Symbiotic Alliance of Graphic Ideation Components in Advertising Design in Nigeria

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Abstract

Creating effective advertisement (advert) to impress the memory of target audiences takes a symbiotic relationship of graphic ideation components vi-as-vi texts (heading), product symbolism, effective application of colour(s) and adherence to other principal graphic ideation bench marks. Product symbolism is highly significant in any product advert. This assertion has been proven by experts in graphic and advertising designs. It is however observed that, few worthwhile product adverts for our visual consumption in Nigeria are principally characterized by behind product symbolism, metaphoric headlines and other design defects that seem to negate to a large extent, the norms of graphic communication and advertising principles. This paper therefore takes exceptions of the unconventional approach of these observed product advertisements in Nigeria. The thrust of this paper is at the instances of 67% literacy level in Nigerian based on 2006 censors which has been described as unacceptable by the Federal Government because it is considered to be below the world standard. This implies that, majority of the populace are visually illiterately impaired and may not be able to extract proposition from the unconventional contents advertisements.

Keywords: product, symbols, communication, ideation, metaphor, advertisement, symbiotic.

Introduction

Applying effective graphic communication tools is a serious business when it comes to advertising of products or services. Understanding the vocabulary of communication and effective adoption and implementation to attract response is a serious business. Target audiences should be able to read to understand the advertising messages. Anything short of that is a failure of the advertising process. Visual literate does not necessarily translate, read nor write but has ability to interpret a communication to extract a proposition or some meanings from signs which the communication medium consists of. Visual display of graphic ideation on a copy is significant in defining messages in a precise and concise way for easy decoding. Apart from the elements of design, advertising design is influenced by factors such as cultural convention, financial status, visual literacy, educational background and other social factors of the target audience. Putting aside these factors is to reduce the intent of the message delivery. Makmanee (2013) however observes that, gone are those days when companies marketed their products by simply showcasing an image of it in a commercial or printed advert. Nowadays advertising agencies have to create more of a concept behind a product or idea to arrest the attention of target audiences. The restriction of this graphic ideation, as observed by Makmanee, may not allow for design benchmark to be used in construct of messages that would break visual literacy, educational and cultural barriers and other supportive visuals to deliver the message. It is in view of the above observation that the authors had toreview related literature that is relevant to graphic communication based on theories propounded by experts in the field of graphic design and advertising to aid in analyzing the few sampled unconventional advertisements.

The Congruencies of Graphic Design

The world encyclopedia perceives graphic design as drawings, designs, paintings, imagery etc. which involves the use of lines or strokes to express or convey ideas in terms of forms. In other words, graphic design is both an art and a communication. Smith (2005) describes graphic design as exclusively a "limited and exclusive production" which encompasses all phases of graphic communication processes from origination of idea; design, layout, and typography through production, finishing and distribution of products. The most successful designs are those that most effectively communicate their messages which ease understanding and which tend to motivate consumers to act upon the message (Mitchell and Daniels, 2003). Hurwitz and Day (2007) hold that, communication is the major function of written letters made up into words, the pattern of letter forms which allows the bench mark of artistic expression; independent of verbal meaning. When people communicate, they try to establish commonness with one another or share information, idea or an attitude. Communication relates to the message sent sensitively to the message receiver. It also relates to the production of visuals which involves a multiplicity of analytical considerations bound up with theories and principles of learning, perception, symbolism, communication and philosophy. This

buttresses the philosophy of Green (2000) which states that, win through your action, never through argument. Graphic design within this context is more than the production of good quality images, since the intent is not only to attract attention but to communicate in such a way that there is a positive feedback. It requires adequate and clear information which implies understanding on the part of the receivers of the information as well as the effectiveness of the appeal. In this sense, graphic communication requires finding out about the effect of the message. Are the artistic elements used in the production synchronized well enough to be understood? Graphic communication is both an art and a design which performs intriguing adjectival advertising functions towards readers.

- Good art inspires while good design motivates.
- Good art is interpreted while good design is understood.
- Good art is a taste while good design is an opinion. Though design has an element of taste, the difference between good and bad design is a matter of opinion. A good piece of design can still be successful without being to your taste.
- Good art sends a different message to everyone while good design sends same message to everyone.
- Good art is a talent, while good design is a skill. Design is though a skill that is taught and learned to achieve the objectives of a design.

Barbara and McQuarrie (2005) aver that, the fundamental principle governing the process of graphic communication is derived from the mathematical theory of information which establishes that, communication always takes place between those units that transmit information and those that receive it. The process therefore requires explanation, and since the transmission of a coded message occurs between man and man; graphic design and visual communication find their natural diffusion through the instrument of mass media and at least through the techniques of image reproduction. Hence, visual reproduction (art) should be well presented as well as communicate an idea which when perceived would be meaningful and understood.

Alozie (2005) observes that, the role of advertisement in a market economy should be informative in order to persuade consumers about the superior quality of products or services being sold. Though some ads reflect cultural and symbolic values of the Nigerian environment, the absence of the identified variables (product image), and adoption of metaphoric headline (text) with profuse background could make the communication ineffective in terms of message delivery because different interpretations may be ascribed to them without product image and corresponding headline or text. This scholarly argument debunks the unconventional approach where product imagery is not displayed and yet expects the target audience to draw proposition from the faceless product stimulation message in an environment where literacy level is high. Honno theory of emphasis states that, product symbolism is paramount in advertising design than text. He opines that, product imagery is a sorting device in advert.

Objectives of Good Graphic Design

A good visual composition (design) is intended to accomplished a specific task or communicate a particular message to be understood. The visual content of some advertising designs in Nigeria will no doubt attract ones curiosity to its striking beauty, over simplicity, unique concepts, and adoption of symbols and Nigerian cultural values in their bid to communicate with the target audience. Unfortunately, some of these advertising designs are made up of graphic ideation that seems to negate to large extent the principles of design for a good design for comprehensible advert. The question therefore is how effective will the message delivery of these designs to the target audience be able to draw inference from the propositions.

Graphic design practice encompasses, among other things creation of good design layout, correct pictorial representation, harmonious use of colours, good selection and relevant headlines and simplification of design concept for effective communication to aid comprehension and interpretation of message. The presentation of graphic communication for visual perception and interpretation by the target audience to whom the ad is targeted, is usually encoded with target audience in mind.According to Lauer and Pentak (2008), designers must understand the vocabulary of graphic design, know their target audience to create effective communication, be aware of the constraints that affect the communication process, using creativity to prepare message they want to communicate. In attempt to force messages unto unreceptive audiences will only result in cognitive dissonance leading to resistance from the target audience and subsequent failure of communication. This paper therefore

sets out to analyze the unconventional approach of few sampled print product advertisements in terms of advertising message delivery.Not only shall the paper enable advertising practitioners and upcoming graphic designers recognize the importance of incorporating correct design variables into their work, the paper shall contribute positively to advertising processes from which design practitioners can glean from in terms of creativity.

Creativity in Graphic communication

A naturally endowed element in graphic design processes is creativity or creative thinking. Angelou (2013) explains that, creativity is an unexpressed emotion, buried alive which never dies in man and come forth later when it is needed in uglier ways. This implies that creativity comes from within as an inner creative spark that requires introspection, deep personal scrutiny, and connection. Metaphorically, creativity is "arrow-headed" which unravels the mystery of concept (Akanni, 2015). The ability to employ it well determines how well the concept becomes. According to Graham (2013) creativity is vitality, a life force, energy, a quickening that translates one's concepts into actions of unique expression. Creativity provides viable answers to advertising design problems and this perhaps explains creativity very vividly. In communication design, creativity is the ability to solve visual communication problems. In planning design layouts, the designer often concerns himself with the composition of the individual elements within the framework of the design to create an effective advert. Knowing what ought to constitute an advertisement is an asset to a designer. The first obvious function which every advertisement must perform is that of arresting the attention of the reader and should be understood, no matter how forceful and effective is the text. Other functions are that, the processes should be transactional and must be effective in nature to stimulate desirability. Arresting attention of a reader must be approximately twice as important as the actual convincing of the text. Otto (1979) noted that, the function of a finished ad has to convey the message easily and effectively so that it may be read and grasped with ease.

Theories in Graphic Communication

Theories in graphic communication and advertising have in many ways unified the presentation of the visual content of product advertisement. Hanno in Akanni's (2015) theory of visual communication laid emphasis on product display against text. Hollingsworth and Persons opine that an effective text/headline work in conjunction with product symbolism to arrest attention, while Fugglesang's (1973) findings on the theory of counter-attraction revealed that the degree of attraction of design is congruent to the absence of subordinate elements. He concludes that, visual communications with single or two images were more easily understood than multi-imagery advertisements. Hanno posits that product image(s) translates the tangible, quality and pure status of the product by inducing an indexical description of the product being advertised, while Plomer (2009) opinionated that product imagery gives first experience and pleasurable impact that would make the end receiver want to desire. Craig (1974) posits that, colour clarifies with effectiveness, highlights specific points or ideas and add decoration to create sales appeal. He reported that in fact, colour can be one of the designer's most important tools towards a successful persuasion exercise.

Graphical Norms

A designer is always faced with design challenges to present an appealing communication ad in a very effective way that would be easily interpreted as well as attract attention, arouse interest, create conviction, produce an appropriate response and impress the memory. All these could easily be achieved by using strong standard layout, headline, illustration, colour, typography, phraseology or statement or text, names and trademarks to impress the memory with identification of the product of intent (Dakyes, 1999). While trying to achieve these goals, the designer should always have the consumer at the back of his mind (Obisesan, 2008). The target population should be carefully identified and know whether such audiences will be able to interpret the visual elements used. A graphic design process has standard rules or devices for graphic communication practices in efficient manner using creative and logical thinking. Daniel (1978) suggests that the designer:

1. Confines the number of element in the advert to three, if possible two or even one.
2. Makes sure that the illustration is big enough.
3. Keeps the number of words to a minimum.
4. Makes sure the artwork illustration is in line with the headline.
5. Uses a study typeface, in a medium or bold version preferably a sans serif.
6. Makes sure the product is clearly identified.

The ability on the part of a designer to use these standard rules effectively the better for the information conveyed to the readers in terms of message delivery of an advertisement. A designer, who abrogates these rules or norms in the design process, is likely to generate an absurd, and not too good a design. The receiver or target audience may have been isolated from the message. Without correct and effective manipulation and representation of pictures with complete logical and harmonious interaction between communications variable, an ad becomes a failure and the result is empathy between the viewer and the design. According to Chaffee (2010), logical and critical thinking seek to establish rules of correct reasoning, understanding and valid argument. He suggests further that critical thinking also entails appraising concepts, issues, statements, and point of view. It therefore follows that, more than other forms of advertising design, illustration must be simple, strong, and clear. Buttressing this fact, Dakyes (1999) describes advertisement as an instrument of business that links buyers and sellers in a vast efficient communication network. Graphic design process gives meaning with graphic elements which involves a process of illustration which tend to interpret intent of the message in visual form to stimulate a receiver's imagination and interest through text, colour, image etc. Against this background, it is clear that product ad that abrogates or set aside the standard graphic norms is likely to fail in all ramifications in transmitting advertising messages. These issues have been discussed below.

Misleading Text/Headlines

The headline in product advertising design is a sorting device for selecting the readers which the advertisement attracts. It is probably the most important material in an advertisement in terms of words that it carries. Dakyes (1999) postulates that mechanically, headlines should have the following characteristics:

1. The type should be large enough to set it off and secure attention of the reader.
2. The type should have as few words as possible.
3. The type should be located where it will be seen to the best knowledge.
4. The type should be relevant within the context for which it is used.
5. The arrangement of type/words should make the reading as easy as possible.
6. The headline should communicate with effective meaning.

Relevant headline gives information about the article or about the proposition. Daniel (1978) observed that, a metaphoric and an irrelevant headline or material gives absolutely no information about any proposition; it gives the reader the feeling of being isolated, deceived and trapped. Hollingsworth and Persons point out that a headline should be short, bold, apt, original, specific, meaningful, entertaining, interesting and informative to arrest attention and impress the memory. According to the findings of McQuerrie (2005) misleading headlines are irrelevant and deceptive. The result is that, the reader is isolated and the advert loses its qualitative value of relevance and permanent value of attention and relevant copy. Good copy and relevant text ease understanding. Text is adopted to meet a requirement of predominantly expository kind, precluding the possession of aesthetic quality.

Behind Product Symbolism

Product image is a symbolic pictorial just as any other image or picture. Symbol is a sign which translates meaning to text, product, picture, object, event, condition, activity and convention. Nothing is in a sign however, unless it is invested with a meaning (Reschke, 2005). Product image in advert is a sign loaded with multiple meanings which translate persuasion, attraction and translation of social life of culture, highlight the quality and freshness of the product, and describe the tangible and the pure status of the product being advertised which imply that the picture of the product is the product itself. Andren (1978) observed in his analysis and interpretation of pictorials in adverts that pictorial does more in general than merely attracting attention. It conveys mood and feeling of experience which the advertising is associated with. According to Plomer (2009), a product image gives first experience of looking at the poster with a pleasurable impact or stimulation to make the consumer want to desire. Advertising studies carried out on culture and product image by Alozie (2005) indicated that, ads reflecting cultural values in conjunction with product images are meaningful and persuasive than those that ignore them. A picture gives clue to the product or text and proves satisfying in proportion to its success in taking or arresting attention of the reader by illustration. Commenting on illustration, Faison (1980) observed that, illustration should properly show the articles being advertised with effectiveness. Barrett (2003) concluded that design concept becomes simplified and eases understanding when it is backed-up with picture(s). He declared that, pictures speak louder than words. Product explains text or imagery meaningfully and comprehensively to be

understood. With the aid of a picture, the feeling of fear, disgust, and loathing that may have been aroused can be redeemed by the product associated with this role in the advert picture. An advertising picture can also communicate ideas, assertions, evaluations and exhortations. It can give the arguments for buying a product. The interpretation of a picture is often affected by culture, environment, religion, politics and educational backgrounds. In interpreting pictures therefore, one needs not to make speculations about intentions of the people who created them (Plomer, ibid). One should rather try to establish what the picture expresses. Pictures can clarify things, form part of a statement and in contexts also express a statement.

Absence of Communicative Colour

The role of colour in product ad is an act of stimulating, captivating consumers' attention and interest for a purpose. This is carried out in a creative manner by a designer to carry along the consumer into reading the copy through the selection of scintillating colour elements and arranging them in an interesting and meaningful layout to get the communication message through to them in an effective fascinating and convincing way. In the process, the designer asks himself some questions to help him achieve the purpose of the design among which include the following. What will the product do to the buyer? How does it benefit the buyer? Will the product have side effects on the buyer? The sampled product advertisements (figa. 1 and 2) seem to negate this norm to achieve a purpose. Colours can be very effective when applied to create a good copy to creatively communicate. It could be very effective in graphic communication beyond human imagination in arresting and attracting attention strikingly to induce a consumer. Lauer and Pentak (2008) describe colour by its characteristic command- attention grabber. According to Craig (1974), this could be achieved by a well planning set-ups advertising product using the diverse effects resulting from a combination of the primary colours. In essence, the knowledge of the effect of colour is necessary in order to revive and control the intensity of each one to achieve results in contemporary graphic communication ad.

Profusion Background Picture:

The presence of subordinate image(s) in a background of picture(s) adopted on some product adverts negate the principle of counter attraction which states that, the degree of attraction of a design depends largely on the absence of subordinate elements. The subordinate elements distract viewers' attention and clarity for effective understanding. The subordinate elements become counterproductive to the real concept in ad. Design with multiple images creates conflict among the many images and this tends to create distraction from the symbolic property of the concept from being readily recognizable. In essence, the power of the picture to attract attention might have been defeated. Scott (1978) observed that, the power of any object to compel attention depends on the absence of counter attraction. Fugglesang's (1973) findings on the theory of counter-attraction principle revealed that, visual communications with single image posters without subordinate object were more easily understood. This findings tallies with the principle of attraction which states that, all things being equal, the degree of attraction of a design is congruent to the absence of subordinate elements and that visual communications with single or two images without background were more easily understood than multi-image advertisements (Daniel, 1978). Amy (2007) concluded that, a graphic design of an accomplished designer conveys the feeling that nothing in the design could be distracted without violating the overall structure of the design and that all the communication variables should make a complete and harmonious whole to form effective message delivery.

Concept of Culture

O'Guinn et al (1998) opine that, cultures surround creation, transmission, reception and interpretation of advertisements. Cultural conventions and values tend to influence every aspect of human behaviour, including consumer behaviour and response to advertising. Therefore an advertiser who incorporates these values into the advertisement of its products or services is likely to succeed in connecting with the target audience. Askegaard (1991) observes that the importance of culture has become more recognized within the field of advertising. This implies that, advertising as a marketing tool plays a decisive and special attention to the cultures of consumers in conjunction with product image to secure attention and also to convey messages easily and effectively so that the messages are grasped with ease based on the theorem that, all things being equal, the degree of attraction of a design has to be associated with understanding. Just as culture and cultural values provide people with ways of thinking, ways of seeing and hearing and interpreting the word, so does the product image makes interpretation easier, simplified and comprehensibly and understanding. Any experience or interpretation is preceded by meaning already given within a culturally relative tradition or

practices. Obisesan (2008) findings on the value of cultural symbols in visual communication reveal that, cultural convention married with symbolic product is communication synthesis that creates lasting impression in the minds of people. It also creates a platform for effective understanding of the advertisement.

Figure 1 is a typical example of advertising that has no product image on the ad poster. The product is not identified to translate social meaning of the advert. The designer deliberately eliminates the product imagery from the ad to represent social reality of Nigerian culture. Education is considered an important aspect of Nigerian culture. Nigerians take pride in their culture. Product image and cultural value plays important role in persuasive advertisement. The advertiser probably realizes the importance of cultural conventions and Nigerians commitment to it. The advertiser has therefore used both the symbol in the box and conceptual image (books) to communicate the message: "Let's face it, not many ever thought Nigerians could be nominated for the Nobel Prize". BAT ad seems to be eulogizing educational achievement with a symbolic achievement in recognition of Nigerian scholars. The round bright reddish symbol could be translated to be a "laureate".
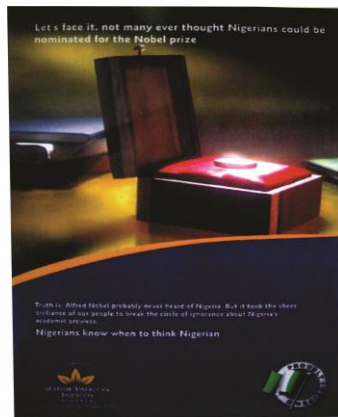

Figure 1: Laureate: "Let's face it, not many ever thought Nigerians could be forthe Nobel Prize",
Source: BAT, 2012.

Behind the box are piles of books. Educationally, the world recognizes Nigerians achievement in education. For example in Nigeria, Prof Wole Soyinka who is generally described as a poet-prophet, prodigious playwright, quintessential scholar, freedom fighter, political activist and creative enigma is a recipient of a "Nobel Prize", has written many books including *Beautician of Area Boys*, *The Man Died, Interpreter, The Trial of Bother Jero* etc. BAT poster seems to be proud to associate with Wole Soyinka and others and Nigeria's achievement in education generally. Prof Chinua Achebe is another recipient of scholarly awards. He is the writer of the world famous literary book - *Things Fall Apart*, which has been translated into many languages of the world.

Figure 2 is another example of product advertisement depicting a multi-image cultural scene with profusion of background. The background is visually distractive; distracting viewers' attention from focusing on the message. The background has created a sort of conflict with the cultural images in the advert thereby distracting attention for effective understanding. The principle of attraction states that, the degree of attraction of a design depends largely on the absence of subordinate elements and visual communications with images; especially single or two image without background were more easily understood than multi-image advertisements (Fugglesang, 1973). This is buttressed by Scott (1978) when he posits that, the power of any object to compel attraction depends upon the absence of counter attraction.
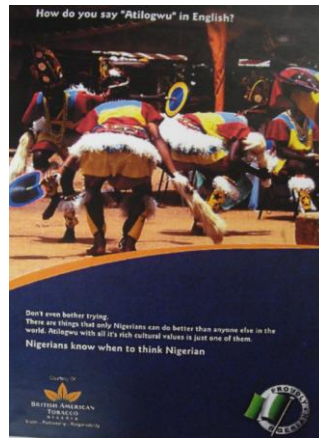
Figure 2: Cultural dance group from the eastern part of Nigeria: "How do you say "Atilogwu" in English",
Source: BAT, 2012.

The statement at the top of the posters in Fig. 1 tilted *Let's face it, not many ever thought Nigerians could be nominated for the Nobel Prize* and Fig. 2 *How do you say 'Atilogwu' in English* respectively has no reference to the product either. This explains that, the adopted approach to graphic ideation of those two product adverts tends to be more of cultural bias than product.There is no product imagery neither does the adopted text (headlines) and cultural attribute complement each other in terms of meaning and interpretation to create a platform for understanding effectively the conceptual complexity of the message delivery. The headlines of the two advertisements are misleading. The concepts of the two adverts are equally metaphorical to be understood. Buttressing the above, a graphic designer Jelly Helm in Buser (2006), argued that, irrelevance prevents advertisers from ever achieving real beauty of their work. He avers that:

> If you take the underlying message of all the advertisement we are exposed to, they are remarkably consistent in the values they promote – deception. And if you built a society on those values, it would be a pretty self-centered, materialist, live-for-the-moment, hedonistic, hypocompetitive sick freak show society, which is pretty much what we have got.

Complementary headline/text makes readers to identify the quality of a product. To generate a good headline, it is desirable to establish certain elements of uniformity, which must be recognized and remembered (Dakyes, 1999). Graphic communication has goals; among which include; communication of some specific messages to a group of people; while the goal of advertising efforts is to establish "consumer demand" for a product and influences that bring about consumer recognition or even acceptance of a product. An effective advertisement consists of text together with pictorial intent. The pictorials often contain keys for interpretation of the text.

Metaphorical Concept
A metaphor allows and encourages consumers to use their imagination to positively associate with a product. According to Barbara et al (2008), metaphors may be more effective in influencing consumers' thoughts because busy consumers are not usually prompted to think about advertisement. However, findings by McQuerrie et al (2005) reveal that metaphors and pictures are unusually powerful persuaders but this power could have some deceptive and misleading tendencies. Meaning is not transmitted to the perceiver; perceiver actively creates the meaning according to a complex interplay of codes or conventions. Like mythological beliefs, a metaphor helps the viewer to make sense of his experiences within a culture. Myth suggests beliefs which are demonstrably false but often times, the term does not suggest this in some cases. Nonetheless, viewers translate messages according to their visual and psychological intelligence. In this context (Fig. 1) the concept seems not so comprehensible for one to imagine that the laurel/pile books represents tobacco product. Daniel (1978) observed that, an irrelevant headline or picture gives absolutely no information about the article or about the proposition. According to him, ambiguous or misleading headlines often give the reader a feeling of being isolated or being deceived and trapped into reading something he is least interested in. In such a situation, the memory value of irrelevant material is usually lost. This implies that, adoption of irrelevant headlines or concepts have no effect and permanent attention value as does a relevant copy. Figure 2 is also an example of product advertisement depicting a multi-image cultural

scene with profusion background. The visually distractive background, distracts viewers' attention from focusing on the message thereby creating a sort of conflict with the cultural images in the advert. Findings by Akanni (2015) on product advertisement posit that, adoption of product image married with effective headline in advertisement complement each other for effective message delivery. This implies that behind product symbolism is inimical to effective understanding. Figure 3 is product advertisement. What could have happened to the message delivery without emphasis on product symbolism? The billboard product advert is presented with three young adults having fun with a bottle (product) each of GUINNESS in a pleasurable mood of excitement or merriment with a giant full glass of sparkling content of the product at the background. The complimenting text, *Come Drink at the Table of Men* on black coloured background, is indexical icon representing the quality of the drink without profusion background to distract visionary intent of the advert. Visually, colour induces a mental image through the eye and brain. The psychological effect of colour on people has to do with its power to engage the senses in a direct contact between the emotions and senses (Bevlin, 1977). Colour tends to create feelings of cheerfulness, excitement, forcefulness, stimulation as well as energy. Symbolically, white symbolizes purity while black colour symbolizes the premium and sophistication of the product. 'Men' on the copy symbolizes universality of the drink, meant only for the adults. The concept of the ad allows the viewer to see the product as refreshing: the invisible quality of the drink.

Figure 3: "Come drink at the table of men" – Guinness
(Source: Billboard at Ibadan 29"' November 2014.

The image of a giant glass sparkling content explains the status of the product with the brands trademark at the background. The overall concept suggests GUINNESS as an alcoholic drink that brings togetherness, friendship and merry making. This is in essence, an effective and successful way of generating effective message delivery with respect to appropriate quarters. A visual content of any product advertising medium is rated according to how graphic communication variables are made to interact, taking into cognisance the literacy level of the target audiences.

Summary and conclusion

What an advertisement means is determined by a process initiated by sender for the receiver to decode through a social interpretive process. What a text or image means is exclusively up to the reader, hence, a designer must acknowledge who the reader is, in terms of psychological and sociological factors.Headlines that tally with the promotional product avoids being misleading or deceptive to the readers. Colour attracts and should be treated as such on the basis of its influence on perceivers in terms of its artistic attention and illustrative value. Confining number of images to two or three in the visual plane of poster is a graphic ideation norm and should be treated as such to create a platform for effective understanding of the message delivery as they relate to some composites of the product. Ferguson (2005) opined that, advert with single or two images relays effective communication or message for effective delivery. In effect, essential factors in design boils down to good concept, creativity, and illustrative competence, attractive and comprehensible headline to complement pictorial images. Good application of colours and understanding of the effect of imagery, irrespective of purpose or function is of paramount importance in graphic communication.Alozie (2005) holds that, advertisements that reflect cultural values in conjunction with product images are more persuasive and meaningful than those that ignore them.

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