NIGERIA'S SUSTAINABLE DEVELOPMENT: VISUAL COMMUNICATION DESIGN DIMENSION

***John Amifor**

ABSTRACT

History reveals the quintessence of design application to economic development since the inception of Industrial Revolution which began in England in the middle of 1770s century. Evolving trends given the synergy of art, science and technological advancement, routed through the Industrial Age constantly repositioned design as congruent part of mass culture. This led to Post Industrial Age beginning from early 1970s. Today, realities of Globalization dictate and dissection makes design profound. More so, each economic situation is frequently occasioned by global apprehension thereby compelling virtually both the public and the private organizations to reposition working systems. Design is popularly referenced in Nigeria as applied arts: consisting of Visual Communication Design and Photography, Textile and Ceramic. The three are functions of a given market economy. Hitherto, between1960-1985, designers were engaged by advertising, textile and ceramics industrial sector of the economy. In fact, the textile industry during the period referenced was reputed to be the highest employer of labour. Contextually, this paper uses both the colonial and post colonial theories beginning from 1945 when the British Colonial administration espoused a Developmental plan, as well as, subsequent plans drawn by the Federal Government to reach a meaningful conclusion. The paper is also focused on Integrated Marketing Communication (IMC) as evidence of Nigeria's participation in Globalization process. It is further delineated to Visual Communication design synergy of graphics, video, photography film or print, electronic and internet media message construct to propose that visual communication design and photography needs to be repositioned for Nigeria's sustainable development.

Keywords: *Sustainable, Economic Development, Globalization, Design Participation*

INTRODUCTION

It is no longer a debate that we are living in an ever shrinking global village and communication has democratized knowledge. The total global space with its big marketing players have accelerated economic activities to transcend cultural boundaries given designed messages, goods and services within preferred markets. In spite of complexities, there are undeniably, cultural fusion segmented only at the marketplace. Given the intervening variables, this paper locates meaningful contributions made to justify visual communication design as integral part of required disciplines as such an inclusion as relevant team player towards Nigeria's sustainable development.

Suffice it to state that there are some good reasons given opportunities, difficulties, strategic options and implications of economic promotion, including social advancement leading to assessment that Nigeria has faltered over the years. Such judgment is based against the backdrop of a blessed country with abundant human and material resources. Invariably, interrogation and historical documentation have also become imperative as we weigh the journey dating back to mixed economy status, Nigeria enjoyed with Malaysia, Singapore, and Hong

**Nnamdi Azikiwe University Awka*
08034951351 08026214593

Kong to mention a few. Comparatively, the Asian Tigers have since joined the league of emerging markets while Nigeria is still in the woods.

The name Nigeria refers to a geographical sovereign country since 1960 with established memberships of the United Nations (UN), Commonwealth Empire, African Union (AU) as well as the Economic Community of West Africa (ECOWAS). Meanwhile, sustainable is an endeared states to which will provide the country Nigeria, means of maintenance and support for economic growth through design dimension as part of marketing mix. Further *Chambers Twentieth Century Dictionary* (1983) defines Development as the means to bring out what is "Latent or Potential" aimed at moving Nigeria to an advanced or more highly organized nation. Furthermore, *Longman Contemporary English Dictionary* (in Akindoyeni 2011) also defines Development as the process of gradually becoming better, stronger or more advanced state. In addition, Visual Communication is a synthesis of multimedia synergy aptly positioned by Arntson (2007) a professor Emeritus and a graphic designer of repute, as a design interface: that is a synergy of motion and print-design interface: based graphics weaved from text and image, photography, animation and video to coalesce in design.

Finally, Design is a form of planned exercise contrived with the intention or capability of using visual communication for information dissemination towards sustainable development over time. While Dimension simply refer to an aspect of the integral plan developed to attaining such goals. Based on various descriptions, this paper presents a conceptual framework aimed at using visual communication as veritable discipline to attain sustainable growth in Nigeria given its antecedents from Industrial Revolution to current globalized economies elsewhere.

DESIGN AS IMPERATIVE

The Publication: *Graphic Design: A Career Guide and Education Directory* (1993). several years ago lists areas of graphic design as ranging from publication and print design, book design, poster design, film and video graphics, computer graphics, packaging design, environmental signage exhibition and display design, advertising design among others.

Also, Arntson (2007a) links computer graphics, an aspect of visual communication design in variety of applications from engineering, medicine and geology, graphic design, animation, the film industry to the internet. The espouse from Arntson is discernible because in creating varying stylish approaches added to diverse method of design delivery, the designer as an illustrator skillfully utilizes superb scientific or technological rendering in diverse application for fields such as geological formations, chemical reaction , machinery, and instruments. The designer exploits devices such as airbrush, computer software, even software's experimental rendering given various available media. A visit to a pharmacy store as well as consulting room of medical doctors reveal the use of such materials for informational communication and marketing, and (Plate 1) is a good example of that.

History reveals the quintessence of design application to economic development since the inception of Industrial Revolution which began in England in 18th century. Evolutionary trends enabled the synergy of art, science and technological advancement routed through the Industrial Age, from 1900

to constantly repositioned design as congruent part of mass culture. Inventions in the textile industry installed models. McDermott (1993) aptly situates that "The first wave of inventions in the 1770's shifted the production of textile from small workshops in the home to centralized factory production". Further, the author avers that "the second process to be mechanized was weaving, followed by calico printing machine in 1783". Mc Dermott (1993a)

This erudite professor of design history situates that the rapid expansion of textiles production in the Lancashire town of Manchester, Oldham and Rockdale changed the industrial landscape forever. The most valuable attestation by the author was situating ceramics marketing and advertising relevance at the time England was moving towards a developing country status The author reiterates:

> Towards the end of the 18th Century, technological change was also beginning to affect other traditional industries. In 1859, Wedgwood inherited the family business in Staffordshire and set about reforming it. He introduced steam power, and during the 1760s and 1770s he set ground rules for industrial production that were copied all over the world. He was also one of the first manufacturers to introduce systematic scientific research method in his factory. He pioneered new methods of marketing and business, bearing one of the first manufacturers to use newspaper advertising to develop retail display.
> McDermott, (1993b).

History has it that Wedgwood was breaking down ceramic production activities which became a fundamental achievement of the Industrial Revolution thereby caused specialization in labour, skill and machines. From that point, design became separated from manufacturing. Printed information on design aided product differentiation in the market. Further, in spite of the British technological advancement social critics viewed the standard attained as unacceptable. Therefore, in 1835, a select Committee on Arts and Manufacturers was set up to discuss issues related to aesthetic. As a result, design education and exhibition were recommended as the principal way of promoting products, services and ideas.

The work of McDermott (1993b) further elucidates the importance attached to design as an economic development discipline. In 1837, a School of Design was set up in Somerset and its first principal was William Dyce, an industrialist. From the foregoing, it is discernible that applied arts were at the front stage of the British economic development. Design also sustained development in France, Germany and the United States of America before the beginning of the Industrial Age in 1900.

German experience with trade barrier at the time of Industrial Revolution reveals the level of competitiveness at that time. According to the publication: *100 Years Partner in World Trade* (1987) "England was the birth place of Industrial Revolution and well into the 19th century the foremost industrialized nation". The country, in addition provided large market both for goods and labour from other countries such as German, Spain, France, among others. Consequently, an attempt to differentiate the essential English quality products from the "copied" inferior foreign goods was sought. The administration came up with application of trade barrier to stem the unfair competition. This was by way of passing the

obnoxious but famous Merchandise Marks Act by the British House of Commons on 23 August 1877. Reaction from one of the affected countries, Germany is discernible below;

> The marking obligation of foreign goods resolved by England in the last century was an attempt at defence against so-called unfair competition. In Germany, however, the handicap made in Germany developed in the course of time, to a well known quality mark, which combines concepts, such as precision, reliability and quality as well as delivery date and service worldwide.
> *100 Years Partner in World Trade (1987a).*

The challenge occasioned by marketing obligation triggered unprecedented reactions in Western Europe. It also ignited the flame of industrialization in the United States where the fervence for public education became a Government policy. As Arens (2002) puts it. By 1900, the country had achieved 90% success in this direction. This was also when the Industrial Age was proclaimed. Part of that policy in the 19th century established Master of Fine Art degree program in design areas which survives in most United States prestigious universities of repute to date. Such universities are Harvard, Stanford, Cornell, Princeton and Yale, among others. MFA is cherished in the technical areas for sustainable development such as graphics, theatre arts, music, architecture, film, photography and industrial design; all these areas are disciplines the graphic artistes in the advertising sector appropriates to coalesce into design for marketing dispensation.

NIGERIAN EXPERIENCE

The colonial administrators were not in doubt regarding industrialisation of Nigeria. The colonial administration initiated a Development Plan in 1945 which was a forerunner in this endeavour. Since independence, Nigeria has had four Development plans: 1962 1968, 1970 1974, 1975 1980, and 1981 1985 respectively. The plans were aimed at establishing sound industrial growth through policy objectives. According to Odumodu (2011) "the first ever industrial policy in Nigeria came in the form of a Development Plan drawn up by the British Colonial administrators in 1945 to promote economic and social advancement in Nigeria". A budget of 55 million pounds was provided in this plan. Part of this figure, 23 million funding, was provided by the British Government to promote agricultural sector aimed at enhancing export of raw materials from Nigeria. This plan which terminated in 1956 was focused also on exploration of oil and mining leading to the discovery of oil at Oloibiri in 1959. Perhaps, part of the success story of this primordial plan could be associated with the establishment of Nigerian Brewery at Iganmu Industrial estate in 1949. The brewery presents a study of graphic communication design and photography contribution to Nigeria's sustainable development from 1949 to this present moment given the magnitude of messages exposed in the media as marketing communication materials.

As Smith and Taylor (2010) in similar vein put it, and succinctly, that "motivation is defined as the drive to satisfy a need" and this submits to the objective of most design

materials that sustained employment in the brewing industries. For example, Amifor states elsewhere precisely in a well researched Ph.D. work, *Forty Years of Advertising design in Nigeria: The Lagos Experience 1960-2000,* that the Star Lager beer label, package, sticker, advertisement materials within the limited ramification of above-the-line and below-the-line provided employment for thousands of Nigerians such jobs ranged from the management of the industry, production engineers, brew masters, factory managers, charge hands, supervisors, factory hands, clerks, salesmen, wholesalers, retailers, and their employees. Amifor's assertion is factual because the product content cannot meet with marketing conditions without both the body and neck labels as identification symbols; for simple reasons, the content could mislead the consumers.(Plate2), shows Star brand pack shot, an evidence of graphic designers participation in the economy.

Nigerian Brewery therefore, pioneered the entry of similar products such as Premier beer, Harp, Gulder, Monarch, Golden Guinea, Top Lager Beer, Trophy, Double Crown, Dubic Larger, Grand among others. These products from their production end to marketing at the marketplace ensure employment for teeming Nigerians. Taxes of various nomenclatures were paid to the government. Also on the horizontal benefits are the service providers which include the advertising creative team whose wages are dependant on the performance of products at the marketplace. The importance of marketing to any economy is aptly discernable from Arens (2002) that "Of all the business function, marketing is the only one whose primary role is to bring in revenue. Without revenue, of course, a company cannot recover its initial investment, pay its employers, grow or earn a profit". Invariably, marketing within an economic system ensures process of planning and executing the concepts pricing, distribution and promotion of ideas, goods and service. It aims at creating exchanges that satisfy the preconceived needs, want and objectives of individuals and organizations. Arens (2002a) accordingly situate that advertising essentially has been the function of marketing. Meanwhile visual communication as the engine room of advertising perfect design from concept to production, enabling externalization of message through print, electronic, digital interactive media reach the target audience.

Today, realities of Globalisation dictate and dissection make design profound. For example, we are surrounded and confronted by the intrusiveness of advertisement designs right in our homes, intimidated at the supermarkets as a result of packagings, our clothing, books at the bookshop, television commercials, and newspaper advertisements all contending for our time. More so, each economic situation is frequently occasioned by global apprehending thereby compelling virtually both the public and the private organizations to reposition working systems. Visual communication design and photography are at the forefront of disseminating persuasive information as ICT evolutionary trend continues.

Recovering Lost Ground

Investors are looking out for new markets just as the Federal Government is making attempts to lure foreign investors also. The British Trade Delegation to Nigeria in (1990) pointed out the obstacles to foreign involvement in business enterprise in Nigeria. Perhaps, these reasons are also pointer to effective growth and application of design materials in Nigeria. The key include;

- Lack of credible middle men in Nigeria.
- Threats of successful new business to existing one.
- Hash investment climate: This involves the issue of transfer of shares requiring investors to obtain an approval to divert, to buy shares and 100% wholly owned.
- Unnecessary delay in redeeming debts and government interference in business.
- Little returns on investment of devalued naira as well as political instability.

The last recommendation has been overcome since 1999 as democratic process is still evolving .In fact, the first four articulated points are still obstacle to foreign investment goals in Nigeria. Serious effort at restructuring the banking system to instil confidence by depositors is on going. First, it started with re-capitalization during the Obasanjo regime which trimmed the number of banks in operation from eight-four to twenty-four through mergers and acquisition. Further, starting with Yar'Adua to Jonathan administrations regulatory imperatives are being perfected and further capitalization is also a considered option.

Between 1962 and 1985 the First and Fourth National Development Plan by an independent regime in Nigeria witnessed tremendous growth. Sumonu (1998), asserts that. “The 1960's and 1970's were the golden decades for majority of African countries in terms of all-round development in education, health, housing, transport and communication and industrialization” Design is popularly referenced in Nigeria as applied arts in those universities having department of fine and applied arts. It consists of visual communication design and photography, textile design as well as ceramic design. These areas contributed to the industrial successes Sumonu pointed out before 1985.

The reason rests with the fact that, modernization along the western model of growth was a dominant paradigm among African nations at independence in 1960s. In similar vein 1980s was described by many as the lost era of African development. Inclination towards such reasoning are evidenced in Onimode (1998) assertion that the impact of SAP by IMF and the World Bank halted such development in Africa, Asia, as well as Latin America in 1980s. Also, Otobo (1998) attributed characters of military regimes, actions and decisions of both public and private sectors as factors that worsened already bad situation in 1980s. . From that era majority of the countries underwent a period of unprecedented crises that centered on heavy indebtedness, balance of payment deficit, misrule, unstable world commodity prices among others.

The reason is not far fetched. But, “policy corruption” in the words of Odumodu (2011a) caused stunted growth for textile and total comatose for ceramics. Only the visual communication survives today through commerce and industry. And the field is susceptible to further growth as the country thrives. A pointer to the facts is Kormawa (2012) espouse similarly responds to the truth that “the worlds healthiest economies are those where the use of advertising is greatest. Such countries are where, per capita national product (GNP) is high, and where the growth of (GNP) is steady, as well as low in inflation”. Visual communication conditions the delivery of finished products from factories to consumer homes in such economies. Further inconsonance with reference manufacturing as essence to

growth in the western countries earlier noted is illuminated further:

> We need to be very clear about where we are on the manufacturing ladder if we are to climb to the top. Since the industrial Revolution, which started in England in the 18th century, those countries that have been able to exploit the power of the manufacturing sector to transform or unlock their potential wealth have experienced a big shift from general underdevelopment highlighted by widespread poverty to great economic prosperity and high living standard. Kormawa(2012a)

Based on information in an advertorial, the Textile Sector along with its Cotton Allied products in 1980's were the source of livelihood for over 20% of the Nigerian population put at 76 million then. As a matter of fact, Nigeria had 600, 000 strong textile work force, and there were 170 textile mills in operation. The industry also had annual turn over of $8.95 billion dollars. Further, given the overall manufacturing GDP, it was reputed to account for 25% generated revenue. In addition, it accounted for 10% corporate income tax for the nation. Again as in the case of visual communications, the significance of one design developed by an artist before the production of an end product and its subsequent use in homes could be discerned. The horizontal benefit accrues to the factory production engineer, supervisors, production managers, foremen, and charge hands. Others include the management team, shareholders, distributors, retailers, and shop hands, tailors, laundry men among others who also benefits from the cognitive perception realized in design by the artist by means of salaries and emoluments.

Within the period 1962 1985, witnessed boom in ceramics industrial contributions to the economy through the initiative of Richway Ceramics, Lagos and the Umuahia Ceramics Industry. Richway an American investment in Nigeria has since closed factory, while the Catholic Mission now attempts to revive the comatose Umuahia factory. If we realize the huge amount spent on importation of ceramic wares, for tropical built in Nigeria, then policy makers need a rethink. For example, the electrical insulators and capacitors for the energy sector gulps billions of dollars whereas ceramic studios in Nigerian art schools are yet to be considered as partners in building a sustainable development by the national policy makers. The panacea rests with cottage industries if designers are well groomed.

The only aggressive area still in contention is the visual communication design and photography. Photography here refers to still and movie. End products of this design area are the engine room of advertising industry as noted earlier. Again advertising itself is a function of marketing communication. The American Marketing Association which represents marketing professionals in the United States and Canada defines marketing accordingly. (in Moriarty, Mitchell & Wells 2009) as “the process of planning and executing the conception, pricing, promotion and distribution of ideas, goods and services to create exchange that satisfy individual and organizational objectives”. The authors argued further that marketing can be defined as that present other definitions of marketing, both, traditional view and option of “marketing as the way a product is designed, tested, produced, branded, packaged, priced distributed and promoted”. The authors Moriarty et al (2009a) further

argued that marketing can be defined as "Organizational function and a set of processes for crediting, communicating and delivery value to customers and for managing customer relationship in ways that benefit organizations and its stakeholders". We have narrowed enquiry to advertising because in its creative department virtually everything concerning visual communication in multimedia is perfected in-house, otherwise contracted out to smaller studios.

EXTENT OF MARKET

Recourse to history shows that trading transitioned from human and gun trafficking to merchandising in Nigeria since colonialism as new attitude to marketing evolved. Among the earlier products marketed was textile. In *How Europe Underdeveloped Africa,* Rodney (1972) situated that "European cloth industry was able to copy fashionable Indian and Africa patterns, and eventually replaced them. This was partly by establishing a stronghold on distribution of cloth around the shores of Africa and partly swapping African products by importing clothes in bulk".

The author also added that among the European businesses in Nigeria before independence were the French establishment of "*Compagnie Francaise d' Afrique Occidentale* (CFAO) and *Societe' Commaciale Quest African Company* (UAC) with its conglomerates. United Trading Company (UTC)." There were also AG Leventis, Mandilas and Kalaberis, both Greek concerns. In addition as one was growing up in Lagos in 1960s were Kewalrams, Chanrai, Chelarams among other Indian investments; most of these conglomerates imported finished products from Europe and exported agricultural produce from Africa as raw materials to Europe. They were also wholesalers and retailers with chains of shops in Nigeria's major cities. Further, other foreign nationals were Syrian, Lebanese and Egyptians involved in cinema film business, automobile and textile retailing. At independence in 1960 and thereafter, merchants were transforming into manufacturing of secondary products as Amifor situates in *Forty Years of Advertising in Nigeria: The Lagos Experience, 1960-2000* an art history dissertation. There was a lull in trading during the Second World War, but soon after the war, Nigeria provided a growing Market requiring industrial planning policy. Perhaps that informed the assertion that the British Colonial administration drew the first Development Plan in 1945 aimed at promoting economic and social advancement in Nigeria as earlier noted. However, industrialization actually began from that singular effort. In 1949, the Nigerian Brewery opened its factory for production. Between 1950 and 1985 several industrial estates were opened up. The trading companies were metamorphosing into manufacturing. Banking urbanization, shopping among other investments became attractive and worthwhile in a buoyant economy, particularly where marketing thrives. As a result, a publicity outfit, West African Publicity Ltd, a forerunner to Lowel-Lintas today started business in Nigeria in 1929. Meanwhile its graphic art studio was located in far away London. According to Amifor in the same researched Ph.D dissertation "it was not until 1960 before advertising in the modern sense began as business; seeking out trained graphic artists to service the industrial sector become a heculian task". Earlier, even when the graphic art studio was established in West African Publicity (WAP) in 1955 they succeeded in recruiting only trainee artists. This was rudimentary effort at installing graphics and photography for marketing purposes in Nigeria.

The Global Market has been growing at a fast rate. Accordingly, in our world today, marketing and marketing communications mix are changing. New insights, new tools, new opportunities and now challenges are emerging as the 21st century progresses. The world's 6¼ billion consumers and almost 400 million business customers are becoming increasingly accessible" as Smith and Taylor (2012b), points out that what has emerged in 1990's given globalisation has been effective change prompting marketers to meet with the challenges of global economy at the marketplace. Marketing communication mix is today viewed strongly from the perspective of Integrated Marketing Communication (IMC). The direction recognizes the value of comprehensive plan that evaluates the strategic roles of variety of communication disciplines. With the media clutter, several global market and locals, the need to cut cost by marketers became imperative. Team synergy comprising the traditional advertising media, publicity/public relations, sales promotion, direct marketing, event marketing internet services have become imperative. The essence is to "provide clarity, consistency and maximum communication impact" as Belch and Belch (2001) affirmed.

For these obvious reasons, Nigeria's marketing climate has changed to adopted, Integrated Marketing Communication (IMC), which is a global phenomena; and to function in the new climate given visual realities, demands in marketing communications requires skill. By adapting integrated approach, Smith and Taylor (2010c) aver that "The production of an advertisement requires time and careful attention to detail. It may involve overseas locations, casting, contracts, special effects, weeks or months of sophisticated computer graphics, studio shoots, editing and more"

What we have probably noticed along the new marketing direction such as sales promotion and event marketing have been effective branding among similar product line such as MTN, GLO and Airtel and TV reality shows. In addition are MTN, Star Lager involvement with traditional celebration such as *Igue* Festival among the Bini, Yam Festival "*Ifejiokwu"* among the Aros of Abia State and Delta Igbo stock Known as *Ndokwa* people and *Ofala* among the Igbo. To a reasonable extent corporate responsibility is being achieved and built-up which helps to instill confidence on the products; in addition employment is also generated through higher sales as distribution and retailing of the company's products and services favour the locals during festive periods.

From the stand point of message constructs, the function of the visual communication designer in the advertising sector of the economy is reduced to creating the big idea with balance, proportion and movement by appropriating writing, words, images, types, sounds and colour into harmony. The artist works with a number of professionals to actualize concept of the. big idea. The production process invariably, may require alteration and changes such as in lighting camera angling, focal point and television including the digital media. Given the enlarged market, consumer behaviour which accommodates wide ranging discipline, function of the designer, and the demand at marketplace have become elastic as a result of imperatives of Integrated Marketing Communication (IMC) in Nigeria.

POLICY, APATHY AND DESIGN

Visual communication design and marketing communication, mass

communication inclusive are like inseparable Siamese twins. None can function without the other in a free market economy. Perhaps, this reason prompted the popular question, why have the policy makers and enforcers remain ignorant of the function of visual communication in Nigeria's market economy since 1960? They are definitely confronted daily in printed materials, radio jingles, TV commercials at home and offices, billboards along, the roads while driving, cacophony of below the line materials at supermarkets, bookshops, packages at pharmacy shops among others. Most pathetic is the appalling state of studios for studies in this field in Nigeria's institutions of higher learning.

Nigerians are schooled in the best universities in the world. And they know that the United States relies so much on their universities as functional Think Tank as such an indispensable fountain of knowledge. Universities, through research programmes are the Brain Box of the American System. Nigeria's foremost nationalist Nnamdi Azikiwe trained in America and attempted to make Nigeria reason in this direction. This is discernible from the *Rejected Stone. Visual Art in an Artistically Uninformed Nigerian Society* by Oloidi (2011) which contains the speech delivered by the nationalist, Azikiwe during his visit to College of Fine Arts, University of Nigeria, Nsukka, 1961.

> I will stop here so far as to allow you return to your studios to continue creating those images that will help "Restore the Dignity of Man" in our LAND … But note that art is the blood relation of development, and those who abnegate its alimentary existence are definitely not part of our civilized society. .

In the same publication, Azikiwe (in Oloidi 2011a)in an earlier goodwill message sent to Akinola Lasekan said "No modern society can develop industrially or meaningfully without ART". Perhaps, reading from Nigeria's foremost modern Art Historian who traces the genealogy of society's rejection of art to both colonial and religious factors is illuminating. This erudite scholar and Nigeria's foremost contemporary art historian states that:

> Part of the reason the society also show rejection of art as "a serious academic and intellectual institutional pre-occupation is linked to popular or roadside art and artist" in our environment. They are patronized even by the elite class because of their "cheap and easy to purchase" art work. Beside, "works are also executed with" cheap materials and raw aesthetics for reasons of creative laxities that are freely nourished by that incurable disregard for even the most basic rules of art. (Oloidi,2011b)

Implicitly both Azikiwe and Oloidi espouse enlightens us regarding the place of visual communication design for sustainable development. Design or art generally, as a result of literacy is disconnected as part of Sustainable development experience so far by the society. Good example of the use of visual communication design and photography in our current global world is evidenced in (Plate 3); a GSM connectivity that uses image, sound, text and verbal as

interactive message content.

Again, this societal lack of design literacy explains why graphics studios in Nigeria's higher institution are hardly considered for facility up-liftment in this age of multimedia within which its major domain resides in visual communication design. Invariably, the quality of trained graduates, inadequately, falls short of the needs of the industry; this explain further the reason why local advertising industries shop for the creative absolute from overseas..

The lesson from Industrial Revolution experience in Europe and the United States prove the indispensable nature of multi-disciplinary approach to sustainable development resting on art, science and technology synergy-not only science or science and technology as Nigeria's policy makers who ape the western system make people to believe; that is the bane of Nigeria's underdevelopment. Odiogor (2007) rightly observed the dearth of creativity in Nigeria advertising industry and allude that Nigerians who have penchant for a wholesale plagiarism of ideas and concepts of other people are reluctant to find local values to promote their products. He also doubts if South African consumers would even bother to look at any product packed and promoted with Nigerian models. Odiogor observation underscores the importance of overhauling Nigerian graphic communication space for sustainable development in a market economy. This is in similar vein with Ayanwale (2012) assertion that Nigeria is part of Globalization dictates as " advertising has become a key index to measure the growth of the economy" and Nigeria is part of that process. Further he asserts that "advertising has remained oil that lubricates the wheel of manufacturing" The chief Executive Officer of Centrespread Advertising Ltd, a frontline agency further noted that talent is in short supply, particularly in the area of Creative, also known as visual communication.

CONCLUSION

Visual communication design, and its multi-disciplinary synergy as proved in this paper have always been the bedrock of industrialization. Through visual communication design and photography the contribution of design to development since the industrial culture dating back to the 18th century is profound. It has responded positively to trends in mass culture during the Industrial Age. Design provided the necessary information through persuasive message construct, packaging and other functionality in print and electric media. It has since 1990's migrated to the new sites of internet. Albeit, multimedia is the domain of visual communication design and photography in Nigeria and elsewhere; growing marketing communication continues to expand and the need to accommodate its variable have become imperative. That is the burden for designers this 21st century Nigeria has to come to terms with. As proven by history, re-engineering the various design studios in fine art schools with state of the art multimedia equipment have become imperative, particularly for the visual communication design and photography. This is with a view to key them into the nation's plan for Vision 20-20-20, if policy designers and implementers work towards the attainment of envisage goals. Essentially the goals are aimed at moving Nigeria among the 20 best world industrialized nations.

To attain such goals, the need to access the windows of the 21st century state of learning requires that lecturers in design schools need training and retraining to attain optimum performance. When viewed against

the backdrop of Azikiwe's advice to fine art students earlier noted, and today's lack-lustre training of designers, that schools have veered off track is an understatement. Design graduates today are neither employable, nor trained as employers of labour. Today in Nigeria, in an attempt to ape the British system, Nigerian university policy makers have distanced studio proficiency in preference for Ph.D which is theoretical inquiry based on works by studios practitioners. The fact was that before the British system began to award Ph.D in 1993 to even furniture designers, preparatory ground were set-up to facilitate equipment financing, research, man power development, among others since early 1960's.Their effort emanated from students unrest and demand for up grading of diploma and curriculum generally. Such was not the case with the Nigerian experience.

REFERENCES

"Advertorial, Federal Government Launches Cotton, Textile and Garment"(C T G Industry Revival Scheme) Lagos; The *Guardian Newspaper*, December 30, 2009, pp. 17.

Amifor, J. Forty Years of Advertising Design in Nigeria: The Lagos Experience. An unpublished PhD Art History Dissertation, University of Nigeria, Nsukka, June 2009

Arnston. E. (2007*) Graphics Design Basics,* Belmont: Thomson Wadsworth.

Ayanwale, K. How to Rescue Advertising from drifting *The Guardian* Lagos: Guardian Newspapers, Monday, March 26, 2012, p.87.

Ibid.

Arens W. (2002) *Contemporary Advertising* Boston; Mc Graw Hill.

Ibid, pp. 22-25

Ibid.

Azikiwe, N. (in Oloidi 2011). *The Rejected Stone: Visual Arts in an Artistically Uniformed Nigerian Society*-58th Inaugural Lecture of the University of Nigeria, Nsukka; University of Nigeria Press Ltd, pp38-39

British Trade Mission to Nigeria The *Guardian,* Lagos: Guardian Newspaper Ltd, October, 12, 1990 pp 1-2

Belch, G. and Belch M, (2000) *Advertising and Promotion*: *An Integrated Marketing Communication Perspective* NewYork: Irwin\McGraw Hill.

100 Years Partner in World Trade Made in Germany Centenary Special Publication Wurzburg; Vogel-Verlag KG1987, pp. 8-11

Chambers 20th Century Dictionary (1986) Edinburgh; Wand R. Ltd

Longman Contemporary English Dictionary (In Akindoyemi 2011) Sustainable Development in the Option: A paper delivered at the Faculty of Environmental Sciences, 5th Annual

Lecture, Nnamdi Azikiwe University Awka, June 30th 2011.

Mc Dermott, C. (1993) *Essentials of Design* London: Bloomsbury Publishing Ltd.

Ibid. p3.

Ibid. p5.

Moriarity, S. etal (2009) *Advertising Principles and Practice* Upper Saddle River: Person Prentice Hall.

Ibid.

Odiogor, H. "Made in SA Adverts and Nigerian Consumers:" *The Vanguard* Lagos: Vanguard Newspapers Monday October 1, 2007, p.87

Odumodu, J. (2011) *The Guardian* Lagos: Guardian Newspapers Ltd, Wednesday, January19, 2011, pp.41.,

Ibid.

Oloidi, O. (2011) *The Rejected Stone; Visual Arts in an Artistically Uninformed Nigerian Society* Nsukka; University of Nigeria Press.

Onimode, B. (1998) "Structural Adjustment, Development and Democracy, What Option for Africa". *Trade Unionism, National Development and Military Rule*, (ed.) Funmi Adewumi, Lagos: Freidrich Ebert Foundation and Organisation of Africa Trade Union Unity.

Otobo, D. (1998). "Trade Unions Government Relations Under Military Rule in Nigeria. An Overview". *Trade Unions National Development and Military Rule* (ed.) Funmi Adewumi, Lagos: Freidrich Ebert Foundation and Organization of African Trade Union Unity.

Patrick, K. (In Okere R, 2012) "Rising Profile of manufacturing in Asia: Lesson for Nigeria" The Guardian Newspapers, Wednesday, October 24, 2012, p.52

Cit.

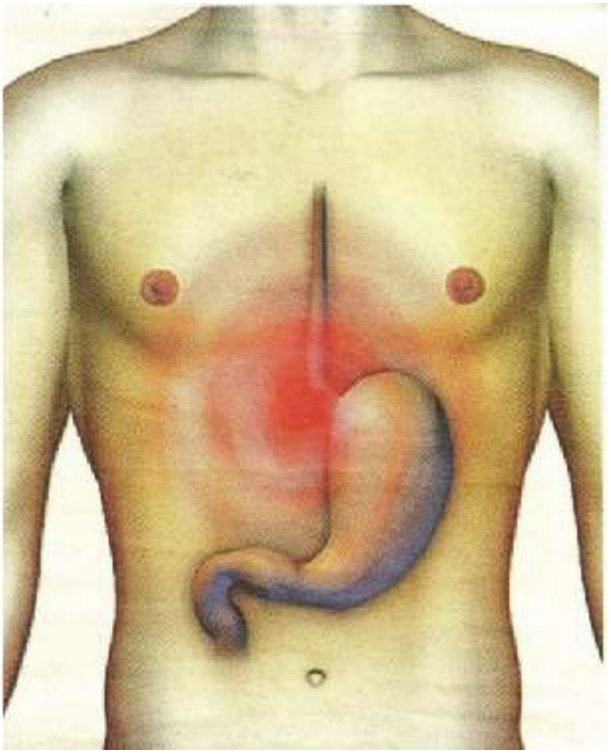
Poggenpohl, S.H *Graphics Design*: A *Career Guide and Education Directory* (1993) Boston; The American Institute of Graphics Arts.

Rodney, W (1972) *How Europe Underdeveloped Africa London:* Bogle-L'Overture Publications.

Smith P.and Jonathan, T-(2010) *Marketing Communications, An Integrated Approach*, London: Kogan Page Ltd

Ibid. pp.323

Simonu, H.A. (1998) "Democracy Development and Trade Unions" *Trade Unions, national Development and Military Rule* Lagos: Freidrich Ebert Foundation.



Culled from the Guardian Newspaper of July 28, 2012

Plate 1: An illustration for Natural and Home Treatments for Gastritis showing a medical use of graphic design for information dissemination.



Photo John Amifor

Plate 2: A Pack-shot of Star Lager beer, an evidence of Graphic design participation in Nigeria's economy through



Plate 3: A GSM facilitator for New Media Art interactive information dissemination the message content is graphics with global focus