EXAMINING THE ROLE OF GRAPHIC DESIGNERS IN TELEVISION BROADCASTING STATIONS AS A SEGMENT OF MULTIMEDIA COMMUNICATION ENVIRONMENT

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DECLARATION

I declare that the work in this thesis entitled "Examining the Role of Graphic Designers in Television Broadcasting Stations as a Segment of Multimedia Communication Environments" has been carried out by me in the Department of Industrial Design. The information derived from the literature has been duly acknowledged in the text and a list of references provided. No part of this thesis was previously presented for another degree or diploma in this or any other institution.

_____	_____	_____
Name of student	Signature	Date

CERTIFICATION

This thesis entitled "EXAMINING THE ROLE OF GRAPHIC DESIGNERS IN TELEVISION BROADCASTING STATIONS AS A SEGMENT OF MULTIMEDIA COMMUNICATION ENVIRONMENTS" by Kyonne JAKONDA meets the regulations governing the award of the degree of Master of Arts of the Ahmadu Bello University, and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

This thesis is dedicated to my parents; Late Sulaiman Z. Jakonda and Late Safiya K. Jakonda who lived an exemplary life worthy of emulation. May the good Lord reward them richly.

ACKNOWLEDGEMENT

I express my sincere gratitude to the Almighty God who made it possible for me to conduct this study to contribute to knowledge, may His glorious name be praised forever.

My Profound tribute goes to my parents Late Sulaiman Z. Jakonda and Late Safiya K. Jakonda of blessed memory who endlessly prayed for me, my wife Mercy and children Morgan and Mavis who were patient while I was up and about on course and gave me cause not to give up amidst difficult times. I also wish to extend my profound appreciation to my supervisors; Dr. J. I Azi (Chairman Supervisory Committee) and Dr. S. U. Dakyes (Member Supervisory Committee) who saw me through my course work and thesis. May the good Lord reward them accordingly.

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ABSTRACT

Effective communication in Multimedia Communication Environments involves the Graphic designer and other professionals working as a team to achieve required objectives. Multimedia Communication Environments are typically characterized by the processing, storage, generation, manipulation and rendition of multimedia information. The participation of professional Graphic designers is of paramount importance in all forms of Multimedia Communication Environments

This study examines the role of Graphic Designers in Television Broadcasting Stations as a segment of Multimedia Communication Environments. The objectives of this study are to identify the roles, examine the relevance, assess the availability and identify the different classes of graphic designers in Television Broadcasting Stations as a segment Multimedia Communication Environments. The research was conducted using survey design method and purposive and random sampling technique through structured questionnaire administered to Graphic Designers and other professionals in some selected Television Broadcasting Stations within Abuja, the Federal Capital of Nigeria. The analyses employed are expressed in simple percentile, mean and standard deviation using Statistical Package for the Social Sciences (SPSS). Major findings revealed that graphic designers in Multimedia Communication Environments are mostly non-professionally trained and are from other fields of study. This study recommends that Multimedia Communication Environments should utilize professional Graphic Designers for effective communication.

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CHAPTER ONE

1.0 Introduction

Background of the Study

Effective communication in a Multimedia Communication Environment involves the Graphic Designer and other professionals from different disciplines working as a team to achieve desired objectives. According to Ebiagbagha (2010) 'the graphic encoder's collaboration with other members of the multimedia team is of paramount importance for effective communication'. Multimedia Communication Environments are typically characterized by the processing, storage, generation, manipulation and rendition of multimedia information, they process media data and applications. Graphic Designers are professionals within the graphic design and graphic art industry, 'Graphic Designers plan, analyse and create visual solutions to communication problems' (U.S. Department of Labour "Description of the duties of a Graphic Designer" 2010), therefore the core responsibility of the Graphic Designer is to present information in a way that is accessible, easily assimilated and applicable, then the Graphic Designer's involvement must be noteworthy in any form of Multimedia Communication Environment.

This research therefore seeks to examine the roles of the Graphic Designer in Multimedia Communication Environments particularly Television Broadcasting Stations. The advent of computer technology has made multimedia an increasingly common phenomenon engrained in virtually every sector of our society, be it communication, education, finance, banking and marketing. The advent of computer technology has made many Nigerians go into the practice of graphic design making it possible for both graphic design professionals and non-professionals to indulge in the

practice. Media projects by Multimedia Communication Environments need to be designed to effectively communicate with the target audience, therefore the involvement of Professional Graphic Designers is imperative.

The awareness of the Graphic Designer's relevance, the roles they perform and their availability in Television Broadcasting Stations as Multimedia Communication Environments becomes the crux of this research.

1.1 Statement of the Problem

The participation of the professional Graphic Designer is of paramount importance for effective communication in all forms of Multimedia Communication Environments. If the core responsibility of the Graphic Designer is to present information in a way that is accessible, easily assimilated and applicable, then the Graphic Designer's involvement must be noteworthy in all forms of Multimedia Communication Environments. The need to identify the specific roles of Graphic Designers in Multimedia Communication Environments, their characteristics and compliance to the professional etiquettes is therefore essential.

An awareness of professional Graphic Designer's relevance and the roles they play towards attaining effective graphic communication in Multimedia Communication Environments needs to be accentuated. Therefore, this research will enquire about the roles, relevance, availability and awareness of professional Graphic Designers in Television Broadcasting Stations.

1.2 Aim

The aim of this study is to examine the roles, relevance, awareness and availability of professional Graphic Designers in Television Broadcasting Stations within the Federal Capital Territory, Abuja.

1.3 Objectives of the Study

The objectives of this research are to:

(i) identify the roles of Graphic Designers in Television Broadcasting Stations in the Federal Capital Territory, Abuja.

(ii) identify the different categories of Graphic Designers in Television Broadcasting Stations in the Federal Capital Territory, Abuja.

(iii) determine the level of adherence to professional techniques by Graphic Designers in Television Broadcasting Stations in the Federal Capital Territory, Abuja.

(iv) develop a model for the selection of professional Graphic Designers applicable in TV broadcasting Stations.

1.4 Research Questions

The following research questions will be addressed in the process of researching the problem of this study.

i. What is the role of a professional Graphic Designer in a Television Broadcasting Station?
ii. Are professional Graphic Designers relevant in a Television Broadcasting Station?
iii. Are professional Graphic Designers always available in a Television Broadcasting Station?
iv. What are the different categories of Graphic Designers available in Television Broadcasting Stations?
v. Are other professionals in Television Broadcasting Stations aware of the relevance of professional Graphic Designers?
vi. Will a model designed to enhance effective communication applicable in Television Broadcasting Stations be effective if developed?

1.5 Significance of the Study

The significance of this study includes:

i. Increase awareness on the relevance of the role Professional Graphic Designers play in Television Broadcasting Stations and Multimedia Communication Environments.
ii. Creating an avenue for professional Graphic Designers to participate fully in Multimedia Communication Environments.
iii. Additional source of literature in the area of the Graphic Designer's role in Multimedia Communication Environments.
iv. Serve as a reference point for researchers, Graphic Designers and Media Communication Environments.

1.6 Scope of the Study

The scope of this research covers Television Broadcasting Stations as a segment of Multimedia Communication Environments within the Federal Capital Territory, Abuja, Nigeria. These stations include Nigerian Television Authority (NTA), African Independent Television (AIT), Dasamal Television Network (DTN) and Channels TV.

1.7 Limitations

Limitation experienced during the entire research were lack of full access to respondents due to the general security situation in the country, also most respondents were reluctant to fill out the questionnaire which took several visits to collect and re-administer the questionnaire in a bid to meet the required number, it also required knowing someone within the organisation to get access to respondents and their cooperation.

CHAPTER 2

REVIEW OF RELATED LITERATURE

2.0 Introduction

This chapter deals with the review of related literatures relevant to this study. Knowing what graphic design is and the Graphic Designer's participation in Multimedia Communication Environments, understanding what Multimedia Communication Environments are in the context of this research and graphic communication models are paramount key topics that are reviewed in this chapter.

2.1 Graphic Design

According to Hightower (1989), Graphic design is a ubiquitous presence in our daily lives that can engage and inform us or simply add to the value morass of contemporary culture. Graphic Design is the art of visual communication that combines images, words and ideas to convey information to an audience; it is a skillful combination of text and pictures in advertisements, magazines, books and signage. Graphic Design is a process that combines art and technology to communicate ideas. The Graphic Designer works with a variety of communication tools in order to convey a message from a client to a particular audience, the main tools are image and typography.

Graphic Designers are professionals within the graphic design and graphic art industry who assemble images, typography or motion graphics to create a design (The Canadian Encyclopedia, 1994). Graphic Designers create graphics primarily for published, printed or electronic media, they plan, analyse and create visual solutions to communication problems (U.S Department of Labour, 2010) and they find the most

effective way to get messages across in print and electronic media using colour, typography, illustration, photography, animation and various print and layout techniques. Dwiggins (1992) refers to the term Graphic Designer as someone who brings together the various elements of a page (words, pictures, colours) to form a visually attractive page.

Becoming a professional Graphic Designer requires several years of formal education, including the development of marketing and technological skills to complement the artistic ones. Azi (2014) terms a professional Graphic Designer as one that has attained a formal graphic design education from an institution of higher learning, and is practicing and also has impacted the society he belongs.

Graphic Designers develop the overall layout and production design of magazines, newspapers, journals, corporate reports and other publications, they also produce promotional displays, packaging and marketing brochures for products and services, they design distinctive logos for products and businesses, and develop signs and signage systems called environmental graphics for business organisations and government. An increasing number of Graphic Designers also develop materials for internet web pages, interactive media, multimedia projects and also produce the adverts that appear before and after television programs.

The first step to effective communication is to determine the needs of the client, the message the design should portray, and its appeal to customers or users. Graphic Designers consider cognitive, cultural, physical, and social factors in planning and executing designs for the target audience effectively, they gather relevant information by meeting with clients or creative directors, and by performing their own research. Identifying the needs of consumers is important for Graphic Designers as they develop corporate communication strategies in addition to creating designs and

layouts. Graphic Designers prepare sketches or layouts by hand or with the aid of a computer to illustrate their vision for the design as depicted in Plates I and 1I below, they select colours, sound, artwork, photography, animation, style of type and other visual elements for the design, they also select the size and arrangement of the different elements on the page or screen, they may create graphs, charts from data use in publications and they often consult with copywriters on any text that accompanies the design. Graphic Designers present the completed design to their clients or creative director for approval. In printing and publishing firms, Graphic Designers also may assist the printers by selecting the type of paper and ink colour for the publication and reviewing the mock-up design for errors before final publication.

Graphic Designers use specialized computer software packages to help them create layouts and design elements and to program animated graphics. Computer software programmes like CorelDraw, Photo paint, Adobe flash, Dreamweaver, Pinnacle, Movie maker are just a few.

Graphic Designers sometimes supervise assistants who follow instructions to complete parts of the design process. The need for up-to-date computer and communications equipment is an on-going consideration for Graphic Designers, they must keep up with new and updated computer graphics and design software either on their own or through formal software training programmes. Because consumer taste can change fairly quickly, Graphic Designers are well read, open to new ideas and influences and quick to react to changing trends, they must be creative and able to communicate their ideas visually, verbally and in writing, they must have an eye for details, these are qualities designers show employers or clients by putting together a portfolio.

A Graphic Designer's working condition and places of employment vary, Graphic Designers employed by large advertising, publishing, television and design firms generally work regular hours in well lighted and comfortable settings. Designers in smaller design consulting firms and those who freelance generally work on contract or job basis and frequently adjust their workday to suit their clients' schedules and deadlines. Designers who are paid by the assignment are usually under pressure to please existing clients and to find new ones to maintain a steady income. All designers sometimes face frustration when their designs are rejected or when their work is not as creative as they wish.

Graphic design is generally broad covering a wide range of aspects and it is also incorporated into other related fields such as fashion design, interior design, photography, floral design, computer software engineering and programming, desktop publishing, drafters, advertising, marketing promotions, public relations, sale managers, authors writers and editors, prepress technicians, webpage designers, media communication and a lot more. U.S. Department of Labour (2010).

Elements Graphic Designers work with or create include: Market research, Corporate Identity/Branding, Logo design, Advertisements, Poster design, Billboards, Brochures, Magazine Layouts, Book layouts and lots more.

Plate I: Traditional Graphic Design
Source: www.onlinecollege.org

Plate II: Computer Aided Graphic design
Source: www.division1.ca

2.2 Historical Background of Graphic Design

2.2.1 Prehistory

Graphic Design actually began millennia earlier with the invention of writing, with the creation of a written language; people now had to combine both text and pictures for the first time. Taking centuries to develop the techniques we now take for granted. The Sumerian's invented the first true written language around 3000 B.C. Their civilization flourished due to their ability to write, and while they were conquered many times each conqueror took the written word with them. So the ability and idea to preserve the spoken word for posterity began to travel throughout the world. And the need for someone with the skills to record that information travelled with it. Due to the complexity of early writing systems scribes held a position of great honour amongst societies. In some civilizations they were even exempted from taxation! In 3100 B.C. the Egyptians began using written hieroglyphs, a pictorial language; each symbol was a representation of an item. In order to create words that were not described by a single symbol, scribes had to combine two or more symbols to get the desired word, such as combining the symbol for "sea" with the symbol for "sun", creating a new word, "season". The Egyptians are also credited with creating the first major advancement in writing surfaces from the papyrus plant. With a variety of grades, papyrus was used for everything from royal proclamations to daily accounting. The next step occurred in 105 A.D. with the invention of paper by Ts'ai Lun in China, and then relief printing around 770 A.D. In 1040 A.D. P. Sheng invented the first movable type in Korea, 400 years before Gutenberg would use movable type in his presses. Cordeiro (2001).

Plate II shows images from the prehistoric cave painting from Lascaux, France. Approximately 15 000 -10 000 B.C.

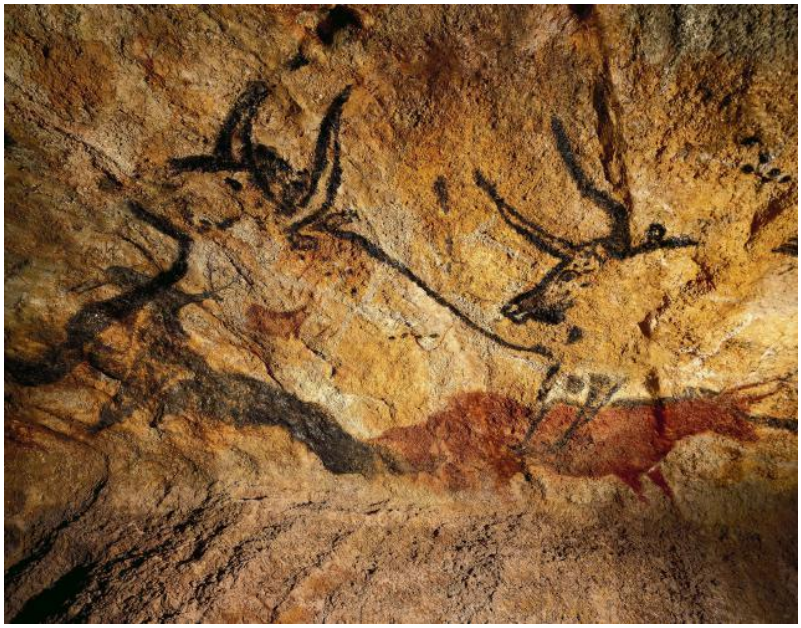


Plate III: History of graphics, prehistory
Source: Blogspot.com

2.2.2 **Renaissance**

The Renaissance brought about great changes in European society and graphic design was one of those areas that experienced a great revival. Illuminated manuscripts are handwritten books that were decorated and illustrated from the late Roman Empire until around 1450. These books were produced on parchment or vellum, which were created by treating the skins of animals. These books were in such demand that the time it took a scribe to write a simple two-hundred-page book caused a great shortage in supply. With four to five months of labour per book, typography soon emerged. While the concept of relief printing and movable type had been known for some time, Johann Gutenberg was the first person credited with bringing together all the complex systems necessary to print a typographic book. Gutenberg was a goldsmith by trade and this gave him the skills to create the metal blocks of type used in his press. With the creation of Gutenberg's press and the Renaissance's demand for intellectual growth, the fields of graphic design exploded. With the printer, type designer, author,

and artist working together in close collaboration many written works were created that are still admired today. The 1700's brought about a stunning growth in typography with thousands of new fonts being developed for the needs of a wide variety of people. With graphic design centres now in France and England there were fonts for every need from fanciful and delicate to strong and crisp. Many of the fonts created during this time are still in regular use today, Cordeiro (2001).

Plate III below show the occupations of the graphic arts in the renaissance period.

Plate IV: History of graphics, renaissance period
Source: pixgood.com

2.2.3 Industrial Revolution

The Industrial Revolution brought about high speed printing presses which initially doubled the output of a typical hand press. With the invention of the Linotype by Ottmar Mergenthaler in 1886 the second problem of having to manually typeset a page was also solved. A typesetter could now simply punch a key and have the correct letter fall into place. With the invention of the photo-graphic camera, Graphic Designers could now incorporate a new level of reality into their work. The wars near

the beginning of the century brought out some of the most creative work in the graphic arts. With the conclusion of the Second World War, the technological advancements developed for warfare were put to new uses in industries. Graphic design tentatively began to adopt some of the new technology available to them. In the 1960's pioneering work was being done at MIT and other institutions in the realm of computer engineering. In the early 1980's that work came to fruition with the introduction of the Apple Macintosh.

While not the first computer to be used in the graphic design field, its ease of use and relatively inexpensive cost allowed many users to become desktop publishers. Producing newsletters and other printed material from their homes, this revolution proved infectious to more traditional design houses. Until today, when one designer does the work that once took dozens of skilled tradesmen to accomplish, perhaps in the near future that one designer, working wherever is convenient, will send a completed job to be printed without the use of any plates, and we will leave the last of Gutenberg's legacy behind us (Cordeiro 2001).

The gradual shift from production to consumption in the early part of the twentieth century stimulated the development of graphic design profession, a discipline initially geared to maintaining the essential advertising revenue of the growing number of North American newspapers and magazines. By the late 1920s, graphics had to a large extent moved out of the print shop into the studio, while the printer had used typography in a perfunctory way to convey a message directly; the designer sought more complex relationships among text, typography and image creating even more expressive means of communication.

In the 1930s, a depressed market led American business to the drawing board to rejuvenate a lagging economy. Industrial and Graphic Designers were given that

charge by the resting industrial giants. Since that time graphic design has played a key role in the appearance of almost all prints, film and electronic media as well as architectural and urban signage. Today it literally dominates our visual environment.

Massive changes in printing, mechanical reproduction and paper making technologies transformed the graphic arts in the late nineteenth century. The volume of material now available in the interest of amusement, inspiration, instruction and advertisement was unprecedented and the community of designers increased in number as well as ambition. Instruction and inspiration however was overshadowed by commerce, support for the new design came from clients such as mail order house and manufacturers demanding trade catalogues, restaurants seeking menu, hotel ordering stationery, theatre companies and circuses in search of posters and industries soliciting labels, logos, and packaging materials. An almost inexhaustible variety of graphic opportunities existed, but clients shared fundamentally private objectives. Illustrators, typographers, catalogue makers, brochure designers and posters artist normally laboured to sell some commodity or service. Today graphic design faces a new conundrum. The production of many print materials has moved from the design studio back into the office or shop, where it is no longer in the hands of trained designers but with non-designers empowered by the computer. Friedman (1989).

Plate VI below shows a loom used the industrial revolution.

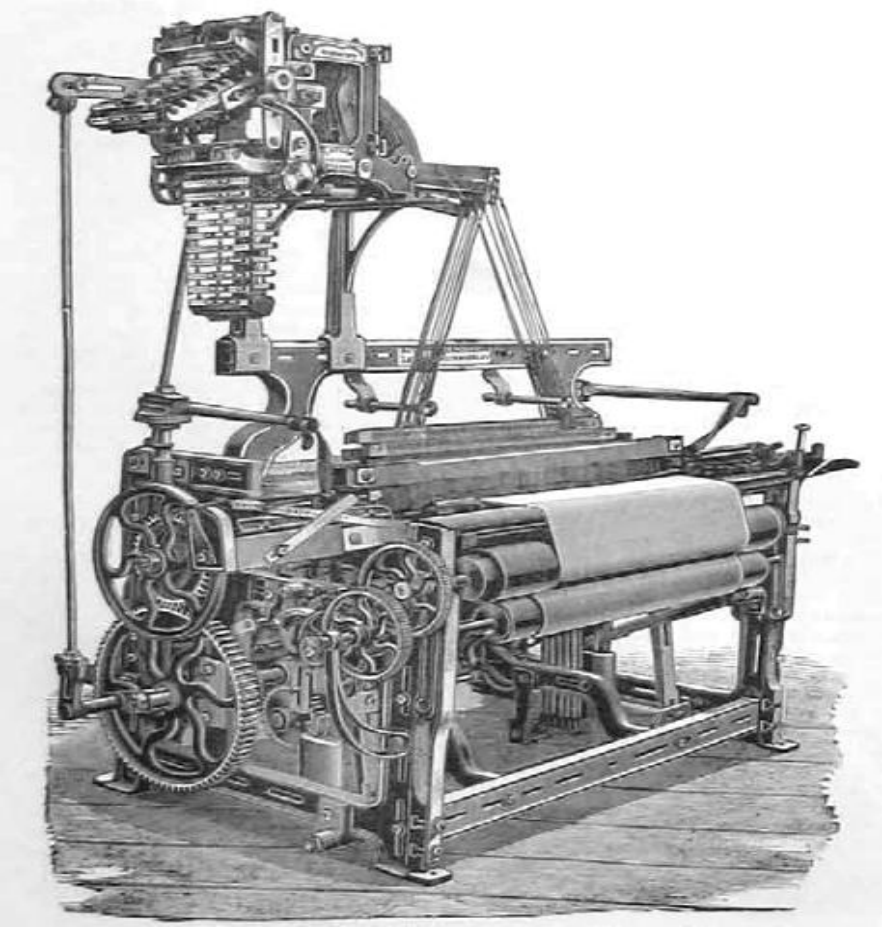


Plate V: History of graphics, industrial revolution
Source: pixgood.com

2.3 Current Trends in Graphic Design

The visual arts, architecture and design fields continue to increase in complexity due to the expansion of new technologies in production and use of computer that assist in design and manufacture. With these technological and societal advances, emphasis is now placed on the acquisition and application of information toward new aesthetics within the visual arts professions. In the design and architecture professions, the major focus today is no longer on pure form generation, which has been a case in the past. A more comprehensive position relative to user needs and involvement, affordability, resources, environmental conservation, and the ability to produce through industrialize manufacturing methods has been established. This amelioration of

emphasis in requirements has and will continue to affect design. Many national and international schools have incorporated computer aided design and graphics into the curriculum. Wallschlaeger/Busic-Snyder (1992).

Over the years, graphic design has seen quite a rapid change in popular trends. Graphic Designers are constantly challenged to stay on top of the Game. Good designers must be aware of the ever changing design trends. They add value to the client's overall marketing by knowing the latest trends in colour, typography, fashion and design.

2.4 Segments of Multimedia Communication Environment

Multimedia Communication Environments in the scope of this research includes television broadcasting stations, advertising agencies and newspaper publishing houses.

Media are storage and transmission channels or tools used to store and deliver information or data. An organisation that deals in multimedia is generally termed a multimedia communication environment usually which is embedded with communication system and is often a facility comprising the structures set up for disseminating information.

Multimedia Systems are characterized by the processing, storage, generation, manipulation and rendition of multimedia information. Bhatia (2008). Multimedia involves a combination of text, audio, still images, animation/video and interactivity content format, hence Multimedia Communication Environments use computer technology to design, develop and disseminate text, graphic, video, animation and sound in an integrated environment. A Multimedia Communication Environment

deals with either *(i)* text and sound *(ii)* text, sound, and still or animated graphic images *(iii)* text, sound, and video images or *(iv)*video and sound.

2.4.1 Television Broadcasting Stations

A television station is a building from where a television channel is broadcasted, just like radio stations, television stations broadcast both audio and video to television receivers in a particular area, and they are classified as programming centres or transmitting stations. Television pictures are generated electronically and are transmitted to homes by radio waves. Television station complex includes television studios with equipment for broadcasting motion pictures for videotaped recordings and playback.

A television broadcasting station consist of these departments: The general administration department, sales and marketing department, research department, news department, creative department, public relations and community affairs department, programming department and engineering department.

A television broadcasting media communication production team members may involve the following professionals; Creative director (may be a professional Graphic Designer), computer operators (may also involve Graphic Designers), camera team, videographers, lighting operators, program director, technical director, stage manager, sound operators.

The Graphic Designer can serve in various capacities within the creative services department. Creative services or promotions directors develop and oversee the station's image marketing, direct all advertising, promotional and contest initiatives of the station, as well as daily promotion of the news product (Chuday 2004). They work

to properly brand the station in concert with the general manager, who sets the overall station image goals and objectives.

The Graphic Designer can also serve as an art director who oversees the graphics area and has specific knowledge of what works for TV and what doesn't. Art directors work with news to give more visual impact to the news product by using graphics or other special effects such as animation and deal with outside vendors on such projects as set design, signage and station image branding materials including print ads and collateral. Art directors also supervise electronic graphic artists working for the station.

Plate VI shows image of a typical Television setting and Plate VI shows logos of some Nigerian based television Broadcasting Stations

Plate VI: a television broadcasting station
Source: Czechfolks.com

Plate VII: Nigerian based television broadcasting stations logos
Source: blogspot.com

2.4.2 Advertising Agencies

According to Bo'vee/Arens (1989), 'Advertising is the non-personal communication of information, usually paid for and usually persuasive in nature about products and services or ideas by identified sponsors through various media'. Advertising is the promotion of products, services or events to their target audience who are the portion of the general public that the product, services or events were created for to fill a desire or need in the market place. Adverts are written by advertising copywriters and finish with artwork by Graphic Designers.

An advertising agency is an independent business organisation composed of creative and business professionals who develop, prepare and place adverts on advertising media for sellers seeking to find customers for their goods and services. According to Bo'vee/Arens (1989) an advertising agency is an independent organisation of creative people who specialize in the development and preparation of advertising plans, advertisements and other promotional tools.

The agency employs a combination of creative people who are specialist in applying the complex art and science of advertising to business problems. They include writers, artists, market and media analyst, researchers and specialist of all sorts who apply their skills and talents to help make their clients successful. They have day to day contacts with outside specialist and suppliers who illustrate advertisements, take photographs, set type, retouch art, shoot commercials and record sound, all the steps required to produce quality work. They are able to stay abreast with the latest advances in technology and recent charges in prices and most eminent production problem.

In advertising, art refers to the whole visual presentation of the commercial or advertisement including how the words in the ad are arranged, what size and style used, whether photos or illustrations are used, and if so, how they should be organized. Art also refers to what style of photography or illustration is employed, how colour is used and how these elements are arranged in an advert and relate to one another in size and proportion.

Advertising campaigns are the groups of advertising messages which are similar in nature, they share same messages and themes placed in different types of medias at some fixed times. The time frames of advertising campaigns are fixed and specifically defined. The very prime thing before making an ad campaign is to know "Why you are advertising and what are you advertising?" "Why" refers to the objective of advertising campaign. The objective of an advertising campaign is to inform people about your product, convince them to buy the product and make your product available to the customers. (www.managementstudyguide.com retrieved on 12th June, 2013. 2.30 p.m.)

Mostly used media tools are print media and electronic media. Print media includes newspaper, magazines, pamphlets, banners, and hoardings. Electronic media includes radio, television, e-mails, sending message on mobiles, and telephonic advertising. The only point to remember is getting a proper frequency for the ad campaign so that the ad is visible and grasping time for customers is good enough.

All campaigns do not have fix duration. Some campaigns are seasonal and some run all year round. All campaigns differ in timings. Some advertising campaigns are media based, some are area based, some are product based, and some are objective based. It is seen that generally advertising campaigns run successfully, but in case if the purpose is not solved in any case, then the theory is redone, required changes are made using the experience, and the remaining campaign is carried forward.

Graphic Designers are precision specialists who are preoccupied with the shape and form of things; their effort in advertising is to arrange the various graphic elements (type, illustrations, photos, and white space) in the most attractive and effective way possible. Graphic Designers serving as art directors in advertising agencies are responsible for the visual presentation of the advert, they are therefore normally involved along with a copywriter in developing the initial concept. They may do the initial layout of what the advert might look like, from that point on, their primary responsibility after conceptualization is to supervise the advert's progress to completion (Irivwieri, 2009). Good art directors are strong conceptually in both words and pictures, usually highly trained in pure graphic design and experienced in various aspects of advertising and design. They have a strong understanding of consumer behaviour and motivation since that is the very essence of developing their creative

product. Plates VIII and Plate IX shows images of Graphic Designers in an adverting agency setup.

Plate VIII: An advertising agency setup
Source: www.tuskagency.com

Plate IX: An advertising Agency setup
Source: www.tuskagency.com

2.4.3 Newspaper/Publishing Houses

Publishing is the process of production and dissemination of literature, music or information, it is the activity of making information available to the general public.

Newspapers are periodical publications containing news, other informative articles and usually advertising. A newspaper is usually printed on relatively inexpensive, low-grade paper such as newsprint. The news organisations that publish newspapers are themselves often metonymically called newspapers. Most newspapers now publish online as well as in print. The online versions are called online newspapers or news sites. (http://billi.nypl.org retrieved June 2013. 3.54p.m)

Newspapers are typically published daily or weekly. News magazines are also weekly, but they have a magazine format.

Publishing includes the stages of development, acquisition, copy-editing, graphic design, production, marketing and distribution of newspapers, magazines, books, literary works, musical works, software and other works dealing with information, including the electronic media.

A publishing house is a company that publishes books, pamphlets, engravings

The graphic design and printing process generally includes four main stages:

- Creation of preliminary art—conceptual services.
- Preparation of finished art.
- Prepress work.
- Printing, binding, and finishing.

Plate X below shoes a newspaper printing production process.

Plate X: Newspaper production
Source: www.tuskagency.com

2.5 Effective Communication in Multimedia Communication Environments

Communication is the process of sharing information, thoughts and feelings between people through speaking, writing or body language (Brown, 2011). Communication is the process whereby information is imparted by a sender to a receiver via a medium. It requires that all parties have an area of communicative commonality. There are auditory means such as speaking, singing and sometimes tone of voice and nonverbal physical means such as body language, paralanguage, touch, eye contact, by writing. Hence Communication is defined as a process by which we assign and convey meaning in an attempt to create shared understanding. This process requires a vast repertoire of skills in intrapersonal and interpersonal processing, listening, observing, speaking, questioning, analysis and evaluating. If you use these processes, it is developmental and transfers to all areas of life: home, school, community, work and beyond. It is through communication that collaboration and cooperation occur.

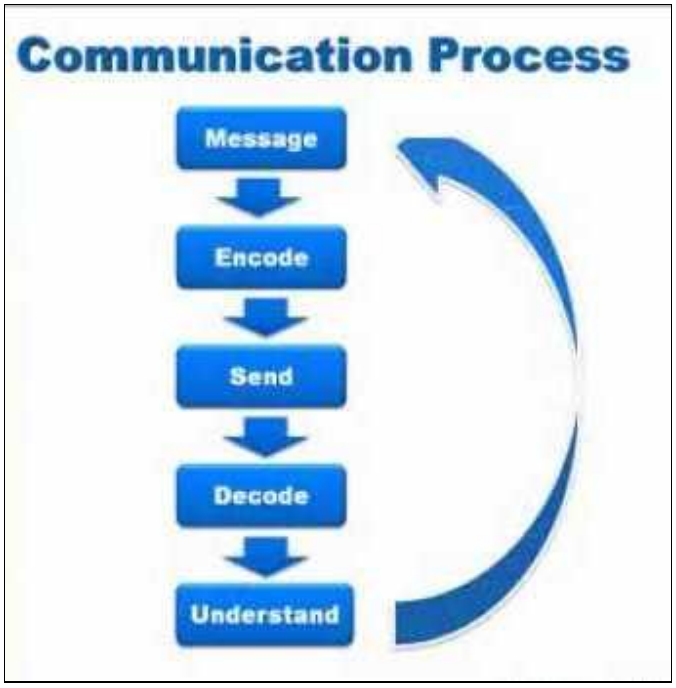


Plate XI: Communication process
Source: Maxcommuncatiootivation.weebly.com

Effective communication extends the concept to require that transmitted content is received and understood by someone in the way it was intended (Brown, 2011). The goals of effective communication include creating a common perception, changing behaviours and acquiring information, therefore communication is considered effective if it receives the desired result, response or reaction. More than just the words you use, effective communication combines a set of skills including nonverbal communication, engaged listening, managing stress in the moment, the ability to communicate assertively and the capacity to recognize and understand your own emotions and those of the person you are communicating with.

Effective communication helps deepen connections to others and improve teamwork, decision making, and problem solving. It enables one communicate even negative or difficult messages without creating conflict or destroying trust.

The act of communication begins with internal processing about information or feelings you want to share with someone else called encoding. After encoding, the message is sent through either spoken or written words, which completes encoding. At the other end of communication is receiving and interpreting what was sent called decoding. The recipient can and should confirm receipt to the sender to close the communication loop

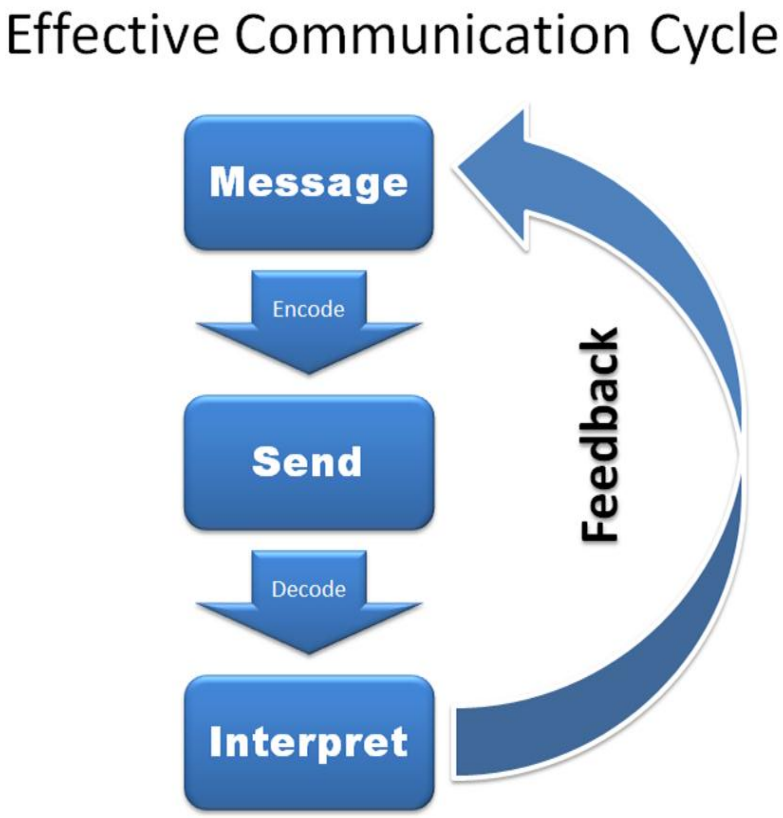


Plate XII: Effective communication cycle
Source: maximumadvantage.com

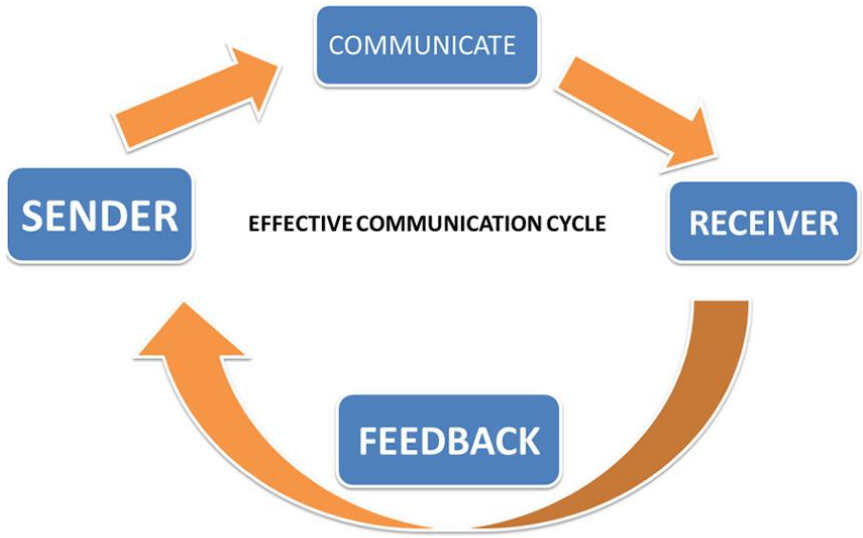


Plate XIII: Effective Communication Cycle
Source: maxcommotivation.weebly.com

2.6 Graphic Designer's Role in Multimedia Communication Environments

The Graphic Designer and design team contributes to the development of a media communication project in three major areas: *(i)* developing a visual concept, *(ii)* developing effective visual communication, and *(iii)* developing conceptual ideas. Graphic Designers can draw on techniques used in traditional graphic field in each of these areas which are further explained below.

2.6.1 (i) Developing a Visual Concept

Graphic Designers devise and develop numerous visual concepts, either by hand or through computer software, to communicate ideas that inspire, inform and entertain consumers. The development of visual concepts has always been a part of traditional print-based graphic design (Lawson, 1990). It involves the Graphic Designer coming up with screen designs that organize and clearly present content to maximize users' understanding. In addition, the design team attempts to develop a visual concept that

is stimulating and appealing to the specific target audience. Phillips (1996) says "graphic design or screen design provides the visual communication necessary to transmit a message in an attractive way".

Traditional graphic design frameworks have changed to accommodate the unique requirements of designing multimedia (Zeldman, 2001). These new requirements include working with programmers and information technology delivery experts to determine technical considerations that may impact on the graphic design. Similarly, Graphic Designers learn to work with instructional designers which is a role not often found in traditional design studios but often found in multimedia production. The instructional designer is responsible for developing the macro structure of the program and also must work with the Graphic Designer to ensure the concept, as determined by the content provider, is effectively displayed on-screen.

One change, which is obvious when moving from print-based media to multimedia, is the option to incorporate dynamic elements in the design. The use of animation and interactive elements in multimedia provides an additional challenge for Graphic Designers. First and foremost, Graphic Designers must make judgements about the appropriate use of animation; does animation improve the visual communication of the concept? Traditional graphic design principles must be used when designing the moving elements of animations, which is not always an easy task. Designers must pay attention to the speed of animation and ensure that the most important elements of the animation are always prominent. A final aspect of the visual concept is interactivity. (Jenifer K. & Gregory K, 2001)

2.6.2 (ii) Visual Communication

Visual communication refers to the use of universally recognized visual aids and other techniques used to improve the readability and comprehension of text (Hamilton, 1970). Visual communication relies on vision and is primarily presented or expressed with two dimensional images. This includes: - signs, typography, drawing, graphic design, illustration, colour and electronic resources.

Designing multimedia projects creates further challenges for Graphic Designers particularly given the end users of the program will often be unassisted. This places a greater emphasis on the need for the visual communication to be clear and intuitive

Graphic Designers must learn to create clear or "clean" layouts within the tight confines of a computer screen as well as contend with the low resolution of computer screens compared with printed media. One example in this area is the use of on-screen text by Graphic Designers. Researchers have reported that users find reading from a screen more difficult than reading from printed material. Improving the on-screen readability of text is one of the primary ways in which Graphic Designers can enhance a project. Techniques to assist users with readability include, using short lines of text (5-10 words), "chunking" text into blocks on the screen, presenting topical blocks of text over a number of screens and maximizing the contrast between the background and the text.

2.6.3 (iii) Conceptual Design

The graphic design field has always placed great emphasis on providing creative solutions to practical and conceptual problems. In the design of media projects, the client or content expert will often present a practical or conceptual problem to the development team, meeting at the crossroads is part of a Graphic Designer's role to

work with other members of the development team (instructional designers and programmers) to provide creative solutions to these problems, in this way Graphic Designers bring a particular focus and expertise to the design and development of media projects. Often the “craft” aspect of graphic design is emphasised in discussions of Graphic Designers’ role (e.g. page layout, typography, illustration and technical drawing) (Doordan, 1995). However, another crucial role of Graphic Designers in the development of a media project is to focus on the concept or idea behind the design. When faced with conceptual or practical problems, skilled Graphic Designers are able to generate conceptual ideas and use their craft to make these ideas an on-screen reality.

2.7.0 Categories of Graphic Designers in Television Broadcasting Stations

2.7.1 Broadcast Designer

A broadcast designer is a person involved with creating graphic designs and electronic media incorporated in television productions that are used by character generator (CG) operators. A broadcast designer develops and maintains a visual corporate image for an electronic media company, such as a television station, advertising agency, film production facility, or broadcasting corporation. A large portion of broadcast design is known as "branding" for television channels and programs. The job of the designer is to create a look and feel for a specific idea or subject. Often, television stations will wish to re-invent their style or "on air look", this is where the broadcast designer's skills are called upon to design lower third digital on-screen graphics (DOG) and motion graphics.

Broadcast designers working in television or film production companies visually convey a message in the most innovative and cost-effective way. Tasked with producing designs such as network logos or the opening sequences of nightly news programs, broadcast designers often utilize computer-aided design (CAD) techniques. Broadcast designers may also be referred to as motion graphic artists. They generally work with animation and 3-D design elements and they must be conscious of color, space, composition, text and audio.

Often working with artistic and creative directors, writers, technicians, producers and other artists, broadcast designers are generally good listeners and effective communicators. They must possess adequate drawing and composition skills because many ideas and presentations begin with a sketch or storyboard. Storyboards are illustrative outlines of a scene or sequence of scenes to be filmed or animated later. These sketches are presented to clients and may undergo revisions. Creating or maintaining a certain look and feel for a particular television station or broadcasting company is a big part of what a broadcast designer does, the concept, creation, and production of a consistent look for on-screen graphics is critical for any television station or broadcasting corporation. The responsibilities of Broadcast designer include coming up with the concepts and design for graphics, having a working knowledge of specific computer programs and graphic software, an ability to produce high-quality work under extremely tight time constraints, and to maintain the particular graphic look and feel of a corporate image or brand. (http://www.wisegeek.com/. Retrieved 12 June, 2015. 4.20 p.m.)

2.7.2 Video Editor

Digital technology, specialist computer software and high-quality digitization of sound and pictures have effectively replaced the traditional manual method of cutting film. Film or video editors are responsible for assembling recorded raw material into a finished product that is suitable for broadcasting. The material may include camera footage, dialogue, sound effects, graphics and special effects. This is a key role in the post-production process and the editor's skills can determine the quality and delivery of the final product. Video editors usually work closely with the director to achieve the desired end result. In some instances, they may be given creative freedom, while in others they will be required to just operate the necessary machines.

Types of film/video editing include feature films, television programmes, music videos, corporate training videos and commercials.

Responsibilities of video editors include receiving a brief or a shot list, script, or screenplay, assembling all raw footage with camera shots either recorded or transferred onto video tape in preparation for inputting into the computer, inputting uncut rushes and sound, and synchronising and storing them into files on the computer, digitally cutting the files to put together the sequence of the film and deciding what is usable, creating a 'rough cut' (or assembly edit) of the programme/film and determining the exact cutting for the next and final stages. This is seen in Plate XIV on page 34 which shows a video editor surrounded by working equipment. Reordering and tweaking the content to ensure the logical sequencing and smooth running of the film/video. Additional tasks may include overseeing the quality and progress of audio and video engineering and editing; experimenting with styles and techniques including the design of graphic elements; writing

voiceover/commentary; suggesting or selecting music. (http://www.prospects.ac.uk. Retrieved 12 June, 2015. 4.20 p.m.).

Plate XIV: Video Editor
Source: billcammack.com

2.7.3 Visual Effects Designers

Most special effects are created through computer graphics programs, known in the film industry as Computer Generator (CG), these programs create two and three dimensional images and models that can be animated to do things human bodies can't accomplish and things that are unsafe for people to attempt. Special effects images

also allow things like building explosions that would be impractical to reproduce live. Visual effects designers must learn how these things would happen in real life and translate them into a screen image.

Visual effects designers are responsible for creating computer-generated animations and special effects on screens in television stations, they also create mechanical, optical and computer-generated illusions for movies, television shows and computer games. Specific technical knowledge is required to enter this field. Visual effects designers create imagery that is either impractical or impossible to film, majority of this work is currently done via computer; other kinds of effects are now largely relegated to niche and specialty situations. Visual effects artists are responsible for creating special effects using computerized technology. This work can include creating animations or fixing up details for television shows, commercials, feature films, and other film media. (study.com, 2003-2016)

Plate XV on page 35 and Plate XVI on page 36 shows sample of visual effects create by computer.

Plate XV: Visual Effect Sample
Source: thomaspatti.deviantart.com

Plate XVI: Visual Effect- Twentieth Century Fox
Source: fugget.com

2.7.4 Animators

Computer-generated animation features strongly in motion pictures, as well as in aspects of television, the internet and the computer games industry.

The basic skill of animation still relies heavily on artistic ability, an animator produces multiple images called frames, which when sequenced together create an illusion of movement known as animation. Animators use a range of techniques to make images appear to move, and most specialize in one of the following: 2D drawn animation, 2D computer animation, stop frame or stop motion animation, 3D computer generated (CG) animation. The images can be made up of digital or hand-drawn pictures, models or puppets.

Animators tend to work in 2D animation, 3D model-making animation, stop frame or computer-generated animation. 2D drawn animation consists of a series of images

which the Animator draws on special paper. Each image represents one stage of a movement, for example, of a character walking or smiling. Traditionally the images are traced onto film and colored. Scenery is then added by layering sheets of film. Increasingly, however, the images are scanned into a computer and colored using specialized software. When viewed at speed and in sequence the images appear to move.

In 2D computer animation, the Animator works with a specialized software package which is used to create and animate characters, add scenery and soundtrack. Stop frame or stop motion animation uses models, puppets or other 3D objects. The model is photographed, then moved a fraction by the Animator and photographed again. When the photographs are played at the normal speed, the images appear to moved.

3D CG animation uses specialized software to create animations. This technique is often used in feature films and computer games. (http://creativeskillset.org)

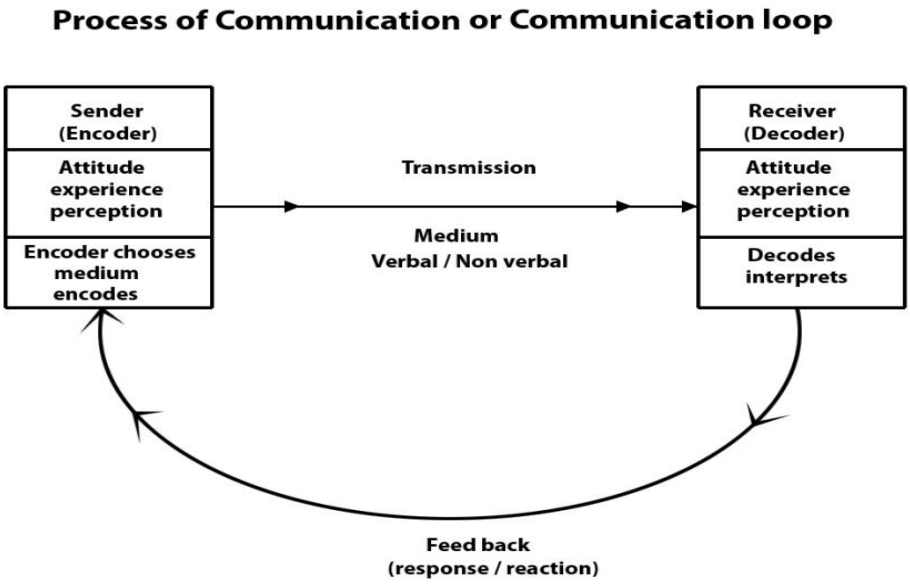
Plates XVII and XVIII on page 38 shows samples of animation in 2D and 3D respectively.

Plate XVII: 2D Animation
Source: campaignbrief.com

Plate XVIII: 3D Animation
Source: creativebloq.com

2.8 Graphic Communication Models

Graphic communication is communication through graphics and graphical aids. It is the process of creating, producing, and distributing material incorporating words and images to convey, data, concepts, and emotions. Bertoline/Wiebe (2002) defines Graphic Communication as an effective means of communicating technical ideas and problem solutions. The field of graphic communications encompasses all phases of the graphic communications processes from origination of the idea (design, layout, and typography) through reproduction, finishing and distribution of two- or three-dimensional products or electronic transmissions. Graphical communication involves using visual material to relate ideas, such as drawings, photographs, slides, transparencies and sketches. Any medium that uses graphics to aid in conveying a message, instruction, or an idea is involved in graphical communication.

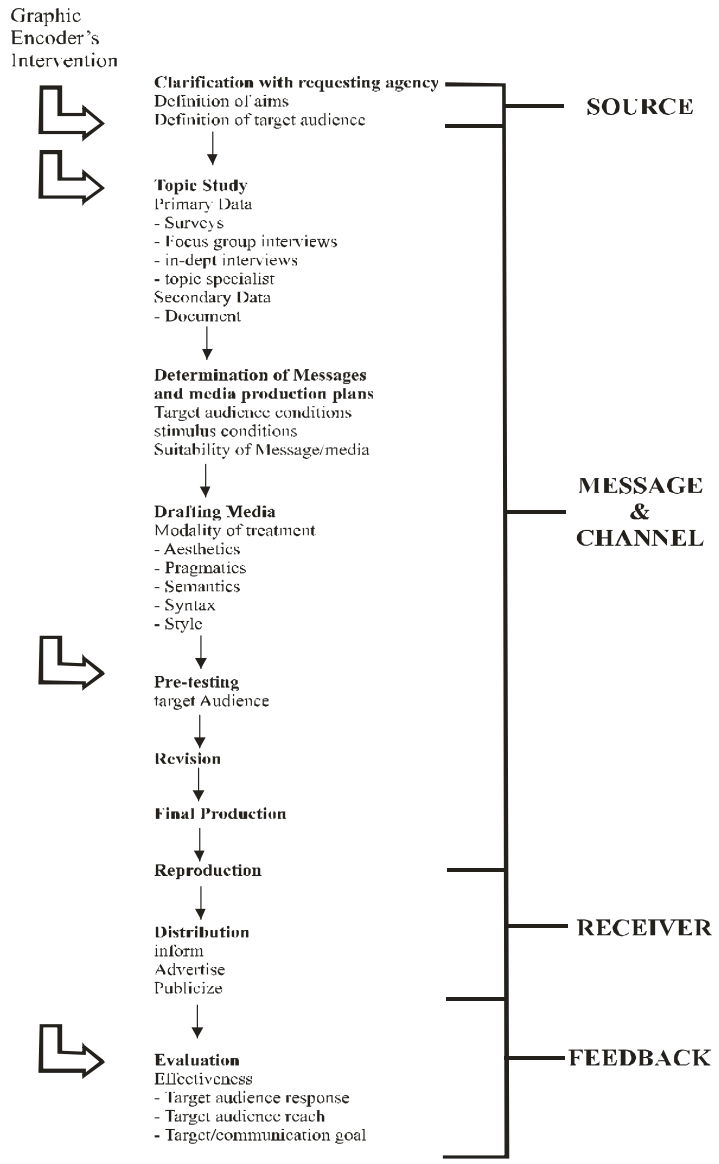


Model 1. Communication loop
Source: communicationtheory.org

2.8.1 Sylvester's Model Identifying the Crucial Points of Intervention by a Graphic Encoder in Development Process.

This model identifies the points of intervention by a graphic encoder in development communication campaign situations. The models also describe and prescribe the appropriate roles and relationship between the graphic encoder and other members of the media team.

The models consist of six basic variables, which are: Topic study, Pre-testing, Evaluation, Function, Modality, Targets. Four areas among the several stages in the media production process in a communication campaign were identified as pivotal points, where the graphic encoder need to intervene and collaborate with other members of the media team in order to produce effective graphic communication.

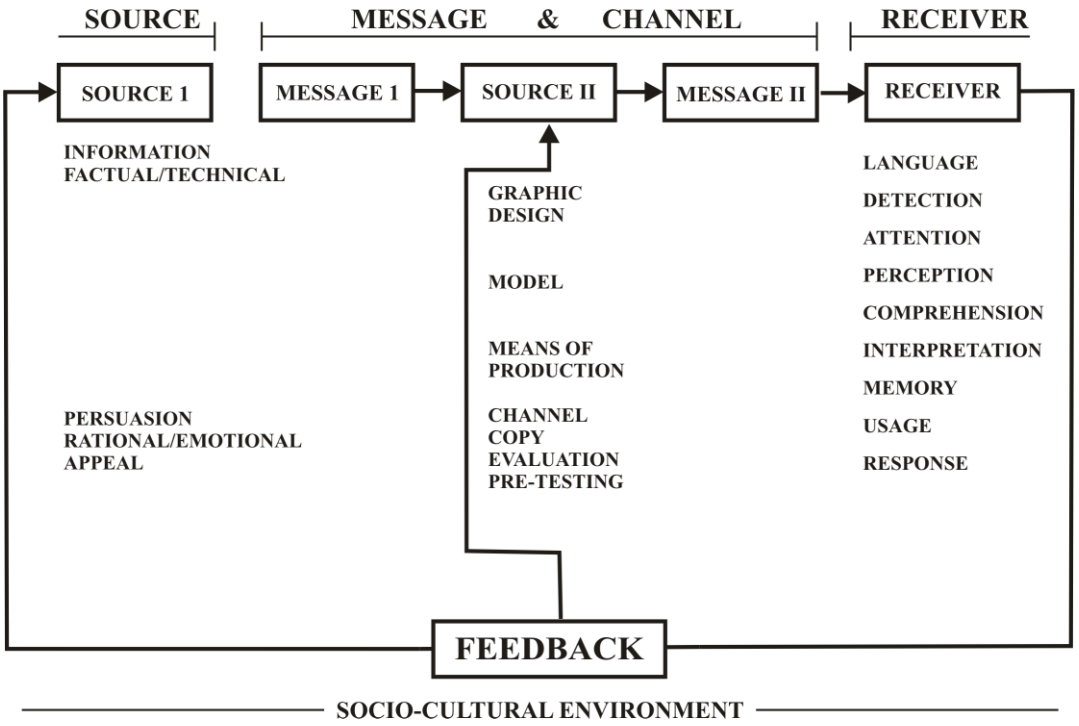


Model 2: Ebigbagha's Model Identifying the Crucial Points of Intervention by a Graphic Encoder in Development Process
Source: Ebigbagha (2010)

2.8.2 The Ejembi's Model of Graphic Communication Research

Ejembi (1989) describes the activities in a graphic communication research. The model of graphic communication research shows how research activities are carried out on the basis of the major components of the general communication process (source, message, channel and receiver) within a given socio-cultural environment.

The model groups research into three; these are the source, the graphic encoder (designer) and the receiver. Ejembi (1989) states "Research in this case is held to be a two-way activity between source I and source II (graphic encoder), whereas research about the receiver is fed to and from both source II and source I". This emphasises the role of the Graphic Designer between the source and the receiver in the development process.



Model 3: Ejembi's Model of Graphic Communication Research
Source: Ejembi (1989),

2.9 Summary

The review of literature provides insight into what graphic design entails and the Graphic Designer's participation in Television Broadcasting Stations as a segment of Multimedia Communication Environments. The literatures reviewed provides a comprehension of what Multimedia Communication Environments entails in the context of this research. The role, relevance and awareness of professional graphic design can be deduced from the text

providing reasons for their availability being paramount in every form of Multimedia Communication Environment. The review of several graphic communication models (Ebigbagha, 2010) and (Ejembi, 1989) aided the conception of a model developed to enhance selection of professional graphic designers in Multimedia Communication Environments toward attaining effective communication.

CHAPTER THREE

RESEARCH METHODOLOGY

3.0 Introduction

This chapter presents the methods and procedures that were used in the collection of data for this study. The following areas are discussed: Research Design, Sample and Sampling Technique, Instrumentation, Validity of the Instrument, Administration of the Instrument, Procedure for Data Analysis and Pilot Test.

3.1 Research Design

The research design employed for this study is the survey type. Because survey research is a useful method of data collection for the purpose of describing/analysing relationships among variables, it was considered most suitable for the purpose of this study.

The application of survey method in carrying this research required a critical, analytical examination of the existing situation found in Multimedia Communication Environments, particularly Television Broadcasting Stations.

3.2 Population of the Study

The population of this study was drawn from four different television broadcasting stations within the Federal Capital Territory, Abuja. They include Graphic Designers and other professional available within the four different Television Broadcasting Stations. Because these organisations are Multimedia Communication Environments, hence they provide an enabling environment to examine the roles, relevance, awareness and availability of the Graphic Designer.

The selected television broadcasting stations include Nigerian Television Authority (NTA), Channels Television, African Independent Television (AIT) and Dasamal Television Network (DTN). The reason for selecting these stations within the Federal Capital Territory of Nigeria is because they have all necessary professionals required.

3.3 Sample Size and Sampling Technique

The samples of this study were drawn from four television stations using purposive and random sampling techniques. Purposive sampling was used on respondents within the graphic art department because they are finite and hence deemed most suitable for the purpose of this research. Random Sampling was used on other professionals in these organisations because they constitute a larger number of the entire population. The samples include 5 Graphic Designers and 10 other professional making a total 15 respondents from each organisation making a total of 60 respondents. Adetoro (1986) specify that this technique is most suitable for the purpose of this study.

3.4 Instrumentation

The instruments used to collect data for this study were structured questionnaires.

3.4.1 Procedure for Collecting Data

The instruments used for the collection of data for this study were structured Likert-scale questionnaires which were purposively administered on the population in the research areas. The questionnaires were divided into two labelled Type A and Type B. Type ‘A’ was designed for Graphic Designers and was administered purposively to respondents within the graphic department. Type ‘B’ was designed for other professionals within the organisation which was also administered. Twenty

questionnaires were administered to each of the four organisations of which eight copies of the questionnaires were Type A for graphics designers and twelve copies of the questionnaires were Type B for other professionals making a total of twenty questionnaires administered to each organisation making a grand total of eighty copies of the questionnaires administered. These Structured questionnaires were administered on the targeted population and followed up for return.

3.5 Validity of the Instruments

The instruments that were used for this research were structured questionnaires. Having been specific about the research instruments for data collection, it was important to check the reliability of the instrument. Therefore, the instrument was tested via a pilot test before the commencement of the main research.

3.5.1 Reliability of the Instrument

Preliminary studies were conducted to ascertain the reliability of the instrument. The instrument was administered to the Graphic Designers and Other Professionals in some selected Television Broadcasting Stations. These TV Stations where NTA Jos and AIT Abuja. The test of the instrument yielded inadequate results, substandard areas were reviewed and corrected before further administration.

3.6 Pilot Test

The researcher tested the validity of the instrument (questionnaire). To ascertain the validity of the instrument used, a pilot test was conducted to validate the instrument After the administration of pilot test among the sample selected for this study, all the

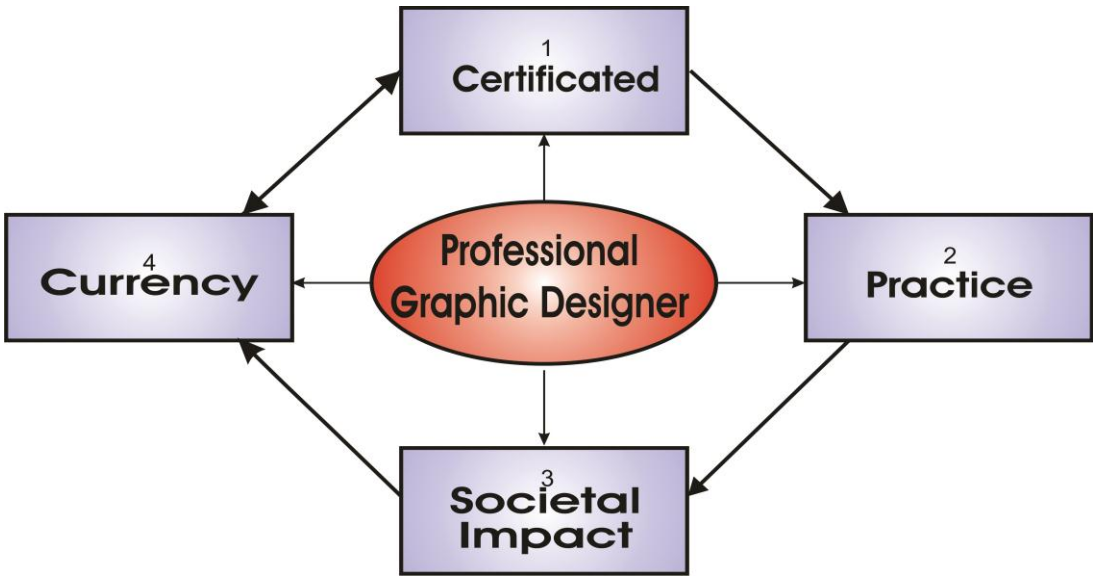
substandard areas of the instrument were corrected before final administration of the instruments.

3.7 Procedure for Analysing Data

Simple percentage was used to analyse the data collected via questionnaires. This method of data analysis is considered suitable because the results is represented and distributed in tables using percentages.

3.8 Professional Graphic Designer Model

The researcher also developed a model showing requirements for professional graphics designers in Television Broadcasting Stations and Multimedia Communication Environments as a whole. This model is designed to be a minimum standard requirement for professional Graphic Designers to be used by multimedia communication organisations in selecting graphics designers.



Model 4: Jakonda Model
Identifying Requirements for Professional Graphics Designers in Multimedia Communication Environments.
Source: Original (2015)

The model above shows the Professional Graphic Designers in the middle represented by the oval shape in red. Four rectangles around the oval shape represents the basic requirement for the professional Graphic Designers labelled 1-4 which are; Certificated, Practice, Impact and Current following each other clock wisely indicated by arrows attached to each rectangle which are further explain.

Certificated: Professional Graphic Designers need an education that combines technical and artistic skills, a Professional Graphic Designer needs to earn a certificate or bachelor's degree in graphic design from a formal educational institution. Along with formal education, Graphic Designers must have artistic capacity and strong verbal, visual and written communication skills. This is the first requirement in the model.

Practice: The second requirement for a Professional Graphic Designer is that they must be practicing. This is achieved by executing graphic design jobs, and other related works, or by working for specialized design firms as part of a collaborative team. Through "Practice" they develop sharp analytical skills with artistic talent to produce good works. In the course of practice, the Graphic Designer needs to create a corresponding portfolio of work samples executed.

Impact: A Professional Graphic Designer in course of practice need to make good impact in the society he belongs. This impact is seen by works executed and its influence on up-coming graphic designers and the society at large. For good Impact, Professional Graphic Designers should focus on quality instead of quantity. Some Graphic Designers may also gain impact by teaching, lecturing or tutoring in formal educational institutions.

Current: Because graphic design is a constantly changing and developing field, Professional Graphic Designers must keep up with the most current commercial and

artistic trends in the industry or they may find themselves quickly left behind. They must remain current on new and updated computer graphics and design software programs. This will enable them stay abreast with current trends.

CHAPTER FOUR

DATA ANALYSIS

4.0 DATA ANALYSIS

4.1 Introduction

This chapter discusses the response of the respondents and analysis of data collected. Questionnaire was adopted for the collection of data. Fraunkel in Ogunwole (1996) described questionnaire as the most important data collection techniques a quantitative researcher possesses. The researcher asked questions about the respondent's sex, age, trade or professions, level of education, year of experience and as well as their opinion/understanding of Graphic Designers roles, relevance, awareness and availability in multimedia communication environments. The results obtained from the questions were analysed and presented below, they are expressed in simple percentile, mean and standard deviation using Statistical Package for the Social Sciences (SPSS). This method was used for the simple reason that it facilitates statistical interpretation.

4.2 Analysis of General Characteristic of Respondents (Graphic Designers and Other Professionals)

The data so far collected through the instrument (questionnaire) were analysed. Hopkins (1980) suggested ways of reporting results: First, table can be used to summarize results of statistical analysis, second, a narrative description within the text of the article can further analyse the numbers by relating them textually to the variables under study. Both were used in analysing the data of this study.

A total number of sixty (60) Graphic Designers (Encoders) and Other Professionals from 4 different Television Broadcasting Stations were utilized, eighty copies of the questionnaires were administered in order to achieve the required sixty number of respondents needed for assessment respectively.

Table 4.1 (a) Distribution of Respondents by Gender

Variable	Graphic Designers (%)	Other Professions (%)
Male	19 (95.0%)	24 (60.0%)
Female	1 (5.0%)	16 (40.0%)

From the Table 4.1 (a) 19 (95.0%) of the respondents were male while 1 (5.0%) was female. This result shows that there were more male than female among the Graphic Designers in television stations in FCT Abuja. While among other Professionals, 24 (60.0%) were male and 16 (40.0) were female which also shows that there were also more male than females.

Table 4.1 (b) Distribution of Respondents by Age Group

Variable	Graphic Designers	Other Professions
18 - 25 years	1 (5.0%)	4 (10.0%)
26 - 35 years	13 (65.0%)	19 (47.5%)
36 - 45 years	5 (25.0%)	13 (32.5%)
46 years and above	1 (5.0%)	4 (10.0%)

Among the respondents, 1 (5.0%) fell within the age of 18 to 25 years for Graphic Designers and 4 (10%) for other professionals, 13(65.0%) fell within the age of 26 to 35 years for Graphic Designers and 19(47%) for other professionals, 5(25%) fell within the age of 36 to 45 years for Graphic Designers and 13(32%) for other

professionals and 1(5%) fell under 46 years and above for Graphic Designers and 4(10%) for other professionals.

The table revealed that most Graphic Designers and other professionals fall within the age of 26 to 35 years.

Table 4.1 (c) Distribution of Respondents by Level of Education

Variable	Graphic Designers	Other Professions
Dip/NCE	7 (35.0%)	3 (7.5%)
B.A/B.Sc	13 (65.0%)	24 (60.0%)
M.A/M.Sc	0 (0.0%)	11 (27.5%)
Others	0 (0.0%)	2 (5.0%)

The results in Table 4.1. (c) shows that 7(35%) have Dip/NCE for Graphic Designers and 3(7.5%) for other professionals, 13(65%) have B.A/B.Sc for Graphic Designers and 24(60%) for other professionals, 0(0%) have M.A/M.Sc. for Graphic Designers and 11(27.5%) for other Professionals and 0(0%) for other qualification for Graphic Designers and 2(5%) for other professionals.

The table reveals that most of the Graphic Designers and other professionals have acquired B.A/B.Sc.

Table 4.1 (d) Distribution of Respondents by Discipline/Profession

Discipline Variable		Other Professions	
Graphic Designers	4 (20.0%)	Philosophy	1 (2.5%)
Cinematography	3 (15.0%)	Mass Communication	18 (45. %)
Animation and Mass Media	2 (10.0%)	Performing Arts	2(5.0%)
English	2 (10.0%)	Journalism	3 (7.5%)
Computer Science	2 (10.0%)	Economics	2 (5.0%)
TV Production	2 (10.0%)	Computer Science	5 (12.5%)
Agriculture	2 (10.0%)	Business Management	1 (2.5%)
Electrical Electronics	1 (5.0%)	English, Media and Public	6 (15.0%)
Painting	1 (5.0%)	Relations	1 (2.5%)
Communication Engineering	1 (5.0%)	History	1 (2.5%)

The result in table 4.1 (d) shows that under Graphic Designers, four 4(20%) are Graphics designers, 3(15%) studied Cinematography, 2(10%) studied Animation and Mass Media, 2(10%) studied English, 2(10%) studied computer science, 2(10%) studied TV production, 2(10%) studied Agriculture, 1(5%) studied Electrical, 1(5%) studied painting and 1(5%) studied communication Engineering. While under Other Professionals, 1(2.5%) studied Philosophy, 18(45%) studied mass communication, 2(5%) studied performing arts, 3(7.5%) studied journalism, 2(5%) studied economics, 5(12.5%) studied computer science, 1(2.5%) studied business management, 6(15%) studied English, 1(2.5%) studied media and public relations and 1(2.5%) studied History.

This means that only 4(20%) of the total number of Graphic Encoders respondents are actually professional Graphic Designers which also reveals a fact that professional Graphic Designers are rare and almost unavailable in Television Broadcasting Stations.

Table 4.1 (e) Distribution of Respondents by years of experience

Variable	Graphic Designers (%)	Other Professionals (%)
1 - 5 years	8(40.0%)	15 (37.5%)
1 - 6 years	10(50.0%)	16 (40.0%)
11 - 15 years	1 (5.0%)	5 (12.5%)
16 - 20 years	1 (5.0%)	4 (10.0%)
21 - 25 years	0 (0.0%)	0 (0.0%)
26 - 30 years	0 (0.0%)	0 (0.0%)
31 years and above	0 (0.0%)	0 (0.0%)

The table 4.1 (e) shows that 18(90%) have worked between 1 to 10 years for Graphic Designers and 31(77.5%) for other Professionals, 2(10%) have worked between 11 to 20 years for Graphic Designers and 9(22.5%) for other professionals, 21 to 30 years

have 0(0%) for both Graphic Designers and other Professionals and likewise 0(0%) for 31 years and above for both Graphic Designers and other Professionals.

This means that most Graphic Designers and other professionals have worked between 1 to 10 years

Table 4.1 (f) Distribution of only Graphic Design Respondents by years of experiences

Variable	Response (%)
1 - 5 years	10 (50.0%)
6 – 10 years	9 (45.0%)
11 - 15 years	1 (5.0%)
16 – 20 years	0 (0.0%)
21 - 30 years	0 (0.0%)
31 years and above	0 (0.0%)

Table 4.1 (f) shows that 10(50%) and 9 (45%) of Graphic Design respondents only have worked with their various organisations between 1 to 5 years and 6 to 10 years respectively as Graphic Designers and only 1(5.0%) has worked for the period of 11 to 15 years, 0(0%) has worked as Graphic Designers for 16 to 20 years, 21 to 30 years and likewise 31 years and above. This means that no Graphic Designers has worked between 21 to 31 years and above.

Table 4.2: Respondents response to the relevance of Graphic Designers in Television Broadcasting Stations

Questions	Number of Respondents	Response				
		Strongly Agree (%)	Agree (%)	Undecided (%)	Disagree (%)	Strongly Disagree (%)
Graphic Designers						
Effective Media Communication with the target audience will be ineffective without a professional Graphic Designer in your organisation	20	12 (60.0)	5 (25.0)	0 (0.0)	0 (0.0)	3 (15.0)
Professional Graphic Designers are highly relevant in this organisation	20	14 (70.0)	6 (30.0)	0 (0.0)	0 (0.0)	0 (0.0)
Graphic Designers/encoders in your organisation comprises of people from different fields of study able to execute graphic works	20	4 (20.0)	12 (60.0)	3 (15.0)	0 (0.0)	1 (5.0)
Professional Graphic Designers are dispensable in your organisation	20	0 (0.0)	4 (20.0)	4 (20.0)	7 (35.0)	5 (25.0)
Total	**80**	**30 (37.50)**	**27(33.75)**	**7(8.75)**	**7 (8.75)**	**9 (11.25)**
Other Professionals						
Your organisation requires professional Graphic Designers	40	29 (72.5)	8 (20.0)	2 (5.0)	1 (2.5)	0 (0.0)
The relevance of a Professional Graphic Designer in this organisation is indispensable	40	27 (67.5)	9 (22.5)	0 (0.0)	4 (10.0)	0 (0.0)
The awareness of the Professional Graphic Designer's role is known and utilized by this organisation	40	24 (60.0)	12 (30.0)	2 (5.0)	2 (5.0)	0 (0.0)
The collaboration by the Graphic Designers alongside other specialists such as Copy writer, editors and so forth is obtainable in this organisation	40	23 (57.5)	14 (35.0)	2 (5.0)	1 (2.5)	0 (0.0)
The level of participation and involvement of a Graphic Designer in media production process is very high.	40	22 (55.0)	11 (27.5)	3 (7.5)	4 (10.0)	0 (0.0)
Total	**200**	**125 (62.50)**	**54 (27.0)**	**9 (4.5)**	**12 (6.0)**	**0 (0.0)**
Grand Total	**280**	**155 (55.36)**	**81(28.93)**	**16 (5.71)**	**19 (6.79)**	**9 (3.21)**

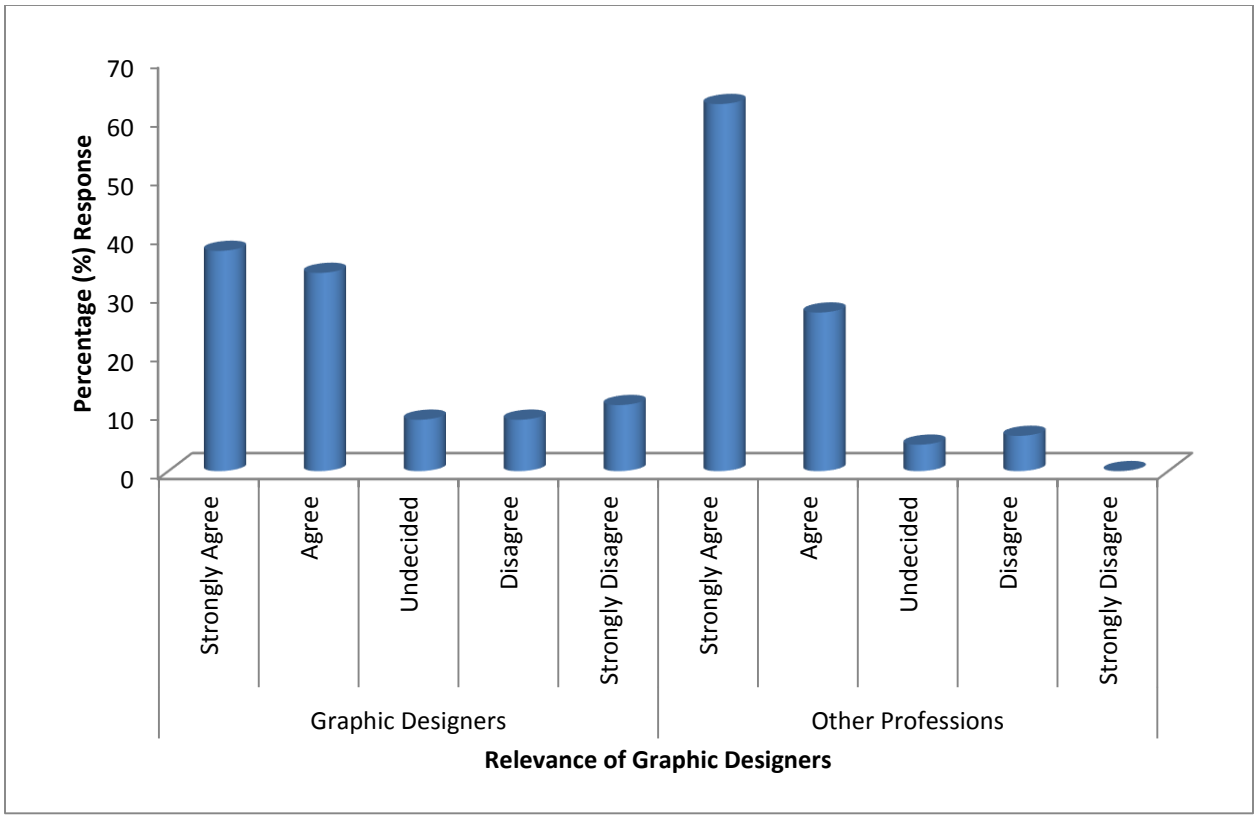


Fig. 1: Bar chart showing response to the relevance of Graphic Designers in Television Broadcasting Stations

4.3 Response of Graphic Designers to the relevance of Graphic Designers in Television Broadcasting Stations

Table 4.2 shows the response of Graphic Designers and other Professionals on the relevance of Graphic Designers in a Television Broadcasting Station.

Question 1 shows that 12 (60%) and 12(25.5%) out of 20(100%) strongly agree and agree respectively that Effective Media Communication with the target audience will be ineffective without a professional Graphic Designer, 0 (0%) are undecided, 0 (0%) disagree and 3 (15%) strongly disagree.

Question 2 shows that 14 (70.0%) and 6(30.0%) out of 20(100%) strongly agree and agree that Professional Graphic Designers are highly relevant in Television Broadcasting Stations, 0 (0%) are undecided, 0 (0%) and 0 (0%) disagree and strongly disagree.

Question 3 shows that only 4 (20.0%) and 12(60.0%) out of 20(100%) strongly agree and agree that Graphic Designers/encoders in Television Broadcasting Stations comprises of people from different fields of study able to execute graphic works, 3 (15%) are undecided, 0 (0%) and 1 (5%) disagree and strongly disagree.

Question 4 shows that 0 (0.0%) and 4 (20.0%) out of 20(100%) strongly agree and agree that Professional Graphic Designers are dispensable in Television Broadcasting Stations, 4 (20%) are undecided, 7(35.0%) and 5 (25%) disagree and strongly disagree.

4.3.1 Response of Other Professionals to the relevance of Graphic Designers in Television Broadcasting Stations

Question 1 for other Professionals shows that 29 (72.5%) and 8 (20.0%) out of 40(100%) strongly agree and agree that Television Broadcasting Stations requires professional

Graphic Designers, 2 (5.0%) are undecided, 1(2.50%) and 0 (0%) disagree and strongly disagree.

Question 2 for other Professionals shows that 27 (67.5%) and 9 (22.5%) out of 40(100%) strongly agree and agree that the relevance of a professional Graphic Designer is indispensable in Television Broadcasting Stations, 0 (0.0%) are undecided, 4(10.0%) and 0 (0%) disagree and strongly disagree.

Question 3 for other Professionals shows that 24 (60.0%) and 12 (30.0%) out of 40(100%) strongly agree and agree that the awareness of the professional Graphic Designer's role is known and utilized by Television Broadcasting Stations, 2 (5.0%) are undecided, 2 (5.0%) and 0 (0%) disagree and strongly disagree.

Question 4 for other Professionals shows that 23 (57.5%) and 14 (35.0%) out of 40(100%) strongly agree and agree that the collaboration by the Graphic Designer alongside other professionals (copy writers, editors) is obtainable in Television Broadcasting Stations, 2 (5.0%) are undecided, 1 (2.5%) and 0 (0%) disagree and strongly disagree.

Question 5 for other Professionals shows that 22 (55.5%) and 11 (27.5%) out of 40(100%) strongly agree and agree respectively that the level of participation and the involvement of a Graphic Designer in media production process is very high in Television Broadcasting Stations, 3 (7.5%) are undecided, 4 (10.0%) and 0 (0%) disagree and strongly disagree respectively.

This means that vast majority of both Graphic Designers and other Professionals agree that Professional Graphic Designers are highly relevant in Television Broadcasting Stations.

Table 4.3: Respondents responses to awareness of Graphic Designers in Television Broadcasting Stations

Questions	Number of Respondents	Response				
		Strongly Agree (%)	Agree (%)	Undecided (%)	Disagree (%)	Strongly Disagree (%)
Graphic Designers						
A Professional Graphic Designer will enhance effective media communication in this organisation.	20	15 (75.0)	4 (20.0)	1 (5.0)	0 (0.0)	0 (0.0)
A Professional Graphic Designer is one that studied graphic design in any formal higher educational institution and is also practicing graphics	20	11 (55.0)	4 (20.0)	1 (5.0)	4 (20.0)	0 (0.0)
A Professional Graphic Designer is one that is practicing graphic design irrespective of course studied in any institution of higher learning	20	8 (40.0)	3 (15.0)	3 (15.0)	3 (15.0)	3 (15.0)
Graphic encoders (designers) in this organisation are basically non-graphic design professionals (i.e. from other field of study).	20	2 (10.0)	3 (15.0)	2 (10.0)	10 (50.0)	3 (15.0)
Total	**80**	**36 (45.0)**	**14(17.5)**	**7 (8.75)**	**17(21.25)**	**6 (7.5)**
Other Professions						
A professional Graphic Designer is someone that has attained a graphic design qualification in a higher institution and also practicing graphic design	40	21 (52.5)	8 (20.0)	2 (5.0)	6 (15.0)	3 (7.5)
Only Graphic Designers of such qualification mentioned above should be employed in your organisation	40	8 (20.0)	10 (25.0)	9 (22.5)	8 (20.0)	5 (12.5)
Graphic Designers/encoders in this organisation comprises of people from different fields of study	40	14 (35.0)	17 (42.5)	7 (17.5)	2 (5.0)	0 (0.0)
The Graphic Designer working alongside other professionals enhances effective media communication	40	28 (70.0)	11 (27.5)	1 (2.5)	0 (0.0)	0 (0.0)
Only a professional Graphic Designer should decide what graphic content will be displayed on air.	40	6 (15.0)	10 (25.0)	5 (12.5)	15 (37.5)	4 (10.0)
Total	**200**	**77 (38.5)**	**56(28.0)**	**24 (12.0)**	**31 (15.5)**	**12 (6.00)**
Grand Total	**280**	**113 (40.36)**	**70(25.0)**	**31 (11.07)**	**48(17.14)**	**18 (6.43)**

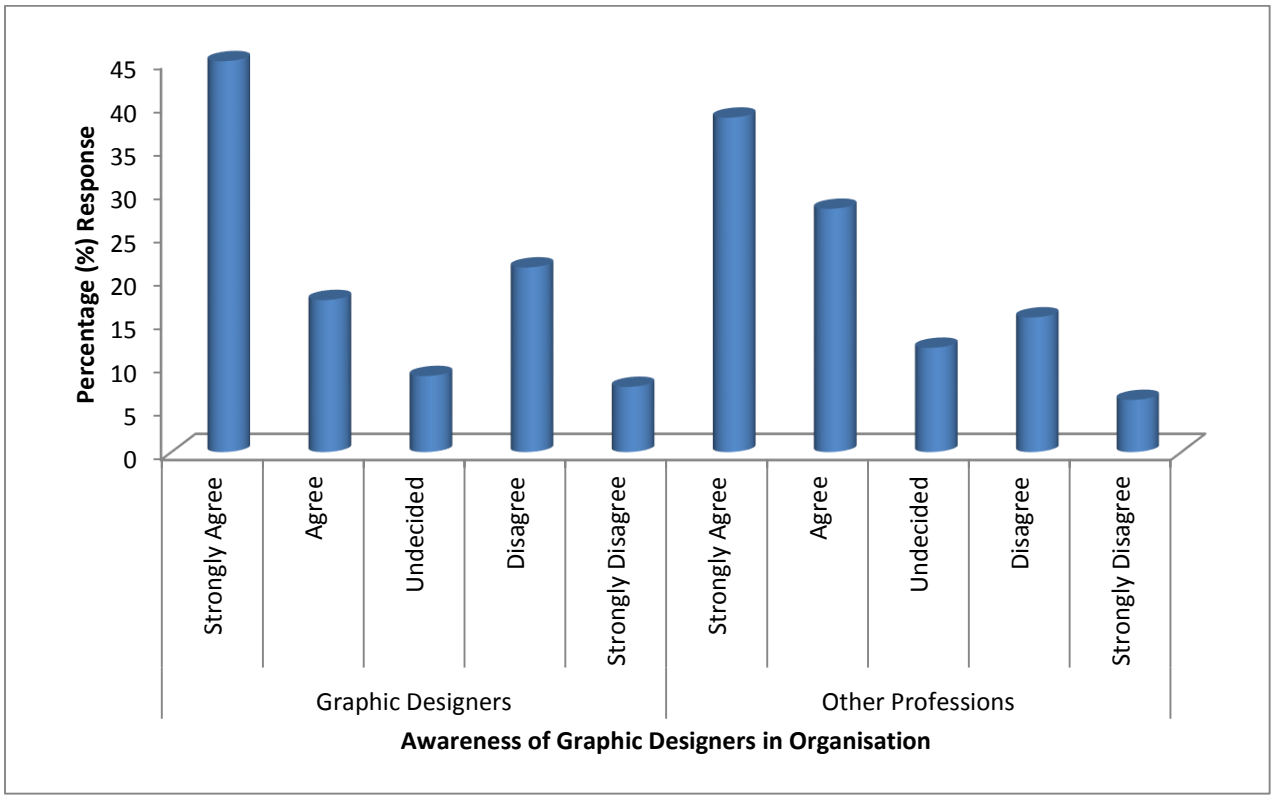


Fig. 2: Bar chart showing the awareness of the role of Graphic Designers in Television Broadcasting Stations

4.4 Response of Graphic Designers on the awareness of Graphic Designers in Television Broadcasting Stations

Table 4.3 shows the response of Graphic Designers and other Professionals to awareness of the role of Graphics Designers in a Television Broadcasting Station.

Question 1 shows that 15 (75.0%) and 4 (20.0%) out of 20(100%) strongly agree and agree respectively that a professional Graphic Designer will enhance effective Media Communication, 1 (5%) is undecided, 0 (0%) disagree and 0 (0.0%) strongly disagree respectively.

Question 2 shows that 11 (55.0%) and 4 (20.0%) out of 20(100%) strongly agree and agree respectively that a professional Graphic Designer is one that has studied graphic design in any higher formal educational institution and is also practicing graphics, 1 (5%) is undecided, 4 (20.0%) disagree and 0 (0.0%) disagree and strongly disagreed.

Question 3 shows that 8 (40.0%) and 3 (15.0%) out of 20(100%) strongly agree and agree respectively that a professional Graphic Designer is one that is practicing graphic design irrespective of course studied in any higher educational institution, 3 (15.0%) are undecided, 3 (15.0%) disagree and 3 (15.0%) strongly disagree respectively.

Question 4 shows that 2 (10.0%) and 3 (15.0%) out of 20(100%) strongly agree and agree respectively that Graphic Designers in Television Broadcasting Stations are basically non graphic design professionals, 2 (10.0%) are undecided, 10 (50.0%) disagree and 3 (15.0%) strongly disagree.

4.4.1 Response of Other Professionals on the awareness of Graphic Designers in Television Broadcasting Stations

Question 1 shows that 21 (52.5%) and 8 (20.0%) out of 40(100%) strongly agree and agree respectively that a professional Graphic Designer is someone that has obtained a graphic design qualification in a higher educational institution and also practicing graphics, 2 (5.0%) are undecided, 6 (15.0%) disagree and 3 (7.5%) strongly disagree.

Question 2 shows that 8 (20.0%) and 10 (25.0%) out of 40 (100%) strongly agree and agree respectively that only Graphic Designers of such qualification mentioned above should be employed in Television Broadcasting Stations, 9 (5.0%) are undecided, 8 (20.0%) disagree and 5 (12.5%) strongly disagree.

Question 3 shows that 14 (35.0%) and 17 (42.5%) out of 40(100%) strongly agree and agree respectively that Graphic Designer/Encoders in Television Broadcasting Stations comprises of people from other different fields of study, 7 (17.5%) are undecided, 2 (5.0%) disagree and 0 (0.0%) strongly disagree.

Question 4 shows that 28 (70.0%) and 11 (27.5%) out of 40(100%) strongly agree and agree respectively that a Graphic Designer working alongside other professional enhances effective communication, 1 (2.5%) is undecided, 0 (0.0%) disagree and 0 (0.0%) strongly disagree.

Question 5 shows that 6 (15.0%) and 10 (25.0%) out of 40(100%) strongly agree and agree respectively that only a professional Graphic Designer is should decide what graphic content will be displayed on air, 5 (12.5%) are undecided, 15 (37.5%) disagree and 4 (10.0%) strongly disagree.

This means that majority of both Graphic Designers and other Professionals agree that there is awareness on the need for Professional Graphic Designers in Television Broadcasting Stations.

Table 4.4: Respondents response on the roles of Graphic Designers in Television Broadcasting Stations

Questions	Number of Respondents	Response				
		Strongly Agree (%)	Agree (%)	Undecided (%)	Disagree (%)	Strongly Disagree (%)
Graphic Designers						
Professional Graphic Designers will enhance effective media communication in this organisation	20	17 (85.0)	3 (15.0)	0 (0.0)	0 (0.0)	0 (0.0)
The Graphic Designer decides what graphic content should be displayed on air	20	1 (5.0)	5 (25.0)	5 (25.0)	4 (20.0)	5 (25.0)
The Graphic Designer's role includes developing visual concepts	20	14 (70.0)	4 (20.0)	0 (0.0)	1 (5.0)	1 (5.0)
The Graphic Designer's role also includes conceptual design (General TV design/captions, programme setting)	20	16 (80.0)	4 (20.0)	0 (0.0)	0 (0.0)	0 (0.0)
Total	**80**	**48 (60.0)**	**16 (20.0)**	**5 (6.25)**	**5 (6.25)**	**6 (7.5)**
Other Professionals						
Professional Graphic Designers enhance effective media communication in this organisation	40	30 (75.0)	6 (15.0)	4 (10.0)	0 (0.0)	0 (0.0)
The Graphic Designer decides what graphic content should be displayed on air	40	12 (30.0)	16 (40.0)	2 (5.0)	10 (25.0)	0 (0.0)
The Graphic Designer's role includes Developing Visual Concepts (Stage Background setup, colours and so forth)	40	28 (70.0)	8 (20.0)	3 (7.5)	1 (2.5)	0 (0.0)
The Graphic Designer's role also includes conceptual design (Programme setting)	40	23 (57.5)	6 (15.0)	4 (10.0)	7 (17.5)	0 (0.0)
The Graphic Designer's role includes Visual Communication (General TV design captions	40	27 (67.5)	12 (30.0)	1 (2.5)	0 (0.0)	0 (0.0)
Total	**200**	**120 (60.0)**	**48 (24.0)**	**14 (7.0)**	**18 (9.0)**	**0(0.0)**
Grand Total	**280**	**168 (60.0)**	**64(22.86)**	**19 (6.79)**	**23 (8.21)**	**6(2.14)**

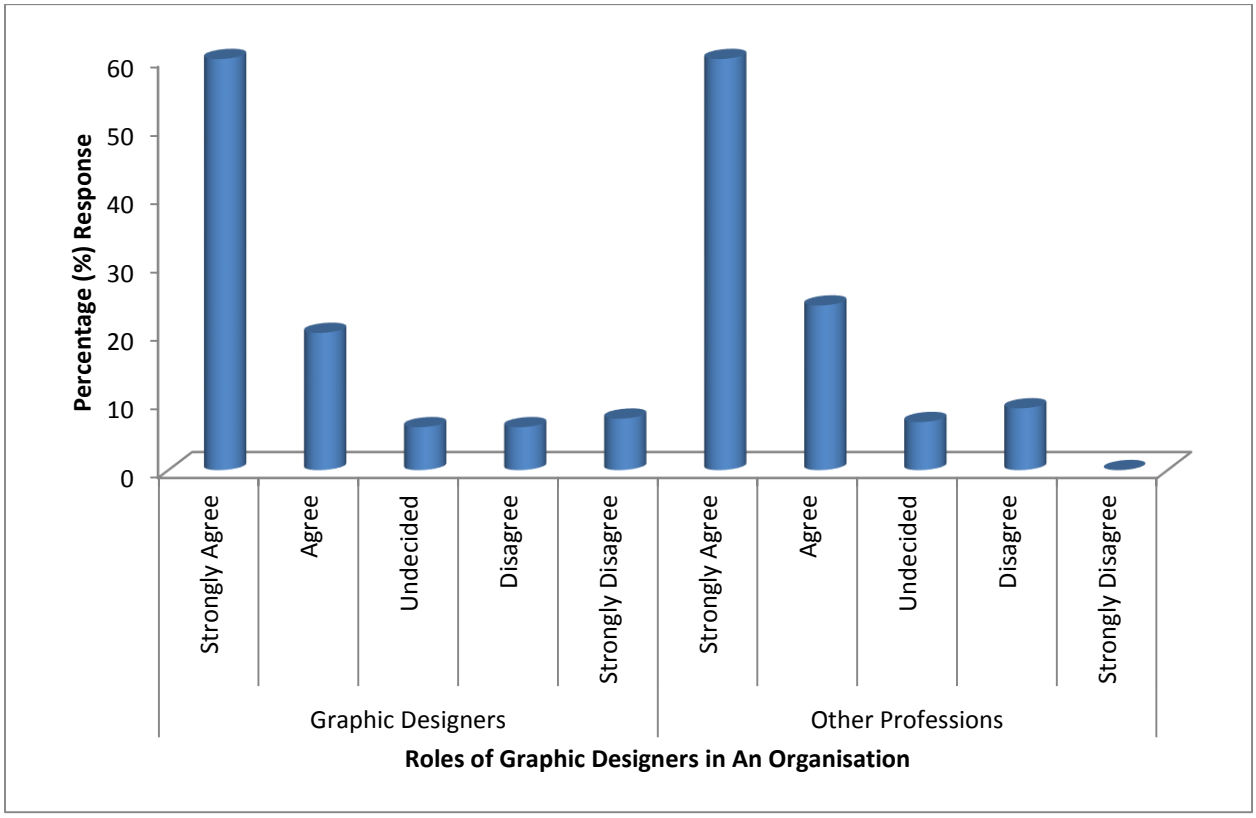


Fig 3: Bar chart showing response to the roles of Graphic Designers in Televisions Broadcasting Stations

4.5 Response of Graphic Designers on the roles of Graphic Designers in Television Broadcasting Stations

Table 4.4 shows the response of Graphic Designers and other Professionals to the role of Graphic Designers in a Television Broadcasting Station.

Question 1 shows that 17 (85.0%) and 3 (15.0%) out of 20(100%) strongly agree and agree respectively that a professional Graphic Designer enhances effective Media Communication, 0 (0%) is undecided, 0 (0%) disagree and 0 (0.0%) strongly disagree respectively.

Question 2 shows that 1 (5.0%) and 5 (25.0%) out of 20(100%) strongly agree and agree respectively that a Graphic Designer should decide what contents will be displayed on air, 5 (25.0%) are undecided, 4 (20.0%) disagree and 5 (25.0%) strongly disagree respectively.

Question 3 shows that 14 (70.0%) and 4 (20.0%) out of 20(100%) strongly agree and agree respectively that the Graphic Designer's role include developing visual concepts, 0 (0%) is undecided, 1 (5.0%) disagree and 1 (5.0%) strongly disagree respectively.

Question 4 shows that 16 (80.0%) and 4 (20.0%) out of 20(100%) strongly agree and agree respectively that the Graphic Designer's role also include conceptual design, 0 (0%) is undecided, 0 (0.0%) disagree and 0 (0.0%) strongly disagree respectively.

4.5.1 Response of Other Professionals on the role of Graphic Designers in Television Broadcasting Stations

Question 1 shows that 30 (75.5%) and 6 (15.0%) out of 40(100%) strongly agree and agree respectively that a professional Graphic Designer enhance effective media

communication, 4 (10.0%) are undecided, 0 (0.0%) disagree and 0 (0.0%) strongly disagree.

Question 2 shows that 12 (30.0%) and 16 (40.0%) out of 40(100%) strongly agree and agree respectively that a Graphic Designer should decide what contents will be displayed on air, 2 (5.0%) are undecided, 10 (25.0%) disagree and 0 (0.0%) strongly disagree.

Question 3 shows that 28 (70.0%) and 8 (20.0%) out of 40(100%) strongly agree and agree respectively that the Graphic Designer's role include developing visual concepts, 3 (7.5%) are undecided, 1 (2.5%) disagree and 0 (0.0%) strongly disagree respectively.

Question 4 shows that 23 (57.5%) and 6 (15.0%) out of 40(100%) strongly agree and agree respectively that the Graphic Designer's role also include conceptual design, 4 (10.0%) are undecided, 7 (17.5%) disagree and 0 (0.0%) strongly disagree. (Table 4.4)

Question 5 shows that 27 (67.5%) and 12 (30.0%) out of 40(100%) strongly agree and agree respectively that the Graphic Designer's role also include visual communication, 1 (2.5%) is undecided, 0 (0.0%) disagree and 0 (0.0%) strongly disagree.

This means that majority of both Graphic Designers and other Professionals agree that the role of Professional Graphic Designers in Television Broadcasting Stations is indispensable.

Table 4.5: Respondents' response to the availability of Graphic Designers in Television Broadcasting Stations

Questions	Number of Respondents	Response				
		Strongly Agree (%)	Agree (%)	Undecided (%)	Disagree (%)	Strongly Disagree (%)
Graphic Designers						
The Graphic design rendition in this organisation is executed by Professional Graphic Designers	20	9 (45.0)	6 (30.0)	2 (10.0)	1 (5.0)	2 (10.0)
Professional Graphic Designers are adequately available in this organisation	20	8 (40.0)	9 (45.0)	0 (0.0)	3 (15.0)	0 (0.0)
Over three Professional Graphic Designers are available in this organisation	20	14 (70.0)	3 (15.0)	2 (10.0)	1 (5.0)	0 (0.0)
Professional Graphic Designers are always readily available when needed to execute media projects.	20	14 (70.0)	2 (10.0)	2 (10.0)	2 (10.0)	0 (0.0)
Total	**80**	**45 (56.25)**	**20 (25.0)**	**6 (7.5)**	**7 (8.75)**	**2 (2.5)**
Other Professionals						
There is sufficient number of at least 3 Graphic Designers present in this organisation	40	22 (55.0)	10 (25.0)	3 (7.50	5 (12.5)	0 (0.0)
The role the Graphic Designer plays in your organisation is indispensable	40	22 (55.0)	11 (27.5)	7 (17.5)	0 (0.0)	0 (0.0)
The head of the creative department (person in charge of graphic) must be a Professional Graphic Designer	40	23 (57.5)	9 (22.5)	5 (12.5)	3 (7.5)	0 (0.0)
Graphic Designers in this organisation can be from any field of study as long as they get the required work done	40	11 (27.5)	13 (32.5)	3 (7.5)	8 (20.0)	5 (12.5)
Graphic Designers are always readily available when needed for media projects.	40	10 (25.0)	11 (27.5)	7 (17.5)	7 (17.5)	5 (12.5)
Total	**200**	**88 (0.44)**	**54 (27.0)**	**25 (12.5)**	**23 (11.5)**	**10 (5.0)**
Grand Total	**280**	**133 (47.5)**	**74(26.43)**	**31 (11.07)**	**30(10.71)**	**12 (4.29)**

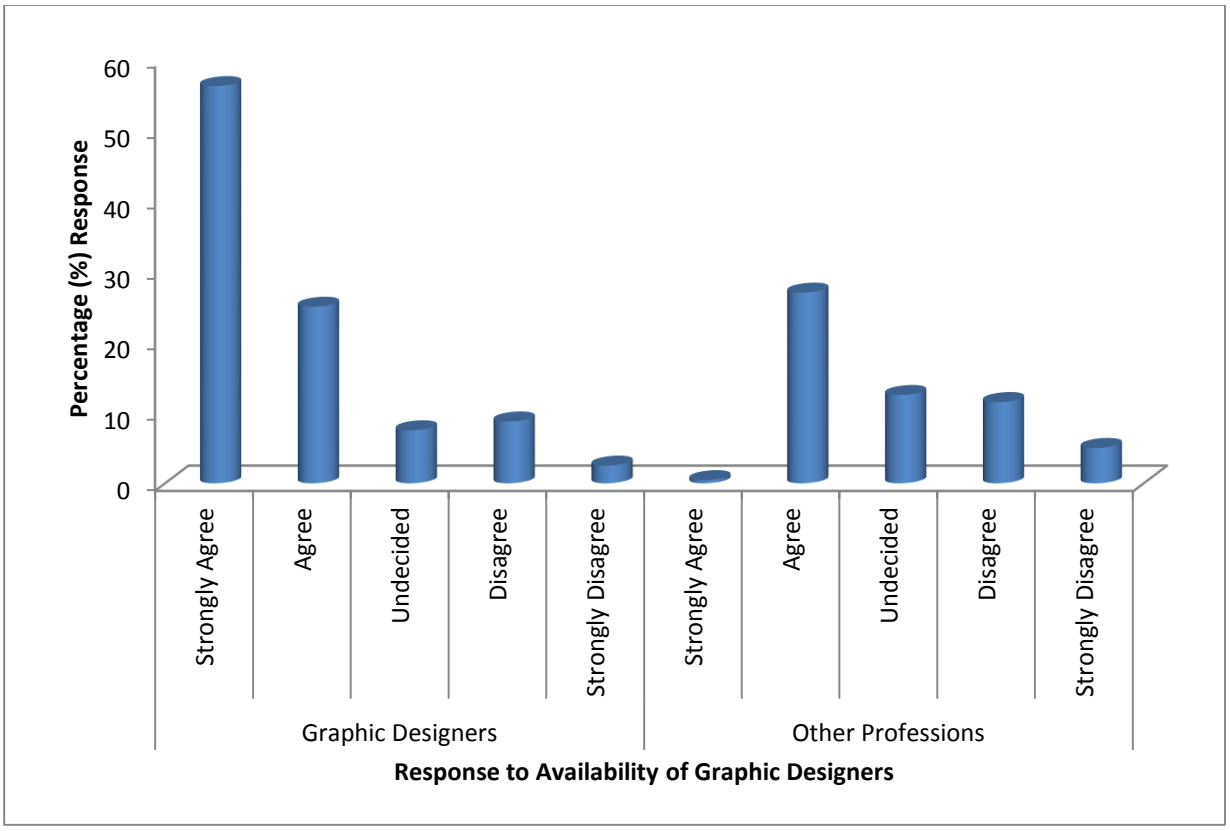


Fig 4: Bar chart showing response to the availability of Graphic Designers in Television Broadcasting Stations

4.6 Response of Graphic Designers on the availability of Graphic Designers in Television Broadcasting Stations

Table 4.5 shows the response of Graphic Designers and other Professionals on the availability of Graphic Designers in Television Broadcasting Stations.

Question 1 shows that 9 (45.0%) and 6 (30.0%) out of 20(100%) strongly agree and agree respectively that the Graphic Designer rendition is executed by professional Graphic Designers, 2 (10.0%) are undecided, 1 (5.0%) disagree and 2 (10.0%) strongly disagree.

Question 2 shows that 8 (40.0%) and 9 (45.0%) out of 20(100%) strongly agree and agree respectively that Professional Graphic Designers are adequately available in Television Broadcasting Stations, 0 (0.0%) are undecided, 3 (15.0%) disagree and 0 (0.0%) strongly disagree.

Question 3 shows that 14 (70.0%) and 3 (15.0%) out of 20(100%) strongly agree and agree respectively that more than three Professional Graphic Designers are available in their organisation, 2 (10.0%) are undecided, 1 (5.0%) disagree and 0 (0.0%) strongly disagree.

Question 4 shows that 14 (70.0%) and 2 (10.0%) out of 20(100%) strongly agree and agree respectively that Professional Graphic Designers are always readily available when needed to execute media projects, 2 (10.0%) are undecided, 2 (10.0%) disagree and 0 (0.0%) strongly disagree.

4.6.1 Response of Other Professionals on the availability of Graphic Designers in Television Broadcasting Stations

Question 1 shows that 22 (55.5%) and 10 (25.0%) out of 40(100%) strongly agree and agree respectively that there is a sufficient number of at least three Graphic Designers present in their organisation, 3 (7.5%) are undecided, 5 (12.5%) disagree and 0 (0.0%) strongly disagree.

Question 2 shows that 22 (55.0%) and 11 (27.5%) out of 40(100%) strongly agree and agree respectively that the availability of the Graphic Designer is indispensable, 7 (17.5%) are undecided, 0 (0.0%) disagree and 0 (0.0%) strongly disagree.

Question 3 shows that 23 (57.5%) and 9 (22.5%) out of 40(100%) strongly agree and agree respectively that the head of the creative department must be a professional Graphic Designer, 5 (12.5%) are undecided, 3 (7.5%) disagree and 0 (0.0%) strongly disagree.

Question 4 shows that 11 (27.5%) and 13 (32.5%) out of 40(100%) strongly agree and agree respectively that Graphic Designers can be from any field of study as long as they get the required work done, 3 (7.5%) are undecided, 8 (20.0%) disagree and 5 (12.5%) strongly disagree.

Question 5 shows that 10 (25.0%) and 11 (27.50%) out of 40(100%) strongly agree and agree respectively that Professional Graphic Designers are always readily available when needed to execute media projects, 7 (17.5%) are undecided, 7 (17.5%) disagree and 5 (12.5%) strongly disagree.

This reveals that majority of both Graphic Designers and other Professional agree that the availability of Professional Graphic Designers is obtainable in Television Broadcasting Stations.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATION

5.0 Major Findings

This chapter discussed the major findings of the research from the data gathered during the pre and post tests conducted from four Television Broadcasting Stations within the Federal Capital Territory Abuja, through the questionnaires administered in four identified Television Broadcasting Stations in Abuja. The following findings were made.

1. Graphic Designers found in Television Broadcasting Stations are mostly not professionally trained Graphic Designers, majority are people trained in other fields who and are capable of operating special graphic programmes hence may not fully apply the basic principles of design. This reveals that the availability of professional Graphic Designers in Television Broadcasting Stations is low as seen in table 4.1(d)
2. Graphic Designers and not necessarily professional Graphic Designers are always present in Television Broadcasting Stations due to their role being exceptionally indispensable
3 At the time of this research, it was discovered that Graphic Designers in Television Broadcasting Stations were mostly males between ages 26-35 and practiced for between 1-10 years.
4. It was also discovered that availability of design software like Corel Draw, Pinnacle Studio and other design soft wares has made it easy for non-professionally trained Graphic Designers to execute design with poor use of

elements of design and inappropriate application of the basic fundamental principles of design.

5. It was discovered that a number of factors were responsible for the utilization of non-professional Graphics Designers, which include the general scarcity of professional Graphic Designers and the advent of computer design software within the last 15 years which enables anyone go into the practice of design as mentioned above.
6. Another factor found to be responsible for the unavailability of professional Graphic Designers were other professionals don't seem to know who professional Graphic Designers really are and the actual roles they perform.
7. As at the time of this research, it was discovered that professional designers are not well known by other professionals in Television Broadcasting Stations.

5.1 Summary

This study was inspired by the relevance of the role Graphic Designers play in Multimedia Communication Environments particularly Television Broadcasting Stations towards effective communication. The problem of this study is to enquire about the relevance, availability, awareness and roles of professional Graphic Designers in Television Broadcasting Stations within the Federal Capital Territory of Nigeria. To this end, a wide range of related literature was reviewed, several trips were made to some selected television broadcasting stations in Abuja, questionnaires were administered and the results were analysed.

It was discovered that a number of factors responsible for the problem of this research are the advent of computer technology through software that have been developed such as Corel draw, Pinnacle studio, Photo shop and so forth, which make it easy for

anyone to go into the practice of graphic design. Also most professionals within Television Broadcasting Stations lack the basic awareness of who the professional Graphic Designers are and hence utilize anyone capable of operating the software.

5.2 Conclusion

From the data collected through questionnaires administered to Graphic Encoders/Designers and other Professionals within Television Broadcasting Stations, the following conclusions were made.

Most Graphic Designers in television broadcasting stations mainly are people from other fields of discipline capable of operating graphic software.

Other professionals in Television Broadcasting Stations are not fully aware of who Professional Graphic Designers really are, they assume anyone capable of operating graphic software is a qualified Graphic Designer therefore not understanding the relevance of a professional Graphic Designer.

In addition to the above, easy access to design software enables anyone to venture into the practice of graphic design not giving room for professional Graphic Designers to avail themselves.

Also, Professional Graphic Designers are not easy to come by especially within Television Broadcasting Stations, most work freelance and would rather remain self-employed.

5.3 Recommendations

The following recommendations for improvement are necessary in view of the findings and conclusion of this study, the researcher hereby makes the following

suggestions with the hope that Graphic Designers and other Professional will take note of them in order to optimize quality in Television Broadcasting Stations.

1. Professional Graphic Designers should be utilized in Television Broadcasting Stations for effective communication
2. Short professional Graphic design courses should be made available for people from other fields working as Graphic Designers to enable them acquire basic graphic design knowledge.
3. Professional Graphic Designers should stay abreast with current trends in graphic design and computer technology in order to be useful in the ever changing society.
4. Professional Graphic Designers should advertise themselves properly for people to be aware of their existence.
5. There should be a registered professional graphic design association whereby qualified Graphic Designers may be registered and contacted when needed and recommended for available job postings.

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