyptians, Phoenicians, Greeks and Romans, recorded and communicated their thoughts using pictograms, which developed into ideograms and eventually into phonograms. The ancient Egyptians, for example were reported as having invented a form of picture writing called hieroglyphics in about 3000 B.C. (Lellatom 1993:23).¹²

To meet the information and communication needs of people over the years, several typefaces have been developed most of which however do not make easy reading, if used exclusively (that is, if not combined with some other typefaces). For instance the Gothic type, commonly called

'Old English' is reported as being "extremely difficult to read, so it is now only used for such works as citations, certificates, and the important words of legal documents." (Lellatom 1993:26).¹³

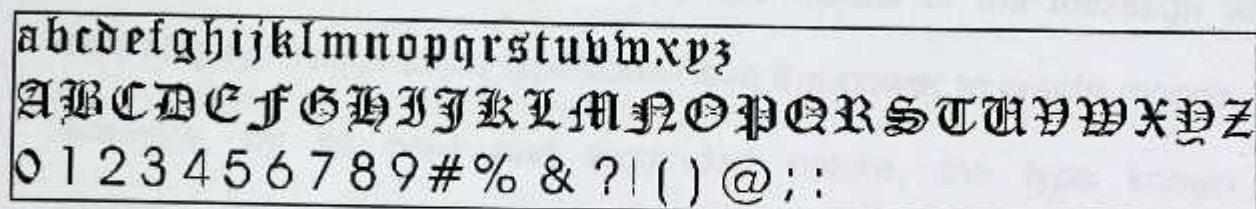


Figure 1: The gothic type known as "Old English"

So as not to defeat the purpose of information and communication, it is advisable that one considers four important factors — Aesthetics, Appropriateness, Legibility and readability — when choosing typefaces for lettering.

❖ Aesthetics

With regards to aesthetics, Lellatom claims that "designers select typefaces that appeal to them most" (Lellatom 1993:26).¹⁴ A designer should also look at what constitutes beauty in the culture of the intended target group. For example, a free style type that has the features of a snake may be regarded blasphemous and disgusting by members of a Christian community who see a snake as a totem. In like manner, though colour contributes a lot to the beauty of lettering and makes reading a pleasure, one should also consider the colour interests and philosophies of the various target groups so that the right moods and meanings are

created within the settings of a given message meant for a particular target group.

❖ Appropriateness

The designer should be guided by the nature of the message when selecting typefaces since typefaces have the power to create moods. For example, by its bold and expanded nature, the type known as **BLACKOAK** may not convey the feeling of leanness in a poster cautioning people to be careful of HIV/AIDS. Rather, the typeface *John Handy LET* which is a bit more psychedelic and ragged may. This otherwise means that types suggesting some element of entertainment should not be used for issues of some level of seriousness as in the case of HIV/AIDS.

❖ Legibility

Legibility implies compactness, distinctiveness and simplicity of letterforms. It is one of the qualities of any lettering style. If a lettering style is beautiful in form and arrangement but cannot be seen clearly from an intended distance, it should be considered a failure. Lellatom (1993:28)¹⁵ shares a similar view saying, "Legibility is affected by design of the individual characters, how well they fit together, and how familiar the target audience is with the letterforms."

❖ Readability

If our aim is to send a message to others via the medium of lettering then we expect that our written message should be read and understood. It is therefore expected in lettering that individual letters as well as their

combinations into words should be easily read. In this regard, attention should be paid to choice of type size, letter spacing, word spacing and line spacing.

2.4 Illustration

In the visual arts, illustrations are drawings, paintings, charts, diagrams and pictures that are added to written text so that an idea, mood or story is better understood. Illustrations perform three major functions. They are used to explain, decorate and document. As regards their explanation role, Lellatom (1993:21)¹⁶ explains that, illustrations are most often combined with a title or some message, yet it is possible to send messages fully with illustration alone. It is, for example, possible for an illiterate to interpret the picture of a wild dog on the gate of a house as warning that one should be careful of a dog or dogs inside the house.

People of all status in Ghana easily interpret the mood of a person or a group of persons by the colour of the clothes they wear. For example, dark coloured clothes worn signify mourning of a deceased person; people clad in white may be marking a joyous occasion such as marriage, outdooring, victory of some kind, or mourning an aged person who has passed away. And since colour forms an integral part of illustrations, it should be easy for the average Ghanaian (who understands colour in our context) to interpret illustrations as may be found in the visual materials used in the AIDS campaign.

In support of the statement that illustrations explain and decorate, Colyer (1990:5)¹⁷ states that "They have helped to bring an extra dimension to many authors' words and have given well-loved identity to packages and products that we see everyday of our lives." Colyer seems to suggest that illustrations also foster creativity while he adds that, "When we were children, picture books and comics fed us attitudes and information and helped also to develop our visual senses." Colyer (1990:8).¹⁸ Apparently, illustrations are for both young and old, and have the ability to cause changes in the way we think and act.

Illustrations give a sense of vision in a way that cannot be captured by photography. This assertion is explained in the fact that whenever we talk or write, the words we use are mere symbols representing our thoughts, which may not be so easily understood by our audience. With illustrations these words acquire more concrete meanings and facilitate easy recall. That illustrations are very important in communication is summarized in these few points by Matiru et al (1995: 226)¹⁹ that they:

- ❖ Clarify abstract information, which may be difficult to communicate verbally.
- ❖ Focus attention on key points in a unit of communication.
- ❖ Create a longer lasting impact on the intended audience.
- ❖ Give a common framework of experience to a large target audience.
- ❖ Enhance the recall of key ideas and increase comprehension.

The Chinese proverb, "One picture is worth ten thousand words", sums up the value of illustrations in communication.

2.5 The Importance of Graphic Art in Health Education

Dzakpasu (1993:16)²⁰ in her unpublished thesis quoted Odamtten (1991) as pointing out the importance of graphic art products in promoting health education by stating that, certain things may be too small, too large, too expensive, too filthy, too dangerous or too delicate to handle or too abstract to portray during health education programmes, but can be illustrated and printed for education of the masses. In HIV/AIDS awareness creation, graphic art is very important since it has the power to help the target group see the unseen and to understand difficult concepts. For instance, the virus that causes AIDS and how it attacks and destroys the immune system can be illustrated for public education.

2.6 Graphic Art Products (Evaluated in this Study)

The graphic artist produces a long list of items. In this thesis however. In this thesis however relevant ones to the study are discussed, namely: billboards, banners, posters signboards T-shirts stickers, booklets and handbills.

❖ Billboards

A billboard (from the words 'bill' meaning 'notice' and 'board' meaning 'a support') is a large sign or notice usually a combination of text and illustration, which is erected at vantage points along the streets, roads and highways. The Encarta Encyclopedia (2004)²¹ calls billboards 'outdoor

boards' due to their size and location. Billboards are an effective advertising medium because they reach a highly mobile audience that spends a lot of time on the road — for example, street hawkers, travelers and people going to and from work daily. "It produces a major impact, because it is big, colorful, with very brief messages and hard to ignore. A billboard primarily serves as a reminder medium." (Encarta Encyclopedia 2004)²²

Billboard designs are either printed on large sheets of paper and pasted on the board or executed directly onto the support such as wood or canvas by painting.

There are also electronic billboards, which have the advantage of displaying two or three products or services in turns within a short period of time.

❖ Banners

"A banner is a long piece of cloth, often stretched between two poles with a sign written on it..." (Cambridge International Dictionary of English [CIDE], 1995:98).²³ Most banners are text dominated with variety of colours used to make the work attractive and readable. They usually advertise church activities, musical concerts, anniversary celebrations; and sometimes invite people to such programmes as workshops, symposia, talk shows and seminar on issues of public concern, for example the HIV/AIDS pandemic.

❖ Posters

Posters have been used for centuries to satisfy the need and desire to communicate with people, to draw their attention and to stimulate them into action. It is not clear exactly when and where posters appeared on the world scene, but a brief account by Brown (1967:3)²⁴ reveals that:

A papyrus scroll found in the ruins of Thebes advertising a reward for the capture and return of a run-away slave is believed to be the earliest poster. Real posters became more common during the 19th Century. A lithographed poster produced in 1867 by Jules Cheret for Sarah Bernhardt marked the beginning of a new form of graphic art that combined text and image.

Today, as in the past, posters are basically visual announcements that are supposed to be understood at a glance. Rosalind and Arthur (1960:59)²⁵ say of posters:

A poster must first arrest attention and then give information. This information must not be in the form of a lecture but so couched as to be easily and quickly grasped by tired people, busy people, and people whizzing past on vehicle. It should be bold in design, clear in conception and technique, attractive in colour and readable.

Considering Brown's account and the view of Rosalind and Arthur on posters, it is apparent that posters have served the communication needs of man over the centuries and so inevitably occupy a vital position today in the fight against AIDS in Ghana.

❖ **Stickers**

A sticker is a small piece of paper or plastic with a picture or writing on one side and glue or other similar substance on the other side so that it will fasten to a surface (CIDE, 1995 p.1423).²⁶

❖ **Booklet:**

A booklet is a very thin book with a small number of pages and a paper cover often giving information about something.

❖ **Handbill**

A handbill is a relatively small notice (usually a slip of paper) for spreading information on such issues as politics and health concerns that should reach almost every individual. A handbill is so called because it is often delivered by hand. Several handbills have been produced and distributed by the Ghana AIDS Commission as part of the campaign against the spread of AIDS in the country.

❖ **Signboard**

This is a board that carries information about products and services as well as identifies specific places such as shops, bars and schools. A signboard may be made of wood or metal or plastic; and is either fixed to a wall or supported usually on two upright metal or wooden poles.

❖ **T-shirts**

These are shirts designed usually without collars and buttons or other fasteners. Some people prefer to call them 'round necks' for this reason. They are good casual wear and are worn the world over by both sexes

and all ages. As a result of their appeal to the majority of people, advertisers and educator as well as other communicators print their products and messages on them to be worn. This way, the wearer of the printed T-shirt performs the information and communication task for the advertiser or campaigner free of charge. Printed T-shirts are therefore a cheaper and very effective means of spreading information and so it is expected that they function as such in the campaign against HIV/AIDS in this country.

2.7 Campaign

The Cambridge International Dictionary of English (1995:187)²⁷ describes the term as "a planned group of especially political, business or military activities which are intended to achieve a particular aim." To campaign therefore means to undertake an activity or a group of activities directed towards a goal. Accordingly, it is appropriate to refer to the fight against the HIV/AIDS pandemic as a campaign since a number of activities have been employed to educate the general public on the need to reduce high-risk sexual behaviour, since sexual intercourse has been identified as the main mode of spreading the disease.

Campaign, in the context of this thesis, therefore means health education, which aims at promoting people's ability to choose healthy practices and patterns of behaviour that are favourable to the improvement of quality of life. This kind of education also aims at

encouraging the replacement of misconceptions and superstitions with accurate information about matters concerning personal and public health.

2.8 Communication

Communication is a process involving exchange of information, ideas, knowledge, emotions and skills between people. In communication people converse, make statements, ask questions, provide answers and explain points. Boakye (1993:22)²⁸ outlines six elements, which come into play in the communication process as: source, message, channel, audience, effect and feedback.

- ❖ 'Source' simply refers to the sender of the message. In HIV/AIDS education, source may be the Ghana AIDS Commission or an NGO or any other stake holder in the campaign.
- ❖ 'Message' is the idea that the sender intends to put across to an individual or the public. For instance "Avoid AIDS, Stay Alive" is one popular message in the HIV/AIDS campaign that is either sent verbally or visually.
- ❖ 'Channel' is the vehicle or the means by which the message is sent. Since the beginning of the campaign messages are sent from source to recipients via the mass media and face-to-face contacts.
- ❖ 'Audience' refers to a specific group of people or recipients at which the message is targeted. In the case of this campaign everybody is the audience.
- ❖ 'Effect' is the outcome or the end result of the message communicated. It is the impact it has had on the intended target group. It is expected, for

example that, people should positively change their attitudes toward modes of contracting AIDS so as to live their lives happily to the fullest possible. If therefore, one who hitherto had more than one sexual partner now sticks to only one and remains faithful to that one, we may conclude that the message has had a positive impact on such an individual.

- ❖ 'Feedback' is synonymous to 'report' that is written or given orally after an errand is executed, or after an action is taken on an issue, for example, after the evaluation of a lesson or programme. This is an essential component of every educational programme. Feedback places facilitators in a position to measure the effectiveness of messages communicated to their audience. Based on findings of the evaluation, necessary steps are taken to improve upon communication techniques for the attainment of the objectives of programme.

In the HIV/AIDS campaign certain activities are being undertaken among which are workshops, seminars, drama, group and one-on-one counselling, radio and TV ads, display of relevant graphic and other visual art materials in public as well as private places etc. In addition to these important activities is the analysis or evaluation of the campaign process

While throwing light on the need for evaluation in advertisements and promotions (which are also campaign activities) Belch and Belch (1995:21)²⁹ point at both internal and external analysis (evaluation) as being very important. In their view "internal analysis assesses relevant areas involving the product/service offering and the firm itself." They add

that, "external analysis focuses on factors such as characteristics of the firm's consumers in terms of their perceptions and attitudes, life styles, and criteria used in making purchase decisions."

The HIV/AIDS campaign can appropriately be likened to advertisement and promotion of a product or service, where the products and services, as far as this thesis is concerned, are the graphic art items involved in the education of the masses and how they are used to convey the messages to the target groups.

2.9 What is HIV?

HIV is the acronym for Human Immunodeficiency Virus. HIV is the virus that causes AIDS. The name contains the word 'human' because the virus is found mainly in humans (The HIV/AIDS Questions and Answers Book, 1999:3).³⁰ This source adds:

People become infected with HIV when the virus enters their body. This does not cause any symptoms. A person with HIV (the AIDS virus) can look and feel healthy for many years. Over time the virus begins to destroy the body's immune system and the ability to prevent infections. Eventually the person develops symptoms of AIDS. AIDS is the last stage of HIV infection.

2.10 What is AIDS?

AIDS stands for Acquired Immune Deficiency Syndrome. 'Acquire' means that the disease is no natural part of the human body; rather one gets it

from somewhere else outside the body. 'Immune Deficiency' means the body's lack of natural ability to fight sickness. 'Syndrome' indicates a group of illnesses that strike the victim together. For example, a victim gets more than one of the same kinds of infection and sicknesses such as shingles, diarrhoea and coughs. (The HIV/AIDS Questions and Answers Book 1999:1).³¹

Upon entering the human body HIV destroys the biological ability of the human body to fight off opportunistic infections such as pneumonia and tuberculosis (TB). Research has shown that a person can be infected with HIV for a long time, usually between five and ten years, without showing any symptoms of the disease. On transmission of the disease, HIGBPIIP (3rd edition, December, 2001),³² has this to say:

During the period before a person develops symptoms, he or she can transmit the infection through sexual contact to other people. An infected woman can also transmit the disease to her infant during pregnancy or delivery or while breastfeeding. HIV can also be spread by transfusions of contaminated blood and by sharing needles used for injections and drug use. AIDS itself is defined in terms of how much deterioration of the immune system has taken place as seen by the presence of opportunistic infections. Virtually all infected persons die from the disease.

When an individual shows a combination of signs and symptoms and has a positive HIV antibody test he or she is said to have developed AIDS.

According to HIGBPIIP (3rd edition, December, 2001:4),³³ the signs and symptoms are either described as minor or major and grouped as below:

The major signs and symptoms:

- ❖ Prolonged fever (more than one month)
- ❖ Prolonged and chronic diarrhoea (usually over a month)
- ❖ Significant weight loss (over a period of time and more than 10 percent of body weight)

The minor signs and symptoms:

- ❖ Persistent cough for more than one month
- ❖ Persistent skin infection
- ❖ Aggressive skin cancer (Kaposi Sarcoma)
- ❖ Oral thrush (Candidiasis)
- ❖ Recurrent Shingles ("Ananse")
- ❖ Enlargement of the lymph glands

An individual with two of these major signs and symptoms and two of the minor signs and symptoms plus a positive HIV antibody test is said to have the disease AIDS.

2.11 The Origin of HIV

"How, when, and where it (HIV) came into the human population is not known, but it may have been around for some time, infecting only a few people" — HIGBPIIP 3rd edition, (December, 2001:66).³⁴ It has been suggested though that, rather than worrying about its origin, individuals,

groups and organizations should seriously consider the magnitude of the rate of infections in Ghana and its devastating effects on the lives of the people and adopt interventions to fight the disease for a long and lasting impact.

2.12 HIV Transmission Mechanisms

Three transmission mechanisms account for most new HIV infections. These are heterosexual contact and mother-to-child (MTC) transmission (Ansah 2004:69).³⁵ Besides sexual contact and MTC transfer, HIV can also be transmitted through contaminated blood, for example, through transfusions or the sharing of needles or blades that have been in contact with the blood of an HIV -infected person.

2.13 Heterosexual Contact.

According to HIGBPIIP, (3rd edition December, 2001)³⁶ about 80 percent of infections are transmitted through heterosexual contact. Also, despite the fact that a number of Ghanaian adults have multiple sexual partners they do not use condoms for protection against infections. Most new HIV infections are therefore due to heterosexual contact.

2.14 Mother-to-Child Transmission.

An HIV-infected woman can pass the virus to her baby during pregnancy through the placenta or during childbirth by exposure to the woman's blood. According to STEP Magazine (Special edition, n. d.),³⁹ "About 15 to 30 percent of babies born to HIV-positive mothers are infected with the

virus." HIGBPIIP, 3rd edition, (December, 2001:6)⁴⁰ contends that infants who are not infected through MTC are at risk of becoming orphans when their parents die from AIDS. "Mother-to-child transmission of HIV accounts for approximately 15 percent of all HIV transmissions." It adds.

It is worthy to note also how the HIV virus is not transmitted. The virus is not transmitted by mosquitoes or by casual contact such as shaking hands or kissing or by sharing bowls or utensils. HIV-infected persons need not be shunned or avoided (Dokosi 2002:16).⁴¹

2.15 Incubation Period

A person does not develop AIDS immediately after getting infected with HIV. There is often a lengthy period from infection with HIV to development of the disease AIDS. That may last from 2 years to 15 years or even longer. "Some people may survive longer than 15 years with an HIV infection while others may develop AIDS within 2 or 3 years and die soon thereafter" (HIGBPIIP, 3rd edition, December, 2001).⁴² Research reports have it that the average period between infection with HIV and development of AIDS is about eight years. This means that a person does not develop AIDS until eight years after becoming infected. For most of this period, the person may not have any symptoms and, therefore, may not even be aware that he or she is infected (Window of Hope 2003:6)⁴³. This is the major contributing factor to the spread of HIV, since one can transmit the infection to others unknowingly.

2.16 Sentinel Surveillance

One might wonder how public health officials get to know rate of infection in Ghana if most people are not aware of their HIV status. The Ministry of Health (MOH) operates a monitoring system known as the sentinel surveillance system that provides data for estimating the extent of HIV infection. This monitoring system is established in two designated hospitals or health centres in each of the ten regions of the country. At these selected sites, blood samples are taken from pregnant women as part of their standard antenatal care. These blood samples are then tested anonymously for HIV infection. This is a universally recommended procedure by the World Health Organization. (HIGBPIIP, 3rd edition, December, 2001:12).⁴⁴

2.17 Some Hard Facts about the Epidemic

STEP Magazine (Special Edition, n.d.)⁴⁵ has released these facts on current nature of the epidemic:

- ❖ More than 90% of AIDS cases are found among persons between 15 and 40 years of age
- ❖ Two-thirds of reported AIDS cases so far are females.
- ❖ 210 people are estimated to be infected daily in Ghana (1999)
- ❖ By 1998, 380,000 were officially reported to have been infected. If 210 people are infected each day since then, current (and future) figures could be staggering

- ❖ AIDS deaths of 48,000 per year by 1999, will increase to 118,900 per year by 2009, and 131,000 per year by 2014
- ❖ Actual AIDS cases are just a tip of the iceberg. Many more people are infected with HIV but have not yet developed AIDS. However, almost all will develop AIDS and will die within the next 15 years or so.
- ❖ AIDS deaths increase the number of orphans. AIDS death orphans in 1999 were 126,000. This will rise to 152,000 in the year 2004 and 603,000 in the year 2014
- ❖ There will be tremendous strain on social systems to cope with a large number of orphans and provide them with needed care and supervision
- ❖ The treatment of opportunistic infections resulting from AIDS is expensive: over ₦400,000. Assuming 80% of AIDS patients receive health care the cost will rise from about ₦3.8 billion (in 1994) to ₦26.7 billion (by 2009) or ₦37.4 billion (by 2014), not counting inflation.
- ❖ If funding is diverted from other health needs into the AIDS pandemic, then morality and sickness not related to HIV are likely to increase as well, adding to the overall impact of the epidemic.

These facts reveal the devastating nature of the epidemic, which will obviously have a profound impact on the social and economic development of the country now and well into the future. In the face of this fact a few questions arise regarding the way forward:

2.18 Is There an AIDS Vaccine?

Many trial HIV vaccines are under development, and some are being tested in Africa, but the process of developing and testing drugs and vaccines is a long one. An effective vaccine is not likely to be available within the next 10 years. (POZ 2003:28)⁴⁶ Therefore, current efforts to prevent the spread of HIV through education, with graphic art products playing a major part, are the main weapon.

2.19 Is There More Than One Type of HIV?

Answering this question, HIGBPIIP 3rd edition, (December, 2001)⁴⁷ explains: "There are different strains of HIV. The greatest difference is between HIV-1, which is the most common type in the world, and HIV-2, which is found primarily in western Africa." It was known in the earliest stages of the epidemic in Ghana that HIV-2 was common. Currently however, research has revealed that HIV-1 accounts for more than 90 percent of HIV infections. HIGBPIIP 3rd edition, (December, 2001)⁴⁸ supports this claim saying:

HIV-2 does not transmit as readily as HIV-1 but still leads to eventual death. There are various strains of HIV-1 as well. Originally subtype B predominated in America and Europe, type E was in Thailand and Australia, and types A, C and D were in Africa and India. Now, however, most strains can be found almost everywhere. HIV mutates frequently, which poses a challenge to maintaining immunity or developing an effective vaccine.

2.20 Can Condoms Really Protect?

Experts say that condoms are safe and offer reliable protection against HIV infection if used consistently and properly. The main risk for condom users is from using condoms inconsistently or improperly. Some prominent members of our society however have a different view on this matter. Addressing members of the House of Chiefs at a workshop on AIDS in Kumasi, Odenaho Nana Gyapong Ababio, President of the National House of Chiefs condemned the use of condoms in the fight against HIV/AIDS. He is reported to have said that condoms were meant for adults who could not control their sexual desires. He deplored the mass promotion of condom use. He shared the view of many other Ghanaians including the that of the researcher that abstinence is the best antidote to AIDS and urged members to preach the concept to their subjects

<http://ghanaweb.com/GhanaHomePage/NewsArchive/artikel.php?ID=52979>⁴⁹

2.21 Interventions

In response to the emerging HIV/AIDS epidemic since the 1980's government has put in place a flurry of activities. One of such was the establishment of the National AIDS/STD Control Programme (NACP) in 1987 to coordinate the national response to the epidemic. A Short Term Plan (STP) that covered 1997 and 1988 was developed for the prevention and control of the epidemic. Later, NACP developed the first Medium

Term Plan (MTP-1) that guided HIV/AIDS prevention and control efforts over the 1989 – 1993 period. HIGBPIIP 3rd edition, (December, 2001:53)⁵⁰

Government also set up the Ghana AIDS Commission (GAC) as the highest policy-making body on HIV/AIDS. The Commission, which is mandated to direct and coordinate all activities to fight the disease, is composed of the following membership: "representatives of Ministries, Departments and Agencies (MDAs), organised labour, National Union of Ghanaian Students, Ghana Employers Association, National Population Council, National Council on Women and Development, PLWHA, National House of Chiefs, and selected individuals and co-opted members. (HIGBPIIP 3rd edition, December, 2001:57)⁵¹

In February 2000 a major HIV/AIDS awareness campaign dubbed "STOP AIDS – LOVE LIFE," was launched by the Ghana Social Marketing Foundation in partnership with Johns Hopkins University, the National AIDS/STI Control Programme and the Ministry of Communication. The primary target of this campaign was young adults aged 15-24 years.

A remarkable achievement of this campaign has been mass patronage of condoms. HIGBPIIP (3rd edition, December, 2001:44)⁵² reports that,

One year through the campaign, there has been a noticeable increase in condom distribution and use to meet the demand generated by the campaign. Condom sales have increased by 80% over those of 1999. Distribution is now reaching outlets in the community such as tabletops, kiosks, container

shops and bars apart from the usual pharmacies and chemical shops.

Notwithstanding these efforts and results, the carnage by AIDS goes on. Reports from the Ghana AIDS Commission reveal that "results of the 2003 Sentinel Survey confirm the trend of a steady increase in HIV prevalence over the previous years. The rate was 3.4% in 2002 and 3.6% in 2003." (GAC Annual Report, 2003:1)⁵³ The report also indicates that over the past five years prevalence rates have increased by 50% in 11 Sentinel sites, and 100% in 6 sites and over 200% in 2 sites.

Concluding, the Commission projects that, "By 2014 nearly 1.36 million Ghanaians could be infected with the HIV-virus and the prevalence rate might assume exponential dimensions if concerted and more vigorous actions are not taken" (GAC Annual Report, 2003:1)⁵⁴

Obviously, HIV/AIDS has manifested itself as the most deadly epidemic and a catastrophic developmental crisis Ghana has ever witnessed. The epidemic is undermining social and economic development in Ghana. Improved information and more vigorous education are needed for a better understanding of the current and future impacts. Within the multiplicity of media for the task of creating more and perhaps, better awareness of the epidemic, graphic art products should be given an equal chance if not a greater one. Graphic art products have the power to explain better the message that needs to be heard for change of attitudes and misconceptions about HIV/AIDS.

Window of Hope (2003:1)⁵⁵ quotes Peter Piot of UNAIDS as saying
"Without education, AIDS will continue its spread. With AIDS out of
control, education will be out of reach"

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CHAPTER THREE

METHODOLOGY

This chapter discusses the research methods, population of study with reference to sampling, data collecting instruments as well as data collecting procedures used in the study.

3.1 Research Methods

For the purpose of this thesis, the descriptive research by simple survey and the analytical survey methods were employed.

Best (1981:93)¹ describes descriptive research as "non-experimental research, which deals with the relationship between variables, the testing of hypothesis, and the development of generalizations, principles, or theories that have universal validity." Basically, the variables must be non-manipulated and in a natural rather than artificial setting. This suggests that the event currently is in existence.

The selection of the significant variables for analysis of their relationship became the pre-occupation of the researcher. In this research, the variables refer to various graphic art products employed in the HIV/AIDS campaign; views of the population, including key informants, in terms of impact made by the graphic art products on them; and the researcher.

3.2 Population for Study

In research, according to Fox (1969)², there are stages or elements in the sampling process, which need to be considered. These are the universe, the population, the invited sample, the accepting sample and the data-producing sample.

Universe means all possible respondents of a certain kind. The population is the portion of the universe to which the researcher has access. Data collected from the sample is used to make inferences about the universe. The invited sample is all the elements of the population to which an invitation is extended. The accepting sample is the portion of the invited sample that accepts the invitation to participate. And the portion of the accepting sample that really produces data for the research is the data-producing sample.

In view of this all male and female between the ages of 10 years and 64 years found at the area of study at the time of the research have been considered as constituting a universe. Out of this, a population of 500 residents of Akatsi in various categories namely: students, teachers, traders, craftsmen/women, apprentices, bankers, drivers, health workers, farmers, herbalists, pensioners, firemen, the police and visual artists was selected.

However, it was not possible within the limitation of a one-year research to use 500 or more respondents. As such, the number of these accessible respondents (who were divided into two main strata of 230

male and 270 female in the age groups of 10 – 64 years) was reduced to 200 randomly chosen respondents so as to ensure a fair and effective representation.

Research reports from Ghana HIV/AIDS Strategic Framework 2001-2005 (GHSF 2001-2005:7)² are that people worst hit by the HIV/AIDS pandemic are found mainly between 15 and 49 years of age,. But, for the purpose of this study respondents between the ages of 10 and 64 have been selected to enable the researcher cast the net wider for a more effective sampling of views on the impact of the graphic art products on the target group.

The male/female ratio of 230:270 was determined by the 2000 demographic report on the population of Akatsi, i.e. 8,940 male and 10,677 female, which total 19,617. The percentages of male and female stand at 46% and 54% respectively. Similarly, the percentages of 230 male and 270 female respondents are 46% and 54% respectively.

The schematic overview of the random sampling design is shown as follows:

Population level

Stratum 1: Male between 10 and 64 years = 230
Stratum 2: Female between 10 and 64 years = 270

Equalization level

Stratum 1	Stratum 2
230	270

Randomization level

Stratum 1	Stratum 2
40% of 230 = 92	40% of 270 = 108

Sample (total from the equalization level)

$$92 + 108 = 200$$

Data level

Collection of data from
200 Respondents

Figure 2. Schematic overview of population and stratified random sampling design.

The percentage in each category was computed thus:

Stratum 1 $92/200 \times 100 = 46\%$

Stratum 2 $108/200 \times 100 = 54\%$

Table 3: Determination of Percentages of the Categories of Respondents in the Population.

Status	No. in Sample	% of Total
Stratum 1	92	46%
Stratum 2	108	54%
Total	200	100%

Data collected from the 200 respondents were assembled, analyzed and interpreted to arrive at conclusions, which were recorded in chapter five.

3.3 Data Collecting Instruments

To ensure efficiency, data for this research were categorized into primary and secondary data based on their sources. Primary data were made available through the use of research tools such as Observation, Questionnaire and Interview. Secondary data came from libraries and statistical records of health institutions.

3.4 Observation

This exercise began with the researcher going round the Akatsi Township to identify and observe the graphic art products on HIV/AIDS. This phase of the research took three week. Places visited included the major and minor market places, chapels, mosques, schools, banking halls, public toilets, herbal treatment centers, private clinics and the government health centre. Others were communication and business centres, chop bars, the

chief's palace, police and fire stations, shops of hairdressers, tailors and other craftsmen and women, premises of the district assembly and the district office of the Ghana Education Service.

Through this observation exercise, the researcher was able to identify the various graphic art products available. Identification here involved grouping or classification of the products according to their kind and quantity available as well as quality in terms of newness or otherwise as shown in the table below.

Table 4: Classification of available graphic art products on HIV/AIDS at Akatsi

Type	Quantity	Location	Remarks on Quality
Posters	13	Along the streets, in schools and at health centres	All fairly new and neatly displayed.
Signboards	2	Along the streets	One was almost faded, the other fairly new and neat.
Banners	None	-	-
Billboards	1	Along the main road	In good readable condition.
T-shirts	16	At the market, homes and in the street	All but 11 were relatively new and neat.
Stickers	22	On vehicles, at the hospital and in schools	All fairly new.
Booklets	12	Schools and homes	All fairly new.
Handbills	08	Schools and homes	All fairly new.
Flip Chart	02	With a CBO and the District Focal Person on HIV/AIDS	All fairly new
Fleet of Hope Cloth	01	With the District Focal Person on HIV/AIDS	Almost new and neat

3.5 Participatory Observation

The researcher took part in 3 different AIDS Education activities in the Akatsi Township to observe and assess the use of graphic art products by Community Based Organizations (CBO's). In all three sessions, use was made of flip charts mainly. Other visual materials included video (which featured only once) and the "fleet of hope cloth" (FHC).

The FHC is a graphical representation of the HIV/AIDS infection situation in Ghana and precautions sexually active persons should take to avoid getting infected. In this appliqué art piece, three different boats sailing in a flood are labeled ABSTINENCE, FAITHFULNESS and CONDOM. The composition depicts a situation of flooding in which there are dangerous creatures such as crocodiles that can attack and kill any one caught in the flood. While the flood stands for the spread of HIV/AIDS and other sexually transmitted infections (STI's), the boats represent safety measures people could take to avoid HIV/AIDS and STI's. These measures are: total *abstinence* from sex, being *faithful* to only one sexual partner and the use of *condoms*, especially by people with multiple sexual partners. (See plate 11, page 74)

As a participant, the researcher asked a number of questions directly linked to the use of the graphic art products for clarification. The results of these interactions with resource persons and other participants were documented in the form of photographs and notes, which were used

in the analysis of this study.

3.6 Questionnaire

Formal and standard questionnaire were constructed to elicit information from respondents mainly in the form of interviews since some respondents are illiterate; and also because even the literate found it difficult to answer most of the questions, which were art-related. The questions, most of which were open-ended, were formulated from the specific objectives of the study.

Twenty-five questionnaires were distributed randomly (among the various categories of respondents mentioned earlier on) for pre-testing. Twenty-three respondents had much difficulty in answering questions that were art-related. Another set of 25 questionnaires, which were an improved version of the previous set, were pre-tested yielding results similar to the first. Twenty-one were poorly answered, suggesting that it was more appropriate to self-administer the questionnaires.

3.7 Interview

Owing to the fact that very few people understand art as a subject (as was confirmed by responses in the 23 and 21 questionnaires respectively during pre-testing), the researcher solely conducted one-on-one interviews to obtain information from respondents.

The researcher also interviewed key informants including the Chief of Akatsi, two Medical Doctors and three Medical Assistants of 5 different

private clinics at Akatsi, the Health Administrator at the Akatsi Health Centre and the Akatsi District Focal Person on HIV/AIDS.

3.8 Informal Discussions

At random, discussions were held with people at such places as the market, lorry park, drinking bars, college campus, barbering salon and games/athletics meet. Views expressed by these informal respondents on the role graphic art products play in information dissemination generally, and in AIDS education particularly add to the recommendations found in chapter five of this thesis.

3.9 Secondary Data

Secondary data were collected from books related to the topic of study from the libraries of the Department of Art Education, KNUST; College of Art, KNUST; and Akatsi Training College. Others included the personal library of the researcher, the Internet Cafes of the Kumasi Virtual Campus of Information Technology (KVCIT), the main library of KNUST and that of Bumak located in the University Hall of KNUST.

Information on current HIV prevalence rates at Akatsi was sourced from the six health institutions in town – the Government Health Centre, Nancy Maternity Home, Saint Peter's Maternity Home, Bethel Clinic, Hoggar Clinic and Saint Paul's Clinic. None but the last two (Hoggar Clinic and Saint Paul's Clinic) have private medical doctors who retrieved statistics from their records. Such statistics support the claim by the researcher that Akatsi has had its share of the AIDS pandemic.

3.10 Expected Outcome

It is anticipated that the outcome of the analysis of this study will bring to light valuable information regarding the impact made so far by use of graphic art products on people's behaviour toward the HIV/AIDS pandemic in Ghana generally and at Akatsi in particular.

REFERENCES

1. Best, J.W., (1981). *Research in Education*. (4th Ed.) Prentice Hall, Inc. Englewood Cliffs, N.J.
2. Fox, D.J. (1969). *The Research Process in Education*. U.S.A.: Holt Rinehart and Winston Inc.

CHAPTER FOUR

FINDINGS AND THEIR DISCUSSION

This chapter analyses all the data collected in this study. The analysis is systematically dealt with in consonance with the step-by-step manner in which items appeared in the questionnaires. In some cases tables are used to show the situations as they stand.

Since the researcher was interested in total responses in figures and stated opinions, consideration was given to absolute figures and percentages, which led to conclusions drawn in the next chapter.

4.1 Background of Respondents

Item 1: Sex

A total of 200 respondents made up of 92 male and 108 female reacted to the questionnaires of this study. Table 5 graphically shows the proportions of respondents.

Table 5: Sex Distribution of Respondents

Sex	Male	Female	Total
Frequency	92	108	200
Percentage	46	54	100%

Item 2: Age

Ages of respondents are between 10 and 64 years and grouped in the range of 5 years as in Table 6.

Table 6: Age Grouping of Respondents

Group	Frequency	Percentage
10 – 14	08	4%
15 – 19	19	9.5%
20 – 24	20	10%
25 – 29	10	5%
30 – 34	12	6%
35 – 39	15	7.5%
40 – 44	25	12.5%
45 – 49	33	16.5%
50 – 54	21	10.5%
55 – 59	27	13.5%
60 – 64	10	5%
Total	200	100%

Item 3: Marital Status

On marital status it has been found out that 58 respondents forming 29% are married; 92 (46%) are single; 21 (10.5%) are divorced; 18 (9%) are separated; and 11 (5.5%) are widowed (Table 7).

Table 7: Marital Status of Respondents

Status	Married	Single	Divorced	Separated	Widowed	Total
Frequency	58	92	21	18	11	200
Percentage	29%	46%	10.5%	9%	5.5%	100%

Item 4: Level of Education

Findings on educational backgrounds of respondents reveal that 84 respondents constituting 42% of the sample are illiterate whilst 116 (58%) had some formal education. Table 8 has the details of the finding.

Table 8: Level of Education of Respondents

Level of Education	Frequency	Percentage
No schooling	84	42%
Non-formal education	21	10.5%
Pre-secondary education	59	29.5%
Secondary education	18	9%
Post-secondary but below bachelor's degree	09	4.5%
Bachelor's degree or equivalence	08	4%
Postgraduate equivalence	01	0.5%
Total	200	100%

Item 5: Major Occupation

Responses from the sample concerning major occupation indicate that sampling has been random and representational covering almost all categories of workers in town. These include teachers, traders, farmers, drivers, tailors and dressmakers, beauticians; nurses and mechanics. Others are Fire service and police personnel, carpenters and traditional healers, commonly called herbalists. A number of students and retired civil servants were also interviewed. These are shown in Table 9.

Table 9: Major Occupations of Respondents

Occupation	Frequency	Percentage
Teacher	05	2.5%
Trader	63	31.5%
Student	12	6%
Farmer	88	44%
Driver	03	1.5%
Tailor	04	2%
Beautician	09	4.5%
Nurse	02	1%
Mechanic	02	1%
Pensioner	02	1%
Fire Service personnel	01	0.5%
Police personnel	01	0.5%
Carpenter	03	1.5%
Seamstress	04	2%
Herbalist	01	0.5%
Total	200	100%

4.2 Awareness of the Disease

Item 6: Have you heard of the disease AIDS?

All 200 respondents confirmed having heard of the disease.

Item 7: By which of these media have you heard of the disease?

This question brought out the various means available by which respondents got informed of the disease. The responses came in a multiple form. The multiple responses occurred in situations where some individual respondents reported hearing of the disease through more than one medium, for example, through posters, signboards and billboards.

Such a situation resulted in a cumulative frequency of number of respondents, which (as seen in Table 10) totaled more than 200 (the actual total number of respondents). Calculation of percentages was therefore done using the Microsoft Excel Programme with the formula:

= Cell Address ÷ $\sum fx$ x 100%. It should be noted that in all such multiple response situations in this thesis, this formula has been used.

Table 10: Media by Which Respondents Heard of AIDS

Media	Cumulative Frequency	Percentage
Radio	134	28%
TV	76	16%
School	63	13%
Parents	35	7%
Friends	56	12%
Print Media	108	23%
Total	472	100%

Item 8: Which of the following campaign activities have you ever witnessed?

Reacting to this question, respondents referred both print and electronic media as well as seminars and public lectures as campaign activities taking place at Akatsi. Multiple responses were given to this question too and treated as in item 7. Table 11 below shows the structure.

Table 11 further confirms that government and other stakeholders are educating people through variety of media on the seriousness of the

AIDS epidemic. It reveals also that people witnessed the HIV/AIDS campaign more on radio, TV and at public lectures than other campaign activities. That 164 respondents attended public lectures suggests that they might have had some exposure to graphic art products such as posters, booklets, handbills and flip charts since these products are often used at such fora.

Table 11: Campaign Activities Witnessed by Respondents

Campaign Activity	Cumulative Frequency	Percentage
Drama on radio	12	2.5%
Jingle on radio	134	28%
Drama on TV	102	21%
Video show	54	11%
Seminar	10	2%
Public lecture	164	34%
Total	476	100%

4.3 Visibility of Media at Akatsi

Item 9: Which of these do you see being used in the campaign at Akatsi?

Answering this question, respondents indicated that 9 different graphic art products are used in the campaign at Akatsi. These are posters, signboards, billboards, booklets, stickers, t-shirts, handbills, flip charts and the fleet of hope cloth. Table 12 confirms this.

Table 12: Visible Media in the Campaign at Akatsi

Media	Cumulative Frequency	Percentage
Drama	152	13%
Video	130	11%
Public Lecture	173	14%
Posters	154	13%
Signboards	66	5.5%
Billboard	151	13%
Booklets	25	2%
Stickers	26	2%
T-shirts	144	12%
Handbills	28	2%
Flip chart	67	5.5%
Fleet of Hope Cloth	82	7%
TOTAL	1198	100%

Item 10: Do you easily locate some of the graphic art products in town?

Answers to this item suggest that posters, billboards and T-shirts are more easily seen by the people owing to the fact that they are more prominent public display items; and are likely to be more effective in the campaign.

Flip charts and the fleet of hope cloth are not easily seen as indicated in the table. This is explained in the fact that these items are kept by the CBOs and the District Focal Person on HIV/AIDS and are used only during seminars, workshops and similar sessions to educate the people on the disease. Table 13 illustrates response to this question.

Table 13: YES or NO Response to Question on Location of Media in Town

Media	YES	Percentage	NO	Percentage
Posters	154	22%	0	0%
Signboards	66	9%	0	0%
Billboard	151	20%	0	0%
Booklets	25	3%	0	0%
Stickers	26	3%	0	0%
T-shirts	144	19%	0	0%
Handbills	28	4%	0	0%
Flip chart	0	0%	67	9%
Fleet of Hope Cloth	0	0%	82	11%
Sub Total	594	80%	149	20%
Grand Total	594(YES) + 149(NO) = 743 ; 80% (YES) + 20% (NO) = 100%			

Item 11: Where do you find the graphic art products?

Answers to this question indicate that graphic art products are found at such places as the offices, homes, hospitals, market, and along the streets. Other places mentioned include the schools, community center, bars and restaurants and on vehicles such as buses. Sadly however, no one indicated seeing any of the products at places of worship. Neither was one found at the public toilet — a place visited daily. Table 14 below displays a summary of this finding.

Table 14: Places Where Graphic Art Products are Found by Respondents.

Graphic Art Products	Offices	At Home	Hospital	Market	Place of worship	Along the street	At school	Community centre	On vehicles	Bars and restaurants	Public Toilet
Posters	0	0	46	0	0	103	28	54	0	38	0
Signboards	0	0	0	0	0	66	0	0	0	0	0
Banners	0	0	0	0	0	0	0	0	0	0	0
Billboards	0	0	0	0	0	151	0	0	0	0	0
T-shirts	0	34	08	26	0	38	0	18	0	25	0
Stickers	0	0	02	0	0	0	02	0	21	01	0
Booklets	04	18	0	0	0	0	06	0	0	0	0
Handbills	08	13	0	0	0	0	07	0	0	0	0
Flip Chart	68	0	0	0	0	0	0	0	0	0	0
Fleet of Hope Cloth	82	0	0	0	0	0	0	0	0	0	0

(Please, note that figures in this Table represent number of respondents)

Item 12: Do you understand the message these media carry without the help of an interpreter?

Deducing from the answers given, some respondents understand the campaign message all by themselves. This may be as a result of formal education received. Others however, rely on interpreters. Table 15 below has the details of the responses.

Table 15: Respondents' Understanding of Messages in the Products

Media	No. of Respondents	YES	Percentage	NO	Percentage	Total Percentage
Posters	154	92	60%	62	40%	100%
Signboards	64	52	82%	12	18%	100%
Billboards	151	110	73%	41	27%	100%
T-shirts	144	118	82%	26	18%	100%
Stickers	26	17	65%	09	35%	100%
Booklets	25	15	60%	10	40%	100%
Handbills	28	17	61%	11	39%	100%
Flip chart	68	42	62%	26	38%	100%
Fleet of Hope	82	51	62%	31	38%	100%

Item 13: Please, indicate two (2) most important changes the messages have brought in your attitude towards modes of getting infected with HIV.

Responses here show that 68 respondents, making up 18% of the sample, abstain from sex while 138 (37%) are now faithful to their partners. One hundred and seven (107) respondents (28%) now use condoms, especially with non-regular partners; and 35 (9%) no more share skin piercing instruments such as razor blades and needles. And while 18 (4%) refuse blood transfusions, especially from unrecognized health institutions, 12 (3%) of the respondents now show compassion to PLWHA. Table 16 below throws more light on this finding.

Table 16: Changes in Attitude of Respondents as a Result of use of Graphic Art Products in the Campaign

Change in Attitude	Cumulative Frequency	Percentage
Abstinence from sex	68	18%
Faithfulness to sexual partner	138	37%
Condom use	107	28%
No sharing of skin piercing instruments	35	9%
No blood reception	18	5%
Show of compassion to PLWHA	12	3%
Total	378	100%

4.4 Assessment of the Graphic art Products

In this section assessment of the graphic art products is done at two levels. First, the researcher critiques the graphic art products in the campaign and expresses his views about the quality of the products and the impact they are likely to make on the intended target group. Secondly, the opinions of the respondents are considered, discussed and interpreted. In all cases consideration was given to design elements such as size, colour scheme, lettering and drawing quality. Principles of design were left out in this study because respondents have very little or no knowledge at all about art as a subject and so cannot assess the graphic art products on the basis of design principles, which are a bit more abstract than the elements.

4.4.1 Researcher's Own Assessment

(a) Posters



Plate 1: A poster for teachers to avoid AIDS

This poster in Plate 1 seems to have been targeted at teachers. Its size is 50 x 38 cm and is considered as being large enough for its purpose, though it could be bigger. The original background colour is white, which facilitates a good contrast between background and the images (text and illustration) thereby making text easy to see and read.

Lettering is bold and legible. The reason for rendering some of the text in red is to highlight such words for emphasis. As a result, it is easy to capture the main message in this poster, as **WE NEED YOU AIDS FREE**.

The main shortcoming of this poster is the illustration. But for the scroll, the gown would not have represented an academic achievement, because others such as church choirs use similar gowns. For a better representation of teachers, a real figure of a teacher in a classroom setting or just a classroom scene with a chalkboard in the background would have conveyed a more comprehensive idea of the teacher than just a gown.

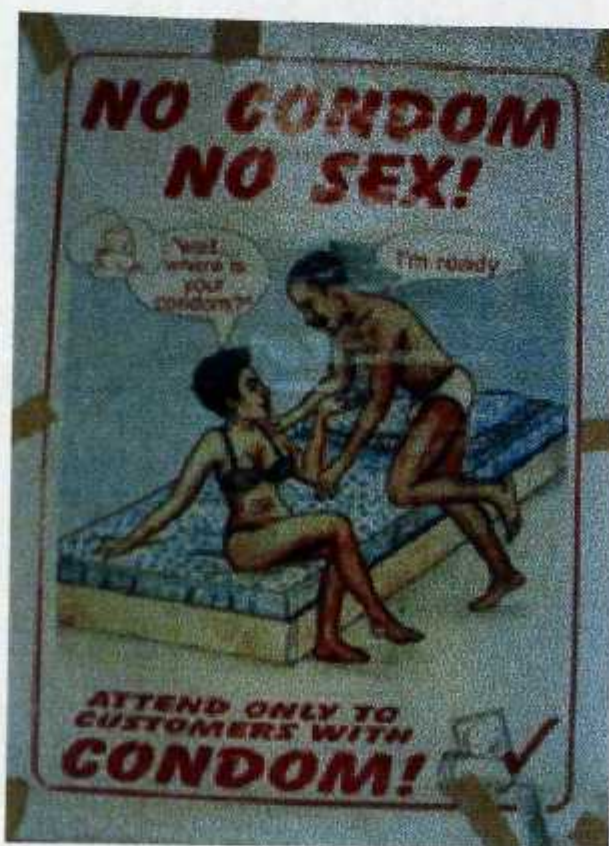


Plate 2: A Poster on the mandatory use of condom.

Plate 2 is a standard size poster measuring 60cm x 45cm. Text is so easily readable owing to the fact that the message is rendered in one font and is of the same vibrant red colour. The general colour scheme of red, blue and black combination is harmonious and is likely to attract audience.

As regards illustration, this qualifies to be described as a true-to-life drawing since the real action of sex is portrayed in the nudity of the figures. The true-to-life nature of the poster is also seen in the suggestion of a brothel environment and the conversation between the service provider and the client. This poster is likely to make impact on all persons.



Plate 3: A poster (in Ewe) on the mandatory use of condom

The poster in Plate 3, in the language of the Akatsi people, passes for all the comments as in Plate 2 except for the language and the colour. The absence of colour renders it 'unpalatable'. Yet the language compensates for the absence of colour. This means that the

understanding (through colour) that the people might lose as a result of absence of colour may still be derived from reading the message in Ewe.



Plate 4: A poster on care for AIDS patients.

Plate 4 is approximately 64 cm high and 50 cm wide. Lettering is legible. The artist used the upper cases to emphasize the core of the message: **PEOPLE WITH AIDS NEED YOUR CARE**. He further stressed **YOU** in "...it could be **YOU**" However, instead of highlighting **AIDS** and **YOU** in red; it would have been more professional to render the main message (**PEOPLE WITH AIDS NEED YOUR CARE**) in one colour, preferably red, as he has chosen, and the final phrase in another colour. The problem that might arise here is that from a distance, one's eyes

might capture the phrase **AIDS, YOU** (which might have little or no meaning to a reader) since they stand out of the rest by their colour.

The background colour of a shade of blue harmonizes well with the shades of yellow, black and red of the main composition.

The composition itself is another true-to-life piece, telling its own story such that not much interpretation is needed to drive home the message of showing compassion to PLWHA.



Plate 5: A poster on the mandatory use of condom

This poster reminds people of the use of condoms as an alternative measure to prevent HIV/AIDS. It measures 55cm by 40cm approximately.

It is a poster that can easily be seen and read as a result of the colour

contrast of the main object and the background. The inclusion of the yellow symbolic "stop AIDS hand" disputes the claim by some people that such posters are mostly promotion for condom sales and not for HIV/AIDS prevention.



Plate 6: A poster (in Ewe) on AIDS and three preventive measures: Abstinence, Faithfulness and Use of condom.

Measuring 60cm by 42cm, this poster has some of the characteristics of Rosalind and Arthur's description of the features of posters: it is attractive in colour and easily arrests attention. However it seems to defeat its purpose of giving information at a glance.

According to Rosalind and Arthur (1960:59)¹, a poster must be attractive in colour and design so that it can first arrest attention and then give information. Such information must be very brief and clear in conception so as to be easily read and understood by all manner of people passing by, whether on foot or on board a vehicle.

It is a good idea that text is rendered in Ewe, the language of the target group. Nonetheless, the poster has the major shortcoming of 'overloading'. It has been packed with 5 different pieces of information that could have stood on their own as individual posters. For instance, the first portion, as seen here, informs about AIDS as a very deadly disease. The simple and universal message of 'stop it' completes this portion should it have stood on its own.



Plate 7: An extract from Plate 6, explaining AIDS as a global catastrophe.

Another problem with the poster is the grammar and orthography. With regards to this portion for instance, **DIKA NA KU**, the Ewe name for AIDS, should have been written **DIKA NAKU** (or better still as **DIKANAKU** since it is presented as a noun). In Ewe grammar, pronouns are always grouped with verbs. As such, **NA** (second person pronoun) and **KU** (verb) should be grouped to imply "to die". But in this situation where **NA** and **KU**

are separated, the interpretation is "for death". This ambiguity may prevent the message of the poster from getting home.

Similarly, the second cropped portion below could make a major poster and carry its own message of abstinence.



Plate 8: An extract from Plate 6, preaching abstinence from sex.

The accompanying illustration, a picture of a seated schoolgirl, seems to have no bearing on the message. Sexual activities are for both sexes. Why then is a boy's picture not often used in works like this, or why not a picture of both sexes in the same poster? A picture of a young person resisting an attempt at sexual intercourse by one of the opposite sex would have better explained the message, especially to our neighbours who cannot read or write. It is possible to send messages fully with illustration alone.

Below is Plate 9, the third portion of the poster under discussion. It preaches faithfulness to one's sexual partner. Here is yet another shortcoming of mismatch of illustration and message.

That a man holds a lady the way we see in this picture does not necessarily mean being faithful to one's spouse. There may be as many

interpretations as there are observers of this work. If that happens, the message may be distorted and the objective of the stakeholders defeated.



Plate 9: An extract from Plate 6, on faithfulness to one's partner.

Instead of this delicate touch of the man, he could have been portrayed as clinging onto her with one hand and with the other, wave to other women in the background. Such a scene would have spoken the man's thoughts: "I am okay with this and this lady only..."



Plate 10: An extract from Plate 6, on the mandatory use of condoms.

Like all the rest, Plate 10 is a portion of the main poster in Plate 6 and has a clear message that reminds the sexually active of the use of condoms.

As regards colour scheme, one would have preferred some more contrast between the font colour and the dominant blue colour of the

background to facilitate easy reading. In this regard the first line of the text, even though bold, should have been in such an advancing colour as red so as to first arrest attention of the viewer and lead him to read the rest of the message.

Again, the illustration seems not good enough for its purpose. One sees more of the human figure than the object (the condom) he holds, which is really the object of focus. Two things could have been done here: a picture of the condom alone could have filled the whole space so it could grip the viewer's focus; or an illustration similar to the poster in Plate 2 be displayed of partners in a bedroom environment with one reminding the other of a condom for the action.



Plate 11: An extract from Plate 6, illustrating the Fleet of Hope concept; another way of preaching Abstinence, Faithfulness and Use of condoms

Plate 11, the final portion of the poster is more or less a summary of the three cautions of Abstinence, Faithfulness and Condom-use. The concept is beautifully illustrated. However, making this a part of the main poster so far discussed seems to add to the clumsy appearance of the poster. This could have also stood as a main poster with its own message.



Plate 12: A Poster on ways to avoid AIDS

Plate 12 is yet another poster emphasizing the value of abstinence especially by the youth. It measures 60cm x 45cm.

It is a brightly coloured poster and is considered generally attractive. The structure and size of letters forming the words make them easily seen and read.

A few defects are however noticed. The first is the use of colour for emphasis of key words. By using the colour red for the words **HIV/AIDS** and **OK**, the artist seems to suggest that these are the most important words that carry the message of the poster. But considering the entire text of the poster, **IT IS EASY TO AVOID HIV/AIDS** stands out as complete information; and **IT'S OK TO WAIT** is another. In view of that each of these lines of text could appear in one solid colour. That **HIV/AIDS** and **OK** appear in red and on red backgrounds respectively might mislead a viewer at a certain distance to pick the message as **HIV/AIDS (is) OK**.

The drawing does not seem to support the idea that **IT'S OK TO WAIT**. This stems from the expressions of joy and affection on the faces of the figures. It could be that one, apparently the male, is telling the other that waiting till a later time is the best option, hence the joy on both faces. But if that were so, a speech blob indicating the real words of the speaker would have cleared the doubts that this is a scene of mutual agreement on premarital sexual relationship.

On the other hand, if this poster is meant to discourage people from premarital sexual relationships, then the expression on the girl's face especially, should have been a weaker smile or a frown accompanied by a stretched out hand as of someone admonishing or rebuking the other.

(b) Billboard



Plate 13(a): A billboard on being compassionate to PLWHA



Plate 13(b): A billboard on being
compassionate to PLWHA

Plate 8(a) and Plate 8(b) are the same billboard. Plate 8(b) is an altered form of the former. It became necessary to duplicate and alter the appearance of the original picture, Plate 8(a) so as to expose the portion

of the billboard that is hidden behind the branches of the tree for a more effective assessment.

This billboard is about 150cm x 200cm in size. It is about 3 metres high. This is generally a good size. Yet considering the value of the message it carries, a size twice or more as large would have served its purpose better.

It is a brightly coloured art piece since yellow forms the background for the black images. Further contrast is achieved by the black text on a white background thereby fostering easy reading.

The symbolic effect created in the illustration of the two hands is good but needs to be examined. In this illustration a hand, which is supposed to be of a healthy person, reaches out to the other, which is of a sickly neighbour. If really, the message in this art piece is for people to show compassion, then the drawing should have been made up of healthy and sickly hands. These can be rendered in the same silhouette form but in varying tones as suggested here in Plate 14.



Plate 14: An extract from Plate 13 on reaching out to AIDS sufferers.

It should be noted that in the Ghanaian colour context, black signifies strength and the colour gray stands for old age or weakness (as a

result of age). It is therefore proper to represent the symbolic hands of the healthy and the sick with black and gray respectively as in this modified drawing. By this differentiation, the message of show of compassion to HIV/AIDS sufferers would have gone down better.

(c) Stickers



Plate 15: A sticker on the mandatory use of condom.

Plate 9 is a sticker, which is approximately 12cm wide and 24cm long. Its colour combination is good. The dominant red background projects both text and illustrations thereby rendering it catchy and easily readable.

In spite of all the good features pointed out, it has a defect that does with symbolism of drawing. Granted that symbolism is an essential characteristic of art, in a work of this kind, which is meant for all manner of people, an illustration that supports text to send forth a message should have rather been real. This means that instead of the yellow symbolic bus a near-real male organ should have been drawn enclosed in the black line

that represents the condom. A real condom could better still be drawn in this situation for the benefit of those who might not easily interpret the abstracts.

On the other hand, for variety sake, this particular sticker could be executed in both the symbolic form and the real form, as being suggested here, for distribution.



Plate 16: A sticker on good moral life to stop AIDS.

The size of this sticker in Plate 16 is approximately 21cm x 30cm. This is a good size for the purpose it should serve. Often, stickers are stuck on public display items such as handbags, car wind lashes and doors of buildings. Hence, for the purpose of this campaign, this seems to be a good size.

Much contrast has been achieved by rendering text in black colour on a yellow background and white text on black background. The warm

colour scheme enables it to attract attention of viewers easily.

This sticker makes easy reading as a result of its simplicity and brevity of message: **Stop AIDS, Love Life.**

The illustration of the palm of a hand, so skillfully centered over a white starry background, which further aligns center with the core of the message, seems to add more meaning to the message.

(d) Screen-printed T-shirts

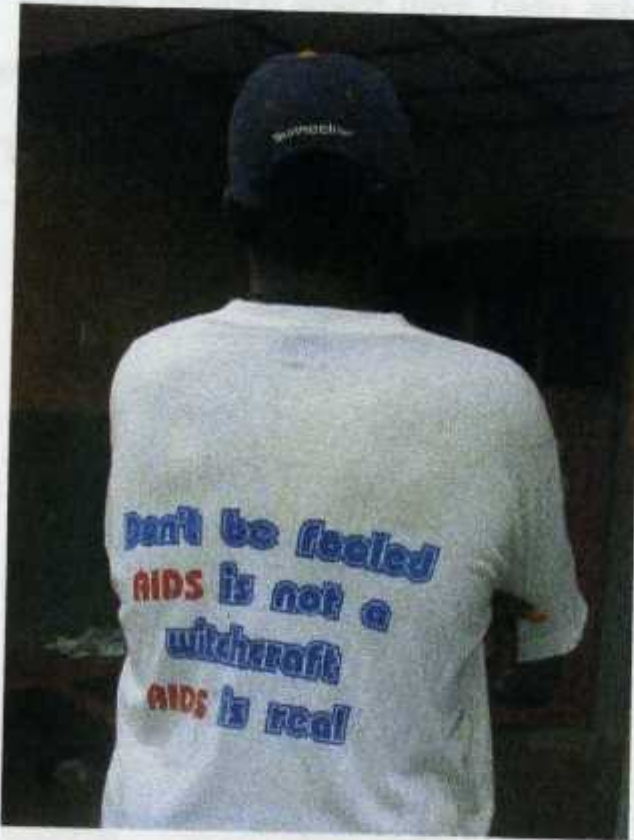


Plate 17(a): Back view of a screen-printed T-shirt

Plate 17 shows a white T-shirt on which text is printed in blue and red. The printed text stands out well for reading as a result of contrast of colour.

The lettering is bold and the words and lines are well spaced.

However, by additionally outlining the text a seemingly hazy atmosphere has been created around it. Owing to that some might have some difficulty in reading the message.

Readers' focus might also be unstable by the imbalance use of the colour red to highlight **AIDS**. Since red stands out strong, and almost vertically aligned left, one's eyes seem to toggle up and down between the words **AIDS**. A better balance would have been achieved by rendering the last line (which is really the most needed part of the story) in all red, thus **AIDS IS REAL**.

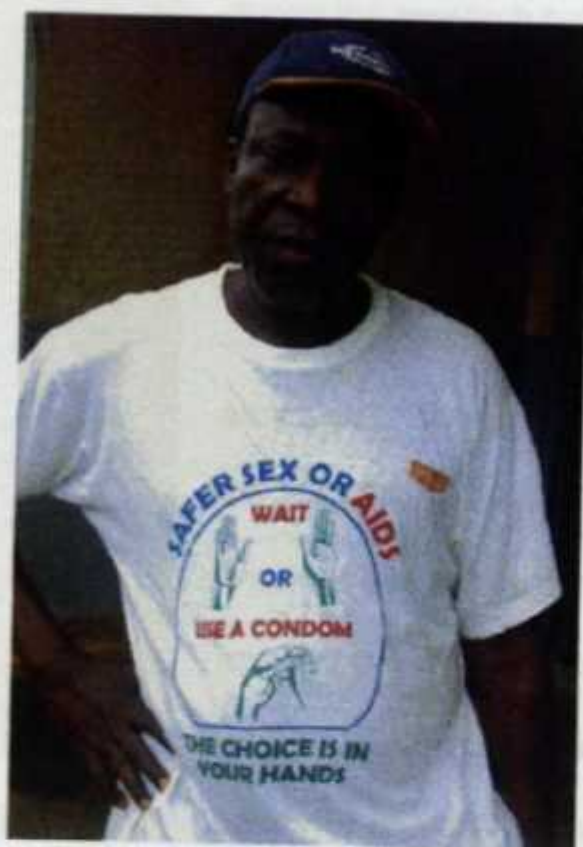
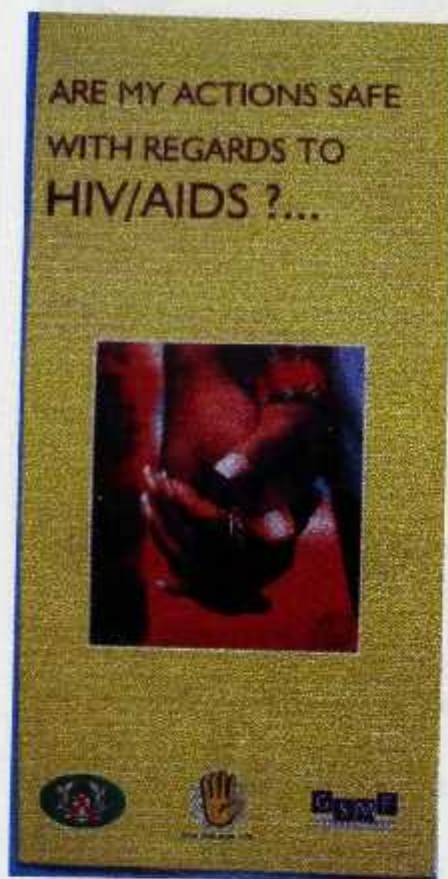


Plate 17(b): Front view of a screen-printed T-shirt

The size of the composition in Plate 17(b), relative to the size of the shirt, is good. The design elements of text and illustration are also large enough. Lettering is good and readable. Where necessary, use has been made of a vibrant colour to stress the highlights of the message. For example, **WAIT...USE A CONDOM**

To further drive the message home, two raised hands signifying WAIT and one holding a condom have been added. This is a good print.

(e) Handbills



This handbill in Plate 18 and all others found during the research but which are not included in this report, measure 21cm x 10 cm. They are usually A4 paper size folded into three (as this in Plate 18 is).

Background colour here is bright and attractive. Though the title text, **ARE MY...HIV/AIDS** is not bold, it is legible as a result of the colour contrast between the title text and the yellow background colour.

The brightly coloured photo of clung hands of a man and a woman supports the title of the material, so it has the potential to attract a reader.

Plate 18: A Handbill on good morals and AIDS



Plate 19: A handbill on what ladies must know about AIDS

By its colour scheme, Plate 19 is a bright and attractive handbill.

The title text is bold, brief and clear and therefore gives a gist of the content. More light is thrown on the content by the phrase "What every Lady must know" highlighted underneath the picture.

The display of a group of ladies in this layout stresses that this material is directed towards ladies, though any one else may read it.

It can be judged by this standard as a good piece of work.

Generally, the content of the handbills are printed on light yellow coloured background. Text size is 12 points and colour is black. While headings are upper case and coloured red, sub headings are title case, black and bold.

These features make the content clear and readable though paragraphs are single-spaced.

(f) Booklets

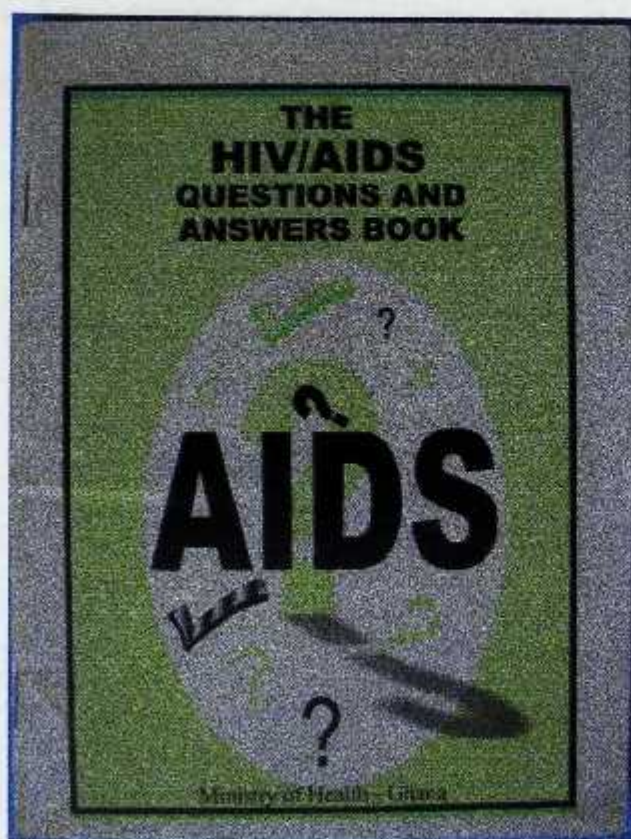


Plate 20: A booklet of questions and answers on AIDS

This booklet measures 18 cm x 13.5 cm. For its purpose, this is a good size. The colour of the cover is cool and attractive. Lettering is bold and clear.

Inside, the questions on HIV/AIDS are printed in red and the answers in black. For example:

1. What do the letters A. I. D. S. stand for, and what do these words mean?

"AIDS stands for Acquired Immune Deficiency Syndrome..."

By this colour difference, reference to questions and answers is easy.

The booklet contains a few illustrations that throw more light on certain points. For example, to the question "What is the proper way to use a condom?" this set of drawings further explains the process.

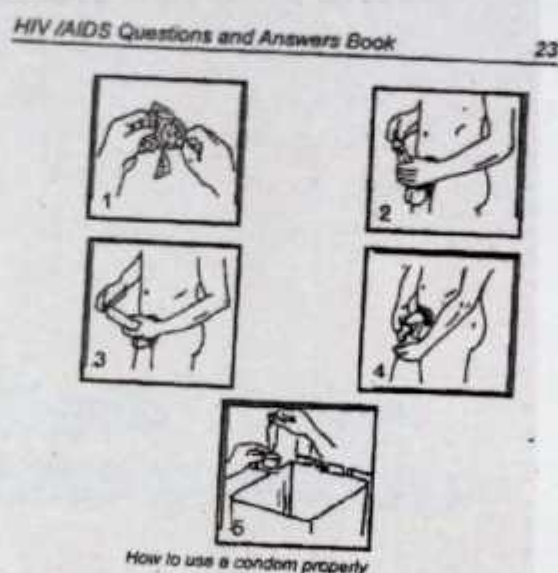


Plate 21: An extract from Plate 20, on the proper use of a condom

One setback noticed about this booklet is the scanty nature of illustrations. Certain questions answered in the booklet demand further explanation using some illustration but no visuals were provided. This might not be advantageous to some readers, especially those with little formal education.

For instance question 26 asks: Except for sex, what are some other ways through which I can get HIV (the AIDS virus)? To this, a number of ways were stated; among them was blood transfusion and sharing of needles and blades. This concept would have been easier understood if

related pictures were provided, because illustration are known to facilitate understanding and recall of information stored.

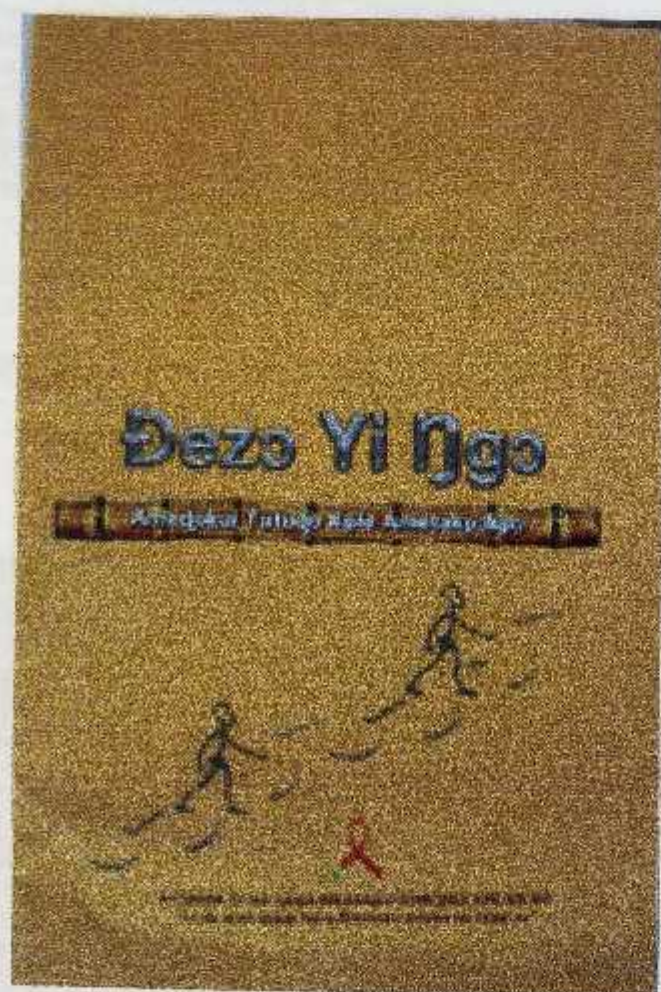


Plate 22: A booklet on care and support for HIV patients.

The size of this booklet is 17.5cm x 12.5cm. It is the Ewe version of one titled "WALK ON". The background colour of orange draws attention to the booklet easily. The title text is bold and readable.

Though the match stick figures are out of proportion in relation to perspective, the illustration explains the title and might lure readers.

The content is a combination of text and illustrations suggesting care and support for HIV patients. Plate 23 is an example:

- bubu si dem nêle de wôagbe nu la ta.
- Ateru akpo kpedeju tso dawofe siwo kpaa sedziwowa nyawo gbo fe alodze gedewo gbo si awoa be wôade bubu wôamegbeto nyenya nti Kple deklêmi mademede



Plate 23: An extract from Plate 22, displaying some fruits needed by HIV patients.

Plate 23: An extract from Plate 22, displaying some fruits needed by HIV patients.



Plate 24: A booklet on abstinence from sex.

Measuring 9cm x 13cm, approximately, this booklet in Plate 24 contains information on ways to abstain from sex outside marriage.

The original colour of the cover is white. Against this background, the title "How to Say No To Sex", though free hand, stands out. By writing

NO TO SEX in all caps draws the potential reader's attention to the most salient part of the message.

The accompanying picture throws further light on the title of the booklet. In the booklet are illustrations of ways of saying no to sex. Below are some extracts.

USE BODY LANGUAGE

- ☆ Put both hands in front of you in a stop position.
- ☆ Stand up straight.
- ☆ If you are sitting or lying down, stand up and move away.



10

Plate 25: An extract from Plate 24 on saying 'no' to sex.

▼ Fight back if you have to



▲ Do not accept gifts or let people spend money on you

18

Plate 26: An extract from Plate 24 on saying 'no' to sex by rejecting gifts.

(g) Signboards



Plate 27: A Signboard on HIV/AIDS awareness.

In this plate is a signboard that has a good size of about 80cm x 70cm and stands almost 2 metres tall. Its colour of yellow is good because it easily catches the passerby's attention.

Lettering is bold and legible as a result of colour contrast of black on yellow. The important words printed in red are somewhat invisible. As a result, there is the tendency of one seeing "Stop...Love Life" instead of "Stop AIDS Love Life".

There also seems to be confusion in the arrangement of text such

that by placing BOX 86 AKATSI directly under Stop AIDS Love Life, one might be misled to think that that is a complete postal address. It would have therefore been better to match BOX 86 with NASARA YOUTH CLUB and highlight the message "Stop AIDS Love Life" so that the whole layout reads like the one in figure 3 below.

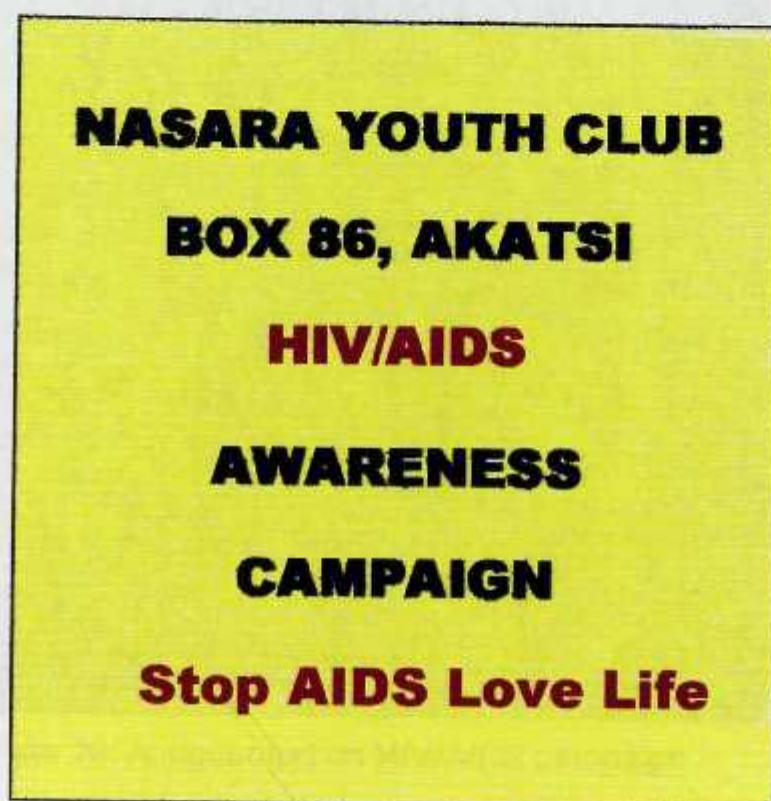


Figure 3: A suggested signboard on HIV/AIDS awareness

The signboard has also served to some as a notice board thereby defacing the text. By this misuse also, attention may be shifted from the message of the signboard to the notice posted.



Plate 28: A signboard on HIV/AIDS campaign

Plate 28 above is a signboard on HIV/AIDS campaign by an Akatsi based CBO, Future Talents Empowerment. It measures 65cm x 76cm and is about 150 cm high. It seems too small and too short for the important information on HIV/AIDS it bears. The colour combination of black and red on white is good because there is contrast and reading is easy.

The main problem here is that while so much prominence has been given "HIV/AIDS CAMPAIGN" by its size and colour, the message (**AIDS IS REAL, AVOID IT**) and the desired attitude (**GIVE CARE AND SUPPORT TO PLWHA**), which are most important, are rather played down in size and colour.

Another setback regarding this signboard is that it is erected under a thickly grown nim tree and very close to the hedge of a school. The small size and height coupled with its almost obscure location render it almost hidden from the public.

In the case of both signboards (Plates 27 and 28) more attention seems to be drawn to the campaign activity and the CBO involved than to the message needed for attitudinal change.

(h) Flip Chart



Plate 29: A flip chart containing HIV/AIDS information

Plate 29 is a flip chart that is 30cm high and 21cm wide. This size is handy. The bright yellow colour makes a good background for the text colours of red and black. The title presented in bold and red coloured font attracts attention of a potential reader.

This flip chart contains information in text and brightly coloured pictures. The simplicity and true-to-life nature of the pictures fosters understanding of the message. Below are some of the pictures.



Plate 30: An extract from Plate 29 on abstinence from sex.

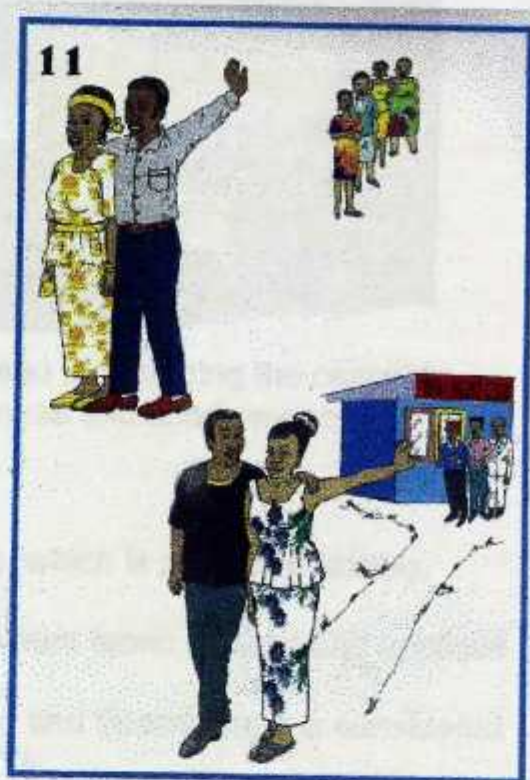


Plate 31: An extract from Plate 29 on faithfulness to one's partner.

(i) Fleet of Hope Cloth



Plate 32: Fleet of hope cloth, used for teaching the concepts of abstinence, faithfulness and condom-use.

Plate 32 is the fleet of hope cloth, which is more of a textiles product than graphics owing to the dominant fabric content and appliqué execution. Yet, by its combination of text and illustration, it is considered here as a graphic art product.

The size is approximately 1.5 metres x 2 metres, which is large enough for an audience of between 20 and 50 persons. The colour of the main fabric is blue-black. In the Fleet of Hope concept the whole

background cloth represents a flooded river, which is a symbol of the HIV/AIDS epidemic (as discussed in chapter 3).

Since the main cloth stands for a flood, it would have been more appropriate to use fabric with a lighter shade of blue, which better creates the impression of water.

The colour of the canoes is okay against the current dark coloured background.

Font size seems a little too small in relation to the size of the canoes they label.

Illustrations of the crocodiles and humans are clear and good (when physically seen). However since the crocodiles are a constant feature of the concept, it would have been better to print them in the cloth. It would also have been far better to have a complete painting of the flood situation painted so as to facilitate easier understanding of the concept.

4.4.2 Assessment by Respondents

In this section, the various opinions expressed by respondents on the quality and impacts of the graphic art products are presented. Respondents' comments (mostly on selected design elements) were also summarized and presented in tables for easy reading and interpretation at a glance.

Item 14: State one graphic art product you have seen so far which arrests and sustains your attention.

Responses to this question revealed the various degrees of impact

graphic art products are making on the intended target group at Akatsi. As indicated in Table 17, it has been noticed that billboards, posters and flip charts are more appealing to the people than the rest of the graphic art products. This may generally be as result of their colourful illustration content. Posters and billboards appeal to people also because of the fact that they are publicly displayed and almost always seen.

Table 17: Appeal of Graphic Art Products to Respondents

Graphic art Products	No. of Respondents	Percentage
Posters	54	27%
Signboards	15	7.5%
Billboards	64	32%
T-shirts	18	9%
Stickers	02	1%
Handbills	01	0.5%
Booklets	04	2%
Flip Charts	29	14.5%
Fleet of Hope Cloth	13	6.5%
Total	200	100%

Item 15: Write brief comments about one of the graphic art products, which is most appealing to you (Comment on design elements such as size, drawing, text and colour scheme).

The various views expressed by respondents were summarized and presented in Table 18. It should please be noted that by the nature of the table, total number of respondents as well as percentages are not

indicated. However, total number of respondents can be calculated by separately adding figures under the headings of elements of design (Size, Drawing, Text and Colour Scheme) pertaining to the individual graphic art products. For example, relating to size of posters, 48 respondents indicated they were large enough; and 06 said they were too small. Adding up these two figures gives 54, which is the total number of respondents to whom posters were most appealing (as indicated in Table17).

Table 18: Comments on most appealing Graphic Art Product

Products	Size			Drawing			Text			Colour Scheme			
	Too large	Large enough	Too small	Too sketchy	Less good	Good	Too few	Enough	Too much	Too dull	catchy	Attractive	Too colourful
Posters	0	48	06	0	0	54	11	23	20	0	04	50	0
Signboards	0	06	09	0	0	0	0	15	0	08	0	07	0
Billboards	0	48	16	13	0	51	08	44	12	0	16	48	0
T-shirts	0	10	08	0	10	08	0	18	0	14	0	04	0
Stickers	0	02	0	0	01	01	0	02	0	0	0	02	0
Flip Chart	0	07	22	0	0	29	0	29	0	0	03	26	0
Fleet of Hope Cloth	0	13	0	0	0	13	0	13	0	09	0	04	0

(Please note: figures in this table represent number of respondents)

It has again been found out that 54 persons being 27% of respondents; 64 (32%); and 29 14.5%) are more inclined towards posters, billboards and flip charts. This implies that for a more effective impact to be made in the campaign, more of such products should be employed. These views

confirm the researcher's comments expressed in relation to Plates 2, 4, 5 and 6 under posters, and Plate 13 under Billboards.

Item 16: State one of the graphic art products, which seems least appealing to you.

This item brought out a number of products viewed as less appealing to respondents. They are signboards, T-shirts, stickers, booklets and handbills.

It is interesting to note, with reference to Table 19, the number of respondents to whom handbills and booklets as objects of relative small size do not appeal. That 27.5% and 44% of respondents find booklets and handbills respectively less appealing as against 27% and 32% who find posters and billboards respectively more appealing seems to mean that size of products has some effect on the preference of respondents. Type of product may therefore have to be considered when selecting graphic art items for people of Akatsi and perhaps for similar communities.

Table 19: Least Appealing Graphic art Products

Graphic Art Product	No. of Respondents	Percentage
Signboards	30	15%
T-shirts	07	3.5%
Stickers	20	10%
Booklets	55	27.5%
Handbills	88	44%
Total	200	100%

Item 17: Please comment on one product, which in your view is the least appealing. Talk about dimensions such as size, drawing, text and colour scheme.

Respondents reacted to this item through the expression of views on products they saw as least appealing. Table 20 reveals that 33 persons would prefer bigger sizes of booklets, while 22 would have loved to see larger signboards with some drawing. Also, 16 respondents wished stickers were a little larger.

These sentiments expressed about size of the products may be as a result of age of respondents some of whom might have sight problems. It should be noted that a total of 44.5% of respondents (as in Table 2) are between the ages of 45 years and 64 years.

Table 20: Comments on Least Appealing Graphic Art Product

Products	Size			Drawing			Text			Colour Scheme			
	Too large	Large enough	Too small	Too sketchy	Less good	Good	Too few	Enough	Too much	Too dull	catchy	Attractive	Too colourful
Booklets	0	22	33	0	04	51	0	50	05	10	0	45	0
Handbills	0	67	21	0	06	82	0	64	24	10	0	78	0
signboards	0	08	22	0	0	0	0	30	0	25	0	05	0
T-shirts	0	07	0	02	04	01	0	05	02	07	0	0	0
Stickers	0	04	16	12	03	05	0	20	0	05	0	15	0

(Please note: Figures in this table represent number of respondents)

It should please be noted that by the nature of this table also, total number of respondents as well as percentages are not indicated. However, total number of respondents can be calculated by separately adding figures

under the headings of elements of design (Size, Drawing, Text and Colour Scheme) relating to the individual graphic art products. For example, relating to size of posters, 22 respondents indicated they were large enough; and 33 said they were too small. The sum of these two figures is 55, which is the total number of respondents to whom booklets were least appealing. These figures and their corresponding percentages are indicated in Table 19 on least appealing products.

Item 18: How easy has it been for you to interpret the messages carried by the graphic art product that is most appealing to you?

Answers to this question disclosed that it has been very easy for 18 (9%); quite easy for 11 (5.5%); easy 32 (16%); difficult for 64 (32%); quite difficult for 69 (34.5%); and very difficult for 06 (3%) of respondents to interpret the contents of the products that appeal to them most. This reveals one fact that designer may have to take note of, that is, the appeal of a product designed to communicate a message does not necessarily make its message easily understood. Rather, consideration should be given to the general cultural and educational background of the people they are meant for.

One contributory factor regarding the interpretation of the messages in the graphic art products is obviously the low educational backgrounds of the respondents.

Table 21 presents this finding in a graphical manner for easy reference.

Table 21: Degrees of Ease of Interpretation of Messages in Graphic Art Products.

Status	Very easy	Quite easy	Easy	Difficult	Quite Difficult	Very difficult	Total
Frequency	18	11	32	64	69	06	200
Percentage	9%	5.5%	16%	32%	34.5%	3%	100%

Item 19: What made it easy for you to understand the messages?

Responses on item 19 show that, among other factors, simple language, bold lettering, good drawing and use of appealing colours facilitated respondents' understanding of the messages. Table 22 has more.

Particular note is taken also of the fact that good drawing has been selected in almost all the products as an aid to understanding of the messages.

Table 22: Factors that Foster Understanding of the Messages

Graphic Art Products	Appropriate colour used	Good drawing	Bold drawing	Use of simple English language	Use of Ewe language	Unity of composition	Use of sense of humour
Posters	31	52	42	50	10	43	16
Signboards	15	0	15	12	0	08	0
Billboards	56	64	56	53	0	45	0
T-shirts	21	0	25	36	0	24	0
Stickers	10	12	08	12	0	08	12
Booklets	16	18	18	10	16	05	08
Handbills	24	08	04	12	0	02	0
Flip chart	22	28	08	20	0	21	0
Fleet of Hope Cloth	03	10	0	0	0	0	0

(Please note that figures in this table represent number of respondents)

Item 20: If you had some difficulty in interpreting the message in any of the graphic art products, kindly state the product(s) and what might have hindered your easy understanding of the messages.

Illiteracy has been pointed out as the major factor that prevented some of the respondents from understanding the content of the graphic art products. For example, 84 persons, being 42% of total respondents, could not read text in posters.

As regards drawing, 25 respondents (12.5%) found posters overcrowded, while 15 persons (7.5%) viewed the drawing on the billboard as having been composed of too few items and for that matter too sketchy. Respondents' opinions do not differ from the researcher's on the overcrowded nature of the poster in Plate 6. However, while some respondents find the bill board as having been composed of too few drawings, the researcher finds the simplicity of the illustration okay. Table 23 gives a graphical account of the finding.

Table 23: Factors that Prevented Easy Understanding of the Messages

Graphic art Products	Language (English)		Drawing			Total number respondents
	Could not read at all	Read with little	Too sketchy	Too many items drawn	Too few items drawn	
Posters	84	21	0	25	0	130
Signboards	22	15	0	0	0	37
Billboards	62	16	15	0	15	108
T-shirts	64	24	0	0	0	88
Stickers	08	05	05	0	0	18
Booklets	02	03	0	0	0	05
Handbills	0	02	0	0	0	02

(Please note that figures in this table represent number of respondents)

Item 21: Please suggest what should be done to improve upon the product you have identified as least appealing or less effective.

Various suggestions were made as to ways of improving on the least appealing graphic art products. These are summarized in Table 24 through 28. Figures in these tables represent number of respondents.

Table 24: Suggestions for Improvement of Signboards

Signboards		
Drawing	Add drawing 30	
Size of product	Should be larger 30	
Use of colour	Use more colours 25	Use brighter colours 25
Lettering	Should be bolder 28	
Language	Use simpler English 24	Use Ewe 26

Table 25: Suggestions for Improvement of Stickers

Stickers			
Drawing	Should be more catchy 08	Should be more real 12	Use more items in one 05
Size of product	Should be larger 08		
Use of colour	Fewer colours 04	Use cooler colours 04	Use brighter colours 10
Lettering	Should be bolder 09		
Language	Use simpler English 08	Use Ewe 12	

Table 26: Suggestions for Improvement of Booklets

Booklets			
Drawing	Should be more catchy 38	Use more cartoon effects 16	
Size of product	Should be larger 45		
Use of colour	Use fewer colours 08	Use more colours 26	Use brighter colours 36
Lettering	Use bigger point sizes 52		
Language	Use simpler English 34	Use Ewe 52	

Table 27: Suggestions for Improvement of Handbills

Handbills				
Drawing	Should be more catchy 33	Should be bolder 21	Use more cartoon effects 18	More items in one 22
Use of colour	Use fewer colours 35	Use more colours 42	Use brighter colours 34	Use cooler colours 28
Lettering	Use bigger point sizes 12	Use fewer words 48		
Language	Use simpler English 36	Use Ewe 88.		

Table 28: Suggestions for Improvement of Screen-printed T-shirts

Screen-printed T-shirts				
Drawing	Should be part 07	Should be bolder 07	Use some cartoon effects 03	More items in one 05
Use of colour	Use fewer colours 05	Use more colours 03	Use brighter colours 04	Use cooler colours 03
Lettering	Should be bolder 06	Use fewer words 05		
Language	Use simpler English 04	Use Ewe 07		

It has been noticed that little consideration has been given to the educational background of the target group as well as the rural setting in which the campaign is being conducted. This has been deduced from respondents' suggestions, especially on use of illustrations and Ewe for the products. In response to item 21, use of Ewe for the text in the graphic art products has been stressed by respondents. For example, 88 persons constituting 44% of respondents to whom handbills appeal least suggested use of the Ewe language in handbills for the campaign.

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1. Rosalind & Arthur, E. (1969). *Teaching Creative Art in Schools*; Evans Brothers Ltd; Montague House, Russell Square, WC 1

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

This chapter presents a summary of the study as well as draws conclusion on findings. It also offers recommendations to government of Ghana and other stakeholders in the fight against the HIV/AIDS epidemic for improvement on the graphics in the campaign to stop the spread of the disease.

5.1 Summary

The discussions in this study have so far been centred on the types of graphic art products and the strengths and inadequacies of the elements used in the designs as perceived by the selected respondents in the study. The study pointed out that in health education, such as in the campaign against AIDS, graphic art is very important since it has the ability to help people see the unseen and to understand difficult concepts.

Specifically, the study has assessed the impact being made on people's behavior by use of graphic art product in the campaign against HIV/AIDS in the Akatsi Township.

It has been quite clear from literature related to the study that graphic art plays a great role in nation building. It serves as a means of

identification, communication and keeping records thereby helping to develop human culture.

Visual communication as a process has been looked at and related to the HIV/AIDS campaign. The various materials used to inform people about the disease have also been discussed. As part of the communication process, feedback has been identified as an important factor that assists facilitators to measure the impact of their messages on their audience.

It has been pointed out that through posters, billboards, handbills and T-shirts, among others, the spread of HIV can be stopped or at least slowed down, as is the aim of the government of Ghana, NGOs and other stakeholders. To realize this aim, it is apparently necessary to evaluate the effectiveness of the graphic art products being used in the campaign in order to improve upon them.

5.2 Test of Hypotheses

It has been hypothesized that:

1. Graphic art products used in the anti-HIV/AIDS campaign hold the potential to change people's behaviour and attitude in matters concerning the spread of the disease.
2. An evaluation of graphic art products used in the anti-HIV/AIDS campaign will reveal their strengths, weaknesses and impacts on the intended target group.

The first hypothesis is justified in the sense that figures in item 17 indicate that after education through the use of graphic art products, 68 (18%) respondents practise abstinence from sex; 138 (37%) have resolved to remain faithful to their sexual partners; 107 (28%) now use condoms; 35 (9%) no more use skin piercing instruments with others; 18 (4%) reject blood transfusion, particularly from unrecognized institutions; and 12 (3%) now show compassion to PLWHA.

The second hypothesis has also been proved right by the various opinions expressed by both the researcher and the respondents about the quality of the graphic art products in the campaign. Under item 18, for example, respondents pointed at the various products that arrested and sustained their attention. Here, the strength and for that matter the effectiveness of the products is implied. In like manner, when reacting to item 20, respondents refer to some products as less appealing; suggesting that these might not make much impact.

5.3 Conclusion

As seen from the discussions, graphic art plays a major role in promoting health education and other related issues among the general public. It does this in a very subtle way yet without its services the effective development in various fields would be impeded to a large extent.

The conclusion could therefore be drawn from the various analyses that anti-HIV/AIDS campaign is on-going at Akatsi. The people have had

information on the disease through variety of media including the print media, which are specifically referred to in this work as graphic art products. With reference to item 4, it has become clear that 42% of the people are illiterate yet through the use of graphic art products, as much information as could be passed on was given and received.

It is also explicit in the analysis how eager the people are to see improvement in the quality, quantity and availability of the graphic art products in the campaign. This is evident in the various suggestions from respondents for improvement of the products, those they considered as less appealing.

The inference drawn from respondents' assessment of the graphic art products indicates that:

1. Graphic art products are necessary in the anti-HIV/AIDS campaign at Akatsi particularly, and elsewhere in Ghana.
2. Regular evaluation of the products is essential to ascertain their effectiveness for possible improvement.
3. Other strategies (such as boldly displaying information on AIDS on public transport) could be employed in the use of the products in getting information to the intended audience.

5.4 Recommendations

From the foregoing conclusion, it has become obvious that the anti-HIV/AIDS campaign has made impact and can make more with the help of graphic art products. On the basis of this finding, the following

recommendations have been made to the government, NGOs and other stakeholders in the campaign that:

1. More graphics art products should be made available for distribution. Products, which are displayed in public, such as billboards, signboards and posters are specifically recommended. This is based on the findings from item 10, which asks, "Do you easily locate some of the graphic art products (banners, posters etc) in town?" To this question, 154, 151, 144, and 66 respondents answered YES to posters, billboards, T-shirts and signboards respectively. This implies that more of these items are seen than any others and so are likely to make more impact. Hence the suggestion for more.
2. Graphic art products should be displayed at vantage points such as market, public toilets and the community centers because these are places people visit regularly. The public toilet is particularly patronized on daily bases, but it is unfortunate that no information on HIV/AIDS was found there during the researcher's observation rounds. Respondents confirmed this in their answer to item 11, which asks, "Where do you find the graphic art products?" In their responses, public places such as bars, schools and the streets were mentioned but not the public toilet nor places of worship.
3. Public display items such as posters, banners, signboards and billboards should be located at intervals of about 100 metres. It

- should be noted here that it has been confirmed by all 200 respondents that they have heard of AIDS. Since all have heard of the disease, what ought to be done now is to constantly remind people of the epidemic. These reminders come from graphic art products, because seeing fosters remembering.
4. Graphic art products should be executed more in the language of the people, i.e. Ewe. This is necessary owing to the fact that 58% of respondents are literate, and of this fraction, 10.5% had non-formal education. It implies that this literate group can at least read Ewe. A confirmation of this is seen in respondents' suggestion made for improvement of products found under items 21 where use of the local language has been strongly recommended by the respondents.
 5. There should be more illustrations than text or at least a 50-50 proportion of them in graphic art products. The Chinese proverb, "One picture is worth ten thousand words", conforms to respondents' own request for illustrations to be made part of signboards. This suggestion is found in Table 24 on improvement of signboards, under items 21.

It should be remembered that illustrations are used to explain, decorate and document. Lellatom (1993:21)¹ asserts that, illustrations are usually combined with a title or some message, but it is also possible to communicate fully with illustration alone.

6. Representatives of target groups should be involved in the initial design of graphic art products because they know the taste of the people regarding elements of art. Relating to this is the viewpoint of respondents regarding use of language, colour and drawing in the production of signboards in future. When reacting to item 21 of the questionnaire, which called for suggestions for the improvement of the least appealing graphic art product, more respondents suggested use of Ewe than English for the graphic art products. For instance, while 36 respondents suggested use of simpler English, 88 preferred that handbills should be written in Ewe. And with reference to signboards, 25 respondents called for use of more and brighter colours. It was also suggested by 30 respondents that drawings should be part of the information put on signboards. These responses give an idea about which elements of design attract the people more.
7. Real pictures of some AIDS patients should feature in some graphic art products. This suggestion came from 26 respondents who form 4% of the total sample. Buttressing this point, one respondent explains that to see is to believe. According to her when people develop full-blown AIDS they are a frightful sight and so are quarantined in their homes. As a result most people do not seem to believe the existence of the disease, despite the level of information. If therefore the real patients cannot be seen, their

pictures can be made available to scare others and serve as a deterrent.

- 8 The red ribbon (Figure 4), which has been adopted by the world as the universal symbol of solidarity with those who are infected or affected should be projected through education at all community levels so that people become familiar with it and always link it with information on AIDS wherever they find it.



Figure 4: The Red Ribbon

- 9 Objects such as transport tickets and packages of locally produced items that are patronized often should carry the red ribbon and some information about the disease. This should be so because by their regular patronage, the people would have regular contacts with the messages they carry about the disease.
10. Notice boards should be exclusively erected at the community centers and other public places for visual information on HIV/AIDS. Every notice posted on this board or elsewhere should be differentiated from others by being marked with the red ribbon, the symbol that would attract the people to read what is new on AIDS.

11. Information about the disease can also be permanently painted on commercial buses such as the Metro Mass buses and those of the Ghana Private Road Transport Union (G.P.R.T.U.) in the same manner as is done of consumable products like Ideal milk, Milo and others. This strategy is likely to be more effective than simply putting up posters on walls at public places only to be torn away or destroyed by some other means. Another advantage is also that information will be carried all the times to and fro all the places the vehicles go.
12. By their large size and colourful nature, murals capture and sustain attention a lot. In view of this, the consent of some concerned authorities should be sought for murals to be painted on walls of schools, shops, banks, hospitals, public toilets, markets and churches to keep reminding the public of the existence of the epidemic and the need to be careful.
13. Owing to the material they are made of, banners last longer than posters and capture more audience at a time as a result of their large sizes and colour schemes. In view of this it is recommended that NGOs, CBOs and other stake holders involved in the fight against the HIV/AIDS epidemic should endeavour to produce more of them for use in the Akatsi community.
14. Signboards are naturally rigid and can withstand various weather conditions. As such they hold the potential to serve the people with

information longer than posters and banners. It is sad however that there are only very few of them at Akatsi at the time of this study. It is hereby suggested that the CBOs in town should get more of them made and erected at vantage points such as lorry parks, public toilets, markets and along the streets. They should be renovated on regular bases to prolong their life span. CBOs should also ensure that signboards are not used by the folks as notice boards as seen in Plate 27.

15. To support and supplement the efforts of CBOs in the campaign, it is recommended that the District Assembly periodically organizes art competitions among the Junior and Senior Secondary Schools in the town to produce posters, banners, signboards, wall hanging cards, and similar products for distribution and use in the campaign in town. These locally made graphic art product are believed to make more impact than those produced elsewhere because the producers (the schools, which are part of the community) would consider the cultural and social needs of the people at whom the items are targeted. If this is done, graphic art products would not be alien to the people they are made for.

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APPENDIX

QUESTIONNAIRE

DEPARTMENT OF ART EDUCATION, COLLEGE OF ART
KWAME NKRUMAH UNIVERSITY OF SCIENCE AND TECHNOLOGY, KUMASI

The Art Education Department of the College of Art is undertaking a study to evaluate the graphic art component of the tools being used in the anti-HIV/AIDS campaign within the Akatsi community in order to make recommendations to government to improve upon the quality of such art products so as to enhance the effectiveness of the campaign.

You have been randomly selected to give your views by responding to this questionnaire. It would be appreciated if you could be as personal as possible in your responses. You are assured of confidentiality and anonymity.

Counting on your cooperation.

Mr. Ngkornyui Fiebor (Researcher)

Dr. Patrick Osei-Poku (Supervisor)

Please TICK (✓) or MARK (X) the appropriate box and write comments where necessary.

Section 1: Background Information

1. Sex: Male ☐ Female ☐

2. Age: 10 – 14 ☐ 15 – 19 ☐ 20 – 24 ☐ 25 – 29 ☐
30 – 34 ☐ 35 – 39 ☐ 40 – 44 ☐ 45 – 49 ☐
50 – 54 ☐ 55 – 59 ☐ 60 – 64 ☐

3. Marital status: Married ☐ Single ☐ Divorced ☐ Seperated ☐
Widowed ☐

4. Highest Level of Education:

- ☐ No schooling. ☐ Post-secondary but below Bachelor's degree
☐ Non-Formal education ☐ Bachelor's degree or equivalence
☐ Pre-secondary education ☐ Postgraduate equivalence
☐ Secondary education

5. Major occupation: Teacher ☐ Trader ☐ Student ☐
Farmer ☐ Others ☐ (Please state)
.....

Section 2: Awareness of the Disease

06. Have you heard of the disease known as AIDS? Yes ☐ No ☐

07. By which of these media have you heard of the disease?

Radio ☐ TV ☐ School ☐ Parents ☐ Friends ☐
Print Media ☐ Others ☐ (Please state).....
.....

08. Which of these HIV/AIDS campaign activities have you ever witnessed?

Drama on radio ☐ Jingle on radio ☐ Drama on TV ☐
Video Show ☐ Public Lecture ☐

Section 3: Visibility of Media at Akatsi

09. Which of these do you know as being used in the campaign in this town?

Drama ☐ Videos ☐ Announcements ☐ Posters ☐
 Signboards ☐ Banners ☐ Booklets ☐ Billboards ☐
 Stickers ☐ T-shirts ☐ Handbills ☐ Others ☐ (Please
 state).....

10. Do you easily locate some of the graphic art products (banners, posters etc) in town?

	Yes	No		Yes	No
Posters			T-shirts		
Signboards			Stickers		
Banners			Booklets		
Billboards			Handbills		
Flip Chart			Fleet of Hope Cloth		

11. Where do you find the graphic art products?

	Offices	At Home	Hospital	Market	Place of worship	Along the street	At school	Comm-unity centre	On vehicles	Bars and restaur-ants	Public Toilet
Posters											
Signboards											
Banners											
Billboards											
T-shirts											
Stickers											
Booklets											
Handbills											
Flip Chart											
Fleet of Hope Cloth											

12. Do you understand the messages these media carry without the help of an interpreter?

	Yes	No		Yes	No
Posters			T-shirts		
Signboards			Stickers		
Banners			Booklets		
Billboards			Handbills		
Flip Chart			Fleet of Hope Chart		

13. Please indicate two (2) most important changes the messages have brought in as regards the epidemic.

Abstinence from sex	Faithfulness to sexual partner	Use of condom esp. with non-regular partners	No sharing of skin piercing instruments	No blood reception esp. from unrecognized health institutions	Show of Compassion to people living with HIV/AIDS (PLWHA)

Section 4: Assessment of the Graphic Art Products

14. State one graphic art product you have seen so far, which arrests and sustains your attention?

Posters		T-shirts	
Signboards		Stickers	
Banners		Booklets	
Billboards		Handbills	
Flip Chart		Fleet of Hope Cloth	

15. Write brief comments about one of the graphic art products, which is most appealing of all to you. Comment on design elements of size, drawing, text and colour scheme

	Size			Drawing			Text			Colour scheme			
	too large	large enough	too small	Too sketchy	Less good	good	Too few	enough	Too much	Too dull	catchy	attractive	Too colourful
Posters													
Signboards													
Banners													
Billboards													
T-shirts													
Stickers													
Flip Chart													
FHC													

16. Select one of the graphic art products, which seems least appealing to you.

Posters		T-shirts	
Signboards		Stickers	
Banners		Booklets	
Billboards		Handbills	
Flip Chart		Fleet of Hope Cloth	

17. Please comment on one product, which in your view is the least appealing to you. Comment on design elements such as size, drawing, text and colour scheme

	Size			Drawing			Text			Colour scheme			
	too large	large enough	too small	Too sketchy	Less good	good	Too few	enough	Too much	Too dull	Catchy	Attractive	Too colourful
Posters													
Signboards													
Banners													
Billboard													
T-shirts													
Stickers													
Flip Chart													
Fleet of Hope Cloth													

18. How easy has it been for you to interpret the messages carried by the graphic art product that is most appealing in your opinion?

Very easy ☐ Quite easy ☐ Easy ☐ Difficult ☐
 Quite difficult ☐ Very difficult ☐

19. What made it easy for you to understand the message?

	Appropriate colour used	Good drawing	Bold lettering	Simple English language	Use of Ewe Language	Unity of composition	Use of sense of humour
Posters							
Signboards							
Banners							
Billboards							
T-shirts							
Stickers							
Booklets							
Handbills							
Flip Chart							
Fleet of Hope Cloth							

20. If you had some difficulty in interpreting the messages in any of the graphic art products, kindly indicate against the product(s) what might have hindered your easy understanding of the message.

	Language (English)		Drawing		
	Could not read at all	Read with little understanding	Too sketchy	Too many items drawn	Too few items drawn
Poster					
Signboard					
Banner					
Billboard					
T-shirt					
Sticker					
Booklet					
Handbill					
Flip Chart					
Fleet of Hope Cloth					

21. Please suggest what should be done to improve upon the product you have identified as least appealing or effective (please state the product).

Any Other Comments