Exploring the Use of Infographics in Communicating COVID-19 Pandemic Information in Ghana

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Abstract
Globally, media houses as well as individuals are adopting various forms of infographics to convey information to audiences. Although extensive research exists on the use of infographics in communicating complex messages, scholars appear to have largely ignored the use of infographics in communicating health information in pandemic situations. Also, not much scholarship can be seen on the use of infographics for communicating health messages in pandemic situations in a developing country like Ghana. Again, critical elements of design such as colour and typefaces have received less attention. The purpose of this study is to explore how media organisations employ infographics to convey complex information like Covid-19 pandemic information to target audiences. Infographics of two leading media organisations in Ghana were selected, categorized and examined with a model adapted from the Art Criticism model of Feldman and Woods. Results revealed that colour, although a major element of design which convey different meanings in different cultures were not well utilised in the infographics explored. We also found conflicting messages on a number of infographics which could inhibit the effectiveness of the messages to the target audience. The authors proposed a model for the appraisal of infographics.

Keywords: Media, COVID-19 Pandemic, Infographics, Health Information, Culture, Ghana

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Introduction

The advent of internet and its accompanying platforms have caused rapidity in information dissemination and consumption. Text (Bateman, 2014) is manipulated in diverse ways to relay series of information to target groups. According to McCrorie, Donnelly and McGlade (2016), the creative conception and engagement way of visually conveying information aesthetically and succinctly is known as infographics. Messages are presented in various formats using different media. Research on infographics abound in several fields including for instance in education (Matrix & Hodson, 2014); social media marketing (Erdoğmuş and Çiçek 2012; Jackson 2011); and healthcare (McCrorie, Donnelly and McGlade 2016; Steensma 2016).

In an epidemic/pandemic situation, people need series of vital information, especially, information on guidelines as well as steps to be taken to prevent or contain an outbreak. One of the mediums employed by communicators to disseminate such information to the public is through a combination of written text and graphics, known as infographics (Bekhit 2009). According to Scott, Fawkner, Oliver, and Murray (2016), infographics is a shortened form of information graphics. The presentation of infographics is done to conform to logic, akin to storytelling through the use of data visualisations, written text and photos (Naparin and Binti Saad 2017). Siricharoen (2015) defines infographics as graphic (photo) that presents information. According to Siricharoen (2013), journalism in the 1980s enjoyed the support of infographics albeit some challenges. The use of images only or images and written texts to convey vital information in a visual form to the public is not novel (Lamb and Johnson 2014). According to Siricharoen and Siricharoen (2018) visual communication and for the purpose of this study, infographics dates back to prehistoric era, and it remains one of the fundamental, yet effective means of communicating complex issues. Busselle and Bilandzic (2009) aver that the degree of engaging, transporting, or immersing an audience in a narrative influences the narrative's potential to affect subsequent story-related attitudes and beliefs. Scholars have long conducted studies in different geographical jurisdictions, employing different methods and have emerged with series of findings regarding the use of infographics in communicating health information to the public. For example, a study by Vos, Cohen, Vos, and Cohen (2017) on using photos to convey health and risk messages found that a lot of questions beg for answers regarding how visual messages must be composed vis-à-vis their impact, although the focus on images in health messages has seen an increase. They opined that a lot of infographics have the tendency of being misinterpreted by the target audience. Also, Muir and Munroe-Chandler (2020) aver that in relaying complex information regarding mental health, the use of infographics can be a great promotional tool, because infographics possess the power to visually convey complex information. Designing effective infographics demands a lot than just knowing how to manipulate graphic designing tools. Principles of Design/Art must be taken into consideration (White 2011).

Several experts and scholars have classified infographics into groups. While Mcguire (2019) puts infographics into nine categories, Chibana (2020) categorizes infographics into thirteen (13) groups. Several authors have also classified infographics into a number of categories; however, the ideology remains similar, if not the same – to convey information by the use of written text and photos. The choice of colour scheme for infographics can either effectively convey a message or mar a message. Wansink and Robbins (2016) found that infographics which had action-oriented titles/headings were mostly effective because people who were either passively or actively exposed to such infographics (black & white or coloured) could memorise and recall.

The Corona virus (henceforth, covid-19) which has been declared by the World Health Organization (WHO) as global pandemic (Ghebreyesus, 2020; Gumbrecht & Howard, 2020) has been reported worldwide across various media, electronic, print and new media. The media played their role by informing and educating the masses about the covid-19. The Ministry of Health in Ghana announced her first two covid-19 cases on March 13, 2020 (Cash, North & Utc, 2020).

The use of infographics is not new to the Ghanaian media. In the past some media houses have employed infographics in their news reportage as a means to simplify complex issues or to narrate processes of events (CitiNewsroom on Twitter, 2017; JoyNews, 2020). As Wansink and Robbins (2016) opine, inasmuch as infographics makes comprehension of complex information simple, it becomes a tool for misinterpretation if it is not well executed. (Thompson, 2015; Otten, Cheng, & Drewnowski, 2015). Siricharoen (2015) states that visualising information, like the way infographics does it, is a new and effective way of reaching the public.

In pandemic situations, there is the need to relay clear information. Since infographics has the tendency to simplify information, it is a discipline that requires more empirical attention. Sadly, no study has been conducted to appraise infographics used by media houses in communicating health information in pandemic situations in Ghana. This study seeks to fill this gap by examining the aesthetic qualities of infographics produced by leading media outlets in Accra, Ghana. The main objective of the current study is to examine how some media organisations in Ghana make use of infographics to convey information on public health. This has become imperative because in a seeming busy society, most people do not have much time to read through lengthy statements/sentences in search of instructions on how to prevent contracting the Covid-19 virus as well as what to do when one comes into contact with infected persons.

Literature Review

Prior literature has been reviewed on the following subheadings: Infographics in the media; Importance of infographics in health communication; Importance of colour in infographics designs; Typography and legibility; Design layout; and Types of infographics.

Infographics in the Media

Otten et al. (2015) assert that infographics present a potent avenue of distilling and transmitting scientific information which are complex in nature in visual forms for easy comprehension. Ghode (2013) reports that Newspapers in India utilise various Infographics in presenting statistical data by employing charts, diagrams, graphs, tables, maps, and lists. In the United Arab Emirates (UAE), Bekhit (2009) reports that although newspapers use infographics, they do so sparingly. Bekhit further states that most journalists in India perceive infographics as auxiliary component to written texts, but not an important component of the content of a newspaper. Dur (2014) states that infographics which were only presented in static formats are now available online in interactive forms. Scott et al. (2016) aver that the influence and exactitude of infographics are extremely marked by diversity, and that media houses easily forget the infographics they publish on social media.

Importance of Infographics in Health Communication

As Scott et al. (2016) opine, infographics are designed to grab audience attention; aid comprehension; promote recall; and ensure adherence to guidelines. Siricharoen (2015) states that as governments all over the world aim at eHealth, the need for infographics experts will soar. Siricharoen (2013) states that bloggers and journalists can make news contexts easy to access and share by using infographics. He further states that the use of infographics is fast growing, and in some cases substituting traditional press releases. Stretching the importance of infographics, Siricharoen and Siricharoen (2018) opine that the human brain possesses the ability to discover and comprehend patterns as well as their connections well, when these are in visual forms. They further state that people are likely to recall images than they will with written texts.

Importance of Colour in Infographics Designs

Colour can be described as "The visual reaction to the wavelength of sunlight interpreted as red, blue, green and so on; possessing physical properties of hue, intensity and value as well as portraying the psychological and emotional stance of a person" (Cayton cited in Kwakye-Opong, 2014:113). Kwakye-Opong (2014) asserts that, for instance, the colour blue can signify dignity, sadness or serenity, reliability, fidelity, loyalty and honesty, while red may evoke bravery, sin, danger, passion or violence, and yellow or gold may symbolize power to Egyptians and Greeks. However, Kwakye-Oppong admits that colour may mean different things to different cultures (see Okyere 2019; Ajibade & Obongha 2012). According to Cohen-Or, Sorkine, Gal, Leyvand, and Xu (2006) when colours are harmonious in a design, they tend to present aesthetically pleasing feeling to humans. Rider (2009) reports that colour is very important in designing. Bleicher (2005) states that colour is very powerful a medium to the graphic designer, especially when it is expertly applied. Colour acts as a filter through which humans see the world (Rider, 2009). Many infographics may be difficult to understand due to wrong choice of colour scheme. For instance, Kress and Van Leeuwen (2002) state that same colour choice could convey different meanings to people from different countries or continents. According to Bortoli and Maroto (2001), colours could produce contextual, linguistic, climatic, gender and demographic meanings; and they further opined that colours possess associative meanings. Breidenbach (1976) reported that in the African context, red is dominant in rituals of affliction. Arslan et al. (2015) opine that designers can either manipulate or attract the attention of an audience through the use of colour. They noted that a fundamental error many infographics designers commit is by using irrelevant colours in the bid to making their infographics more appealing. Many viewers tend to feel uncomfortable when colours used in infographics are strong and intensive. Vanka (1997) opines that a wrong choice of colour in designing may offend a group of people (culture). Schloss et al. (2017) found people's preferences for colour change with season, hence; designers must be abreast of this. Esteves and Neves (2020;404) found that online infographics are mostly full of "light and saturated colours in graphics, light colours or white in backgrounds, and saturated colours and black in typography". They also found that most online infographics had tones of yellow, red and blue in the graphics and backgrounds had neutrals.

Typography/Typefaces and Legibility

The arrangement of type to express meaning and visibility is a technique concerned with typography (Serafini & Clausen, 2012). "The typography of written language not only serves as a conduit of verbal narrative, it serves as a visual element and semiotic resource with its

own meaning potentials" (Serafini & Clausen, 2012:1). Haenschen and Tamul (2020) found that people attribute ideological meanings to typefaces or type styles used in artworks. The wrong choice of font characters vis-à-vis insufficient margins may mar infographics. Intrinsically, Lucie-smith (2004) opines that seriffed characters afford much legibility compared to sans-seriffed characters (See Arditi & Cho, 2005). Arslan et al. (2015) aver that when over-sized fonts are used or hierarchy of type is not ordered correctly as well as the background colour for written texts are not properly chosen, the infographics does not achieve its purpose. According to White (2011) legibility of a design is the power of an artwork to be decoded by its target audience (See Nafiseh & Balakrishnan, 2014).

Design Layout

Layout is one of the basic stages of design such that once it is ignored as a process; the outcome of a design becomes ineffective. It is the process of deciding on the arrangement as well as the sizes of visual elements on a design page (Lok & Feiner, 2001). This clearly shows that it is one of the basic processes any good graphic designer considers. Cleveland (2010) opined that layout is very vital to design in visual communication. Many scholars have conducted studies into various aspects of design (see Myers, McDaniel & Kosbie, 1993; Kress & Van Leeuwen, 1996; 2002: Van Leeuwen, 2006). Wong (1992) argues that interface designers must learn to develop prototypes in the form of layout like it is done in graphic designing.

Types of Infographics

Based on what the target of an infographics is or the purpose of the infographics, several scholars and experts have classified infographics. Chibana (2020) classifies infographics into thirteen types namely: mixed chart, list, timeline, how to guide, flow chart, comparison, location-based, photographic, hierarchical, single chart, visualized number, anatomical and visual resume infographics. Mcguire (2019) puts infographics into nine categories, which are: statistical; informational; timeline; process; geographic; comparison; hierarchical; list; and resume infographics. Other authors considered infographics from the perspective of field or organisation such as in infographics in newspaper (Zwinger & Zeiller, 2016; Bekhit, 2009).

Methodology

The Qualitative Methodology was employed, utilising the case study and Art Criticism methods. All covid-19 infographics from selected two leading media organisations were sampled. Criteria for inclusion were that the infographics must be about Covid-19 pandemic and it must be from the two identified media organisations in Accra, Ghana. Ghana recorded the first cases of covid-19 in March, 2020. None of the State-owned media organisations were included because at the time of conducting this study, none had designed any Covid-19 infographics. Our contacts (opted for anonymity) who work in these two organisations were approached and briefed about the study. First, the authors were directed to retrieve the infographics from their websites. However, the authors could not locate the infographics online. Hence; we obtained copies used in this study directly from the two line managers. The creative designers could not publish any artwork without the express approval from their line managers. The creative designers are employees of the media organizations who possess expertise in graphic design. These infographics can be found in the Photos section of the organizations' social media platform in the following address: https://www.facebook.com/connect971fm/photos/a.383648991805763/1186520588185262.

The infographics were published for public consumption. The date of publication for media organisation A is 22nd April, 2020. We then requested for the infographics, which were readily given to us in soft copy, JPEG formats. The authors categorised the infographics. The authors did the categorisation of infographics separately, and later compared results and agreed on a common categorisation. There were other subcategories – infographics with written text and those without written text; infographics involving real human images and those with drawn images. They were then coded and analysed. The elements and subject of each infographics were first described, then the authors analysed the composition and design after which interpretation was given based on the meaning and content of each infographics.

Results

We received thirty infographics from the two organisations (Organisations A and B). A total of 13 infographics from organisation A and 16 from organisation B. Table 1 summarises the results in relation to the distribution of infographics obtained.

Table 1. Summary of infographics distribution for organisations A and B

Media Organisation	Group One Infographics	Group Two Infographics	Group Three Infographics	Total
A	8	1	2	13
B	15	1	0	16

We coded the infographics to arrive at categorisation. All infographics with obvious similarities in terms of design layout, theme and colour scheme, were grouped into one category after which we selected one infographic for the analysis. After this process, the authors arrived at the following results: Organisation A had five infographics in Category one); one in Category two and one in Category three infographics, totalling seven infographics. Organisation B had eight in Category one, one in Category two, but none for Category three. The total of infographics to be analysed after categorisation is 16. Table 2 below presents a summary of results after categorisation:

Table 2. Summary of results after categorisation

Media Organisation	Infographics (Category One)	Infographics (Category Two)	Infographics (Category Three)	Total
A	5	1	1	**7**
B	8	1	-	9

Description

In describing the infographics, the authors did not include the names and logos of media organisations for obvious reasons. As displayed in Table 2 above, we described all preventive infographics for media organisation A. See Figure 1 below:

Figure 1. Category one Infographics for media organisation A

| Infographics *1* | Infographics *2* | Infographics *3* |

| Infographics *4* | Infographics *5* |

Category one infographics for organisation A: All five infographics were labelled 1-5 during coding for easy reference. All five infographics have similar plain white background with an image inside a hexagonal framework. There is another hexagonal shape slightly above, but it is faded and appears like a watermarked image. The hexagonal shapes have a thick magenta outline. The shapes are located at the left of the page, with written text, also in magenta, to the right of the shapes. The written texts are in san-seriff (without serif), and in sentential structures. Infographics 1 has a female in blue apparel, holding a yellow rag in her left hand and a white plastic container (with disinfectant). She is wearing blue hand gloves on both hands and appears to wear a smile. She appears to be spraying the content (disinfectant) of the plastic container on a surface. The lady has her face to the left of the page with her back directly to the written text which reads:

> *"Regularly and thoroughly clean surfaces, such as counter tops and doorknobs with a disinfectant."*

Infographics 2 has an animated human bust in brown colour, black hair and wearing a white face mask. The bust has been set on a blue background and in the hexagonal shaped frame. The face of the image is towards the written text. The written text reads:

> *"Sneeze and cough into tissues or the crook of your elbow. If you get mucus or spit on your skin, clean it right away. Avoid touching your face with unwashed hands."*

Infographics 3 has a female and a male in the hexagonal shape. Both are sitting in a couch/bed. The lady appears to be sneezing into a tissue, with both hands holding the tissue firmly to her nose, while the male figure tilts his head to observe her. The text reads:

> *"Avoid close contact with people who are sick, especially people exhibiting respiratory symptoms and fever."*

In infographics 4, there are two hands under a tap with running water. The text reads:

> *"Wash your hands with soap or use hand sanitizer that contains alcohol."*

Infographics 5 has two different hands interlocked. It looks like a handshake. The text reads:

"Thank you. Share with your family and friends."

The "Thank you" is written in bold font size.

The written texts have communicative functions; they are imperative sentences. They seem to instruct, command or order the reader to act and this is made possible by the imperative verbs clean, sneeze, cough, avoid, wash, use and share. These verbs in the sentences urge the reader to do something. They address the audience in an assertive way. The imperative sentences in the category one infographics for organization A do not appear to have subjects. This is because their subjects are implied. They are the second person pronoun you who is the reader or the audience being addressed. The texts of these infographics address the reader directly and this produces a personal effect. The imperative sentences of the above written texts are concise and easy to read. They communicate quickly and instantaneously.

Category one infographics for organisation B: All eight infographics were labelled a-h. They all have same plain yellow background. All infographics have black circle (they are of different sizes though). These circles are behind the images. All the human images are drawn and not real. All infographics have written text as well. All written texts do not have serif. See Figure 2 below:

Figure 2. Category one infographics for media organisation B

Infographics *a*.   Infographics *b*.   Infographics *c*.   Infographics *d*.

Infographics *e*.   Infographics *f*.   Infographics *g*.   Infographics *h*.
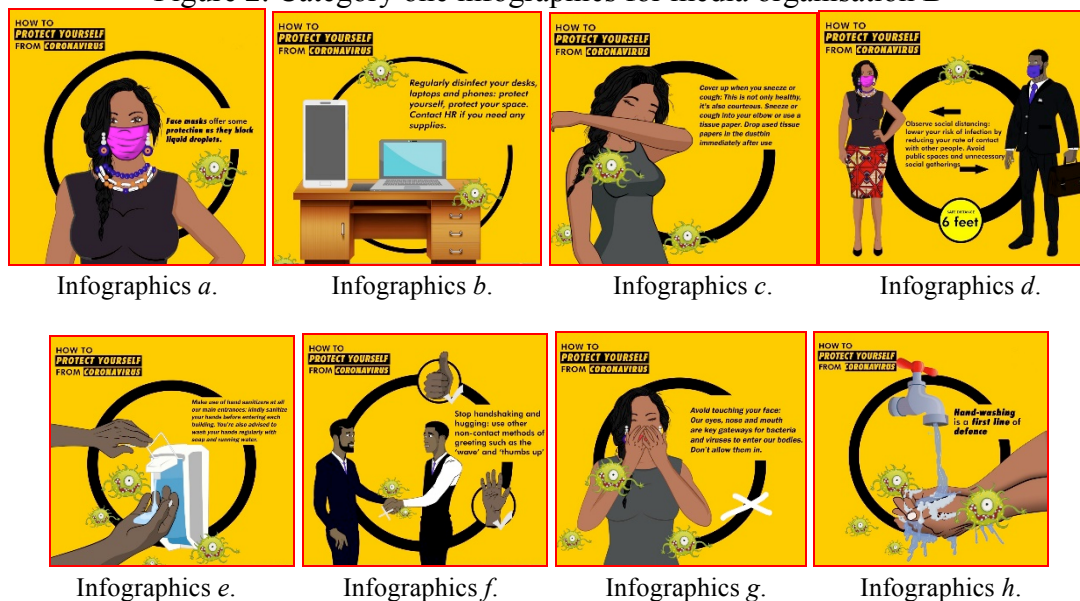
In infographics a, there is a female wearing a violet face mask and facing the viewer directly. There is an insect-like image in a tint of green colour and placed above the left shoulder of the female image. The female image is centred on the page. It is the biggest image. Above the insect-like image is a written text in black, which reads:

"Face masks offer some protection as they block liquid droplets."

Infographics b has an office desk positioned almost in the centre of the page. On the desk are an open laptop computer and a mobile phone to the right and left of the page, respectively. The mobile phone is placed erect, and it is taller than the laptop computer. There are also two

insect-like images on the page – one is in front of the desk while the other is high above the laptop computer and mobile phone. There is a written text in black on top of the laptop computer, which reads:

"Regularly disinfect your desks, laptops and phones: protect yourself, protect your space. Contact HR if you need any supplies."

In infographics c, there is a female to the left of the page. Her left hand is placed on her face covering her mouth completely and part of her nose. There are three insect-like images – one on the left side of the lady's chest, one behind her right elbow and the third one on the black circle in front of the lady. The text is adjacent her head and it reads:

"Cover up when you sneeze or cough: This is not only healthy, it's also courteous. Sneeze or cough into your elbow or use a tissue paper. Drop used tissue papers in the dustbin immediately after use."

Infographics d has two human images – a male, to the right and a female on the left side of the page.

The written texts of preventive infographics for media organization B begin with a complex sentence which comprises an independent clause Face masks offer some protection and a dependent clause as they block liquid droplets; the two clauses are making factual statements about face masks. The second clause states the reason for the protective attribute of face marks in the first clause. The reader is able to decode the message of the text. The other written texts consist of series of imperative sentences which are introduced by the imperative verbs: disinfect, protect, contact, cover, sneeze, cough, use and drop. The verbs engage the reader and urge them to act in a certain way. The imperative sentences address the audience directly and establish a relationship with them.

Description

As displayed in Table 2 above, we describe all Category two infographics for media organisation A. The authors then did same for organisation B before moving on to describe Category three infographics for both A and B and finally Category three infographics for the organisations. See Figure 3 below:

Figure 3. Category two infographics for media organisation A
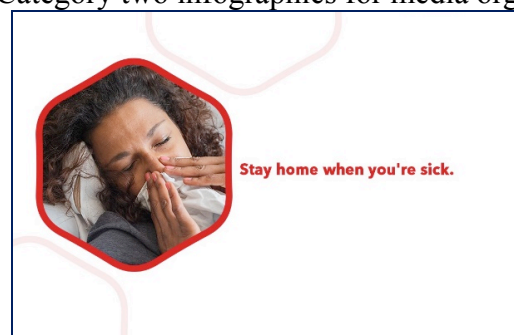
In Figure 3 (Category two infographics) above, the infographics has a photo to the left of the page layout – a female head resting on a pillow with her two hands squeezing a tissue to her

nose. There is a somewhat thick hexagonal magenta/red outline. There is a written text (also in magenta/red colour) that reads:

"Stay home when you're sick."

The background is almost plain white with two incomplete faded hexagonal outlines – these outlines do not in any way interfere with the artwork. The artwork appears to be almost balanced on the page.

Figure 4. Category two infographics for media organisation B

In the infographics (Figure 4), the background is completely covered in gold colour. There is what appears to be the heading (all in caps with some words in in gold colour and italicised. Those in italics have black background) to the top left corner of the page that reads:

"HOW TO
PROTECT YOURSELF FROM CORONAVIRUS"

There is a thick black incomplete circle sitting at the centre of the orange background. There is a human image (female) with her right hand placed on her chest and her left hand to her mouth indicating she is coughing. There are five images in green in varied sizes. These images look like insects. There is a caption to the right of the head of the female image (which cuts into the circular thick black image) which reads:

"Seek early medical help if
you have a fever, cough and
difficulty breathing, and share
your travel history with
Healthcare providers."

Some of the words are italicised and in bold fonts.

Description

As displayed in Table 2, we describe all Category three infographics for media organisation A. Media organisation B did not have any infographics that fell within this categorisation. See Figure 5 below.

Figure 5. Category three infographics for media organisation B

The image in Figure 5 (Category three infographics for media organisation B) has written texts, images of fruits, beans and legumes, milk and eggs, grains, bread and vegetables with their respective headings and captions. The heading of the infographics is written in white colour on a black background and in all capital letters. There is a sub-heading right beneath the heading in black colour on a yellow background and in capital letters. Beneath the sub-heading on the left of the page is another written text in magenta/red colour (COVID-19 PUBLIC EDUCATION CAMPAIGN). All the headings for the images are in white colour and on black backgrounds with arrows pointing to their respective images. We now proceed to discussion using Feldman and Woods' Model of Art Criticism and finally conclude.

Discussion

We discuss the infographics based on the following themes: colour, typefaces/typography and legibility, image and design layout.

Colour: The designer(s) appeared to have used colour sparingly and judiciously. There is a little contrast regarding the colours of the clothes of the human images and the colours of the written text. Contrast provides a form of focus and it is mostly employed to grab attention of a target audience. This conforms to Arslan et al. (2015), because we observed that colour had not served as hindrance to the legibility of the message in the infographics. In the case of Category one infographics for media organisation B, we observed that the background colour was too loud and almost piercing the eye. However, the black images on the gold colour background produce a form of contrast, which is good for attention grabbing. In conveying complex information to audiences, the efficient use of colour is one way by which this could be achieved (Esteves & Neves, 2020). For colour usage in preventive/curative infographics, there is an introduction of yellow/gold, which we believe could have been avoided. However, the artist might have used it to symbolise richness or power (Kwakye-Opong, 2014) or royalty, influence of God in society or continuous life (Dunn, 2014). Moving on, we saw an extensive use of black and we believed by our observations that the artists might be communicating unique symbolisms of "power, sexuality, sophistication, formality, elegance, wealth, mystery, fear, evil, unhappiness, depth, style" as presented by Ajibade and Obongha (2012:19). In Figure 2 (Category one infographics for media organisation B); infographics *f* and *g* could be confusing in respect of the use of colour. White colour was used to indicate prohibited actions instead of red colour. To sum up, the authors believed that the symbolisms of colour as well as the connotations with a culture (in this case the Ghanaian culture) must be taken into consideration.

Typefaces/Typography and Legibility: Our discussion was not hinged on the technical qualities of the typefaces used in the infographics examined. Our focus was on the kinds used and how they aided or otherwise legibility. We observed that both media organisations used sans-seriff (typefaces without seriffs) characters extensively. Although this departs from Arditi and Cho (2005) as well as Lucie-smith (2004) concepts, we observed that characters with seriffs might enhance readability individually, however when placed in words the sans-seriffed characters might enhance legibility since viewers would not be concentrating on the extensions of strokes. Our next observation was that most of the phrases/sentences were presented in sentence structures, thus only important words or words which began phrases or sentences were written in capital (caps) letters. All capital letters tended to appear blurry or hazy when seen from afar. We also observed that some characters were italicised, probably, to lay emphasis.

Image: We observed that images used were either real photos or drawn. Our critique was that where real human images were used, viewers would have been better attracted to images of their kind (In this instance, images which look like Ghanaians). We also observed that some images did not enhance the meaning or message. For instance, in Figure 4 (Category two infographics for media organisation A), the image did not compliment or enhance the caption "Stay home when you're sick". Also, if handshakes must be avoided, then infographics 5 under Figure 1 (Category one infographics for media organisation A) might be communicating a wrong message because the image presented displayed a handshake.

Design Layout: We observed that while infographics for media organisation A appeared to lead the viewer through, owing to the simplicity employed in the arrangement of elements, infographics for media organisation B appeared not to be so organised. The use of white spaces is more enhanced in infographics for media organisation A than it is for media organisation B. In layout, elements must have varied shapes and sizes depending on importance. This was not so in most of the infographics for media organisation B.

Model Proposition

The authors proposed a model (Figure 6) for infographics appraisal.

Figure 6. Proposed Model for Infographics Appraisal
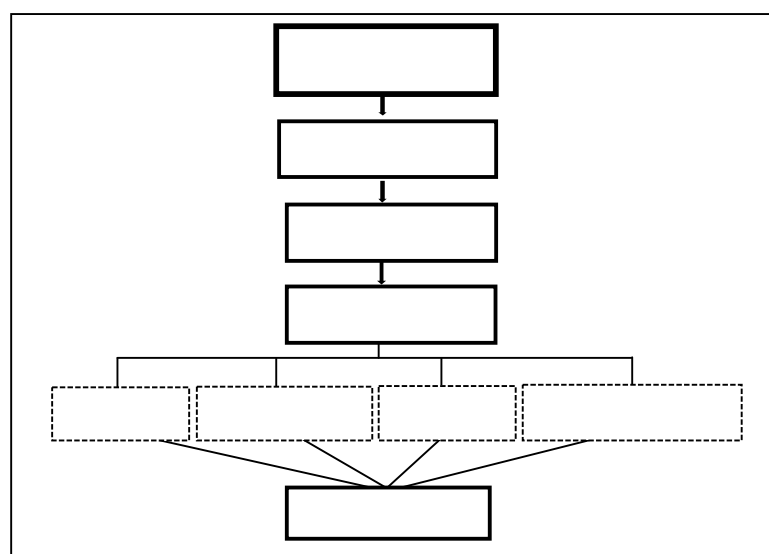
Source: Authors' own

The authors believe that infographics could be well appraised using this model. Infographics critiques would first identify a set of infographics then proceed to categorise the set of infographics, after which the selected infographics would be described. The next step was to discuss the described infographics on a set of constructs (these constructs may differ depending on the objective(s) of the study). Finally conclusions were drawn.

Conclusions

The study explored how infographics communicate health information in a pandemic situation, by foregrounding some elements of design. We conclude that whilst elements of design such as colour, typefaces and lines are important in design, not all infographics examined appear to pay attention to these. Meanings of colours within the Ghanaian cultural system must be further studied especially, in the production of infographics in communicating instructions and information in pandemic situations such as the Covid-19. Also, although there are assertions about legibility and readability of texts regarding seriffed characters and sans-seriffed characters, this must be tested in the Ghanaian context in respect of how best either seriffed characters or sans-seriffed characters enhance or inhibit readability and legibility in infographics. We found that some images used did not enhance the meaning of the infographics either due to placement or the kind of image used. Finally, we found that writing sentences or phrases in all caps may mar legibility since they tend to appear blurry or hazy when viewed from afar.

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