

UNIVERSITY OF NAIROBI

**REPRESENTATION OF CHILD RIGHTS MESSAGES IN
INFORMATION, EDUCATION AND COMMUNICATION
MATERIALS IN KENYA**

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DECLARATION

I hereby declare that this research project report is my original work except for the source materials, which have been explicitly acknowledged. The same or closely related material has not been previously submitted for the same or different courses.

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This project has been submitted for examination with my approval as a university supervisor

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ABSTRACT

People's lives in the society revolve around the production, use and interpretation of the meanings of signs. They rely on signs to make meanings of things, events and situations in their environment. This study examined the representation of child rights messages on poster images used by child-focused organisations in raising awareness on child rights in Kenya. The study aimed at identifying the different signs that are used in poster images communicating messages on child rights and analyzing the meanings of the signs using semiotics approach. The study was guided by three objectives, thus: to identify the types of signs embedded in poster images on child rights, to analyze the meanings of signs and to assess the suitability of messages in poster images that communicate messages on child rights in Kenya. The research adopted Symbolic Interactionism theory that avers that people in the society interact with the help of language and significant symbols as carriers of meanings. The method of this research was descriptive qualitative approach using semiotics method. The researcher collected twelve poster images on child rights from two child rights organisations in Kenya through purposive sampling and then analyzed and interpreted the representation of child rights messages through description. The two organisations were Terre des Hommes and the African Network for the Prevention and Protection against child abuse and Neglect. The findings of the study showed that IEC materials on child rights use a multiplicity of signs, which are encoded with messages through the use of signs and then decoded by the users, who view and interpret the meanings in the signs. However, the level of interpretation of meanings in the signs varied from one audience to another. A recommendation from the study was the need for programme officers to work closely with designers in the development of poster images and to pre-test poster images to understand how the various sections of the target audience interprets the signs embedded on the images.

CHAPTER ONE

REPRESENTATION OF CHILD RIGHTS MESSAGES IN INFORMATION, EDUCATION AND COMMUNICATION MATERIALS IN KENYA

1.1 Introduction

This chapter explores representation of child rights messages in information, education and communication materials for two child-focused organisations in Kenya. The Chapter presents the background to the thesis, the statement of the problem, the overall objective, the specific objectives, rationale, justification, scope and limitations of the study. The Chapter also discusses semiotics analysis as a method of understanding the meanings embedded in graphic messages on poster images.

1.2 Background

Children and youth are a vulnerable group in the society because they have little bargaining power and therefore their rights are often trampled upon and are always at risk of abuse and violence (Carpenter, 2005; Silva, 2006). During wars, natural disasters and other calamities, children and youth bear the brunt of them all. They are also abused and exploited by the adult members of the society. Even private enterprises and businesses engage children and youth in exploitative work (Bhukuth, 2010).

Available evidence point to the fact that infanticide, abandonment and other forms of physical, emotional and sexual violence against children are widespread and that child abuse is a global problem that is deeply rooted in economic and socio-cultural, practices (World Health Organization, 2002).

To address the problem, the major focus of child-focused organizations' work in Kenya have been raising awareness on the rights of the child. The role of Information, Education and

Communication (IEC) materials with graphic messages on child rights in this activity has been tremendous. Such IEC materials include posters, flyers, newsletters, stickers, booklets and pamphlets. However, IEC materials are most effective when they are “relevant, need based and used” by the target audience (Pratheepa & Nithya, 2014, p.53). If used correctly, graphic communication is a sustainable way of communicating messages on child rights to the target audience.

Studies have also revealed that even though child rights organizations in Kenya are putting in a lot of efforts in awareness creation and educating the public on child rights, incidences of child abuse and maltreatment have been on the increase (Wamakobe, 2011). This has raised questions on the reach and effectiveness of the communication materials used by child-focused organizations, including the signs on the IEC materials and their meanings as interpreted by the audience.

In Kenya, state and non-state actors implement a wide range of activities and programmes targeting children. The actors operate in the entire spectra of the society; from the local, national and to the international level. In addition to providing services to children, these child protection actors also advocate for the rights of children through communicating messages on child rights to the general public. The target audience of the messages are the adults, the youth and children themselves.

If properly conceptualized through well articulated signification frameworks, IEC materials can catalyze a process of learning that empowers people to make decisions, modify behaviour and change social conditions for children. This is important because as Pratheeta and Nithya (2014) contend, it can help reveal the reach and impact of the IEC materials.

In the communication process thus, the Sender-Message-Channel-Receiver, the role of the audience has changed from that of a passive audience to an active audience, capable of attaching

meaning to any piece of media. Therefore, meanings attached to IEC materials that are used in communicating child rights are to be understood in the sphere of reception theories. Proponents of the reception theories contend that media use and effects are to be analyzed and interpreted from the perspective of the readers or viewers based on their culture, age and education (White, 1993; During, 1999).

Information, education and communication materials in their various formats are encoded with signs - texts and images - which carry messages whose meanings are then decoded by the audience. Semiotics, the study of signs, helps in interpreting the meaning of the signs encoded on IEC materials. An image, text, facial expression and certain colours contain messages embedded in them which can be decoded through semiotics.

According to Chandler (2007, p.2) and Rafaeli & Worline (1999) semiotics involve the study of not only what we refer to as 'signs' in everyday speech, but of anything which 'stands for' something else. In his study, Chandler contends that signs take the form of words, images, sound, gestures and objects. A sign refers to a thing that stands for something else. In their study, Rafaeli and Worline point out that signs take on important meanings that are defined by cultural and social conventions and interactions.

Signs occur in different forms. They can be verbal or nonverbal, words on a page, drawings, pictures and gestures. IEC materials are composed of signs and the signs are what viewers interact with to draw intended meanings. The level of interaction of the viewers with the signs then, determine the denotative meaning (literal meaning attached to a sign) and the connotative meaning (the deeper or cultural meaning) of the signs.

Fema (2014) notes that child rights organizations use a combination of signs in designing their information, education and communication materials to make them user-friendly and easy to

understand. Once produced, the materials are distributed to the target audience to elicit positive behaviour towards respecting the rights of children.

In the development of IEC materials by programme officers, feedback from the target audience is important as this helps in determining the type and form of the message and the most effective channel for conveying the messages to each segment of the audience (WHO, 2000).

An understanding of the type of IEC material and the dynamics of the audience is important in selecting and defining a message, its format, presentation and the medium to be used to reach the target audience with the message. At the design stage, the type of message and the channel of communication should be determined. A balance between passive media, that is, posters, print or video and interactive media must be created. Therefore, at the design stage, pre-testing of the IEC materials is important as it allows evaluation of the meanings, acceptability and the impact of the IEC materials by the audience.

It is argued that graphic messages make communication of child rights more visual, helping to overcome difficulties in understanding and using the spoken language. In this regard, child rights organizations use actions, mimes, gestures, images, pictures, objects and written words to convey messages to the audience. As Baksi (2005) posits, backing up comments on child rights messages with facial expression as well as signs make them even more powerful.

This is important for people with hearing disabilities. For deaf children, communicating messages on their rights is even more challenging (Miller & Brown, 2014). Hence, communicating aids such as texts, pictures or photographs and electronic communication help in explaining their concerns in order to receive the services they need.

Careful encoding of signs in an IEC material is key. A well articulated encoding process leads to the development of a message that is going to be well decoded by the receivers. On the flip side of

it, a message that is communicated through an inappropriate channel, may not reach the intended receivers. It is therefore important for organizations communicating messages on child rights to choose the best channel for the audience.

During a training workshop whose theme was ‘Developing effective communication materials’ held in Kampala, Uganda on 6-9 October 2008, participants noted that organisations looked for artists to develop images and thought that that was all communication materials entailed, yet the images and words should be rooted in frameworks that address social change.

In his study, Berger (2004) is in agreement with the above argument by noting that sometimes there is confusion and the code applied by the creator of a text or an image is not the same code used by the audience in interpreting the text message or image. In such instances, there is bad communication. Therefore, communication through graphic messages using a variety of signs in the form of texts, artworks, pictures and illustrations on media such as posters, fliers, stickers and magazines come in handy.

Illustrations have no educational value unless they relate to the “past experience” of the audience (Rasmussen, 1974, p.3). When illustrations are used to communicate specific ideas, they are effective if the number of objects and actions that must be perceived is kept at the minimum. Therefore, objects and actions should be depicted realistically and should not allow secondary interpretation. For instance, colour can be added to illustrations on IEC materials as an attention – grabber and captions should only be used to extend the meaning of the picture and not to explain it.

The study uses a semiotics method to unpack the meanings encoded in the IEC materials that are used in communicating messages on child rights in order to understand the meanings embedded in

the materials. Alvarez (2008) and Chandler (2002) trace the roots of semiotics to the Swiss linguist Ferdinand de Saussure and the American philosopher Charles Saunders Peirce.

Two models of what constitutes a sign have been explicated by these two founding fathers of semiotics. Saussure notes that a sign is composed of a “signifier” and “signified” (Chandler, 2002, p.14). Others describe the signifier as an image or words on a page and the signified as the concept or idea that the signifier refers to. Saussure underscores that the relationship between the signifier and signified is arbitrary. He notes that the sign is the whole that results from the association of the signifier and the signified and the relationship between the signifier and the signified is known as signification.

However, Berger (1990, cited in Parsa, 2010) points out that the problem of meaning arises from the fact that the relationship between the signifier and the signified is arbitrary and conventional. He argues that signs can mean different things to different people. The arbitrariness of the sign is true in most written and spoken language but not for visual signs.

Peirce proposed three types of signs namely icon, index and symbol. An icon is a sign where the signifier has “resemblance” or similarity to what it represents. An example is a cartoon, a photo, a map or a portrait of someone or thing. In the indexical mode, the signifier is directly related to the signified e.g. medical symptoms (pain or rash) just as smoke can be indicative of a fire. In an IEC material, an injury on a child is indicative of violence (Chandler, 2007, p.37). Iconic and indexical signs are natural signs because they have a direct relationship to what they signify.

A symbol is a type of signification in which the signifier has no relationship with the signified and the meaning of that relationship is “agreed upon and learnt” by the people themselves. The meaning attached to a symbol is arbitrary and conventional (Chandler, 2002, p.36). In English

language, the word g-i-r-l has no relationship with a female young person, but the relationship is agreed upon by those who use the English language.

To understand the impact and the meaning a poster with a message on child rights holds, a viewer must analyze the image through semiotics. Within each culture, various objects, words and images hold specific meanings that help people make sense of what they are interacting with. Semiotics can greatly help the viewers to understand the meanings of signs in IEC materials.

In semiotics, a difference between denotative and connotative meanings is important. Denotative meaning is the surface or literal meaning of a signifier. Connotative meaning is the deeper or cultural meaning of a signifier.

Paradigmatic and syntagmatic relationships are also important in the study of signs. All of the signs in an IEC material put together form a cultural paradigm. They are paradigmatically related because of our lived experience. Syntagmatism is the sequence or order of signs which ultimately creates a meaning. If the order of elements in a paradigm changes, the meaning would still make sense and be understood. If they were to change in a syntagmatic relationship, the meaning will change.

Signs attached to graphic messages on IEC materials also give clues to the kind of myths and ideologies that are being propagated by the IEC materials. They also provide indications on the kind of codes to be used in analysis and interpretation of meanings of the texts and images in IEC materials. A myth is a combination of paradigms and syntagms that make up a story with elaborate cultural associations. An example is the romance myth (Berger, 2004).

Codes are semiotic systems that act as general maps of meaning, belief systems about self and others. The codes thus establish rules known by viewers of posters and the producers of IEC materials. Codes determine how people interpret meanings in signs. The culture associated with a

group of people greatly influences how the people interpret and construct meanings in signs (Berger, 2004). Ideologies are those codes that reinforce structures of power in the society.

How well the signified is represented by the signifier through a code familiar to both the designers and the audience on an IEC material ensures that the correct interpretation of the meaning of the sign is passed across to the audience and this determines the success of the communication. Hence, an understanding of semiotics can greatly help programme officers and creators of signs on IEC materials to effectively communicate messages on child rights to the audience.

Through semiotics, child-focused organizations get to know that information or meaning is neither “contained” in nor “transmitted” by the IEC materials they design, produce and share with the target audience. Rather, they learn that the target audience analyze and interpret meanings from the IEC materials according to a complex interplay of codes and conventions of which the organizations and creators of signs embedded in the IEC materials are unaware of (Chandler, 2007, p.11).

1.3 Statement of the problem

People in society rely on a “complex of symbols” in the conduct of their daily life (Seitz, 1965, p.3). In their immediate surroundings are a myriad of visual cues of traffic signs, advertising, film, television, posters and others.

Whereas signs have been used and studied on how they have contributed to organizational identity and culture, their use in communicating messages on child rights have not been systematically interrogated (Rafaeli & Worline, 1999). Also, although the use of signs in teaching young children to comprehend and remember scenarios faster and easily has been studied and proved positive, the use of signs has not been studied extensively to explain their role in promoting the rights of children (Greenstock, 2009). This study, therefore, seeks to examine the use of signs and the

meanings they convey through IEC materials that are used in communicating messages on child rights.

It is evident that studies on semiotics analysis have focused on film and advertising (Ririn and Amalia, 2012); women (Ogilve, 2005); conflict and terrorism (Baghdadi, 2009); newspapers (Carter, 2000); activism (Onursory, 2015) and billboards erected on road sites (Riley, 2001). This study did not come across systematic studies on semiotic analysis of IEC materials used in communicating messages on child rights in Kenya.

This study therefore provided an opportunity to examine representation of child rights messages in poster images and the meanings arising thereof.

1.4 The overall objective

The overall objective of the study was to examine and interrogate the signs used in IEC materials used in communicating messages on child rights by child-focused organisations in Kenya and determine the meaning of the signs through semiotic analysis.

1.5 The specific objectives

This study was guided by the following specific objectives:

1. To identify the types of signs in poster images used by child-focused organisations in communicating messages on child rights in Kenya
2. To analyze the meanings of signs in poster images used by child-focused organisations in communicating messages on child rights in Kenya
3. To assess the suitability of messages embedded in poster images that are intended to communicate messages on child rights in Kenya

1.6 Research questions

This study was guided by the following research questions:

1. What are the different types of signs embedded in poster images that are used in communicating messages on child rights in Kenya?
2. What meanings are conveyed by poster images used in communicating messages on child rights in Kenya?
3. What is the suitability of messages in poster images used in communicating messages on child rights in Kenya?

1.7 Rationale

Child-focused organizations use a variety of signs in IEC materials to communicate messages on child rights. However, the use of the signs needs to be considered within the broader context of meaning and the intended audience (Rasmussen, 1974). This has to be carefully considered during the design stage of the IEC materials and in the choice of the medium of communicating the messages to the audience.

For the intended meaning of the signs to be understood by the target audience and elicit the required response, it is important for the organization concerned to use a signification framework that is familiar to and recognizable by the intended receivers in their cultural and social context.

Semiotics analysis being an emerging field of study in Kenya and with remarkable relevancy to organizations that advocate for child rights through the production and dissemination of IEC materials, there is growing interest in how issues of children have been represented. This is especially so since child abuse is on the rise in the face of increased awareness raising and education in communities. Child-focused organisations, therefore, can no longer ignore an approach which problematises a process of representation. Semiotics can greatly help child-

focused organizations to become aware of the mediating roles of signs and in the construction of social realities (Chandler, 2002).

Of potential danger in tackling child abuse is the dissemination of messages whether intentional or not, that have not been properly designed, pretested and evaluated. The likelihood for inadvertent transference of misinformation, inappropriate advice and prejudice during the encoding process of the materials by child-focused organisations needs to be examined during the design stage (Douglas et al, 2010). To overcome this handicap, planning of child rights campaigns should involve the recipients and IEC materials should be pretested to clearly identify the exact messages perceived among the audience to avoid unintended and potentially harmful outcomes.

Mihalyi & Rochberg-Halton (1981) and Baksi (2005) point out that human beings are known to make and use various objects. The things or objects which people interact with are not just tools for survival or making their life easier and more comfortable. The things or objects embody certain goals, make skills manifest and shape the identity of their users. Hence, knowing what things are cherished and why can greatly help communicators to be effective in conveying information that is in tandem to the values and aspirations of the people.

Mihalyi & Rochberg-Halton (1981) further explain that social scientists have neglected an investigation of the relationship between people and objects that they incline towards in their surroundings. The study seeks to investigate the types of signs used on poster images used in communicating messages on child rights and the meanings of the signs as part of that relationship.

This study helps people in the society not to take reality for granted, as something having a purely objective existence which is independent of human interpretation. It also helps in espousing reality as a construction and of the roles played by the audience, while interacting with IEC materials on child rights, in constructing it. Further, the study helps everyone to know that information or

meaning is neither contained nor transmitted through IEC materials but that the audience actively create meanings in accordance to codes or conventions.

Becoming aware of such codes is both inherently fascinating and intellectually empowering. From this study, it is evident that signs are everywhere and that there is no way of understanding anything except through signs and the codes into which they are organized. Signs used and not used on IEC materials serve ideological functions. The act of decoding the realities in signs can reveal whose realities are privileged and whose are suppressed (Kaul, 2009; Chandler, 2007).

1.8 Justification

This study supports child-focused organisations to develop effective IEC materials by use of socially and culturally appropriate signification frameworks. The need to do so has come about due to lack of adequate access to information and services to children and the need to support children and adults in the communities to promote the rights of children and prevent abuse and neglect.

As Kaul (2009) argues, signs used and not used communicate a message. Designers and programme managers should ensure that signs used in IEC materials communicating messages on child rights add to the content and do not distract the viewers by their complexity. As such, signs used on IEC materials such as posters and flyers and used in educating the general public on the rights of children must be simple, conventional and easy to understand.

Findings of the study are useful to child-focused organizations and anyone implementing programmes for children in Kenya and in Africa and any person who is developing IEC materials to support child rights programming. Those interested in developing children specific IEC materials may include project managers, health advocates and community health workers.

The study specifically helps programme managers to be aware that signs on IEC materials offer a way of creating unity between a wide range of communication messages, allowing the target audience to ‘build up interpretations and meaning’ over time (Hamil, 2001, p.7). The study also helps programme managers to know that certain signs are recognized only by certain levels of the population. Further, this study helps the programme managers to adequately test a sign and be privy to the audience’s understanding or interpretation of the sign prior to its production and launch.

The study provides useful information to programme officers who may not have benefited from capacity strengthening on IEC material development. It provides best practice methodology on IEC material development from information needs analysis, through to content development, pre-testing, dissemination, monitoring and evaluation to ensure that IEC materials are effective, influence behaviour and attitude change in the audience.

The study offers useful tips on the choice of photographs, illustrations and symbols that are locally appropriate. For example, people often see ticks and crosses used in material development to show what should and should not be done. However, these symbols may not be widely recognized in some societies. It is therefore necessary to find out what is used and not used to communicate messages on child rights so as to remain effective.

The study recommendations enhance programme success by informing and educating the public on child rights through the production of appropriate graphic messages. Programme managers are able to understand their role in graphic communication and IEC material development and thus not depend on artists and graphic designers to depict certain situations pictorially and yet they lack skills and knowledge of issues in the target communities.

Chandler (2007, p.10) posits that meaning is not “transmitted” to readers. He notes that meaning is actively created by viewers and readers in accordance to a complex interplay of codes or conventions that people are sometimes unaware of. Chandler argues that becoming aware of such codes is both inherently fascinating and intellectually empowering.

Further, in a world of increasingly visual signs, people need to learn and know that even the most realistic signs are not what they appear to be. And so, by making more explicit the codes by which signs are interpreted, people perform the semiotic function of denaturing the signs much more effortlessly.

In the academic realm, there are advantages of applying semiotics in analyzing meanings in signs embedded on IEC materials. In addition to contributing to the growing body of knowledge in semiotics on child rights which this researcher did not come across, the study of semiotics leads to the understanding that signs and codes are normally transparent and disguise the task of “reading” them (Chandler, 2007, p.11). Living in a world of increasingly visual signs, there is need to learn that even the most “realistic” signs are not what they appear to be and only semiotic analysis can reveal such meanings.

By making more explicit the codes by which signs are interpreted, it is possible to perform the semiotic function of denaturalizing the signs. Chandler (2007) warns that to decline such a study is to leave to others the control of the world of meanings.

For the creators of the signs appearing on the various IEC materials, the study on semiotic analysis of graphic messages helps them to boost their communication power (Barbosa, de Souza & Prates, 2001; cited in Ferreira, et al 2005). This explains why some graphic designers do a better job of communicating meaning to their audience than others.

1.9 The scope

The study sought to undertake a semiotic analysis of poster images used in communicating messages on child rights by child-focused organisations in Kenya. The study approach is a case of two organisations that are running child protection programme, including advocacy in Kenya.

These organisations are Terre des Hommes and the African Network for the Prevention and Protection against Child Abuse and Neglect. The two organisations have been selected for the study based on the familiarity of the researcher of the organizations' programme activities on child rights and given that they have had a long experience, stretching over two several decades, working in the children's sector in Kenya. The study sought to conduct semiotic analysis on selected poster images designed, produced and disseminated to the target audience by the two organisations.

The study was guided by relevant semiotic concepts such as the signifier and signified; the icons, indexes and symbols appearing on the poster images; the denotative and connotative meaning of the signs; paradigmatic and syntagmatic relationships as well as the codes applied, underlying myths and ideologies being passed to the audience through the signs embedded on the poster images.

Other semiotic concepts explored in the study include metonyms, synecdoche and metaphors used on poster images to communicate messages on child rights. Semiotic analysis provides the means of deducing meanings attached to signs on poster images used in communicating child rights. The study also explored the use of colour and the spatial relationships amongst the signs on an IEC material to correctly interpret their precise meanings. Instances of preferred, negotiated and oppositional meanings in poster images were also assessed by this study.

1.10 Limitations

The study has some limitations. Meanings are very subjective and are largely depended on the culture, time, education levels, gender and psychological orientation of the target audience. Therefore, it may be challenging to draw meanings that are universally acceptable across all the viewers of poster images. The meanings generated from posters that communicate messages on child rights may be interesting to others while surprising to others.

Also, semiotic analysis being an emerging field in Kenya is closely related to rhetorical analysis, discourse analysis and content analysis, which are themselves very distinct and discrete from semiotic analysis. It may therefore be challenging for some readers to draw the line between semiotic analysis on one hand and rhetorical, discourse and content analysis on the other hand. However, semiotic analysis is a unique approach that explains meanings in texts and images based on the relationship of the signs vis-a-vee the context and culture of the audience.

1.11 Operational terms

Signifier: any material thing that signifies for example words on a page, a facial expression or an image.

Signified: the concept that the signifier refers to. The signifier and signified make up the sign.

Sign: A sign refers to a thing that stands for something else

Symbolic signs: signs where the relationship between signifier and signified is purely conventional and culturally specific, for example most words.

Iconic signs: signs where the signifier resembles the signified, for example a photograph, a portrait or a map.

Indexical signs: signs where the signifier is caused by the signified, e.g., smoke signifies fire.

Denotation: the most basic meaning of a sign, for example the word rose signifies a particular kind of flower.

Connotation: the secondary, cultural meanings of signs. They are signs that are used as signifiers for a secondary meaning, for example the word rose signifies passion.

Metonymy: a figure of speech that involves using one signified to stand for another signified which is directly related to it or closely associated with it in some way, e.g., White House signifies the Presidential administration or suit for business executive.

Synecdoche: A figure of speech involving the substitution of part for whole, genus for species or vice versa

Paradigmatic relations: where signs get meaning from their association with other signs.

Syntagmatic relations: where signs get meaning from their sequential order, e.g., grammar or the sequence of events that make up a story.

Myth: a combination of paradigms and syntagms that make up an oft-told story with elaborate cultural associations, e.g., the cowboy myth, the romance myth.

Code: a combination of semiotic systems, a supersystem, that function as general maps of meaning, belief systems about oneself and others, which imply views and attitudes about how the world is and/or ought to be. Codes are where semiotics and social structure and values connect.

Ideology: codes that reinforce or are congruent with structures of power. Ideology works largely by creating forms of "common sense," of the taken-for-granted in everyday life.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter anchors the study within the relevant theoretical framework and reviews literature that provide insights into the evolution and direction of semiotics and its application to information, education and communication (IEC) materials used in communicating messages on child rights. Child-focused organisations in Kenya use poster images and other IEC materials to communicate messages on child rights to their target audience. The IEC materials are imprinted with graphic messages, containing signs whose messages and meanings are to be decoded by the audience.

In looking at the different ways in which signs are used on a poster or any texts that are used in communicating messages on child rights and in analyzing, interpreting and constructing meaning from these media, semiotic analysis provides the bolts and nuts to conduct this exercise successfully.

2.2 Literature review

As noted earlier, children suffer many ills in the society. This has necessitated the emergence of child-focused organisations working to promote the rights of children. The major focus of the organizations' activities has been awareness raising on prevention of abuse, extending care and support to vulnerable children and their families, reducing stigma and discrimination, and facilitating access to available services (Pratheepa & Nithya, 2014). In these activities, the role played by information, education and communication (IEC) materials is tremendous.

Information, education and communication materials are published in the form of posters, newsletters, fliers, booklets and pamphlets. IEC materials are effective when they are relevant,

need-based and used by the targeted audience. People live in a visually-intensive society with spectacular and exciting images. They are also bombarded with a continuous stream of mediated images more often than they read words (Parsa, 2010).

The study uses semiotic analysis to explain the meanings that audience generate during their interaction and interpretation of signs imprinted on posters that communicate messages on child rights. With print media being so prevalent in the society, semiotic analysis is an important approach in identifying and analyzing the various signs that contribute to the totality of meanings arising from the IEC materials communicating messages on child rights.

Semiotic analysis of the texts, images and even sounds appearing in the visual media of mass communication including cinema, television, video, posters, magazines and newspaper advertisements help readers in revealing their innate meanings.

Semiotics predominantly enquires into the ways through which the meaning is created rather than simply investigating what it is. Human beings have always wanted to understand and interpret the world they live in. They desire to get to know by reading, seeing, smelling and testing phenomena in the universe, including the entirety of human culture, which is why they need to think about and analyze their meanings. The meanings do not necessarily come out obviously. They often exist latently and wait to be discovered, analyzed and read (Parsa & Parsa, 2002 cited in Parsa, 2010).

Human beings are also known to make and use various objects. The things or objects which people interact with are not just tools for survival or making their life easier and more comfortable. The things or objects embody certain goals, make skills manifest and shape the identity of their users. Hence, the kind of things cherished by people and why, can be very effective in conveying information and should become part of knowledge of human beings (Mihalyi and Rochberg –Halton, 1981; Baksi, 2005).

2.2.1 Empirical studies on semiotic analysis

Although semiotics has not been institutionalized as an academic discipline in Kenya, it is a field of study involving many different theoretical stances and methodological tools (Chandler, 2007). The study straddles such fields as linguistics, philosophy, psychology, sociology, anthropology, art, media and education.

The development of semiotic theories and frameworks has aided in refocusing the discipline and heightened the resolve of scholars in undertaking studies on semiotic analysis in the different disciplines. As such semiotic analysis, as an area of study, has attracted empirical studies in the past century. Subsequently, there is a large and rapidly expanding literature on semiotics (Berger, 1984).

Several studies described below have been conducted on semiotic analysis that have played a role in entrenching semiotics as a unique discipline in Kenya and in the world. Below is a discussion of notable semiotic studies, showing how the studies have contributed in furthering semiotic approach in everyday interaction and interpretation of meanings and sense making. In presenting the studies, the researcher argues for the case of semiotic analysis for IEC materials used in communicating messages on child rights of which little was found in Kenyan.

Ogilvie (2005) explored the sign of visible face make-up and examined why women wear make-up in contemporary Australia. The study utilized an interpretivist approach and qualitative methodology in the form of phenomenology. The theoretical framework used to underpin the research was semiotics. Findings suggested that women wear make-up to adhere to a strict societal appearance code and from this code derive secondary benefits such as power, status, sexual allurement and increased self-esteem.

The study revealed how individuals are socialized to the customs and codes of the sign make-up and how, through these experiences, women gain meaning and mould their consumption behaviours.

Carter (2000) explored the use of front-page photographs in newspapers and the subsequent interpretation of the images by readers using semiotic analysis. There are many decisions taken by the photographer such as focusing, lighting and the angle that produce various representations and readings and at the same time creating different connotations. From the choices made from the paradigm sets of these signifiers and the syntagmatic relationship between them, it is possible to decode and compare the front page photographs from newspapers.

In the study, Carter concluded that although a semiotic analysis can determine the meanings connoted by a photograph, it cannot determine the reader's interpretation of the text in a social context. It can only serve as an insight to the conventions that different newspapers employ and the responses that are attached to the codes at work within them.

In another study, Ferreira, Barr & Noble (2005) conducted a literature review on the role and place of semiotics in the design of user interface in a computer system. This is partly informed by the realization that the proportion of non-technical users has grown over the years. Consequently, the interaction style and interpretability of the user interface determines its success.

The review found out that computer interface redesigns were implemented once they were tested on users and subjected to an expert evaluation. Hence, semiotics can help the designers to improve the communication power of the user interface. The designer combines various signs to make up the interface in order to convey its intended meaning. This is achieved through buttons, scroll-bars and significant images, all contributing to the power of communication.

From the literature review of user interfaces, it emerged that semiotic analysis is a powerful tool for use in analyzing the communicability and interpretability of user interfaces in computers, by applying the Peircian model of the sign. The designs of user interfaces tended to be in the form of iconic, indexical and symbolic signs. This should make designer aware of the benefits of iconic, indexical and symbolic representation of functionality of user interfaces.

Dzanic (2013) explored the extent to which semiotics aided in explaining how signs were used to represent something and this helped in understanding the switching from denotative to connotative meanings of advertisements. The approach is based on the assumption that communication is achieved via decoding and encoding messages. The connotative meaning represents the overall message about the meaning of the product which an advertisement creates by the use of the image e.g. the photographed model.

Eberhardinger (2012) conducted a synchronic textual analysis on four Japanese manner posters from the 1970s to 1980s. Manner posters have historically played a significant role in public behaviour in Japanese cities since 1974. The study revealed that Japanese manner posters acted as communicative vehicles for commuters to follow rhetorical directives in public transportation sites. The coded communication within the four posters might have been taken for granted by the passive viewers. Several internationally iconic figures in the Japanese manner posters were under focus, as these icons serve as metaphors for people in everyday society.

Riley (2014) conducted a case study of Lavonia, Georgia, using a semiotic analysis in addressing a social controversy involving a restaurant that had erected advertisement billboards in their community. The researcher explained that the people of Lavonia, Georgia, were shocked when the infamous Cafe Risque suddenly opened in their backyard. Worse was their discovery of a series of loud interstate billboards, announcing to all drivers that Lavonia's one little exit was also the exit for a new topless restaurant. The outraged people legally battled the enterprise while publically

arguing that the billboards misrepresented and marred their community image to drivers on the nearby interstate.

The researcher noted that the Lavonians spent a lot of time and money battling Café Risque without ever persuading the court of their perspective. Although Lavonians did not pursue the legal action presented in the study, the findings of the study can help other communities and scholars identify effective means of identifying and addressing such problematic legal obscenities and social controversies.

Applying semiotic theory, the study illustrated the potentially obscene nature of the relatively plain, text only signs and explains the townspeople's indignation. The paper opines that had the Lavonians refined their target to include billboards, it would have been more effective – especially if semiotics were involved.

Onursoy (2015) evaluated how meaning is created through still images on an activist poster sample and how deeper meanings and ideologies are reached from surface meaning units in relation to visual culture, social structure and visual semiotics.

Through a purposive sampling method, one of the Gezi Park protesting posters was selected for the study. The poster was shared on social media in 2013 in support of Gezi Park. Many users made it their profile picture. Tweeting rate reached its peak, about 100,000. The finding of the study was that posters influence the periods in which they are in by affecting and influencing the decisions and behaviour of members in the society as they are inspired by realities of life.

In her study, Adeniji (2016) examined six of the British American Tobacco's Nigerian print advertisements to understand the meanings embedded in the advertisements. The selection of the posters was done through purposive sampling to ensure that only posters with relevant qualities were included.

Upon analysis of the advertisements, it was found out that there existed a relationship between culture and the art of the print advertisements. Adeniji found out that the multinationals tended to promote the culture of the people in the country of operation in order to remain relevant. She noted that the use of signs was an effective way of promoting culture and getting their products to the attention of the people.

The images used by the multinationals in the advertisements were deemed useful as they respected the cultural values of the Nigerian people. The companies used visual elements to appreciate the culture of the Nigerian people. The British American Tobacco in Nigeria used Nigerian renowned scholars, dress, drama, artworks and agriculture as signs on the posters.

In their study, Gessesse and Sileshi (2013) sought to identify the types of visual semiotic signs that were used by organisations who designed and prepared billboards on HIV/AIDS to provide residents of Bahir Dar and Gondar towns in Ethiopia with varied information about the epidemic. Specifically, the study endeavoured to explore the most commonly used visual semiotic signs and the kernel messages represented on the posters on HIV/AIDS.

The over 25 HIV/AIDS visual semiotic signs were collected from 22 billboards that were put up in the main highways of Bahir Dar and Gondar towns during March, 2011 and analysed qualitatively using Pierce's model. The study found out that the signs used on the billboards were entirely visual iconic signs which represented a wide range of messages on HIV/AIDS, unlike indexical and symbolic signs.

Kroeber (1952), an anthropologist, presented Von Frisch's classic studies of the language of honey bees. In the studies, Frisch showed how communication amongst bees successfully conveyed information on certain matters, usually considered abstractions, especially distances and directions, which have hitherto been believed communicable only by true language, viz., symbolic

speech or its visual derivatives. From Frisch studies, Kroeber concludes that bees communicate by symbols learned from one another, or conceivably transmitted in them genetically (Kroeber, 1952, p.756).

Drawing from the above studies that articulate semiotics analysis in the different topics, the study sought to make a contribution on semiotic analysis on posters, one form of IEC materials that is commonly used by child-focused organisations in communicating messages on child rights.

However, this study did not find dedicated studies on semiotic analysis of IEC materials communicating messages on child rights in Kenya. The study therefore sought to fill this void. It also sought to make a contribution to scholarly work on semiotic analysis of IEC materials used in communicating messages on child rights. That way, studies on semiotics will manifest as a discipline in Kenya, considering the growing number of research being undertaken in the global arena.

2.2.2 Semiotic concepts

Semiotics, the study of signs, is attributed to two scholars, the American philosopher Charles Sanders Peirce and the Swiss linguist Ferdinand de Saussure (Berger, 2004). The study of signs can be related to anything that can be seen to signify a meaning or idea, including graphic messages on IEC materials. As a linguist, Saussure argued that language consists of a series of signs which are used to communicate certain messages and meanings.

Saussure's division of the sign into two components, the signifier and the signified and his suggestion that the relationship between signifier and signified is arbitrary were of crucial importance for the development of semiotics (Berger 2004). Peirce focused on three aspects of a sign: the iconic, indexical and symbolic dimensions. Peirce argued that signs are related to objects by "resembling" them, being "causally" connected to them, or being 'conventionally' tied to them

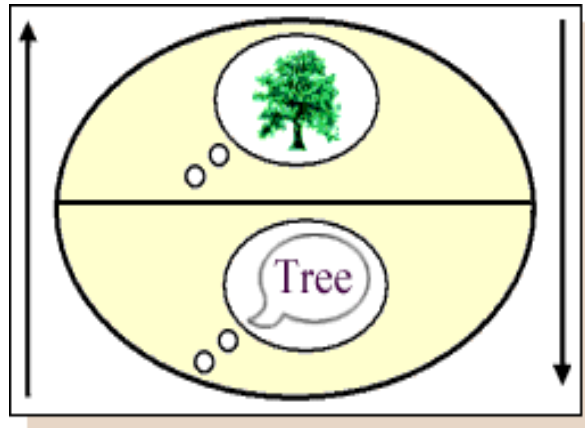
(Berger, 1984, p.12; Sebeok, 2001). Peirce used the term iconic for resemblance, indexical for causal and symbol for conventional association.

While for the linguist Ferdinand de Saussure “semiology” was a science which studies the role of signs as part of social life’ to the philosopher Charles Sanders Peirce the field of study called semiotics was a “formal doctrine of signs”, which he stated was related to logic (Chandler, 2007, p.3; Sebeok 2001, p.5). Peirce saw semiotics important because “this universe is perfused with signs, if not composed exclusively of signs” (Berger, 2004, p.5).

Signifier and the signified - According to Saussure, there are two inseparable parts to a sign. One part of the sign is the signifier, which expresses the sign. This is usually something which exists in the real, material world. The second component to the sign is the signified. This is the idea or notion which the signifier evokes in the mind of the person observing the signifier (Berger, 2004). Saussure argued that the relationship between signifier or sound image and signified, or the thought or mental concept, is arbitrary.

The arbitrariness of a sign helps explain the scope of interpretation of signs. Signs on IEC materials can have multiple meanings for the audience. Hence, people in a community will interpret meanings of signs in IEC materials differently depending on their culture, norms, education, age and sex. This was become evident in semiotic analysis of poster images communicating messages on child rights. Programme officers or originators of IEC should, therefore understand that one signifier can point to many signifieds. This relationship is represented in the diagram below:

Figure 1: Saussure's model of the sign



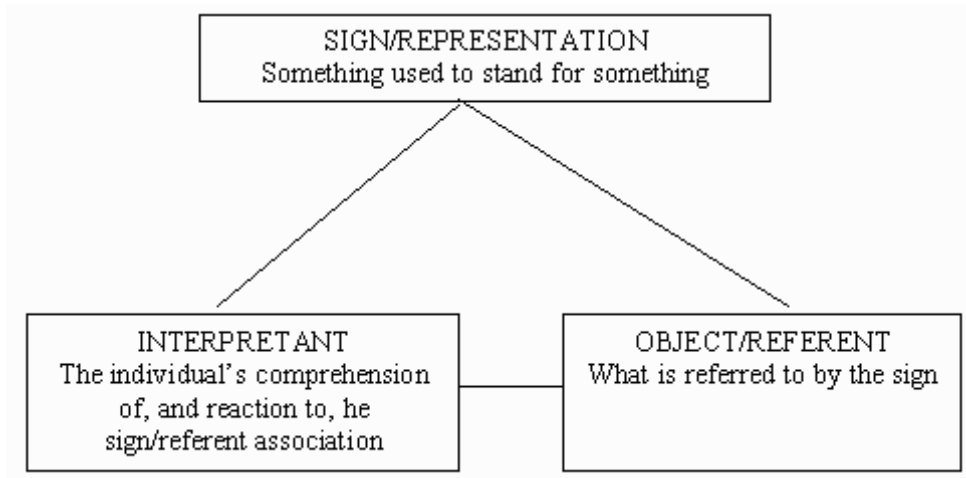
Source: Daniel Chandler, 2007

There are two models of a sign. These are the dyadic model attributed to Ferdinand de Saussure and the triadic model attributed to Charles Peirce (Danesi, 2004). In the dyadic model, a sign consists of the signifier and the signified – the signifier being the physical part or form that carries the meaning while the signified is the thought or concept or content associated with the sign as shown in the above diagram.

An example is the written word CHILD. Its signifier is the string of characters C-H-I-L-D. Its signified is not a specific child but the concept of a child. In Saussure's dyadic model, a sign must have both a signifier and a signified, but the relationship between signifier and signified is arbitrary. The same signifier may signify more than one concept.

As noted earlier, Peirce explained semiotics as the "formal doctrine of signs" (Chandler, 2007). Peirce defined a sign as anything that "stands to somebody for something in some respect or capacity" (Danesi, 1994, p.4; Berger, 2004, p.5). Peirce's model of triadic model can be used to illustrate his notion of the relationship between the sign, the interpretant and the object (Danesi, 1994; Chandler, 2007).

Figure 2: Peirce's model of triangular relation



Source: Rebecca Stone, 2000

Peirce model differs from Saussure in that it brings out 'reality' of what is being signified which Saussure does not. Also, the model underscores the notion that the person must receive the sign and figure out its meaning. In other words, a sign's meaning is not just 'contained' in it, but then comes from the interaction with and interpretation of the sign by the person or its reader (Chandler, 2007, p.32).

The three elements of a sign in Peirce's model, namely iconicity, indexicality and symbolism can be applied on poster images communicating messages on child rights to understand the different meanings of the signs embedded in them. Iconicity is achieved by using a photo of a child, a cartoon, or a map of place on the IEC material. Indexicality can include the use of blood to show pain and violence perpetrated on a child. The same can also be achieved symbolically through the use of numbers, words or sentences. An example can be the use of an umbrella to mean protection of children.

Peirce triadic model of the sign consists of the *representamen* (the sign vehicle), interpretant (the thought or sense made of the sign) and object (a referent). For Peirce, a sign must have all the three elements to qualify as a sign. In this model of the sign, Peirce brings out the aspect of sense making of the sign. The meaning of a sign is 'not contained' in it but is negotiated during interaction and interpretation by the audience. As such producers of IEC materials do not just load meanings on the materials, but meanings arise from the sense making of the readers or people in the community. Pre-testing of IEC materials becomes important as this ensures that the signs imprinted on them carry the right messages and evoke the intended meanings.

Peirce's division of the sign into icon, index and symbol is very relevant in their use in IEC materials communicating messages on child rights. Because of "similarity", "likeness" and "resemblance" of iconic signs (Chandler, 2007, p.40) and the "causality", "connectedness", "contiguity" in indexical signs, they are more likely to be read as natural and present reality more readily than symbolic signs. IEC materials will therefore be found to feature iconic and indexical signs which readers will familiarize with faster as opposed to symbolic signs which have to be learned.

While photos resemble that which they depict, it is not only iconic but indexical. Indexical means the sign has a physical connection to certain clues such as light, composition and focus. Indexicality serves as evidence of an object's existence. Analysing photographs on IEC materials can therefore provide clues to both their iconicity and indexicality. In this respect, IEC materials featuring photographs can be assessed for their iconicity and indexicality aspects and how this aids in communicating meanings.

Denotation and connotation - Drawing from Saussure's theory of signification, Roland Barthes identified three levels of significations - denotation, connotation and myth. Denotation is the

obvious meaning, which everybody can see in a text. Connotation is the hidden meaning that needs interpretation in a text (Nyanoti, 2015).

Connotation and denotation are two important terms in revealing the meaning beneath texts. Connotation refers to the cultural meanings attached to words, texts and other forms of communication. These can involve symbolic, historical and emotional matters that are connected to texts (Berger, 2004). A great deal of semiotic analysis revolve around unearthing the deeper meanings of objects, symbolic phenomena, actions and dialogue of the characteristics in texts and images and linking the meaning to social, cultural and ideological concerns.

Synchronic and the diachronic analysis - Semioticians are also concerned with the relationships among the various elements comprising texts and also the way the narrative has evolved over time (Berger, 2004). Synchronic analysis involves looking at the oppositions that exist in texts also known as the paradigmatic structure whereas in diachronic analysis one looks at the chain of events of the narrative.

Intertextuality - Intertextuality is an area of concern to semioticians in understanding meanings of texts. Berger (2004) notes that this includes the use of parody or the creative or humorous imitation of texts or sound image. In this, the audience ought to be familiar with the original text in order to be familiar how that text or sound image has been ‘ridiculed’ (p.27). This can be extended to include quotations, highlights or extracts from famous persons or past texts.

Metaphor and metonymy - Semioticians are alive to the fact that metaphor and metonym are other important ways of transmitting meaning of texts or sound images. In the case of a metaphor, the relationship among elements in a text or sound image is implied through the use of analogy. In the case of metonym, the relationship is based on association (Berger, 2004). An example is an image of child in a photo who represents childhood.

Syntagm and paradigm - In analyzing texts, semioticians look out for syntagmatic and paradigmatic relationships. While syntagmatic relations are possibilities of combination, paradigmatic relations are functional contrasts – they involve differentiation (Chandler, 2007). The value of a sign is determined by both its paradigmatic and its syntagmatic relations. Temporally, syntagmatic relations refer intratextually to other signifiers co-present within the text, while paradigmatic relations refer intertextually to signifiers which are absent from the text.

Synecdoche - A synecdoche implies a part for the whole or whole for the part. Its use therefore has a representation in something which has meaning in semiotics. In photographic or film, a close-up is a simple synecdoche where a part represents the whole. When extended to the use of visual images in IEC materials, paintings, drawings, photograph, film or television frame acts as a synecdoche of what is happening out there.

Similarly, a viewer of a photo in a poster image is expected to ‘fill in the gaps’ (Chandler, 2007, p.133). The use of IEC materials to pass a message on child rights and violations is therefore an attempt to represent reality by use of a synecdoche. This involves the use of a selection that serves to guide readers in visualizing the larger scenario out there.

Myth - In semiotics, the term myth is used differently from the ordinary use of the word. Myth, as it has been expounded by Roland Bathes, is a higher level of signification (Ririn & Amalia, 2012). For example, an image of a child in a context which generates the connotation of innocence, a myth of childhood emerges which functions ideologically to justify dominant assumptions about the status of children in society.

According to Bathes, in signification, a connotation will transform into a myth when the connotation is assumed as something natural: myth is assigned to make a natural rationalization of

a particular belief so that such belief could not be confronted” (Berger, 2010, p.65; Ririn & Amalia, 2012).

Codes - In semiotics, it is agreeable that the production and interpretation of meaning is linked to rules and conventions for communication for an audience in a specific cultural setup (Ogunmola, 2013). These rules known as codes organize signs into meaningful systems which correlate signifiers and signifieds through the structural form of syntagms and paradigms. To understand a code, a semiotician will study objects which have meaning to a specific group of people, then understand the rules which govern the production of meaning to give clues on the kind of codes being used. There are different types of codes such as fashion codes, colour codes, non-verbal codes, technical codes, social codes, textual codes, and perception codes.

Ideology - Ririn and Amala (2012) posit that images in the immediate surroundings have ideological underpinnings. An ideology in an image or advert makes someone to buy into the value of the ideology, whether it is negative or positive ideology. They rightly argue that images that surround the urban setting become unavoidable things. Hence, an ideology in a media such as a poster is often illustrated implicitly, yet it might bring someone into a value system which is offered by the media.

As noted earlier, Saussure’s assertion on the arbitrariness of a sign, gives advantage to certain groups in the society to maintain their ideology. Larrain (1979 cited in Ririn & Amalia, 2012) describes the meanings of positive and negative ideology. He opines that ideology with positive meaning refers to a system of opinions, values and knowledge which are connected to certain class interests and whose cognitive value may vary. In the negative meaning, ideology is perceived as a false consciousness, i.e. need to do the fraud by distorting other people’s understanding of social reality.

2.2.3 Criticism of semiotic analysis

In its concern for the relationship of elements and production of meanings in pieces of texts, semiotics ignores the quality of the work itself. Berger (2004) argues that semiotics is not concerned with art but with meanings and modes of cognition, including the codes needed to understand texts.

Despite the criticism, there are advantages of semiotics in scholarly work. Berger (1984) notes that semiotics can be used to better understand mass media, popular culture and signs in everyday life. He notes that Semiotics, the "science of signs" and of the codes used to understand them, is an "imperialistic" science, with applicability to many different areas and disciplines (p. xi). Some semioticians claim that semiotics is a master discipline which can be used to explain every aspect of communication.

2.3 Theoretical framework

This study on representation of child rights messages in poster images in two child-focused organisations was guided by Symbolic Interactionism theory which avers that meanings attached to things, events and situations arise when human beings interact with and interpret signs in accordance to their cultural spheres (Carter & Fuller, 2015).

Mead (1934, cited in Harman, 1986) posits that human communication occurs through the exchange of symbols. According to Mead, communication involves the reciprocal reading of the other person's gestures which, not only serve to represent the intended meaning, but also reflect back the other person's interpretation of the meaning of the gesture. He argues that "intentionality, interactional and interpretation" are necessary for symbolic interaction to occur (p.148).

Given that communication of messages on child rights by child-focused organisations is done through the exchange of signs - text, sounds and images – with the aid of IEC materials, an

understanding of how signs are deployed can help in knowing how the target audience interpret and assign meaning to the signs in order to understand the success of communication (Mazzotta & Myers, 2008).

Hewitt (1988, cited in Mazzotta & Myers, 2008) contends that people are social objects and not individual objects during interaction and that the capacity to designate and interpret situations is crucial to the success of human actions, especially when confronted with difficult situations. He asserts that people's ability to use their 'conscious' allows them to better understand the intentions of other people and their actions (p.21).

Christopher (2001, cited in Mazzotta & Myers, 2008) expounds on Symbolic Interactionism as it relates to sex among the children and youth. Christopher explains that persons interact with objects and assign meaning to them, but asserts that in many cases, certain objects take on special meanings due to when, why and how they were placed in someone's life.

Symbolic Interactionism theory was developed by George Herbert Mead. Blumer (1969), a student of Mead, describes three premises that underpin Symbolic Interactionism theory as follows: that human beings act towards things on the basis of the meanings that the things have for them; the meaning of such things is derived from or arises out of the social interaction that one has with others; and that the meanings are handled in and modified through an interpretive process.

In the first premise, the theory conceives individuals in society as "agentic, autonomous and integral in creating their social world" and assigns different meanings to different things. For example, the word grass to human beings means green, something to be cut. But to animals, grass mean shelter or food. Even among persons, each individual has his/her own set of meanings for things and people (Carter & Fuller, 2015, p.1).

Blumer, in the second premise, holds that meaning does not emanate from the intrinsic makeup of the thing that has meaning, nor does meaning arise through a coalescence of psychological elements in the person. Instead, meaning arises in the process of interaction between people. Hence, meaning of a thing for a person grows out of the ways in which other persons act towards the person, with regard to the thing (Blumer, 1969).

Giving an analogy of a gesture, Blumer says it is part of an ongoing action that signifies the larger act of which it is a part. An example is the shaking of a fist as an indication of a possible attack. The person who responds to the fist organizes his response on the basis of what the gesture means to him; the person who presents the gesture advances them as indications or signs of what he is planning to do as well as what he wants the respondent to do or understand. Thus, the gesture has meaning to the person who makes it and to the person to whom it is directed. When the gesture has same meaning for both, the two parties understand each other (Blumer, 1969).

The meaning of the gesture fits well in Mead's triadic nature of meaning. It signifies what the person to whom it is directed is to do; it signifies what the person who is making the gesture plans to do; and it also signifies the joint action that is to arise by the articulation of the acts of both. This explanation is also in tandem to Peirce's triadic meaning of signs in which Peirce identifies the signifier, the signified and the object (Chandler, 2007).

Through Symbolic Interactionism theory, it is argued that society is created and maintained through repeated interactions between individuals. The theory avers that persons in the society use language and significant symbols in their communication with others and in the construction of reality (Carter & Fuller, 2015; Nyanoti, 2015).

The theory is useful in exploring and explaining how people in communities draw meanings on child rights from the signs embedded in IEC materials. Ascribed meanings to objects and

interpretation serve as the lynchpin for successful communication. If two parties interpret meanings from messages exactly the way they are intended, then effective and mutual communication occurs.

As Villar (2001) states, social participants in a social situation are constantly negotiating a shared definition of the situation, taking one another's viewpoints into account, and interpreting each other's behavior prior to implementing an action. The three premises are thus fundamental in understanding human group life and conduct.

In the third premise, the use of meanings by a person involves an interpretive process. The process of interpretation has two steps: first, the actor points out to himself the things that have meaning through an interaction or communication with himself; and second, the actor, by virtue of communicating with himself, interpretation becomes a process of handling meanings. The actor selects and transforms meanings based on the situation in which he is placed and the direction his actions take (Vilar & Inglesia, 2005). Interpretation is not an automatic application of previously established meanings, but rather a formative process whereby meanings are employed as a means to guide and form action.

This study is therefore premised on the Symbolic Interactionism theory conceptualized by George Herbert Mead (1934) and expanded by Herbert Blumer (1937, 1969) who explained the influence of culture and social interaction of human and social objects in meaning and sense making of signs. The theory holds that an understanding of how signs are used can help in knowing how meanings are assigned and this helps in understanding the communication process (Mazzotta & Myers, 2008).

According to Carter and Fuller (2015) Symbolic Interactionism was a departure from dominant approaches where society was known to operate from the top to bottom with macro level

structures and institutions impacting, imposing ideologies and constraining individuals in society. Symbolic Interactionism was a way of looking at society from bottom up with a focus on micro level processes leading to face to face interactions and encounters that explain the nature of society.

Carter and Fuller further contend that Symbolic Interactionism focuses attention on the subjective interpretation of phenomena by individuals and how they make sense of the world based on their unique viewpoints. For them, meanings are inter-subjective and regularly re-interpreted among individuals. They argue that there are no meanings inherent in people or objects, but that people place meanings upon objects they encounter with in life. Similarly, persons in society assign meanings to the signs that are embedded on IEC materials and construct reality from them.

As an illustration, consider a sign which is a campaign message against child marriage in a community that practices child marriage. The sign of child marriage signifies sexual exploitation of children while for the members where it is practiced, child marriage represents wealth and a way of protecting children by marrying them off to a husband who will protect them. Each of these sets of meanings are learnt by people through their interaction and with other people around. Repeated interactions and interpretations of symbols by individuals in society lead to the social construction of reality.

In his study, Goffman (1963) applied Symbolic Interactionism approach in explaining how persons in society with bad identities such as physical deformities, drug addicts and prostitutes have challenges in negotiating their environments because of people's misgivings or refusal in accepting them.

In another study, West and Zimmerman (1987) indicated that masculinity and femininity that sprouts from the time of childhood arise out of repeated, patterned interactions and socialization

process in the society. Repeated messages on child rights in poster images presented to a target audience can therefore initiate debate, challenge certain worldviews about children and shed new meanings on the status of children and other general perceptions about children held by persons in the society.

Symbolic Interactionism is therefore an approach for understanding how people interact, analyze and construct meanings from signs embedded in IEC materials that are used in communicating messages on child rights and how the resulting meanings guide human action and behaviour on children's rights (Baghdadi, 2009). This research sought to apply the principles of the Symbolic Interactionism theory in understanding the meanings of signs embedded in IEC materials that promote the rights of children.

However, one of the criticisms of the theory is that it does not state whether or not an individual by adopting a particular line of thinking wants to win and get their own way or not (Walden, 2007). The theory also does not tell if a reader in the audience thinks in a certain way because he has been pushed to think that way or thinks in a certain way because the person feels that he needs to.

Despite this criticism, Symbolic Interactionism theory has been used to explain how people draw meanings through interaction with things, events and situations. Baghdadi (2009) used Symbolic Interactionism to explain the role of interaction and how interpretation of actions contributed and exacerbated the conflict between Israel and Palestine. In this study, the theory can help explain how interaction and interpretations of signs used in communicating messages on child rights by child-focused organisations has aided or not in reinforcing messages on child protection amongst people.

CHAPTER THREE

METHODOLOGY

3.1 Overview

The aim of this study is to critically examine graphic messages and specifically the signs embedded in information, education and communication materials used in communicating messages on child rights. The study endeavours to explore the meanings and sense making that are generated and conveyed by the signs appearing on graphic messages through interaction and interpretation by the audience.

This chapter outlines the philosophical paradigm underpinning the study, the research design and the methods of collecting data, analysis and interpretation. It also explains the research tools and ethical considerations of the study.

3.2 Philosophical paradigm

The study is guided by the social constructionism paradigm, also known as the interpretivism worldview which is a qualitative research approach. The paradigm holds that individuals in society seek to understand the world in which they live in (Creswell, 2009). Proponents of this paradigm argue that individuals develop subjective meanings of their experiences of things and objects in their environment. Proponents of the paradigm also aver that meanings attached to signs cannot be measured by numbers and frequencies, but by words and feelings of people in their own environments.

According to social constructionism paradigm, meanings attached to things and objects are varied and multiple and arise from social and historical experiences. The meanings of signs in IEC materials under the study are formed through face to face interactions among people and also through the historical and cultural realities prevailing in the people's environments. The study

sought to inductively generate a pattern and theory on the meanings of signs on IEC materials communicating messages on child rights. Subsequently, signs in posters communicating messages on child rights were subjected to semiotic analysis to understand the meanings attached to the signs embedded in them.

3.3 Research sites

The study conducted a semiotics analysis of information, education and communication materials, mainly posters, which are used in communicating messages on child rights by two child –focused organisations in Kenya.

The first organisation, Terre des Hommes, Kenya, is an international organization working to protect children from all forms of exploitation. The organisation has offices in Kenya and in other African countries. The second organisation is the African Network for the Prevention and Protection against Child Abuse and Neglect. ANPPCAN is a pan African child rights organization that works to promote the rights of children in Africa. Its headquarters are in Nairobi, Kenya and has twenty six national chapters in Africa.

The two organizations have been chosen for the study owing to the many years of experience in working in the area of child protection, including advocacy and direct programme activities in Kenya. In the course of their work, these organizations have used graphic messages in communicating messages on child rights through posters, fliers, magazines, stickers and other forms of information, education and communication.

3.4 Research design

This study interrogated representation of child rights messages in IEC materials by use of semiotic analysis a method of understanding the meanings in the IEC materials. The study adopted a descriptive qualitative approach within the social constructivism paradigm in decoding the

meanings of signs embedded in graphic messages on child rights in order to make evident the kind of meanings generated by viewers or readers of the IEC materials (Ririn & Amalia, 2012; Fikriyah, 2011; Sandelowski, 2000).

In the qualitative approach, meanings on IEC materials are subjective, varied and multiple. Thus, the researcher remained open to the complexity of meanings of signs used in posters that communicate messages on child rights (Creswell, 2009). Carter and Fuller (2015) posit that “qualitative methods are the only way to study human behaviour” in which individuals’ subjective meanings are attached to language and significant symbols they use in communicating with each other (p.3). The above statement is in agreement with the explanation by Denzin and Lincoln (2005, cited in Jwan & Ongondo, 2011) that qualitative research approach:

‘Implies an emphasis on the qualities of entities and on process and meanings that are not experimentally examined or measured (if measured at all) in terms of quantity, amount, intensity or frequency. Qualitative researchers stress the socially constructed nature of reality, the intimate relationship between research and what is studied and the situational constraints that shape inquiry (p.10)’

In line with the interpretivist paradigm (Creswell, 2009; Jensen & Jankowski, 1991), the study conducted semiotic analysis of graphic messages that have been designed and distributed by the two above mentioned child-focused organisations to the target audience. This method enabled the researcher to critically interrogate the meanings as decoded or interpreted by the target audience in the poster images (Chandler, 2007; Danesi, 2004; Sebeok, 2001; Berger, 1984).

The study used a qualitative research method, which is an

“an umbrella term covering an array of interpretive techniques which seek to describe, decode, translate and otherwise come to terms with the meaning, not the frequency of certain more or less naturally occurring phenomena in the social world” (van Maanen, 1983, p.9)’.

Through the descriptive qualitative approach using the semiotic method, poster images transmitted to the audience were selected and analyzed to identify the signifiers (the text and images) and the signifieds (the ideas and concepts). The aim was to explain the meanings of signs embedded on the poster images (Chandler, 2002) based on the Saussurean tradition as well as the iconic, indexical and symbolic meanings based on the Peircean tradition.

It also examined the linguistic elements imprinted on the IEC materials, taking cognizance of where they occur, the colour, the shape of the images and linguistic correlates used in the graphic messages.

3.5 Research sample

A sample of twelve (12) poster images published by the two organisations were selected for the study. Nastasi (2004) posits that in a qualitative study involving 3,000 respondents who experiences a similar aspect under the study, a sample of 10 units from the population of 3,000 can be chosen for the study.

Marshall et al (2013) notes the following in regard to sample size in qualitative inquiry:

“there is no rules for sample size in qualitative inquiry sample size depends what you want to know, the purpose of inquiry, what will be useful, what will have credibility and what can be done with available times and resources”

The 12 poster images were selected through purposive sampling for semiotic analysis (Teddlie & Yu, 2007). This sampling method ensured that only relevant posters for semiotic analysis were selected for the study. The posters were then subjected to semiotic analysis to explain the meanings of signs that embedded in them.

3.6 Unit of analysis

The unit of analysis for the study is the individual poster images with graphic messages communicating messages on child rights. Posters have the advantage of adequate space that is enough to accommodate both textual and pictorial images to communicate messages on child rights to the target audience. Posters can also be displayed in a variety of places, including notice boards in offices and community social halls, shops and other social places where the general public can view them.

3.7 Research instruments

A semiotic guide was used to unpack the meanings conveyed by the graphic messages on the poster images on child rights. The semiotic guide outlined the steps in the application of semiotic concepts on the poster images on child rights, helping in eliciting the various signs in the posters and establishing the relationship between the signs.

3.8 Method and technique of collecting data

As explained earlier, the study employed descriptive qualitative approach using the semiotic method. The first step is by identifying the poster images, viewing them to identify the various signs embedded on them. Several relevant poster images were downloaded and studied to identify the signs embedded on them.

3.9 Data analysis and interpretation

The study is aimed at establishing meanings of signs in poster images used in raising awareness on child protection targeting policy makers, communities and other target audiences. The researcher performed semiotic analysis on the sample of twelve poster images collected from the two study organisations.

The researcher analyzed the twelve poster images using the semiotic concepts described earlier in the semiotic guide for this study. This involved the identification of the signified and signifier in the posters (semiology tradition) as well as the index, icon and symbols in each of the posters (in line with the Peircian tradition). Also, the researcher identified the first and second and third meaning in the posters, namely the denotation, connotation and myth that underpin messages being communicated on children to the audience.

Analysis also sought to find out the syntagms and paradigmatic relationships of the signs embedded on the poster images and how these contribute to overall meanings of signs on poster images communicating messages on child rights. Other concepts applied included saliency, informational value of the signs, transference, colour and accompanying props that give meaning to people and things in the poster.

Upon familiarization with the data, it was coded and organized into categories (Lindlof & Taylor, 2011). Apparent themes or patterns of child protection issues started to emerge. Categorization is the process of sorting out units of data with respect to properties that they have in common. This researcher also explored relationships between the categories, and refine the themes and categories further. This aided in the coming up with a theory or theories and in the final report writing.

Interpretation of data that followed from the coding of data and involved the translation of an object of analysis from one frame of meaning into another. In semiotic analysis of IEC materials on child rights, this included exploring both the first order meanings and then the second order meanings. In this instance, the connotative meanings (drawing from the denotative meanings of signs and symbols that communicate messages on child rights), ideological meanings were generated from the patterns and themes during the analysis stage.

It then follows that interpretation of the data began by in-depth understanding of the first order concepts: ‘the situationally, historically and biographically mediated interpretations used by the members of the various signs and symbols on graphic messages enough to account for descriptions of meanings, explanations and properties’ of graphic messages (Lindlof & Taylor, 2011, p.266).

3.10 Validity and reliability

The researcher ensured credibility of the study data and findings by devoting a lot of time in understanding the historical context of the organizations under the study and in understanding the environment in which the poster images have been produced and disseminated to the target audience. It is through this that the study generated meanings of signs that are valid for the communities the IEC materials had been produced.

The study also linked the findings of semiotic analysis to other works already done in other aspects of semiotics to confirm and validate the meanings.

The importance of reliability cannot be overemphasized in the study. A researcher wanting to verify the meanings generated from the poster images should be able to arrive at near similar findings. For this to be possible, the researcher accurately and consistently documented every step of the study, noting the processes followed, the reasons for the processes, the conditions and a justification for the steps followed in the execution of the study.

3.11 Ethical considerations

As is the case with qualitative studies, the researcher in the study was intensely involved with staff in the two organisations participating in the study. Ethical considerations were prioritized in all instances with concerned staff and the materials they provided for the study.

The researcher ensured that the staff who provided the materials for the study were duly informed about the objectives of the study and gave 'informed consent' for the use of poster images for the study (Lindlof & Tylor, 2002, p.92). A letter of introduction (see Appendix I) was presented to the staff of the two study organisations who then provided materials for the study. A copy of the certificate for field work (see Appendix III) and a certificate for corrections (see Appendix V) issued to the researcher by the School of Journalism and Mass Communication, University of Nairobi, are annexed to this report.

A declaration of originality form (see Appendix VI) and plagiarism results (see Appendix VII) confirm the uniqueness of the study and indicate that the researcher duly acknowledged source materials used for the study.

CHAPTER FOUR

DATA ANALYSIS, INTERPRETATION AND TRANGULATION

4.1 Introduction

This chapter focuses on the meanings conveyed by signs embedded in posters that are used in raising awareness on child rights by two child-focused organisations in Kenya. Meanings can be generated either through synthesise of literature or textual analysis. Of the approaches used for the analysis of meanings of visual images on information, education and communication materials, the most popular one is semiotics. Semiotics, which entails the interpretation of meanings of signs, is culture and context depended. In this study, signs on poster images under the study were analysed from the context of the local culture (Huhtano, 2003).

For this purpose, the study considered images on posters that have been designed, published and distributed to the target audience to raise awareness as well as advocate and lobby on specific issues on child rights in Kenya. The study analysed graphic messages on selected posters communicating child rights using the semiotic perspective in order to decode the different meanings of the signs embedded in them. To arrive at the meanings of signs in the posters, the study applied various semiotic concepts and models.

As it will be noticed in the study, whereas graphic images on the posters are used to convey specific meanings on child rights, the meanings are dependent on the cultural context of the audience. Also, while signs convey certain truths, they also convey lies (Berger, 2004). The study therefore discovered the intended and unintended meanings of the graphic messages imprinted on the posters that were the subject of the study. The study was guided by the following research questions:

- 1 What are the different types of signs embedded in poster images that are used in communicating messages on child rights in Kenya?
- 2 What meanings are conveyed by poster images used in communicating messages on child rights in Kenya?
- 3 What is the suitability of messages in poster images used in communicating messages on child rights in Kenya?

To arrive at the answers to the research questions, the study employed a semiotics guide to get an understanding of the meanings of signs in the posters. The semiotic guide outlined the semiotic concepts that were examined in each of poster images for the study to understand the meanings being conveyed by the graphic images embedded on them. In this method, selection of 12 posters for the study was done through purposive sampling. Only those posters that featured a rich visual images and texts were selected for the sample of the study.

Guided by the above criteria, twelve (12) poster images were selected to the sample of the study. Of the twelve poster images, four were chosen from Terre des Hommes and eight were chosen from ANPPCAN. The two organisations have a long history of working in protection in Kenya Kenya and in Africa. In their work, the two organisations have designed and published posters with graphic images for raising awareness on child rights, advocacy and lobbying of children's rights targeting different audience.

The study employed descriptive qualitative approach using semiotics method which helped in revealing the meanings of signs embedded in poster images communicating messages on child rights in Kenya (Ririn & Amalia, 2012; Fikriyah, 2011; Sandeloski, 2000). Through the descriptive qualitative method, poster images were analysed to decode their meanings. Data analysis was based on a semiotic approach which involved the identification of signifiers and their

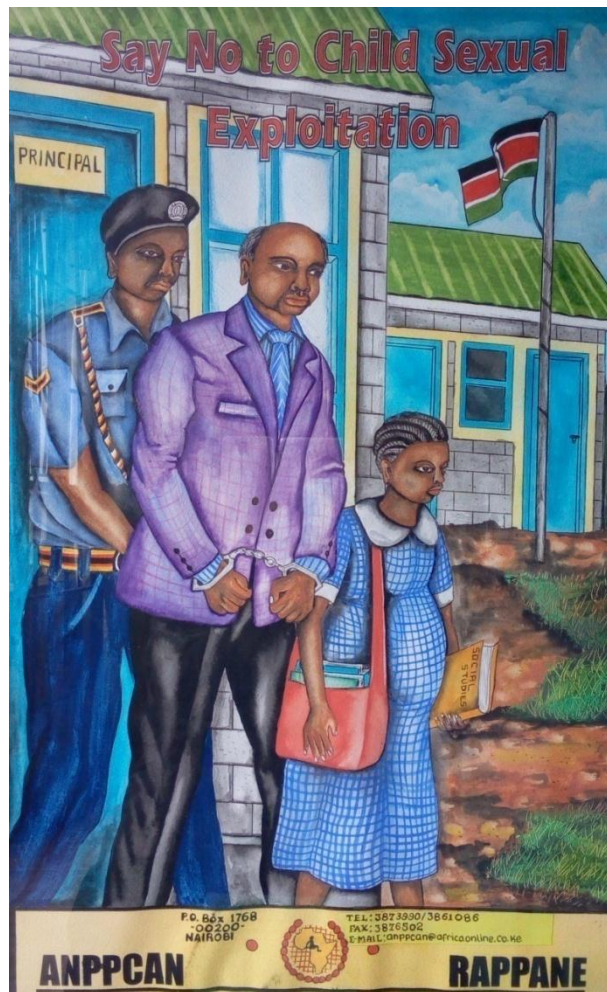
signifieds, the denotations and connotations as well as the syntagms and paradigms, and other semiotic concepts as explicated in the semiotics guide (see Appendix IV).

It is worth noting that the target audience for the posters do not always apply semiotics analysis in understanding the meanings conveyed by the graphic messages. Even the designers and publishers rarely apply semiotics perspective. But, some of them do so successfully without knowing this is what they are doing largely by intuition.

Further, since meanings are context and culture specific, a sign or graphic message will be have different meanings and sometimes profoundly opposite meanings. The semiotics approach helps in discovering both the intended and unintended meanings of a graphic message. By and large, semiotics approach is the best method in decoding the different meanings embedded in graphic messages in posters used in communicating messages on child rights.

Below is a discussion of the meanings decoded from poster images used in communicating messages on child rights produced, published and disseminated by ANPPCAN and Terre des Hommes as a way of promoting child rights in Kenya.

Figure 3: Child Sexual Exploitation



Source: ANPPCAN, 2006

The image is a 2006 ANPPCAN anti-child sexual abuse campaign poster. Semiotics is essentially the study of signs. The images and text in the above poster can be decoded through semiotics in order to understand the different meanings being communicated by the poster.

The study on semiotics analysis can be applied to anything but in particular posters communicating messages on child rights. Every child rights organisation that produces a poster has a preferred meaning. They have a message that they want to get across to the viewing public and it is up to the public to interpret that meaning in whatever way we can.

This is achieved through semiotics and is done by identifying the signifiers, signifieds, indexes, icons, symbols, syntagms and paradigms. It is through ones' lived culture and common myths that they are better able to understand what the graphic messages on a poster are trying to say. The same point can be made with any images, signs or symbols. Individuals interpret graphic messages in different and varied ways depending on what the signs mean to them, what they mean in peoples lived culture and if they underpin certain worldviews.

Signifiers and signifieds - The viewer is confronted with images of three people on the poster, that is, two men and a small girl, all occupying more than half the space of the poster. The people in the poster image are a police officer in uniform standing at the back, an adult who is the school principal in a suit and tie and who has been handcuffed, standing in the middle and a school girl with noticeable pregnancy carrying a shoulder bag containing textbooks standing at the front. She is wearing a blue school uniform, looking sad, pensive and appears to be deeply reflecting on what has befallen her.

The viewer can see a door inscribed the 'Principal Office' and this is where the adult who is the school principal has been picked from by the police officer. There is also a flag post and a Kenyan flag hoisted on it. Next to the flag post is a classroom and one can see the door and the window of the classroom.

A signifier can be described as an image or words on a page. Instantly when you look at this poster, the signifiers are the words at the top, 'Say No to Child Sexual Exploitation.' They are at the top of the poster and are the second things to catch the readers' attention after the images of the three people. The other signifiers in the image are a police officer leading a handcuffed school principal and a pregnant school girl to a police station.

The signified is the concept or idea that the signifier refers to. In this case the signifiers are pointing to sexual violence committed on a child, which is a crime or offence committed by an adult. School comprises one of the spaces in the community where children get sexually abused. The image is referring to children and the need to protect them from sexual exploitation. It is suggesting to us that everyone in the society has a role to play in ensuring that children are not sexually abused and exploited.

There is an intended preferred meaning within this poster. The girl with a pregnancy is in front, followed by the school principal in handcuffs in the middle and the policeman at the back. It is evident that a crime has been committed by the principal against the child. And in this instance, it is the crime of impregnating a school girl. This can be seen in the text at the top 'Stop child sexual exploitation.' ANPPCAN is telling the viewers that if they sexually exploit a child, they will be arrested and prosecuted in a court of law.

Target group - The poster is essentially aimed at men in the society. ANPPCAN wants men to know that if they sexually abuse children, they will be arrested and prosecuted and the consequences are evident through this poster. It is a loss for the man and the girl as well. The man who sexually abuses a child will get arrested and prosecuted and the girl will drop out of school and miss on her education.

Even if the text was removed from the advert, we would still have an understanding of the preferred meaning that ANPPCAN is communicating to the viewers. It comes from our cultural understanding of the signs and symbols within the poster. The handcuffs on the principal's arms and the pregnant girl means a crime of sexual abuse and exploitation has been committed. The policeman, as part of his work in society, has responded to the crime by having the school principal who committed the crime arrested and prosecuted.

In line with Charles Sanders Peirce classification of signs, there are several iconic, indexical and symbolical signs on this poster. Symbolic signs are something we learn. They come from our culture and worldviews. They are learned. An example of this is language. Symbols on the poster include the text 'Say No to Child Sexual Exploitation,' the flag is a symbol of The Republic of Kenya. The pregnancy of the student symbolise sexual violence against the student.

Denotation and connotation - The handcuffs around the hands of the principal symbolises criminality that a crime has been committed for which he must be punished by being arrested. The police officer in uniform symbolises authority or law of the land. It is also an index of a crime committed.

Symbols, indexes and icons - Indexical signs give clues to the existence of something. Indexical signs on the poster include pictures/drawings thus identifying a police officer and a student. Also, handcuffs are an index of a crime committed. Pregnancy is an index of sexual abuse and violence on the girl. The student also looks sad indicating that her rights have been violated. The textbooks being carried by the girl is an index of a school girl.

Iconic signs are a resemblance of something. It is where the signifier resembles the signified. Iconic signs in the image include the principle office, school building with a flag post with a flag hoisted on it which has resemblance of a school in which its headmaster has committed a crime of sexual violence against a school girl.

The image explains the various levels of power and the misuse of that power. Power is depicted by the heights and salience of the three persons depicted in the image. The girl is the smallest, followed by the principal and the police officer. The girl is shorter in front of the principal, meaning the principal has power over the girl. The police officer is taller and behind both the

principal and student, meaning he has authority and power to protect both the principal and student. But ironically, the school principal has abused his authority and power in violating the rights of the school girl by impregnating her.

The text, 'Say No to Child Sexual Exploitation' explains and anchors the meaning of the poster through the police officer who arrests the school principal for sexually abusing and impregnating the school girl.

There is no direct eye contact between any of the three persons on the poster and the reader or viewer of the poster. This therefore implies that the people on the poster do not establish a personal relationship or connection with the viewer on the poster under the study. This way the viewer is left to visualise the event as opposed to being drawn into a personal relationship with any of the persons in the poster.

Syntagms and paradigms - There are syntagmatically related signs in the poster. Syntagmatism is the sequence or order of signs which ultimately creates meaning. If ANPPCAN were to change the order of elements in the paradigm, the meaning would still make sense and be understood. If they were to change the order in a syntagm, the meaning will change.

In this poster, the verbal text at the top, the school girl, books and the school building all suggest that a child's place is in school. In that order we understand this to be true. If we were to mix that up and change the props and place the wrap bag on the police man and hands cuffs on the girl, the paradigm would not make sense. It would not be true to what we know in our culture.

This poster uses the verbal syntagmatic relations of the text, “Say No to Child Sexual Exploitation!” to reinforce the visual sequence of the policeman leading a handcuffed man to a police station for impregnating a school girl.

All of the signs within the advertisement put together form a cultural paradigm. They are paradigmatically related or associated because of our lived culture and what we learn through that. A culturally desirable paradigm is that a child’s place is in school learning and growing up. They also needed to be protected from abuse to grow up into adults, and take up adult roles. Child-rights organisations also believe in this cultural paradigm. ANPPCAN reinforces this through this image by showing the place of the child is school. School is the best place for all children.

Metonym and synecdoche - The policeman represents the authority of the Government of Kenya in keeping and maintaining law and order in the country. The suit the adult male in the poster is wearing connotes a business executive, in this situation being the school principal. However, the school principal has abused his authority and committed a crime. This is explained by the handcuffs on his arms and the police officer who is leading him to a police station to answer to the charges of committing an offence of impregnating a school girl.

The child in the image represents childhood. In their childhood, children in the society are fragile and vulnerable to abuse and therefore need to be protected from abuse and exploitation by ill-intentioned people in the society. In this instance, the school principal is thought to have impregnated a school girl.

Critique - This campaign is influenced by studies and media reports that point to increased incidences of child pregnancies in Kenya, perpetrated by members of the society, teachers

included. Teachers have been blamed for the vice and a number of them have been reported to the Teacher's Service Commission for action and de-registration.

While the poster image succeeds in passing the message to the viewers, such children are usually not in school and wearing school uniforms as the image tends to explain. They will be found in homes dressed in civilian clothes. Even if the police officer came accompanied with the girl to arrest the teacher, the girl will be dressed in civilian clothes. Viewers may therefore oppose the message in the poster. However, ANPPCAN seeks to reinforce the fact that the girl is of school going age through the school uniform she is wearing and the school bag with textbooks.

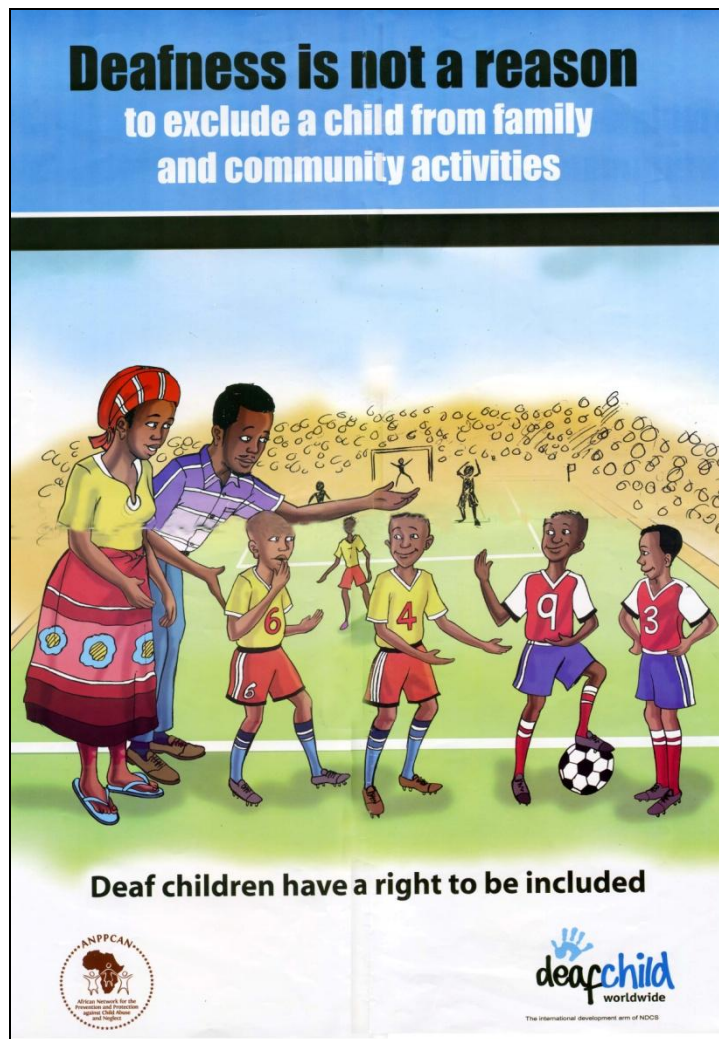
Viewers will also be persuaded to infer that these incidences are not perpetuated by teachers alone, but majority could be perpetrated by members of other professions in the society. Also, some will be of the view that the child could have consented to the vice by agreeing to participate in sexual activity which leads to pregnancies. So while the teacher are to blame, the child's role in the vice will have to be investigated. This will provide clues on the role of the child and inform the kind of support the child may need in the current situation and in the future.

Further, the viewers may note a glaring disconnect between the age of the school principal and the school girl. Majority of the cases of child pregnancies are perpetrated by fellow youths and peers. Overall, the image achieves its purpose in cautioning people in the society against engaging in sexual affairs with children, that lead to pregnancies and that it is a crime that attracts arrest and conviction in a court of law.

Logo as a sign - In all the sample images, ANPPCAN has included its official logo and its initials. Some images show the old logo and others show the new logo after the organisation rebranded. The logo in this case, signifies ownership of the poster and the ideas that are being passed across

to the public. In both logos, the organisation inscribed a map of the African continent embedded in a star shaped semi-cycle in which an image a child or children are shown. The images of the children in the logo are placed conspicuously at the centre, indicating the main focus and work of the organisation, that is, protection of children from all forms of abuse and exploitation.

Figure 4: Rights of deaf children



Source: ANPPCAN, 2012

On the image, the viewers' eyes fall on a couple, a man and woman, who are encouraging a boy to join other boys in a football match.

Signifiers and signifieds - There are various signifiers and signifieds in the image. A man and woman and their son connote a family; boys comprising two teams with a ball connote a football match, which is an example of an activity in the community in which children take part. The ground is green in colour, an open playing field where children are playing a football match. There are several lines of strips of white and black of various grades which connote exclusivity and inclusivity alternately. There are very many people watching the football match, connoting society's attention thus visibility.

The graphic image has a text at the top and at the bottom. The text at the top reads, 'Deafness is not a reason to exclude a child from family and community activities,' and, at the bottom, 'Deaf children have a right to be included.' The role of these two pieces of texts is to anchor the meaning of the images and thus give a preferred meaning of the images to the viewing public. By doing so, a particular line of interpretation of the image is controlled and achieved for the viewer.

The text at top of the image is a sign that says, 'Deafness is no reason to exclude a child from family and community activities' in different shades of black and white. Black colour represents exclusivity and white colour represents inclusivity and peace of mind. White in this context means it is desirable for all children to be involved and included in all activities in the family and community just like other normal children. White also means embracing deaf children and not discriminating against them and relegating them to the back of the homesteads. It means that deaf children can and should be encouraged to play a part in family and community activities.

Indexical, iconic and symbolic signs - In the image, the man is gesturing to the boy. The man's hands are seen to be encouraging the deaf child to go forward and join the rest of the players in the game. Also, the other team members welcome the deaf child to the field of play by gesturing to the deaf child and with a warm and friendly facial look. Both teams welcome and embrace the

deaf player. Neither the members of the reds nor the yellow team discriminate against the deaf child, just like the parents are encouraging their son to join them in the football match.

The deaf child wears a yellow jersey number six and plays for the yellow team. By wearing jersey number six, the deaf child will be the most visible player in the field. He will be noticeable to all the spectators in the field and this will be encouraging for all the other deaf children who may not be playing in the field at that time. The poster implies that the overall visibility of deaf children, who will otherwise be kept in the backyard of homesteads, is greatly enhanced through their participation in family and community activities like in the case of the football match in the poster.

The mother of the deaf child wears a yellow dress. She thus identifies with her deaf child and the yellow side of the football team while the father wears a red trouser and thus identifies with the red football team. This brings about balance both in the family and the players and also completes the narrative of the football match.

At the bottom of the poster, there are signs in the form of logos for the two organisations that are running the campaign on inclusivity of deaf children in the family and community activities. The logos are those for ANPPCAN and Deaf Child Worldwide.

Syntagmatic relations - The text, 'Deafness is not a reason to exclude a child from family and community activities' is reinforced by the couple presenting their deaf child and encouraging him to participate in a football match with other children. The other team members heartily embrace and welcome the deaf child into the field of play. The deaf child wears jersey number six meaning he will be the most visible and noticeable player in the field because he can freely play far back and forward in the field of play.

Paradigmatic relations - In the image, there is a couple who have defied cultural myths of negation and exclusion of deaf children at the family and community levels. In some Kenyan lived culture, deaf children are usually kept behind closed doors, away from the presence of the visitors because they are associated with a curse. But, this myth is now being challenged by the two parents and the players in the football match by them encouraging the deaf child to participate in family and communal activities. Overall, the image therefore challenges pre-existing ideological narratives about deaf children in the society.

This campaign image tries to overcome the above myth by the two parents who have made a decision to increase the participation and visibility of their deaf child in the family and community activities together with normal children. The campaign is reinforced by the common adage that disability is not inability. Therefore, all children irrespective of whether they are disabled or not can ably participate in family and community activities just like other normal children, if accorded the opportunity.

Several oppositions can be noticed in the poster which contributes to the preferred meaning of the image. There is a man and a woman, deaf and normal children and yellow and red football teams all playing different but complementary roles in helping us to decipher the preferred meaning in the poster – that of inclusivity, not exclusivity, of deaf children in family and community activities.

Synecdoche - The campaign poster uses a deaf child in order to represent all deaf children in the society and call for improved status of all deaf children in families and communities. This is explicated in the statement on the poster that states that ‘Deaf children have a right to be included’ ostensibly in all family and community activities just like any other normal children.

Conclusion - Through the image, ANPPCAN has successfully raised the visibility of children with disabilities. The organisation is telling people in the society that deaf children are children too and need to be involved in family and community activities just like other normal children. This has been presented well and the visibility of the child is apparent from the middle field position he has been assigned to play.

However, while the viewer can get the preferred message on the poster from the texts on the top and the bottom of the image, the spectators who are the target audience of the message cannot tell about the presence of the deaf child in the field of play unless they are told so at the beginning of the match.

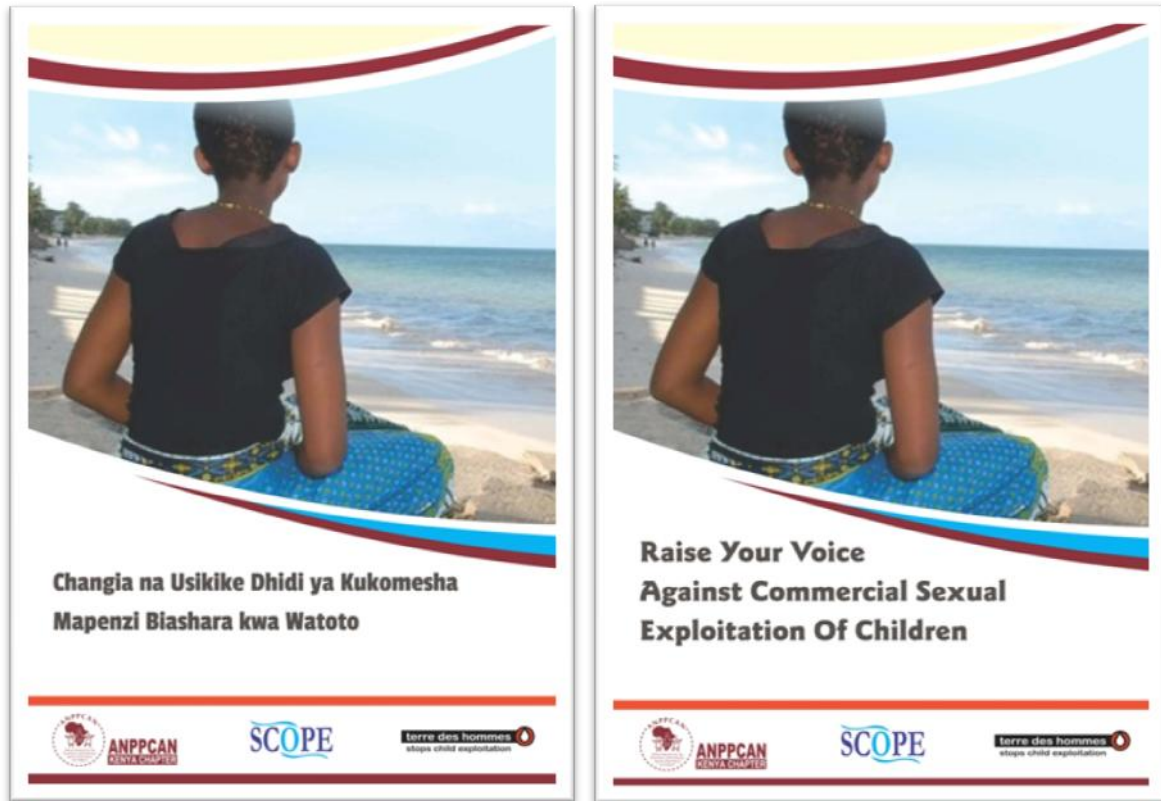
Using the football match to demonstrate how deaf children can be involved in community activities is great but can pose a basic challenge to the viewers on how the deaf child will be able to notice when a foul has been committed by him or another player and the referee has to blow the whistle. The player will rely on the sign language and it will be difficult to follow sign language with an interpreter in this context.

Perhaps a more child friendly activity would have been used in which deaf children are participating in an activity and are being assisted and monitored by a sign interpreter. In the current scenario, the deaf child will look awkward in the field of play in the midst of normal children.

At the bottom, the image has two logos for ANPPCAN and Deaf Child Worldwide - the organisations that own the image and are promoting the visibility of deaf children. While it is clear from the logos that ANPPCAN protects children from abuse, Deaf Child Worldwide's mission is specifically to raise the profile of deaf children in the society. This is especially important in

Kenya where such children are seen as a burden, are isolated from other children and also face stigma and discrimination.

Figure 5: Commercial sexual exploitation of children



Source: ANPPCAN, Terre des Hommes & Scope, 2013

The image is a campaign poster on child sexual abuse and exploitation by Terre des Hommes, the African Network for the Prevention and Protection against Child Abuse and Neglect, and Strengthening Community Partnership and Empowerment (SCOPE). The poster features a girl involved in commercial sexual exploitation. The project was being implemented in Msambweni, Matuga and Lunga Lunga sub-counties in Kwale County at the Kenyan Coast.

Signifiers and signifieds - The researcher identified the signifiers and the signifieds in the image to decode the meanings being conveyed by the poster. There is a girl sitting on the edge of the coastline of a sea or ocean, facing the sea or ocean. The reader is immediately confronted with the

back of the girl. She is wearing a black T-shirt on the top and a typical African attire *lesso* on the waist downwards. She adorns a necklace and simple hair make-up.

In the image, the photo of the girl is such that the face of the girl is hidden and thus her identity is hidden as well. This anonymity of the victim creates an interest from the readers or viewers. She could be anyone's daughter, sister or friend who is involved in child prostitution. The anonymity of the victim has the potential of yielding national outrage and can create sympathy and concern on a larger scale than if her face had been shown.

The sea or ocean is another signifier in the image signifying a place where people flock for holiday and to have fun. Some persons can be seen walking along the beach in a distant. These are the people who sexually abuse and exploit children. The image also has a block of two lines of text written in Kiswahili language, thus: '*Changia na Usikike Dhidi ya Kukomesha Mapenzi Biashara kwa Watoto.*' In English, this means, 'play a part and be heard in the fight against child sexual abuse and exploitation.'

Denotation and connotation - The image in the poster is of a girl child who is a potential victim of sexual abuse and exploitation. Her identity is hidden to imply that the girl is anonymous and can be anyone's daughter, can be from any school or institution or one who was trafficked to the Kenyan coast for sexual abuse and exploitation.

The girl is an African child deducing from the clothes and the African *lesso* she is wearing and the simple hair make-up. She is alone in the image, meaning the focus is solely on her with no details on who brought her there or introduced her to that place or about the people likely to be abusing her. This is open to interpretation in different ways. She could be a victim of exploitation by both local and international tourists who visit sea beaches.

Exploiters can be foreigners who come by ship or locals, including the fishermen. They can be people from any race, religion, background or country. By being alone, it can also mean that the decision she has made to be involved in prostitution is her own, although the influence of peers and family cannot be ruled out. The image is a natural photo of a girl sitting just at the seashore and therefore real and human and can have a bigger impact on the readers; as opposed to a cartoon or a caricature.

The text underneath the photo is written in Kiswahili, '*Changia na usikike dhidi ya kukomesha mapenzi biashara kwa watoto,*' translated as, 'Raise Your Voice Against Commercial Exploitation of Children.' The campaign message in Kiswahili language targets people at the Kenyan Coast and in that region who speak Kiswahili language. There is a second poster with an English translation for the English speaking audience.

While the poster in Kiswahili language is targeting the local tourists, the English version is targeting the wider populace that understands the English language, including foreigners who visit the Kenyan coast. The two posters are calling upon the viewers to speak out and play a part in stopping sexual abuse and exploitation of children.

The image of the girl occupies half of the poster and the reader spends a lot of time trying to figure out and understand the situation and predicament of the girl. She can be anyone's daughter in the society as her identity is hidden. This campaign poster is bound to attract a lot of attention and concern from everyone in the surrounding communities and the nation at large. The government for example can initiate a dialogue on the viability of the policies in place, if any, in addressing the problem of child sexual abuse and exploitation at the Kenyan coast.

Synecdoche - The girl on the photo represents many girls who find themselves in situations on sexual abuse and exploitation. The words in the text says '*... Biashara kwa Watoto*', meaning

exploitation of children. This means that the girl in the image has been used to stand for all the other girls in the society who are facing similar challenges and problems. The skirt represents a woman, and a Kenyan woman in this matter.

Naturalistic - The image on the poster is a real photo of a girl, not an artwork or illustration, taken while she is in her exploitative environment. It is a photograph of a girl pictured within a close range from the back and in natural settings. Thus, the image is a natural representation of reality.

Conclusion - On its own, the viewer will have difficulties in deciphering the intended meaning of the image alone without reading the text underneath. But when the viewer reads the text, the meaning of the photo becomes evident. Hence, there appears to be a text-image relationship, in which the two complement each other. The text and image serve relay functions on the poster.

This photo can be rather difficult to understand its meaning for readers who are not familiar with the text sign, 'Raise your voice against sexual exploitation of Children'. For example, the girl is alone and can be interpreted as a girl who is just relaxing off along the sea shore, and in deep reflection about things in her life. There are no other signs to tell the viewer that she is a victim of sexual exploitation, save for the text underneath the image. Also, there are no accomplices or persons who are exploiting her sexually. This can only be deduced from the text on the image. Even the manner of her dressing does not give any clues on sexual exploitation.

Figure 6: Coordination of children's services



Source: ANPPCAN, 2011

The poster image is a visual representation of the different types of services available to children who have been abused. There is an implied call for the coordination of children's services among the different service providers as exemplified in the graphic image. Overall, the graphic image explains that an abused child requires a range of key services all complementing each other for their full recovery from abuse and exploitation.

The poster has different but closely related signs contained in five cycles all arranged in a circular shape that evoke a sense of continuity and complementarity. Between the circles are arrows which reinforce the idea of interconnectedness and interrelatedness of the services which an abused child would need to be provided with for their full healing and recovery from abuse.

Denotations - There are see five circles with different graphic images and messages in them. All the five circles have been arranged in a circular pattern depicting a sense of continuity. In between the circles, there are back to back arrows that reinforce a sense of continuity.

Signifiers in the five circles include a female adult in a white coat observing a child; a female guardian being welcomed into an office by a male adult; a police officer with a female adult and a child, a magistrate's wig and a hammer, a female guardian with a child inside an office with a male officer who is seen to be speaking with them.

Below each of the five circles is a text message that gives the preferred meaning of the signs in the circle. The text messages are Medical Care, Reporting Desk, Police Desk, Legal Aid and Counselling Centre. These text messages anchor the meanings of each graphic image in the five circles. For example, the reporting Desk is where an incident of child abuse is reported first before being referred for other services such as medical, counselling and legal services depending on the nature of the abuse.

A text at the top, 'Coordination amongst children service providers improves response to child abuse and neglect.' This text reinforces the interrelatedness of the services to an abused child by the use of the arrows between the circles. There is no start and end point on the arrows and the circles on the graphic. This implies that a case can start anywhere and follow any order depending on the type of services required for the full recovery and healing of the child from the abuse committed on him or her. At the bottom is a logo of ANPPCAN, the organisation that developed the image.

Connotations – Viewers can read in the circles that incidences of child abuse need to be reported at the reporting desk first and then to the police station or office. Besides, the children also need to be referred for medical care, counseling services and legal aid. All these are important services for

an abused child and according to the arrows need not follow a particular order but all the back to back arrows suggest that they come in any order.

There are indexical signs on the poster. At the Reporting Desk, the male adult gestures to the female adult and the child to come into the office using his two hands. Symbolic signs include a hammer and a magistrate's wig that connote justice. Other symbolic signs include texts above the poster and the pieces of texts under each circle, all give preferred meanings.

Syntagmatic and paradigmatic signs - The individual texts under each circle, that is, the Reporting Desk, Police, Medical Care, Counselling Centre and Legal Aid provide the preferred meaning of each graphic messages in the circles mean. The interlinking of all the five circles with back to back arrows to explain a semblance of continuity or creating linkages and interdependence of the different services offered to abused children help in understanding the individual messages in the circles and that of the overall text at the top of the image that emphasises the need for strong linkages of services to children. It says, 'Coordination amongst children service providers improves response to child abuse and neglect.'

Target group - This campaign poster is targeted at parents and children service providers such as the non-governmental organisations, community based organisations and the law enforcement agencies, including the local administration. These service providers are being encouraged by ANPPCAN to ensure that abused children get access to all the necessary services but in particular medical, counseling and legal aid. The need for reporting cases of child abuse is also emphasised.

Conclusion - The image reinforces the importance of coordination among service providers in the provision of services to abused children. The key services for an abused child have been shown. However, the graphic image does attempt to explain or indicate the preferred order of services for

an abused child. As it is, there is always the first place to report at, followed by another until the end.

For instance, at what point does the child visit the police station? Is it after medical care or psychosocial support? This is not evident from the graphic image. This preferred order is important in order to avoid frustration and time loss. There ought to have been shown the first service point and the following ones up to the last one to give the guardians of an abused child and the viewers of the poster an indication of how they can progressively seek for services for an abused child. Perhaps by use of number 1, 2, 3, 4 etc.

The arrows shown on the image between the service points are bi-directional and in a circular shape, providing no room for one to skip and go directly to a service point of choice. The current configuration is that one cannot skip a service point and go directly to a service of preference. For instance, the child after visiting the reporting desk cannot go directly to the psychosocial support but has to pass at the police and legal aid that may not be of priority. This can lead to time loss.

Figure 7: Rights of the child



Source: ANPPCAN, 2016

The poster above explains the rights of a child and has several signifiers and signifieds, denotation and connotations. These are discussed below.

Denotations - On the image, there are four African girls and one boy standing, an identity card, a stethoscope, a sign of the cross and a house. There are also books, a ball pen, notebooks, a food container and a plate with some meals and a spoon.

Connotations - The children represent African children. There is a close relationship between the children and all the items shown on the poster. All the children are entitled to all the items shown on the poster.

The house signifies the right of the children to be provided with shelter. The children also have a right to a birth certificate, identification card and medical services when they fall ill. They are also entitled to education, play and food.

The graphic message has no specific text anchoring a preferred message and meaning but the reader is left to interpret the various rights of the child. But immediately after birth, the child is

entitled to food, shelter, medical care and a birth certificate. All these rights are basic and important for the growth and development of the child. In the later stages, the child would need to be enrolled in education and to socialise with other children through the right to play.

All the children are directly looking at the viewer and catching his or her attention. This creates a strong emotional connection between the readers and children. What they ask for from the viewer is for them to be provided with all the basic needs shown alongside them on the poster. This campaign image is targeted at parents and guardians of the children as well as the government as the custodians of children's rights.

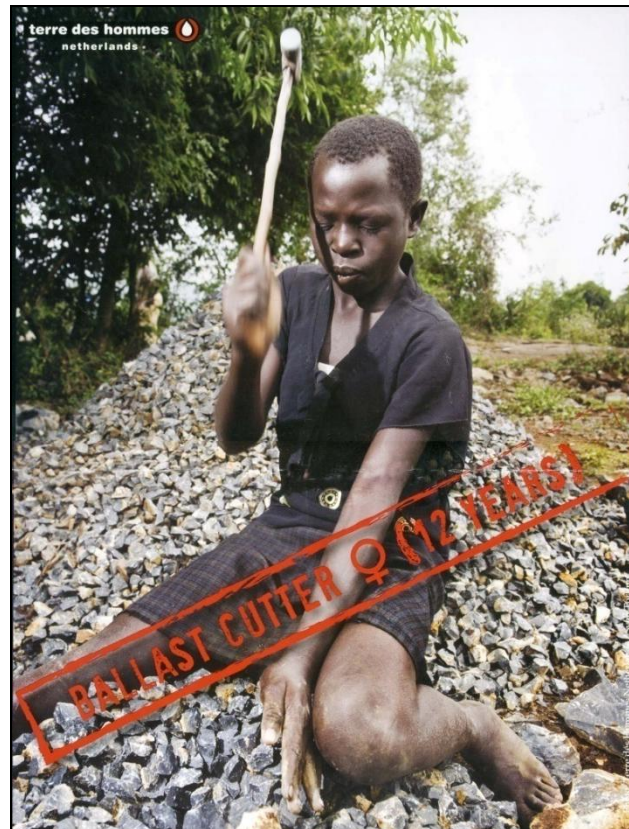
Indexical, iconic and symbolic signs - Based on Charles Sanders Peirce's of idea semiotics, there are three types of signs: icon, index and symbol. An icon is a pictorial representation of something. In the image above, all the signs used to communicate meanings are icons. There are several icons in the image and include a ball, a house, an identity card, a book, a ball pen and a container for storing food.

An indexical sign is a type of sign where there is a direct link between the sign and the object. In this image, the doctor's stethoscope indicates the use of the device in diagnosing illnesses in people and an identity card indicates the status of nationality of the holder of the card.

Symbols on the poster include the musical sign and the stethoscope. Their meanings have to be learnt. It is learnt that a stethoscope is used by medical personnel in treating patients. Also, it is learnt that musical signs are written as such and their meanings very specific. In the Kenyan society, this is understood to mean that. Other symbolic elements on the image include the personal details of a person on the national identify card e.g. the name, year of birth, among other details.

Conclusion - The image captures some of the rights of the child graphically. The graphic image tells the viewers about the rights that children are entitled to in a simple and subtle way. No texts have been used on the image and the reader navigates through the image to pick out the rights of the child such as food, birth certificate, play, shelter, education and others.

Figure 8: Child labour



Source: Terre des Hommes, 2011

The image above is a campaign poster against child labour by Terre des Hommes. It shows a young girl breaking stones in the scorching sun under very difficult conditions for the construction industry. In the Kenyan context this is known to be masculine work and not feminine work. But factors at the family level, including poverty, lack of education, among others, have pushed many children, including the girl child into child labour. Girls are now involved in breaking stones to

make ballast for the construction work. Terre des Hommes, a child rights organisation, is discouraging such practices by showing the impact of child labour on the girl child.

Signifier and signifieds - In order to understand the meanings of the image on this poster, the researcher started by identifying the signifiers and signifieds. The poster is an image of a girl, who is holding a hammer that is raised above her head. She is currently involved in the process of breaking ballast for construction work. The girl is sitting atop of a huge heap of ballast, which she has been able to do on that day.

She does not wear any protective clothing while doing this work. She uses bare hands and feet in breaking the ballast. Her bare fingers and feet while breaking the ballast is an index of the pain she is experiencing while breaking the ballast. Pieces of ballast fly all around and hurt her body.

She is looking down on the stones that she is breaking with a hammer with a sad face. This is an indication of exploitation and torture. She makes no eye contact with the viewers but she is looking down with a haggard facial expression on her face, perhaps also being careful not to hurt her hands by the weight of the hammer that she is using in breaking the ballast.

She is cutting ballast in the scorching sun. She must be feeling intense heat on her body and experiencing high dehydration. Her health will be compromised, and the likelihood of developing health complications is very high. She is aged 12 years old, an ordinary girl in a rural village with no physical makeup as is the case with urban girls. She could also be an urban slum poor girl who has been forced to work in breaking stones for a living.

There is a huge heap of ballast on which the girl is sitting. The heap of ballast stretches backwards from where she is sitting. This is an indication that she has done quite some work in cutting ballast.

At the bottom, right side of the poster, the viewer can notice some stones of ballast yet to be cut. The stones straddle the poster and it would appear that there are many of such stones to be cut. This therefore means that there is much more work still left undone by the girl all by herself.

On the top left side of the poster, there is a tall tree and a person appears to be standing under the tree. This person could be a supervisor sheltering under the tree from the scorching sun, while the girl continues to labour in the hot sun breaking the ballast. This person is ensuring that the girl works and delivers the days' portion. This is a pointer to a worst form of child labour or slavery in Kenya.

Across the photo is a rectangular shaped outline which is red in colour and raised at an angle of 45 degree inside of which are inscribed with the words, 'BALLAST CUTTER ♀ (12 YEARS)' with a female biological sign. This tells the reader that yes the girl is a ballast cutter. That she is a girl can also be deduced from the clothing that she is wearing; the top blouse and dress indicate that she is a girl. The message also says that she is a girl aged 12 years. This is the age of a girl typically in class 6 in primary school in Kenya. But in the poster she can be seen cutting ballast for construction work.

The red colour of the rectangular outline and the text inside is meant to grab the attention of the viewer to the fact that this is not right and is dangerous. The red colour signifies that the girl is being exploited and her rights are being violated, including the right to health, education and her childhood.

At the top left side of the poster is a logo of Terre des Hommes, the organisation that is running the campaign against child labour and exploitation. In this case, the organisation picked a case of a girl cutting ballast as the campaign issue.

Syntagmatic and paradigmatic signs - Syntagmatism is the order of signs that helps in bringing out meanings in a poster. In the current image, the girl sitting down on a ballast heap with a raised hammer together with the symbolic signs 'BALLAST CUTTER ♀ (12 YEARS)' have been arranged to explain the use of a girl child in a worst form of child labour, in this case ballast cutting. This is further reinforced by the fact that she is alone and being supervised by an insensitive and selfish supervisor who himself is sheltering from the scorching sun while the girl is cutting ballast without any protection on her hands and body.

The image on the poster represents a changed world where the girl who is supposed to be in the house helping the mother with household chores or in school learning is now out in the field cutting ballast for construction work without any protection on her hands and body. These signifiers which representing the changed male and female roles help in bringing out the meaning on this poster. These signs help to explain a paradigm in the poster because what they appear to be is not what should be owing to the opposite stereotype dominating the male and female roles and responsibilities as we know it in society.

The expression (or lack-there-of) on the girls' face as she is breaking the ballast shows the great distaste she has in what she is currently doing.

In analysing the visual-socio semiotics of the poster image, it can be acknowledged that the representation is a narrative action because of it representing a story. It represents a story of a society that is routinely subjecting its girl children to hard labour; work that is usually done by male adults and with sufficient protection. This is explained by the denotative sign which uses the text, 'BALLAST CUTTER ♀ (12 YEARS)' red in colour.

Interaction of the girl on the poster with the viewers is non-existent as the girl is not directly looking at the audience. This allows the audience to look upon the event rather than creating a

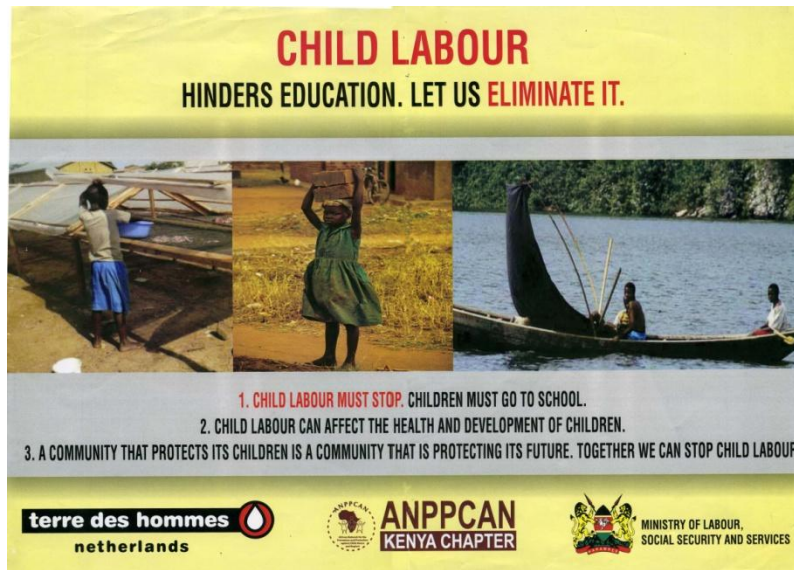
relationship with the girl. Subsequently, the audience has no personal connection with the girl on the poster but is led to develop a relationship with the issues being presented in the poster by Terre des Hommes.

Salience - In terms of salience, it is obvious that the girl in the photo has been placed as the focal point with her whole body in view. She takes up a large amount of space in the poster. The illustration has a high naturalistic modality because of the reality of the girl in the poster, with her full face and body, clothes and legs, holding a hammer. This scenario can be replicated to the immediate environment where it occurs by the viewers and is likely to have a very high impact.

Conclusion - The image explains the plight of a girl child breaking stones to make ballast for construction work. While this is known to be a masculine work, it is important for the viewers to understand the factors that may have pushed the girl to this work. She could be an elder sibling in the household and she is forced to work to cater for her siblings. It is important for this campaign to go beyond just showing the photo of the girl breaking stones for ballast and provide a solution to it.

The viewer can interpret messages in the poster image in different ways. Some viewers will argue that this is entirely a man's job and women, let alone girls are not suited to do this kind of work. Some viewers will argue that the girl is working to provide for the family. Others will be of the view that that women are completely not suited to do this kind of work, but can do light work.

Figure 9: Child labour



Source: ANPPCAN, 2012

The image above is a campaign poster on elimination of child labour by Terre des Hommes, ANPPCAN Kenya Chapter and the then Ministry of Labour, Social Security and Services. The poster is a visual representation of three photographic images of children involved in different forms of child labour. The poster has texts at the top and at the bottom that help in extending the meaning of the photos in the poster and implanting the ideas or images on the poster in the minds of the readers.

Denotations and connotations - The first image shows a boy standing next to a fish dryer. After collecting the catch, the boy brings it and deposits the catch here to dry. This is the preoccupation of this boy. He appears in school uniform. This means that in addition to attending school, he also doubles up as a labourer in a fish business. The organizations behind this campaign are challenging the use of children in the fish business at the expense of their health, education and development.

The second image denotes a girl working in the construction industry carrying a heavy load of bricks on her head. The girl is looking sad, and therefore not liking or enjoying what she is doing. She looks depressed, sad faced, barefooted and holding bricks with bare hands over her head. The bricks are heavy and she keeps them in place by holding them with her two hands. Her dress is dusty from the work she is doing.

The image denotes a girl transporting bricks for construction work and connotes a young girl who is being exploited in child labour. This exposes the child to hard labour which is meant for adults. The child is missing on her education. While her peers attend school, she works in the construction industry. The work she does injures her health, growth and development. This is a narrative of a child who has not been given a chance to live and enjoy her childhood.

Symbolic signs - The text at the top is written in black and red colours. The red colour connotes danger and warns of the harm that child labour exposes the child to while the black colour connotes an African Child. The second image is that of an African Child. It is a child who is not given a chance to live and enjoy her childhood. The text below the three images reinforces the meaning of the poster by emphasizing that children must go to school, and that child labour can affect their health and development.

The red colour symbolises danger and is used in sending a warning about something. It calls on the viewers to take measures to stop what is being talked about or presented. School is the place for children and they should not be found working at construction sites. This is not apprenticeship that can help children to grow and develop into useful citizen in the country. Each day a child should go to school to learn and not to be involved in exploitative activities like the ones shown on the poster.

Codes - It is common phenomenon in Kenya and in Africa to find children are engaged in some work. This is different from apprenticeship which is part of socialization where children work closely under the supervision of an adult. But children also get involved in labour activities such as agriculture, construction and other strenuous work. This is the myth that the poster is trying to challenge by noting that engaging children in this manner endangers the health and development of the child.

The central ideology that is being propagated by this poster is that engaging children in exploitative labour prevents them from growing up and enjoying their childhood and affects their future and the society as well.

However, in Africa, it is common to find elderly children to be involved in labour activities to feed their siblings or their sometimes ailing parents. There are also households where children have been orphaned by HIV/Aids, making it necessary for them to be involved in some form of work. For these children and their siblings, the message on this poster may not make meaning to them as working is necessary in order to provide for their siblings and ailing parents.

Also, the poster images do not show adults and the role of adults in protecting children from labour activities. Yet, it is adults who engage children in labour activities and exploit them in various ways. While the poster has a valid message on child labour, there is no connection between the exploited children and the adults who exploit them and these are the targets of the messages on the poster. This is however implied on the poster that adults are the ones targeted by the messages on the posters.

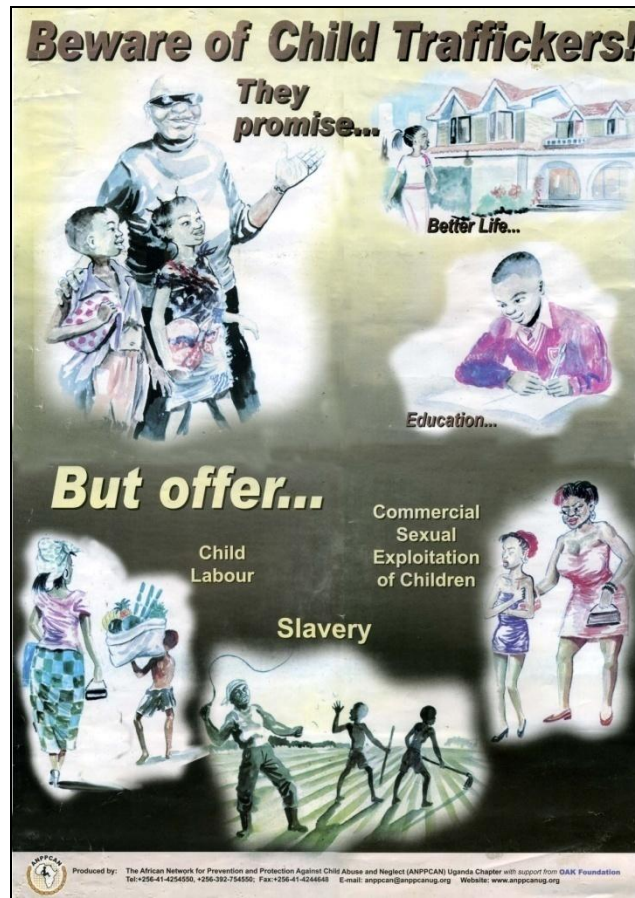
The poster is calling upon people in the communities, including adults, to be vigilant on cases of child labour. Such children should be attending school and receiving an education.

The poster says ‘CHILD LABOUR MUST STOP. CHILDREN MUST GO TO SCHOOL.’ But, there is no syntagmatic relationship between child labour and education. All the three images on the poster depict different scenarios on child labour and none depicts education. This is only implied by the texts or words on the poster. One photo depicting children in school and receiving an education should have been used in the poster for the readers to make this connection a reality. It is the images and not the words that implant ideas in the minds of the readers and viewers and not the words that are forgotten soon afterwards.

There are signs of Terre des Hommes, ANPPCAN Kenya and the Ministry of Labour, Social Services and Security at the bottom of the image. These are the three organisations that are running the campaign against child labour.

Conclusion - The three images capture well the different scenarios where children have been engaged in labour activities. The viewer is presented with a very gloomy situation for children throughout in the three images with no exit strategy except the text that mentions about education. The organisations behind this campaign could have scored very highly if they included an image of children in a school environment. Since a photo represents 1,000 words, an image of children in school will have provided a useful syntagm to the viewers, a kind of useful transition from labour to the school.

Figure 10: Child trafficking



Source: ANPPCAN, 2007

The image is a campaign poster by ANPPCAN on child trafficking. It is a graphic intensive poster with illustrative images depicting different scenes of people who facilitate child trafficking and some of the work that trafficked children perform.

The cautionary message against child trafficking on the poster is aimed at children and their parents or guardians. It warns them to be wary of child traffickers who present themselves as people who are out to help the children but then end up trafficking the children and force them into exploitative situations.

Signifiers and signifieds - There is a cautionary message in bold italics at the top of the poster that says, '*Beware of Child Traffickers !*' This is the central message of the poster that is aimed at children and parents. This is followed by other texts that give clues as to what the tricks and intentions of child traffickers are. For instance, '*They promise better life and education*' but offer '*Child labour, slavery and commercial sexual exploitation of children*'. For each of the promises and offers by the traffickers, there are compelling imagery of a house connoting good life and a child in school connoting education. These signifieds look appealing and real to the eye of the child and or their guardians.

There is an image of a male trafficker adorning black glasses with two children who he is wooing into child trafficking. He looks friendly to the children and he is giving them promises of good life denoted by an ultra-modern house and an education, denoted by a child in school uniform and in a classroom. These are some of the tricks child traffickers use in getting children out of their homes and taking them to cities and other destinations for exploitation.

In the lower half, the poster explains graphically how the bad intentions of the traffickers come to the fore. Here, the children and parents are warned that the traffickers' promises turn into misery and suffering as the children are subjected to hard labour, slavery-like conditions and commercial sexual exploitation of children. On each image on the poster, there is a piece of text that anchors the intended meaning that is being communicated by ANPPCAN to the viewer.

In the child labour scenario, the child is made to do heavy work that is beyond his/her age. For slavery and slavery-like conditions, the children are involved in forced labour, are tightly guarded and punished and mistreated by their masters. The part on commercial sexual exploitation of children shows a lady pimp introducing a child into prostitution. The lady's dress and the child's tells it all - it is a dress code for prostitution.

Syntagamic ad paradigmatic signs - The central message of the poster, '*Beware of Child Traffickers!*' is anchored by the text 'they promise' which is reinforced by an image of a man in spectacles (connoting learned, witty and wealthy) who is promising two children good life (denoted by a good house) and education (denoted by a child in school uniform in a classroom). Another text that follows this one stands in sharp contrast to the former one. This is the text that says 'but offer' and gives clues to the real intentions of the traffickers which are to subject the child to child labour, slavery and commercial sexual exploitation.

It is evident from above that all sets of texts and images in the poster are syntagmatically related in bringing out the intended meaning that ANPPCAN wants the readers or viewers to know about child trafficking.

There are paradigmatic relationships in the poster that are made explicit by both the texts and the images. The text at the top of the poster '*Beware of Child Traffickers !*' cautions the viewer to be vigilant of the real intentions of the traffickers. What they say is not what they mean.

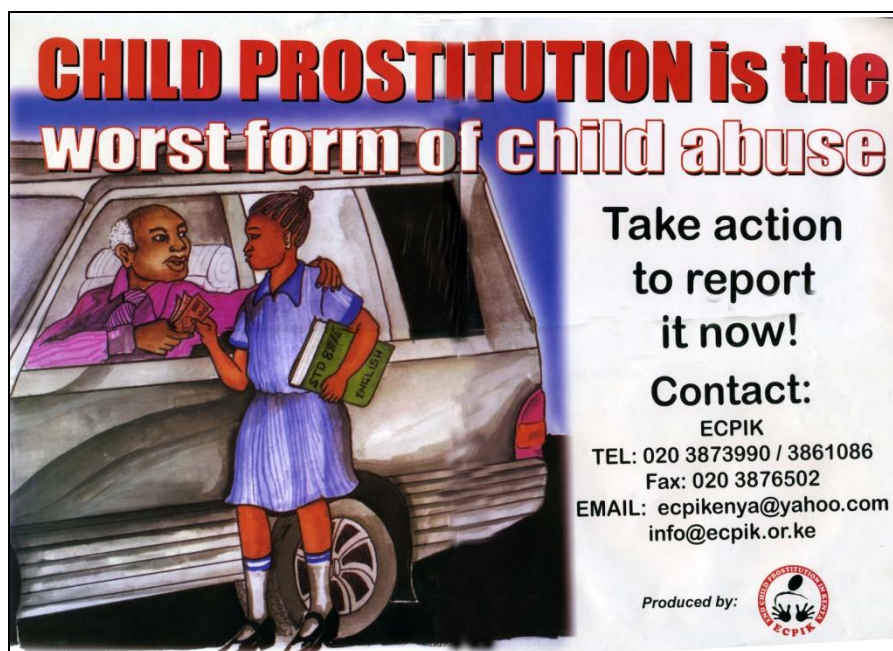
All throughout the poster, there is a clear illustration of how traffickers lure children to trafficking by tricking them that they will offer them something good. Instead, they subject child victims of trafficking to untold misery and exploitation. For example, they promise education but subject them to slavery. The traffickers promise children good life in the form of a good house but in the end subject children to prostitution. These are the opposites that are inherent in the poster and which the viewer is able to notice and relate to in the poster. The texts help in anchoring the preferred meaning to the viewer and this helps in implanting the ideas that the poster is trying to pass across.

Conclusion - The poster image succeeds in informing the viewers about some of the tricks child traffickers use in getting access to children and the problems children face when they have been

trafficked. In this image, the trafficker is seen with children promising them some of the things they will be provided with.

While this is true, usually it is the parents or guardians of the children who are tricked to release children to the traffickers. Children come at the end of the negotiation exercise. ANPPCAN would therefore have included a parent or guardian as one of the persons being negotiated with or promised good life or education for their children in order to release their children to the traffickers. Parents and guardians also happen to be the beneficiaries of the proceeds of trafficking of children but their role in abetting the practice is curiously suppressed in this poster image.

Figure 11: Child prostitution



Source: ANPPCAN, 2008

The image is a public awareness campaign poster on child prostitution. ANPPCAN is drawing the attention of the public to the issue of child sexual abuse and exploitation by adult members of the society who should be protecting children from abuse.

Signifiers and signifieds - The signifiers on the poster include a man sitting in a car, stretching his hand out of the window of the car and handing over some money to a school girl while holding the school girl by the shoulder by the other hand. The school girl is neither feeling happy nor sad but appears uneasy by the action of the man. She looks at the money she is being given by the man with a lot of attention.

The man is grey haired and advanced in years. The girl is a pupil by her dress code – she is wearing a blue school uniform and shoes and her hair is well done. She is holding a standard eight textbook on her left hand. The central message in the poster is that child prostitution which involves the exchange of money between an adult and a child for sexual favours is a worst form of child abuse.

The top of the poster has a text message in capital letters and in bold face, thus ‘Child Prostitution is the worst form of child abuse’. The text is in two lines, the first line ‘Child Prostitution is in red colour and the rest of the text, ‘the worst form of child abuse’ is in white colour. The first part of the text in red colour catches the eye of the reader and then the reader is taken to the image of the man, the girl and the car.

On the right side of the poster, there is a text message asking the viewer to report cases of child prostitution to the contact information provided alongside for appropriate action to be taken.

The images on the poster is a painting and so does not show a real image of a girl, a man and a car who were photographed in a natural environment. This is therefore not natural images that a reader or viewer can directly relate to. However, the reader can relate to events in the poster given that these incidences occur in the communities.

Denotations and connotations - The poster has several denotations on the poster image. There is an image of a man, a girl and a car. The man connotes an adult member of the society who lures

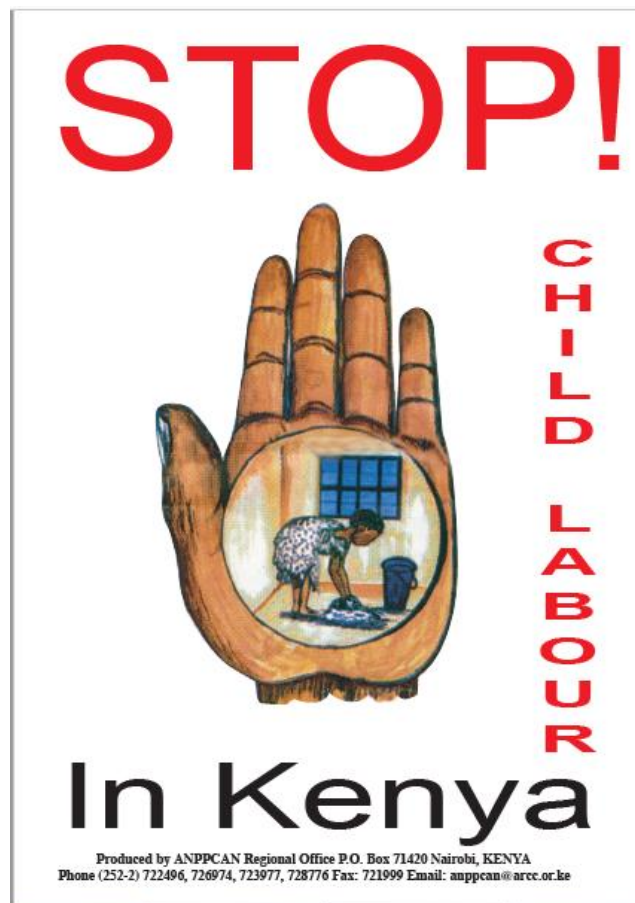
young children to sex in exchange for financial favours. The man enjoys having sexual relations with young girls in exchange of money, gifts and other rewards. The car denotes the wealth of the man seen driving a car and who uses his wealth to woo girls to prostitution. The girl connotes a school girl who is vulnerable to child prostitution with adults members of the society, including the man seen on the poster driving a car.

The message on the poster is targeted at men and adult members of the society who lure children into prostitution for exchange of money and other favours. The reader is asked to take action by reporting this immoral behaviour to the contacts shown on the poster for action.

The act of giving out money to the girl is manipulation. The adult's car and the money he is seen handing over to the girl connotes wealth and pleasure. He uses his wealth to manipulate young girls into having sex with them. The campaigners term this prostitution, which is wrong and ought to be reported to the authorities for action to be taken against the culprits.

Conclusion - The notion that child prostitution is perpetrated by grey haired, wealthy and old men in society as depicted in the image is a mere stereotype. Child prostitution can be done by peers of them children and youth in the society in return for money, gifts and other favours.

Figure 12: Child labour



Source: ANPPCAN, 2001

The image is a campaign poster by ANPPCAN against child labour in Kenya. The poster is a simple design featuring graphic images and messages that communicate powerful messages on child domestic work.

Signifiers and signifieds - Several signifiers can be identified in the poster. A symbolic text in different colours and sizes, some done with artistic style and some done horizontally while some are placed vertically on the poster. Parts of the ‘STOP! CHILD LABOUR IN KENYA’ have been designed differently on the poster to bring out different meanings. There is a text STOP! At the top in red colour followed by the text, ‘CHILD LABOUR’ whose characters are arranged

vertically on the posters and also in red colour, and lastly 'IN KENYA' that is placed horizontally at the bottom of the poster in black colour.

The signifier red colour in this poster signifies danger or caution. Indeed, having children in labour, in this case domestic work, is dangerous and is against the law and the employer can be sued for exploitation of the child and denial of education. The black colour in the text 'In Kenya' signifies that the poster is referring to child domestic work in Kenya where the well to do families employ househelps in their houses to do household chores. These children are usually young and of school going age therefore denial of their education and damage to their childhood and development.

The other signifier is a hand, with a palm of the hand facing the viewer in the NO or STOP position. The palm is imprinted with an image of a girl washing clothes. Next to her is a clothes container, which has family members' clothes that she is washing in addition to other household chores. There is a sign of a house whose windows can be seen by the viewer. The girl signifies exploitation in child in domestic work, the container signifies the amount of work she has to do in that household. The sign of the house signifies a family that the girl is living with and working for.

She uses hands in the work she does and a lot of her work involves using her bare hands. Sweeping and cleaning the house, washing clothes and utensils and cooking are all chores she does with her bare hands. Hence, the signs of the hand in the NO or STOP position is meant to tell the viewers to help in stopping the engagement of girls in domestic work where they are exploited in performing various household chores all by their own and in slavery-like conditions.

Conclusion - The viewers quickly understand the preferred message in this image which is 'Stop child labour in Kenya,' from the text signs. However, child labour is not apparent from the image used and the circumstances surrounding it. Therefore, the image and the text complement each other in a relational manner.

However, viewers will encounter difficulties in deciphering the preferred message from the graphic shown of a person washing clothes. In the Kenyan context, children washing clothes is a normal thing and is not seen as strenuous work bordering on child labour. They wash their school uniforms and their siblings' clothes all the time. They are also involved in carrying out light work. It is only child labour when it is exploitative and the child misses an opportunity to grow and develop as a child. It is not clear whether this child is washing her clothes or she is involved in some domestic work in another person's household. The image does not explain that the child is engaged in domestic work on a full time basis and does not attend school.

The above image is therefore subject to many interpretations even though the text struggles to give a preferred meaning.

Figure 13: Corporal punishment



Source: ANPPCAN, 2000

The image is an anti-child abuse campaign poster by ANPPCAN. The viewer is drawn to a text in red colour at the top of the poster and a graphic painting of an adult holding a cane beating a small boy. The boy appears to be in great pain. He is crying and appears to be running away from the adult and asking for help from someone, with his two hands raised up. The adult is firmly holding the boy's shirt with one hand and a long cane on the other, which he uses in beating the boy.

Denotation – Viewers can see a text at the top of the poster, 'Child battering is child abuse.' Below the text is a tall man figure, holding firmly onto the shirt worn by the boy using one hand and holding a long cane on the other hand and beating the boy.

There is a young boy in the poster image who is being restrained back by the man's hand. He is being beaten and running away from the man with his two hands stretched up outwards as if seeking for help from the cruelty of the man. He is in great pain and his mouth is wide open crying for help.

Connotation - The text 'Child battering is child abuse' implies that the act of adults canning children is actually corporal punishment and connotes violence, which is a maltreatment against children. Ironically, this practice is very prevalent in many families, communities and institutions, including schools.

Application of the cane as a form of discipline is an old practice in Kenya and many child rights organisations consider this as corporal punishment. It inflicts pain on the body of the child and does not consider the situation and circumstances of the child. The worst part of it is that it teaches children that violence is a right thing to do in settling scores as a form of discipline.

The plain and simple environment depicted on the image shows that even in very well kept environment where violence may not be anticipated can be an environment for the abuse of children. The poster image does not give indications on the sort of environment this may be; it can be anywhere, rural or urban, slum or upmarket, poor or rich neighbourhoods. The practice is pervasive in many environments as a way of disciplining children when they make a mistake.

The graphic image on the poster is a clever way of presenting an issue because, as a painting, it does not represent any one person from this or that community. It can be any adult in any environment and this therefore increases its impact and power in the campaign against corporal punishment against children. The child who is being abused can be a child from any community or background or race in Kenya. The poster does not therefore speak to a particular community, race, religion or culture in Kenya but addresses everyone in the society and country on the dangers of corporal punishment.

Indexical, iconic and symbolic signs - There are several indexical, iconic and symbolic signs in the poster image. The tall adult is a sign of authority; cane is a index of pain or injury that is being inflicted on the child; the cry of the boy who has his mouth wide open is an index of the pain and

injury he is experiencing from the beating of the adult. There are two iconic signs and these are the painting of the man and the boy. A symbolic sign in the poster image is the text 'Child battering is child abuse' which anchors the meaning of the graphic image.

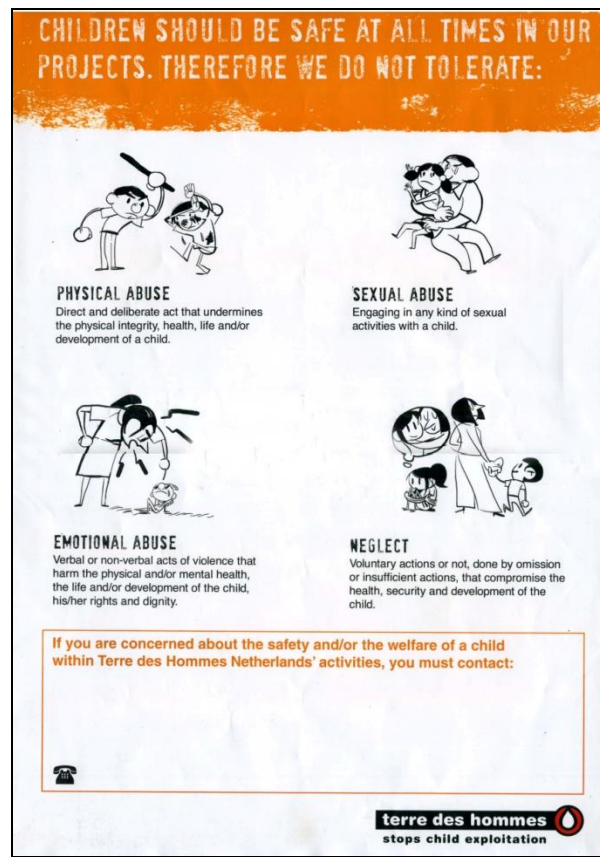
The phrase 'Child battering is child abuse' is an anchorage to the signified violence and symbolises the vulnerability of the child to corporal punishment and abuse. It relays the meaning of the image, confirming that this was definitely an act of violence and not an accident.

A syntagmatic relationship is the order of signs in a poster that gives it meaning. In the poster, the symbolic text at the top, that says that 'Child battering is child abuse' is further reinforced by the signs on the graphic image that shows a man caning a boy with a stick and the child is in great pain. At the paradigmatic level, the man as a sign of authority and a child as innocent and growing up into adulthood is to use his authority to protect the child from abuse and injury and protect children from abuse.

Salience - Salience is used by Kress and Van Leeuwen(1996) to indicate that some elements can be made more eye-catching than others. In this poster image, the text, the adult and the boy are salient. The text with the red colour makes it more salient than any other elements in the poster. The size of picture of the man and the boy occupies half the space of the entire poster image, and this is placed in the middle of the image. This makes the graphic image of the man and the boy salient.

Conclusion - The poster image challenges the use of corporal punishment on children when they err. This can be at home, at school or any child care facility. However, use of the cane has been used over the years in Kenya as a method of disciplining children. Like other cultural issues such as child marriage, stopping corporal punishment can take a very long time and requires providing alternatives to corporal punishment.

Figure 14: Child safeguarding



Source: Terre des Hommes, 2016

The image is a child safeguarding poster by Terre des Hommes. In the poster above, Terre des Hommes has used several signs to up her campaign on child safeguarding.

Signifiers and signifieds - The viewer is drawn to a symbolic text in bold font at the top of the poster, thus: CHILDREN SHOULD BE SAFE AT ALL TIMES, IN OUR PROJECTS, THEREFORE WE DO NOT TOLERATE. This graphic text is embedded against a solid magenta background colour. Magenta is a cool, warm and child friendly colour and inviting to the viewers of the poster image.

The viewer is also drawn to four graphic images with texts underneath each graphic explaining different types of abuse against children. The four graphics are black in colour. They are not real photos of persons but illustrations depicting an adult committing an abuse against a child in a

different but profound way. For viewers of this poster who may have difficulties in understanding the meanings of the illustrations, the texts underneath each graphic message anchors a preferred meaning, thus helping in explaining the intended meaning of the graphics. The text thus helps in conveying the intended meaning of the abuses in each of the graphics.

The text is artistically done against a solid magenta background colour. Each letter has some semblance of tiny but visible holes in its overall structure, like it has been poorly done or painted. This is however a painting friendly to children done by children for children. Only children can make such paintings. But more fundamentally, this is an indication of ‘seeing through’ the letters hence connoting transparency and accountability of the actors in child protection.

The implication of this is that in all actions, child protection actors ought to be transparent, knowing that there is someone or an authority that is keenly observing their actions on children.

Back to the four graphic in the middle of the poster. Each graphic depicts an adult inappropriately exercising their authority on a child and causing different levels of harm to the child. The graphic image brings out the different types of child abuse, mainly physical abuse, sexual abuse, emotional abuse and neglect which Terre des Hommes is reminding her staff to ensure that they are avoided in all its projects.

Each graphic features an illustration that explains a type of abuse. Below the illustration is a symbolic text explaining the type of abuse and an explanation of what that kind of abuse involves. The text for the type of abuse is in capital letters and in bold face while the text explaining the abuse is in lower case and in bold font. All the graphic and symbolic texts accompanying them are black in colour (depicting the African situation).

Some graphics –emotional abuse and neglect – have an image of a female adult with a long nose, not typical of the African people. This implies that child abuse is not an isolated issue in one

continent, but a global issue. Terre des Hommes is drawing attention to people all over the world to the problem of child abuse and asking them to pay attention to child safety in all her projects and those of other partners.

In the first graphic, the following signifiers and signifieds can be identified: an adult person holding a stick, hitting a child on the head. The child is traumatised, in pain and raising up its hands in the air in defiance and surrender.

The adult signifies authority and the stick signifies corporal punishment and vulnerability of children to abuse. The signs have been arranged in such a way that the adult has negated his authority by using a cane to physically abuse a child. The concluding text underneath the graphic image confirms the type of abuse the child has been subjected to and the sub-text underneath provides further clues to that type of abuse and the form in which it manifests itself.

Syntagmatic relationships explain how signs have been arranged to bring out meaning. In this instance, the symbolic text explaining the type of abuse is reinforced by the sub-symbolic text below it and complemented with a graphic or visual illustration of what that abuse involves.

The graphic shows an adult beating a child with a heavy stick on the head and the child is trying to defend himself/herself, face –down, hands up on the head with a raised leg with tears flowing down the cheeks. Tears flowing down his cheeks is an index of sadness, pain and injury that the child is experiencing as a result of the canning. Raised hands in the NO position symbolises that the child is asking for a stop to the beating.

The second graphic on the right is a depiction of sexual abuse. The signifiers are an adult signifying an abuser who is holding a young girl and is trying to kiss her. The man is holding the little girl tightly across his body while the girl is trying to free herself from him. The girl is filled

with sadness and fear and has her hands raised up in defiance. The man has his hands across the body of the girl and has the other hand pulling the end of the dress worn by the girl.

The kiss of the man signifies love, endearment to the girl, which actually symbolises an act of grooming; hands pulling the dress is an index of sexual violence. The girl is trying to free herself and this symbolizes refusal or indignation to engage in sexual act.

Like in the first graphic, syntagmatic elements bringing meaning are the symbolic text on SEXUAL ABUSE; and the text, sub-texts and the visual elaboration of the abuse by the graphic of an adult wooing a young girl to sexual abuse.

On the third graphic, the symbolic text 'emotional abuse' explains the type of abuse with the sub text underneath giving an elaboration of the kind of abuse that is being perpetrated against the child. This is further pictorially explained in the illustration or graphic by an adult lady bent over and yelling at a child. The yelling has sent the child to the ground who is helplessly looking up at the lady from the ground. The adult lady has her mouth wide open, with words flying out to the child. This has terribly scared the child and thrown him/her to the ground.

The signifiers include an adult lady with her head bent over, yelling over a child. There is hot air all around her face which is directed at the child. Her hand is stretched outwards to the child on the ground, with the child appearing very scared. No direct contact with the child but the yelling and the pointed hand is strong enough to send a cold shiver down the spine of the child.

The viewer of the poster can observe the hot breath from the adult lady that signifies anger, outbursts, verbal insults and abuse against the child. She has her body slightly bent over with one hand threateningly pointed at the child, which is an index of superiority, domination and power over the child. The child crying on the ground is an index of fear, insubordination and vulnerability.

The graphic and the symbolic text underneath challenges the societal stereotype of the adults' perceived role and position of domination and their right to punish children by yelling at them as a punishment to toe the line which is common in many families, communities and in institutions of care. Terre des Hommes is cautioning people that this is not the right thing to do.

The fourth graphic concerns an abuse known as child neglect. Just like the other three graphic messages on the poster, the graphic appears in capital case and bold letters with an anchoring messages that helps in extending the meaning of NEGLECT as any voluntary actions done by omission and commission that compromises the health, security and development of the child.

The child is used as a synecdoche and is representing children in our societies who are often neglected by adult members of the society.

Denotations and connotations - Two children can be seen in the poster image. One of the child is looking directly at the adult thus establishing a connection with the adult and receiving the attention of the adult. The other child child in the image has been ignored by the adult. The child looks withdrawn and dejected and is feeling let down. He seems to be in deep thought and is filled with the fear of rejection. This can be deduced from the thought balloon next to the child.

The withdrawn child connotes a child who has been denied his/her rights to health, security and development while the happy child connotes a child who has his health, security and development needs provided for. This graphic image brings out a very good and contrasting paradigmatic relationships between a child whose needs have been provided for and another whose needs have been denied.

The child safeguarding poster ends with a call to viewer to report child rights violations that occur within and without their projects. The poster provides space for inscribing the telephone contacts for people who would like to report child abuse. The space for writing the number thus provides a

leeway for people or projects to indicate their respective numbers which people can use to report child abuse depending on their location, community and country.

There is an iconic image of a telephone indicating to the viewers that this is where to inscribe the number or find the contacts to use in reporting any of the abuse shown in the four graphic messages on the poster. At the very bottom of the poster there is a sign of Terre des Hommes's logo.

Conclusion - The images on this poster are simple and friendly to the viewers to read the preferred meanings. They are accompanied by very useful texts that anchor the meaning of each graphic messages.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.0 Introduction

This chapter provides a summary of the study. It highlights the background, the objectives and the findings of the study. It also provides a conclusion based on the summary. This chapter also provides recommendations arising from the study findings and finally areas for further research.

5.1 Summary

The study sought to identify the types of signs appearing on posters used by child-focused organisations in communicating messages on child rights in Kenya. The study revealed that child rights organisations use different types of signs on posters in campaigning for different aspects of child rights. The signs used differ according to the aspects of child rights that the organisations are advocating for.

The study also sought to semiotically analyze the signs on posters used by child-focused organisations in communicating messages on child rights in Kenya. The study has successfully conducted semiotics analysis on the signs embedded on graphic images in posters used in communicating messages on child rights. Various levels of meanings have been identified, including signifiers and what they signify, the denotations and connotations, as well myths, ideologies and the codes used in interpreting meanings of graphic messages on posters.

Finally, the study sought to assess potentially harmful messages embedded in posters that are intended to communicate messages on child rights in Kenya. The study revealed that graphic images on posters are subject to different interpretations by the audience depending on their context, culture and other factors such as education, age and economic status.

The study also revealed signs on posters communicating messages on child rights convey messages in direct and sometimes indirect ways. In other words, whereas posters are used to communicate truth, they also communicate lies. Interpretation of messages on posters varies and a wide range of meanings can be generated from the signs embedded on posters. Signs are open to multiple interpretations and this is true for the posters that were the object of the study.

5.2 Conclusion

The study has brought out interesting findings on the use of signs on posters used in awareness raising, advocacy and lobbying of child rights in Kenya. It is evident that poster images are comprised of signs that challenge certain ideologies and myths on child rights and child protection in the society. An example is the poster image on deafness that challenges myths of deafness as a curse and deaf children being isolated from other normal children and people.

In the design stage and publication of the IEC materials under the study, efforts have been made to ensure that the poster images are relevant, need-based and impactful to the target audience. Careful consideration has been made on such issues such as language, colour, age and culture of the target audience for which the posters are to be distributed.

5.3 Recommendations

The study was aimed at understanding the meanings that can be generated from poster images conveying messages on child rights in Kenya. The study found out that all programmes on child rights prioritise the production and dissemination of posters and other IEC materials for awareness raising on child rights in the target communities. While this has helped in communicating messages on child rights and expanded the reach of the information beyond what the officers can do, the study observed several recommendations to help boost the impact of the IEC materials.

Often the programme officers ask designers to produce the poster images with minimal support from the programme officers. Most designers do not know the context, culture, codes and other variables of the target audience in respect of the activity being implemented. These variables give clues on what signs to use and how to use them in posters to communicate a message. This helps to understand how the target audience interpret the meaning of the signs. Signs used and not used communicate a meaning.

This also points to and underscores the need for programme officers to pre-test the poster images in order to understand how sections of the audience interprets the poster images, and if the preferred meanings are being interpreted correctly as desired, negotiated or rejected by the target audience.

Whereas the programme officers play a role in implementing programme activities and understand the inherent factors in the target communities and how these factors contribute to the interpretation of images presented to them, it is equally important to involve experts in semiotics analysis in the production of poster images for awareness raising and advocacy in order to help in the packaging and dissemination of the intended meanings while minimizing the possibility of unintended meanings.

Of the posters images analysed by the study, preference has been on the use of illustrations and paintings to display particular child rights violations situations and a call for action to stop the violations. Photographs are rarely being used in the poster images. Yet real photographs create more personal connections with the audiences especially when they are iconic and indexical images. These types tend to grab the attention of the viewers more than the illustrations and paintings.

In order to catch the attention of the target audiences, there is need to use iconic images (that resemble the things they signify) and indexical signs (those that indicate causality). These types of images are more powerful with high impact on the viewers than symbolic signs, illustrations and paintings which viewers do not create a personal connection with.

5.4 Suggestions for future research work

From the findings presented in the current study, it would be important for more research to focus on semiotics analysis of images on other equally impactful IEC materials, besides posters. These materials include on-line graphics, banners, flyers, stickers and magazines and newsletters. These kinds of IEC materials play a pertinent role in raising awareness, advocating and lobbying on child rights and the meanings conveyed by graphic messages embedded on them can be studied through semiotics analysis.

In today's globalised world occasioned by rapid travel, communication and information technology, it is difficult to pinpoint a sendatary culture that has not been influenced by factors inherent in the global village. Therefore meanings that were originally known to be aligned to a particular culture may now be part of the global culture and semiotics analysis would thus be less subsumed and influenced by the culture of people residing in particular part of the global village. A study therefore need to be conducted to initiate debate and ascertain whether results of semiotics analysis can be strictly confined to a particular context and culture of individuals or not.

Another area of focus would be the variance between textual analysis of the posters under the study and semiotics analysis of the same. As it is, semiotics analysis looks at the meanings as generated or conveyed by poster images and is largely determined by the relationship between the signs vis-a-versa the context and culture of the audience which is the target of the images. Semiotics does not look at what meaning is, contained in or the latent meaning that is waiting to

be discovered but the relationship between the signs and their meanings based on the context and culture in which they are disseminated.

It would therefore be interesting to conduct studies on the latent meanings of images on posters and the meanings conveyed or generated through semiotics analysis methodology in a bid to gauge if there are any variances in the meanings in the two approaches and proceed to explain the reason for any variances.

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APPENDICES

Appendix I: Letter of introduction

The Regional Manager
Terre des Hommes Netherlands,
East Africa
P. O. Box 76340-00508
Nairobi, Kenya

Dear Sir/Madam,

Re: Research on representation of child rights messages in poster images used in communicating child rights in Kenya

I'm a student at the University of Nairobi pursuing a degree of Master of Arts in Communication Studies. I'm carrying out a research on representation of child rights messages in poster images used in communicating child rights in Kenya. Semiotics is the study of signs and information, education and communication materials are comprised of signs in the form of graphic messages (texts and images). The signs are encoded with messages which are then decoded by the target audience in order to generate specific meanings on child rights.

In the study, I'm doing semiotics analysis of IEC materials the case of Terre des Hommes and the African Network for Prevention of Child Abuse and Neglect. Terre des Hommes and ANPPCAN have a long experience working in child rights. The two organisations have used IEC materials in direct programme interventions, advocacy and lobbying on child rights in Kenya and globally.

The study is seeking to find out the types of signs on posters and the meanings that can be generated from the signs in the IEC materials.

I'm humbly requesting for your permission to access relevant information, education and communication materials, specifically posters, for use in the study. I will be interested in accessing poster images that Terre des Hommes, Netherlands, Kenya has designed, published and distributed to the target communities to raise awareness, advocate and lobby on certain aspects of children's rights. The posters will be accessed and used only for the purpose of the study.

Thank you,

Yours Faithfully,

Bernard Morara

Appendix II: Consent form

I, Bernard Morara, a student of Master of Arts in Communication Studies at the School of Journalism and Mass Communication, University of Nairobi, is conducting a study on the types of semiotic signs that are embedded on information, education and communication materials (IEC) materials that communicate messages on child rights and to understand the meanings generated from the signs. The poster images that you provide will only be used for the purpose of the study. You have the right to ask questions about this study and to have those questions answered by me and or my immediate project supervisor or coordinator at the School of Journalism, University of Nairobi

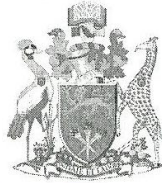
Consent

Your signature below confirms that you have agreed to allow me to access relevant materials of your organisation voluntarily for this study and that you have read and understood the information provided above. You will be given a copy of this form to keep.

Signature of Participant: _____ Date: _____

Name of Participant: _____

Appendix III: Field work certificate



**UNIVERSITY OF NAIROBI
COLLEGE OF HUMANITIES & SOCIAL SCIENCES
SCHOOL OF JOURNALISM & MASS COMMUNICATION**

Telegram: Journalism Varsity Nairobi
Telephone: 254-02-3318262, Ext. 28080, 28061
Director's Office: 254-02-2314201 (Direct Line)
Telex: 22095 Fax: 254-02-245566
Email: director-soj@uonbi.ac.ke

P.O. Box 30197-00100
Nairobi, GPO
Kenya

REF: CERTIFICATE OF FIELD WORK

This is to certify that all corrections proposed at the Board of Examiners' meeting held on 8/7/2016 in respect of M.A/Ph.D final Project/Thesis defence have been effected to my/our satisfaction and the student can be allowed to proceed for field work.

Reg. No: K50/74438/2014

Name: BERNARD MORARA NYANTONG'A

Title: SEMIOTIC ANALYSIS OF INFORMATION, EDUCATION & COMMUNICATION MATERIALS COMMUNICATING MESSAGES OF CIVIL RIGHTS IN KENYA

Dr. Joseph Nyanoti
SUPERVISOR

[Signature]
SIGNATURE

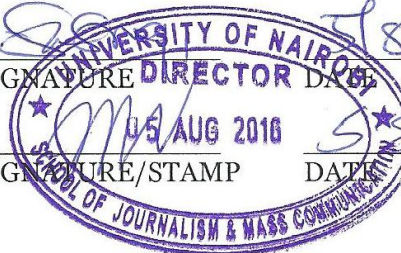
5/8/16
DATE

Dr Samuel Siringo
ASSOCIATE DIRECTOR

[Signature]
SIGNATURE DIRECTOR

Dr. Neeti Neeti
DIRECTOR

[Signature]
SIGNATURE/STAMP DATE 5/8/2016



Appendix IV: Semiotics guide

1. Isolate and analyze the important signs on the poster.
 - a) What are the important signifiers and what do they signify?
 - b) How does one signifier relate to the others used (do some carry more weight than others)?
 - c) What are the denotations? The connotations? Does the poster use metaphor? metonymy?
 - d) Does it involve myths?
 - e) How do the patterns of signification in the poster articulate social codes about things such as power, race, class, gender, respect or authority?
 - f) Does the image on the poster call for a response? If so, what claims does it make?

2. Identify the theme or sub-themes (violence, education, drugs, etc)
 - (a) What is the unspoken truth in the poster?
 - (b) What idea does it try to propagate?
 - (c) How do the signs support the ideology?

3. What codes can be found?
 - (a) Identify the codes within which the signs have meaning, i.e. what is the system within which these signs make sense? Within the codes, identify paradigm sets that exist in the poster

4. What are the ideological functions of the signs in the texts and image and in the poster as a whole?
 - (a) What sort of reality does the text construct and how does it do so?
 - (b) How does it seek to naturalize its own perspectives?
 - (c) What assumptions does it make about its readers?
 - (d) Does its preferred reading derive from the values of the dominant ideology?

5. Identify the syntagms and paradigms that have been exploited.
 - a) What is the central opposition in the text?
 - b) What paired opposites fit under the various categories?

- c) Do these oppositions have any psychological or social significance?
6. Considering how 'open' to interpretation the text and images can be:
 - (a) What significations, connotations, etc, on the poster can be considered to be widely agreed upon.
 - (b) What significations, connotations etc may depend on personal interpretation.
 7. What is the format of the image? Is it black and white? Color? Glossy? Consider how the form in which the image is expressed affects its message. If an image is compressed of primary colors, does it look fun and lively, for instance?
 8. What kind of image is it? Is it abstract, does it represent an actual person or place, or is it a combination of the two? If there are people represented, who are they?
 9. Who is the intended audience for the image? The age group? What values do these target groups have?
 10. What emotions does the image convey? Overall, is it serious, sad, funny? Is that expression of emotion, in your opinion, intentional? What emotional associations do you make with the image?
 11. If the image includes more than one element, what is the most prominent element in the composition? A particular section? A logo? A section of writing? A person or group of people? A product? What do each of the parts contribute to the whole?
 12. How does the layout of the image lead your eye? Are you drawn to any specific part? What is the order in which you look at the various parts? Does any particular section immediately jump out?
 13. Does the image include text? If so, how do the image and the text relate to one another?

Appendix V: Certificate of corrections



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Telephone: 254-02-3318262, Ext. 28080, 28061
Director's Office: 254-02-2314201 (Direct Line)
Telex: 22095 Fax: 254-02-245566
Email: director-soj@uonbi.ac.ke

P.O. Box 30197-00100
Nairobi, GPO
Kenya

REF: CERTIFICATE OF CORRECTIONS

This is to certify that all corrections proposed at the Board of Examiners meeting held on 28 OCT 2016 in respect of M.A/PhD. Project/Thesis Proposal defence have been effected to my/our satisfaction and the project can now be prepared for binding.

Reg. No: KSO/74438/2014

Name: BERNARD MORARA NYANTONG'A

Title: REPRESENTATION OF CHLLD RIGHTS MESSAGES

IN INFORMATION, EDUCATION AND COMMUNICATION MATERIALS
IN KENYA.

Dr. Joseph N. Nyanoti
SUPERVISOR

[Signature]
SIGNATURE

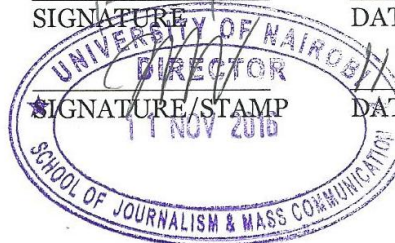
18/11/16
DATE

Dr Samuel Siringi
ASSOCIATE DIRECTOR

[Signature]
SIGNATURE

11/11/2016
DATE

Dr. Neethi Ndlovu
DIRECTOR



[Signature]
SIGNATURE/STAMP

11-11-2016
DATE

Appendix VI: Declaration of originality

UNIVERSITY OF NAIROBI

Declaration of Originality Form

This form must be completed and signed for all works submitted to the University for examination.

Name of Student BERNARD MORARA NYANTONG'A

Registration Number K50/74438/2014

College HUMANITIES & SOCIAL SCIENCES

Faculty/School/Institute SOS/MA

Department SOS

Course Name MASTERS IN COMMUNICATION STUDIES

Title of the work REPRESENTATION OF CHILD RIGHTS MESSAGES ON INFORMATION, COMMUNICATION & EDUCATION MATERIALS IN KENYA

DECLARATION

1. I understand what Plagiarism is and I am aware of the University's policy in this regard
2. I declare that this PROJECT (Thesis, project, essay, assignment, paper, report, etc) is my original work and has not been submitted elsewhere for examination, award of a degree or publication. Where other people's work, or my own work has been used, this has properly been acknowledged and referenced in accordance with the University of Nairobi's requirements.
3. I have not sought or used the services of any professional agencies to produce this work
4. I have not allowed, and shall not allow anyone to copy my work with the intention of passing it off as his/her own work
5. I understand that any false claim in respect of this work shall result in disciplinary action, in accordance with University Plagiarism Policy.

Signature 

Date 10/11/2016



Appendix VII: Plagiarism results

11/10/2016 Turnitin Originality Report

Turnitin Originality Report

REPRESENTATION OF CHILD RIGHTS MESSAGES IN INFORMATION, EDUCATION AND COMMUNICATION MATERIALS IN KENYA by Bernard Morara Nyantong'a K50/74438/2014

From Mass media and Technology (MA Communication theory)

- Processed on 03-Nov-2016 16:48 EAT
- ID: 731429424
- Word Count: 28475

Similarity Index
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Internet Sources:
10%

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- 1 1% match (Internet from 15-Dec-2014)
<http://skell091.wordpress.com/2013/03/21/media-discourse-analysis-semiotic-print-advertisement-analysis/>
- 2 < 1% match (Internet from 25-Apr-2014)
http://www.uvm.edu/~tstreete/Courses/Soc43/pages/semiotic_terminology.html
- 3 < 1% match (Internet from 11-Apr-2015)
<http://pt.slideshare.net/felifire/semiotics-for-beginners-chandler>
- 4 < 1% match (Internet from 30-Apr-2012)
<http://thiruvikaviscomprinting.blogspot.co.uk/2011/12/semiotic-analysis-of-newspaper.html>
- 5 < 1% match (Internet from 09-Jan-2016)
<http://ojad.emu.edu.tr/articles/32/321.pdf>
- 6 < 1% match (Internet from 03-Jul-2010)
<http://adt.ecu.edu.au/adt-public/adt-ECU2006.0011/01front.pdf>
- 7 < 1% match (Internet from 04-May-2010)
http://www.sagepub.com/upm-data/13071_Chapter5.pdf



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file:///C:/Users/Daizy/Downloads/Turnitin%20Originality%20Report%20morara.html 1/1

Appendix VIII: Semiotic analysis of a poster image

Figure 15: Denial of food and basic services



Source: Bouzida (2014)

Denotative level

In this level we shall read the photograph according to the common sense meaning of the sign, and give the obvious description of what we see in this image.

Characters: We see many African black children; one of them holds a dish in his left hand. They look to someone

The colors: Many colors appear in this photograph, related basically to the children's clothes; pink, yellow, blue, green, white

Background (space): The photograph has been taken in Africa.

Connotative level

This image is open to many interpretations that are mainly associated to the social and cultural background of the semiotic reader.

The children are suffering from famine; they are so hungry, looking for someone to feed them, may be they are ashamed in front of those who came to help them.

These children are like any human being in Europe or in America, they have the right to survive, at least to eat and live like any other children in the world.

I read in this image: innocent eyes, poverty, oppression, famine, ignorance, no human rights, and the main meaning is that these African children have lost their childhood. They do not ask for miraculous things, food is all what they need.

The colors: We see many colors as shown in the photograph through the children's clothes, this reflects the African nature.