

# Photography: A Visual Communication Design Quintessence In Nigeria's Market Economy

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*Abstract: As a visual art form that permeates various disciplines, scholars, professionals, amateurs and professional alike rightly contend that photography has always been bound up with many ways to making images both for appreciation and information dissemination. Photographic images over the years in Nigeria's developing economy are laden with meanings within which we have seen ourselves understood our world as well as influenced by persuasive message constructs. The medium along the line assumed broader intervention marketing, scientific, artistic, technical and aesthetic foci given the current global market economy, serious creative impute is highly desired. Consequently, the trends now demands more cognitive functions as impersonal expression for photography both as an art form and utilitarian dispensation. As an historical paper, analytical research method was used. Also Nigeria being part of current global market, repositioning photographic fringe given the transformation mantra from developing to developed economy policy of the government reveals in Vision20,20-20 is imperative. Lessons of history are drawn from developed nations to sustain conclusion aimed at moving modern Nigerian art history along the global highway.*

*Keywords: Creativity at the margin, cognitive skill, deconstruction of stereotype, and competitiveness.*

## I. INTRODUCTION

Today, global competitiveness in any market economy positions photography role at the marketplace as an essential medium for information dissemination. In similar vein, Langford (1998) reiterates that "No centre for medical, industrial, or scientific research would be properly equipped without photographic facilities" Functionally, as an important scientific and documentary, as well as creative medium, constantly it alters and widens our experience through concrete and abstract perceptions. It has become imperative to take stock of photography and its practice in a developing nation such as Nigeria. Indeed, the SNA conference at Abeokuta in 2012 and the initiative seemingly, aimed to recognize photography as a visual art form in the annals of modern Nigerian art history is commendable as in the words of Oloidi (1985) "episodic". Education held the key to industrialisation of advanced countries. Significantly, practice of photography in such climates is largely grounded by economic realities of individual countries, particularly value systems.

Recently, in Nigeria there is outpouring articles on photography, its practice particularly, concerned to personal expression. Scholars who base their work on that site also claim knowledge of teaching photography. Such scholars are squarely responsible for the default at producing effective works at the margin required in advertising and to a reasonable extent editorial photography at the marketplace. It is important to note that, attempt at evaluating visual images such as photography by verbal means could develop communication problems. But when it is narrowed to advertising and editorial dispensation evaluation owing to principles and practice makes verbalisation meaningful. This paper draws the distinction between Personal expression and Impersonal expression in photography practice to arrive at conclusion.

The reasons: Impersonal expression in both product and advertising photographs are discernible as follows:

Companies selling everything from breakfast foods to insurance use the camera for its powers of persuasion. Thousands of excellent pictures are taken to sell products, build reputations, create moods, and stimulate business. This

type of photography can be highly skilled and very effective, but it just isn't self expression.

Jacobs Jr. (1979)

The meaning Jacobs Jr. work infers is that, product and advertising as well as editorial photographs demand skill and effectiveness than personal expression opportunities found in conventional photographs taken by nonprofessional within snapshot. This references casual photograph taken by an amateur often with hand held camera or GSM camera regardless of technique to please clients.

## II. TEAM WORK

Because of the nature of photography, desiring engagement with the medium in advertising message construct is highly diversified in subject matter: from editorial and advertising, catalogue illustration, annual report, illustration, fashion- aptly in all hard sell and soft sell advertising marketing mix. The most desirable complex skill and technique is the demand from creative director, art director, copy writer, designer and photographer as well as the makeup artist, set designer and choice of location for shoots. Equally telling is the drought of skilful creative and art directors at directing photography needed to push ideas beyond boundaries approved by the clients. The reason is just as Jacobs Jr (1978,a) puts it, "The professional photographer takes pictures to please others, usually clients; the opportunity for personal statement rarely present itself in commercial situation" Therefore, the photography knowledge of the an art director must be above the photographer's background given limitations in training of the later. Dictates of a creative designer's functions upon which visuals are designed involves thorough knowledge of the markets as well as consumers behaviour at the marketplace.

The creative director or the art director determines the form of photographic image, role of the models, and flair with costume, particularly, hair styling, desired special effect, constructed still life and concept which the client must approve before consideration to engage a photographer. The most important is knowledge of the economy within which the message construct must function. Perhaps at this juncture, it is important to discern the meaning of developing.

The reason is not far fetched. There are often, drawn distinctions between underdeveloped, developing and developed economies of the world. Apparently, the Western countries including the United States of America went through these three stages of evolution. Developing simply connotes bringing out what is latent or potential in an attempt to evolve a more advanced or highly organized state as the experience of the United States of America as well as the rest G7(8) reflects. In addition, it carries alongside such evolution, the inertia to exploit the natural resources of such a state enabling advancement through successive stages towards higher, more complex or fully grown state.

Further, it was Aboyade (1998), who stresses that developing is "the process which embodies economic, social organisation, level of technology, efficiency of management and the content of public policy. In addition, he enumerates consciously that "development should be seen as a continuous

process of generating and more efficiently allocating resources for achieving socially satisfying goals". Development is essentially a continuous process of generating and more efficiently allocating resources for achieving greater socially satisfying ends". Anybody knowledgeable in the history of the Western countries since the Industrial Revolution to the present would appreciate the import of the foregoing treatise.

Given these conceptual ideals, the Federal Government of Nigeria shortly after independence set out a developing process aimed at attaining developed economic status evidenced in several development plans between 1962 and 1985. In spite of the lofty initiative, Nigerian status fluctuated between developing and underdeveloped for reasons discernible from some scholars. The scholar goes further to reason on the causal factor of oscillation between underdeveloped and the developing status related to Nigerian experience.

*For a great many others, it is held that the economic situation may be bad as a result of a worldwide economic depression but this cannot explain away social and political problems facing the country today. Second, that the situation might have been made worse by actions of decision taken by authorities in both the private and public sectors, the activities or orientation of the political elites and the character of the military regimes since 1984.*

Aboyade (1998,a)

Nigeria's tottering economy may be bad during the military era, but how does one assess the situation today? Other prominent scholars, industrialists, and experts alike tend to locate the reasons behind Nigeria's status; the Nigerian economy especially the manufacturing sector is still confronted by serious challenges based on structural imbalance and lack of diversification, Ajayi (in Okere,2012) his part reiterates that "notwithstanding positive development being experienced given Jonathan's transformation policy, the Nigerian economy especially the manufacturing sector is still confronted by serious challenges based on structural imbalance and lack of diversification. Okere had referred to Lagos Chamber of Commerce Report that the manufacturing sector was one of the valuable in Nigeria's economy because of its competitiveness. But its contribution to Gross Domestic Product remains very low at less than 5% owing to smuggling activities". The writer on his part reiterates that "Nigeria had remained a crawling baby for decades in the economic milieu, most pathetic drawback is associated with the educational negligence" Meanwhile, Adimefe (2012) reinforces this notion by stressing that "countries such as the United States of America as noted earlier, Singapore, China, Korea and India, even Malaysia, Indonesia are investing massively in education. Meanwhile, Belgore (2012) a retired Chief Judge of the Federation Chaired the Presidential Retreat on Constitutional Amendment in sincere estimation reiterates that "it was the bad management of the country resources that has put the country among the poorest in the comity of nations"

In fact, global competitiveness, positions photography role today as quite an essential medium in marketing communication. As a matter of fact, education held the key to industrialization of the Western countries thus it opened up wider repertoire of performance for photography.

### III. INDUSTRIAL DISPENSATION

At the twilight of the 19<sup>th</sup> Century, photography faced rejection as an art form. As a result it was subsequently concerned to the industry.

*From 1850, new quarrel arose as the French Art World over the status of photography "is it ART" became a controversial issue with "NAY" arguing that its mechanical technology made it automatic, rather than artistic process. Because the artists hand did not create the image directly, it was not "ART". Many adherents of this point of view did not, however, object to the use of photography for commerce, industry, journalism and science.*

(Adams 2001)

Lessons of history revealed that, photography faced further antagonism during the International exhibition in Paris in 1855 in spite of its widely acclaimed relevance by the public. The reason at this point was that it was not shown in the Palais des Beaux – Arts (the Palace of Fine Arts) therefore it was concerned to the industry and science. From the foregoing and observations, photography began to play important roles when the current developed economies were at the developing level, Rejection of the medium as an art form became its opportunity cost in industrial function. Between 1900-1972 when today's industrial nations transitioned in the West to proclaimed Post Industrial Age, many design schools were set up to condition the products, services and ideas of industrialisation. Photography as part of such design schools curricula adequately engineered mass cultural dispensation of the 20<sup>th</sup> Century, particularly in information dissemination.

The popularity of photography during the Industrializing Age is vividly explained by Yorath (2000) in this exact context "the realm of high arts such as painting, bronze sculpture or marble, written symphony or great works of literature are beyond ordinary people. But we can all participate in the production and consumption of photographs". In similar vein, Swedlund (1974) situates that "the medium has seemingly become the principle means of communication and expression for the whole spectrum of modern life to reflect its value".

Shortly before the millennium, fifteen years precisely, Lawal (1990) reasoned in apparent prophetic manner along with other scholars that the coming century would witness phenomenal developments in Agriculture, Medicine, Industry, Education, Politics, Management, Transportation, and Communication, as well as keener competition in international trade. To lend credence to Lawal's position is Okoye (2012) assertion that "Education is critical to the development of countries" He hinged his position on the success of the first world countries given their- know- how in science, technology as well as robust functional educational system which provided them with technological breakthrough. This is true as photography relies more on Technology than any other creative medium.

Globalization of markets today actualises Lawal's observation as its realities within which Nigeria in spite of its developing status participates; this is discernible in similar vein from the words of Smith and Taylor (2010) also, "The total global concept suggest that the big global market players can accelerate the globalisation process by transcending

cultural boundaries and bringing messages, goods and services and traditions to the market they chose". Globalization in the new century opened up demands in diverse photographic application of images in several developmental areas, particularly, the marketing communication fields. Therefore, from the stand point of application, Nigeria's experience could be reasoned as relative to its level of development which in itself is dependant on the nature of its political culture, and in sincere judgment inadequate.

### IV. DEVELOPING STRANDS AND DISCONNECTS

Between 1955 and 1966 when the military terminated the democratic experiment in Nigeria, the country was developing rapidly. This was possible following the competition among its constituent regions. Several Industrial Estates were established. Economic development as a matter of fact reflected in the areas of education, health, housing, transportation, communication and industrialization leading to youth empowerment. Military rule from 1966 brought with it, centralization of system of government in the entire country akin to its command structure. As a result the futility of centralization affected not only the Nigeria educational standard set by different regions to suit individual needs but the entire mind-set of average Nigerians, as well as operational socio-cultural system. Photography suffered immensely under the military regimes. Photojournalist cameras were often confiscated and shattered. The intolerance demonstrated by one time military governor of Rivers State. Commodore Diète Spiff who ordered the head of a journalist Minere Amakiri of *Tide* Newspaper, shaved in Port-Harcourt in 1971 is a pointer to retarded growth of the medium owing, partly to culture of intolerance and impunity during the military era.

Global financial down turn have since 1974 International Oil glut always affected Nigeria's developing strategies which also is attributable to bad policy implementation. The International Oil Recession of 1979 was quite remarkable as Nigeria economic fortune dwindled until 1999 when a new democratic process was installed. The way forward proffered by the IMF and World Bank conditioned as Structural Adjustment Program (SAP) during General Ibrahim Babangida regime was unworkable in mid 1980s. Part of the features included:

- ✓ Massive retrenchment of public service works between (20and 30%)
- ✓ Massive devaluation of national currency
- ✓ Withdrawal of state subsidy to education, health, housing, agriculture among others
- ✓ Liberalization of finance and trade, including high interest rates .36

Such neo-liberal policy affected photography in the sense that disposable income which encourages its engagement was now cut off following the SAP policy adapted by the regime. Such disposal income enabled consumers in the developed world indulge in photography for the masses. Haas (in Langford 1978) has it that "if art is aristocratic, photography is its democratic voice," apparently linking the medium with political economy and mass appeal. Part of the policies put in

place by the military regimes owing to centralization of government stunted photographic indulgence as such growth almost came to a halt as a result of constant devaluation of Naira against foreign currencies. Point and Shoot, Single Lens Reflex, Double Lens cameras and photographic materials, particularly papers and chemicals were almost non-existence, albeit, prohibitive and difficult to obtain starting from late 1970s to mid-1980s. The exception was smuggled materials which were quite expensive. Currently, the country's engagement with globalisation and low level of photographic indulgence in marketing communication seems its albatross as benefits are beyond its reach in spite of enormous gifts within associated with both human and material resources. Comparatively, several factors are responsible for the imbalance as some scholars pontificate.

Despite the economic potential of globalisation in accelerating economic growth and development through greater integration into the world economy, the spread and transfer of technology, and the transmission of knowledge, its impact on poverty reduction has been uneven and even marginal in some regions. Both the prevalence and depth of poverty in many parts of the developing world remain unacceptably high.

Nissanke and Thorbeke (2004)

In their work, Stiglitz and Charlton (2005) questions "How can the poorer countries of the world be helped to help themselves through freer, fairer trade? Nigeria with a population of 170 million people and a potential market that suits "globalisation" as sought by global market players is an active participants. At what point then, can Nigeria join the race given the wide gap between the country and the ladder rung started since the Industrial Revolution. Ozawa (in Nassenke and Thorbeke, 2010) points out that "the world's economy has so far witnessed five successive tiers of leading growth industry which emerged in wave like progression since the Industrial Revolution in England. The author breaks down the developmental ladder rung as constituting (i) Heckscher-Orlin Labour-driven light industries (ii) 'non-differentiated Smithean' Scale-driven resource in intensive, heavy and chemical industries (iii) Differentiated Smithean "assembly based industries", (iv) Schumpeterian "R&D driven experience in micro-chip and computers as well as (v) 'Mc Luhan' referencing Internet based industries.

The inferences drawn by Ozawa are also discernible from Rosenberg (in Ozawa 2010) who stated that the driver of such structural transformation lies in "technological progress and knowledge accumulation in hegemonous economy. These also include advances in sciences and technology having been basically capital, using labour saving" For example, Ozawa vividly enlightens us on structural growth that grounded industrialisation of the West over the years which invariably nurtured photography at the site of creative 'margin'. The ladder of development progressively encompasses Natural capital, Physical capital, Human capital and intellectual capital as the author pontificates. His work aptly illustrates in details how the Golden age of capitalism prospered the advanced economy from 1879 – 1913 as well as from 1950 – 71, including the current globalisation as Post Industrial era. Ozawa (2010,a) submits that "labour driven light industry such as textile, agriculture and resource extraction are the

ideal entry point industry for developing countries to climb the ladder of economic development". This was the starting point in Nigeria when the country attained independence status in 1960; but growth was stunted without neither consolidating on the Pax Britanica nor ascending towards Pax Americana of 1950 onward, only the Asian Tigers did. The assertion by Schuman (2011) that "If not for the continued rapid growth in emerging economies like China and India, the world might easily have descended into a real depression in 2008" is also a yard stick of measure to Asian compliant with dictates of globalization.

Also it is pertinent to discern that along the growth Ozawa elucidated, by 1972 when the Advanced world declared post Industrial status photography in actual fact, in the Western art covered the following fields: Portraiture, Reportage, Sports, Aerial, Underwater, Landscape, Wildlife, Photomicrography, Action; Architecture, Still Life, Food and Nutrition, Fashion, Advertising. Out of these listings, portraiture, reportage sports and fashion have measurable successes in Nigeria's media. Even advertising, owing to factors of international marketing strategies, major designs are still concluded by multinationals through their agencies abroad using Standardised Production Strategies as against the Localized Strategies.

## V. MARKETING COMMUNICATION DISPENSATION

The concept of marketing revolves around prospering an economy within both the locals as well as the global dispensation. Such has been the changing communications environment witnessed in Nigeria since 1960 when modern advertising debuted in the country. In fact, photography has been the major tool of marketing communication efforts of the manufacturing concerns; this was because advertising and public relations effort of the industrial sector were externalised through the media. The current global practice located in Integrated Marketing Communication demands wider dimension for photographic fringe in advertising practice. A study of past activities of the overall structured market and analysis show that, Nigeria's global involvement is as old as the colonial history in West Africa dating back to eighteen century. Aside from a market saturated with imported products, over the years, re-purchase tendency based on brand loyalty seems to have ensured continued investment since popular brands such as Star lager beer, Gulder, Guinness, Peak milk, Milo, Bournvita, Ovaltine among other seeming brands that are over fifty years in Nigeria's market space established dynamic and competitive market situation. In addition to Nigeria's dynamic market space, and in similar vein, Smith and Taylor (2010,a) posit that "Many marketers realise that long-standing, learned connections between products and memories are a potent way to build and keep brand loyalty". Behavioural learning theories by psychologists view such point as not focused on "internal thought processes, but they approach the mind as "black box". These constitute the stimuli or events perceived from the outside world as well as the things that emanates from the "box" The results reside at the domain of the responses or reaction to stimuli which in actual fact translate in consumer demand for products Within this context, designs are conceptualised using photography as

component part for both positioning and branding of products in Nigeria’s developing economy. For example, (Plate 1.1, and 1.2) show Star Lager beer represented in time and space, often repositioned for continuous brand loyalty. In both designs there is reliance on photographic images as conveyor belt to product positioning which eventually ensured consumer recall tendency.



Plate 1.1: Star Lager Beer several years ago



Plate 1.2: Star Lager Beer today

Recourse to behavioural learning principle could be associated to many consumer phenomenons, with the use of photograph in design construct for distinctive image branding. Within the Nigerian market space could be observed such perceived linkage between a product and an underlying need. Coca Cola design in both print and electronic media depicting product in use is an illustration of the product as thirst quenching drink in times of fatigue. The most effective copy is *Coca Cola is it*. Meaning, given all competition none comes close at such an appropriate time. Other products such as Pampers, Milo, Omo detergent, Pepsodent toothpaste product line, Dettol soap and disinfectants associated with hygienic education and efficacy solution among others also fall within the behavioural learning principle. Essentially, marketers resort to strategies that perpetuate brand image well positioned to linger in a consumer’s memory thus enabling strong command of loyalty. Photography in spite of whatever theory being expanded, keeps stimulating demand for product positioned in designs both in print, electronic and the internet, media in Nigeria.



Plate 2.1: “Ghana must go” travelling bag



Plate 2.2: Package design from abroad

## VI. LIMITATIONS

The entire marketing dispensation that inevitably uses photography essentially is geared towards economic gains through the manufacturing sector of any economy. It is not difficult to observe lack of full exploitation of photography even in the Nigeria’s open market site. Evidence abound in packaging design of imported appliances and consumer products from the Asian economies - First Japan and then the NIEs, the ASEAN-4, China and Vietnam tandem; their economy is export driven as they successfully recorded growth over the years. Example of the Asian countries exploit reflects in (Plate2.1) and (2.2) showing packages for products from the Asian countries available in the local Nigerian markets. In reality, their efforts represent extensive use of digital photography for package designs consumed in Nigeria. One’s remark corroborates with Nisanke and Thorbeke (2010,b) that “Asia is the region unduly regarded as having benefited most from the dynamic effect of recent wave of globalisation which has also resulted in a very substantial reduction of abject poverty in many economies”. The drawback to earning gainful employment by the local photographers as result of inactive participation of the manufacturing sector could be drawn on loss of revenue as well as structural growth in professionalism. As a result, creativity at the border margin has being elusive both in print, electronic and the internet media.

Comparatively, photography functions effectively in a dynamic market where steady planning establishes enduring structures. Serious short falls in use of photography is also observable in signage’s large format posters particularly for fashion and beauty outlets where photographs of Rihanna, Shakira, Beyoncé among other international artists are easily downloaded from the internet for signage and primary outdoor designs. Example abound in (Plate3), a close appreciation of extensive downloading of foreign models for travelling bags known as “Ghana must go”.



Plate 3: Billboard – an outdoor poster



Plate 4: Outdoor Signage poster with downloaded pictures

## VII. THE WAY FORWARD

Certain measures as developmental mechanisms were projected by the Nigerian government aimed at accelerating developmental capacity build-up christened Vision 20-20-20.

Prior to the document was first, a previous initiative such as Vision 2010. This was followed by the 2001 Kuru Declaration projected as catalyst to previous failed policies. By 2004 all the previous documents were infused into a new projection known as National Economic Empowerment and Development Strategy (NEEDS). So far as Asiodu reiterates, that, during the inaugural address of President Goodluck Jonathan, he affirmed that his administration would be “decidedly transformative on critical sectors. This blueprint policy information concept by the Federal government espouses that Nigeria is one of the weakest economies in the world and has lost decades of development. Further critical necessity for a developing country such as Nigeria was the Millennium Development Goals (MDGs) inspired by Dr. Kofi Annan, then United Nations Secretary General in 2001. The body had set 2015 as actualisation target aimed at: Reduction of poverty and hunger by half; Universal Primary Education; Improvement of gender equality and women empowerment; reduction of children mortality; improvement on maternal health; combating HIV/AIDS, Malaria and other diseases but failed to attain positive result. Ensuring environmental sustainability as well as global partnership for development was also a mirage.

#### VIII. NIGERIA'S ALBATROSS

There is no doubt that photography is an important educational, scientific, documentary tool as well as a creative medium as earlier stated. Again, as Langford (1978 b.) points out “Without photography our experience of the world around us would be limited only to what we could see with our eyes” For the medium to function adequately in Nigeria, the economy itself has to grow in commensurate with the assertion credited to Ozawa earlier. There is the need to develop and implement a long-term industrialisation plan with measurable targets. Such plan should be consistently implemented and monitored irrespective of change of government. The plan should be in harmony with the trade policy and have clear action plans for fixing the investment climate and infrastructure challenges.

These reasons constitute why various institutions requiring the services of photography were established before and after Nigeria's independence. Such institutions were located in the medical field, industrial or scientific research centres, agricultural institutes, art institutions such as museum, and archival libraries among others. The Nigerian army, navy, air-force and paramilitary bodies depend on photography for value judgment also. Those dictates of Globalisation enunciated by various scholars are realities of the locals participating in a world led by highly technological advanced countries. Nigeria's albatross is its lack of functional educational policy within which photography plays vital roles as growth mechanism. Functional education, technological advancement, scientific applications and creative thinking are desirable for cognitive photography.

Regrettably, the photography units maintained by deserving institutions and organisations are poorly staffed. There are hardly college trained photographers amongst them to initiate investigations, inquisitiveness and provide detailed

record as research aid. Invariably, limited education allows stunted creativity since research is predicated by the law of unintended consequences. Creativity in this direction is sacrificed considering that the most effectiveness of a picture can be judged by the response it evokes. Aply, law of unintended consequences positions research as always providing partial solution while what is left out forms part of new inquiry. Inadequacy in education leaves the photographer out of most research team work; the area of medical illustration and photography easily comes to mind as almost non-existent.

#### IX. ADVERTISING AND THE MEDIA

It was in the first place against the background of Nigeria's developing economy status that led to the establishment of manufacturing concerns shortly before and after independence. Trading culture was transitioning to production and marketing. In an earlier work, Amifor (2005) identified the exploits of photographers such as Peter Obe and Mathew Faji, Okhai Ojeikere among others as well as emerging artists from 1980-2000. The espouse listed Summi Smart-Cole Jide Adeniyi, Don Barber, as emerging from the media. While Nitten Patel, Philip Trimnel, Ibi Sofekun, Pat Olear, Ade Idowu among others were into advertising and fashion photography. Patronage for photography in advertising industry came from retail trading and manufacturing concerns. These were the Lever Brothers, Paterson Zochonis, United African Companies (UAC) Nigerian Breweries, Chellarams, Kewalrams, Bhojsons, Cadbury, Ovaltine, SCOA CFAO, Nigerian bottling company, Berec Batteries, Brightstar Batteries, Tiger Batteries among others. Promoters of these products were the British, French, American, Indians, Chinese, and Greeks

Today, picture magazines such as Ovation, Encomium and numerous others on newsstands showcase photograph of events quite often as publicity and public relations engagements on behalf of clients. Technology perfected since German camera industry developed Ermanox and convenient Leica established picture magazines which now transitioned to Nigeria as seen in *This Day* “Style”, *Sunday Guardian* “Life”, *Vanguard Allure*, all fashion magazine insert in routine newspapers. Separate pages are set aside for photo news as well. From the year two thousand and by the time of Economic global meltdown currently ravaging the world including the developed countries the medium has assumed greater role in marketing, advertising and the media generally. Photography owes it all to the new democratic governance put in place after several years of military hit and miss rule in 1999. On one hand was the economic policy put in place by the government which ensured market capitalization of the banks. While on the other hand was a system that embraced free market economy powered by Information Technological advancement and competitiveness. Growth of communication industry provided leverage for new and modern digital imaging which enhanced visual productivity, particularly in print medium.

From the year 2000 onwards, demand for photography has been on the rise, from the Kiosk passport along the road to

ubiquitous studio shots with dexterity. Suffice it to point out that the production quality of *This Day* Style, Gliterati Magazine on Sunday of the same tabloid, *Vanguard* Allure, Sunday *Guardian* Life, particularly, *Mania* as well as other publications on the heels of these three tabloids reflects the level of studio and out of studio photography attained by the year 2015. The publication *Mania* has Kelechi Amadi Obi, a celebrated photographer as its publisher. These are in addition to photos in press advertisement designs which illustrates creative use of lighting in amplifying the high definition made possible in camera technology. Most pleasing is the passion some photographers such as T.Y. Bello of *This Day* "Style" tradition, Tayo Odusanya of the *Vanguard* Allure, including Kelechi Amadi among others brought to their works.

The numbers of fashion photographers are on the increase as a result of high technology both in media production and camera sophistication. Most photographers as a result, attempt and apply standard lighting technique resolved in photographic principle in relation to triangular arrangements. These are key, back and fill light deployed to accentuate fast fall off allowing for light and dark contrast which resides in the domain of chiaroscuro. Significantly, most previously held views and based on photographic discourse have been reduced to relativism owing to the advent of digital photography. Following the engagement with Photoshop as well as other soft wares attempt is now seemingly made to subvert the medium truthfulness. According to Daly (2000) "Digital Photography is now an accepted part of making of commercial, creative, artistic and personal images. It enables image to be altered and manipulated to a very sophisticated level and as such can be seen beyond the reach of the amateur photographer". Nigerian photographers are yet to fully engage the medium owing to limited possibilities of applications within the economy more appropriately, limited education which stunts exploration to cognitive engagement of the medium. Therefore the medium is under-utilized for marketing dispensation.

#### X. FACTS OF THE MATTER

Photography today demands serious engagement with materials, exploration and exploitation to the limits of perception. It also demands skill and scale of judgement beyond boundaries in marketing communications. We may call it edge of space. Also, it necessitates deconstruction of stereotypes in visual representation of everything elusive to the ordinary sight, but inner eyes; thus bringing to reality the signifier and its attendant potential. In addition, the result is signified in the site of possible meaning that are persuasive enabling consumers decoding meaning. Creative director, Art director Visualizers' knowledge of photography must be above the experience of the professional photographer because he produced the visuals approved by the client and the end product must be more beautiful and effective than the model's real image.

Lighting is the local photographer's nightmare due to defects in structured training. There is hardly a local photographer trained in an art and design school. Therefore, aesthetic capabilities of shot are elusive In Nigeria like

elsewhere; synergy of Team work is the practice. Also as a practitioner of several years standing, and because of the nature of competitive marketing communication, engagement of photographer is based on particular skill. In addition, the art director who visualised particular role for models must show flair for costume, desired special effects, environmental significance and peculiarity of the message construct as well as edge in knowledge above the technical hands. What could be used for compares in lighting value and possibility are (Plate3) and (Plate4) respectively. Both the billboard, a reminder medium and signage designs are outdoor posters.

Stock library such as Getty, Corbis required to aid visualisation and presentation of concepts to clients deserve serious attention. Though Philip Trimnel and Niten Patel supplied stock transparencies from the middle of 1980s, the current trends demands more.

#### XI. CONCLUSION

Practice of photography in a developing country such as Nigeria has been relatively intertwined with its level of staggering economic development. Albeit, in spite of the fact that the medium is over a century old in Nigeria; practice comparatively with Europe from 1900 to 2015 was not trajectory, as it has not been responsive to high level of intellectualism flavoured with textuality, functional, diversified, experiment and creative as in the developed countries. These were possible in developed countries owing to industrialisation grounded by education, high technology and elastic level of sophistication. The reverse has been the case with Nigeria. Example of structural growth abound as illustrated by Ozawa in industrial society which vividly position the economic growth that made photography achieve measurable success in the developed countries.

The draw back in Nigeria situation rests squarely with inept and lack-lustre government policies, often occasioned by in consistencies and bad policy implementations. The most glaring has been education which stems from centralization of every institution of growth. Invariably competitiveness within the structure is stifled and utilisation of photography in several fields of human endeavour particularly in visual communications is obscured. Practice so far is limited to fashion, portraits, still-life, sports reportage, photo and social documentary such as wedding, burial, among others. Marketing and advertising need more cognitive input.

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