

# Assessment of Animation Application for Development Communication in Selected TV Stations in Lagos State, Nigeria

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## Abstract

Animation has over the years being a medium of creating comical or humorous expression basically to entertain. However, in recent years, particularly in Nigeria from the years 2000s, animation has also been an essential medium for disseminating important information. Nevertheless, a pilot study conducted by the researcher among some selected TV stations in Lagos State, Nigeria revealed that most of the animation featured are targeted at entertainment. The researcher therefore went further to carry out an in-depth study to investigate the usage and nature of animation programme aired by some selected TV stations in Lagos state. In this research, survey method was used in analysing all the objectives by making use of descriptive statistics including frequencies, percentages, mean and standard deviation. On the extent of application of animation for development communication in selected TV stations, it has been observed from the findings that the time and frequency of featuring animation in programmes aimed at development communication by the TV stations are grossly inadequate. This is so, in view of the fact that sufficient time may be needed to impact TV viewers positively when airing programmes that feature animations. This revealed that educative and informative programmes still need some level of attention in view of their importance to the society. The study therefore recommends that the use of animation in various TV programmes, most especially for purposeful informative and educative programmes should be highly encouraged for better results, more programmes with good story lines aimed consciously at development communication with rich animation content should be introduced by the TV stations in Nigeria.

**Keywords:** Development Communication, Computer Animation, Television Broadcast, Social Change Tool, Diffusion Model, Participatory Model

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## 1.0 Introduction

Animating is moving something that cannot move on its own. Animation adds to graphics the dimensions of time, which tremendously increase the potentials of transmitting the desired information (Parent, 1998). Ainsworth (2008) describes animation as the creation of consecutive images, which when displayed, convey a feeling of motion. By telling a compelling story, astounding with special effects or mesmerising with abstract motion, animation can instil a sequence of inert images with the illusion of motion and life. Katrin, Prit and Rain (2010) also reveal that animation is a simulated motion picture depicting movement of drawn (or simulated) objects. Creating this illusion, either manually or with the aid of computer software requires great professionalism. The basic computer animation tools assist the process of traditional animation by automatically generating some of the frames of animation. Computer animation originated from the United States. People use computers to simulate figures' activities in the end of 1970s. In 1982, Walter Disney released *Tron*, the first computer animation film (Guo, 2014). Animations have been included in educational technologies with increasing frequency since early 1980s. Their availability and sophistication continue to grow as software for their creation, and hardware for their implementation develop (Ainsworth and VanLabeke, 2004).

Television programmes help to inform, educate and entertain the general public, and this, as a matter of fact, makes its role uncompromisingly significant for development communication in societies with dire need for social and industrial development. Television, being a channel through which different programmes are aired, plays a pivotal role in the social development of our society. It is an avenue for setting an agenda that can bring about developmental change through effective communication and informative programmes. Animation, being one of the core entertaining and informative programmes on television is an effective instrument that can be used to promote attitudinal and behavioural change among young and adult television viewers, thereby contributing to social developmental change in our society. Its role in advertising to arouse the urge or drive of potential consumers to buy a particular product or service is tremendous.

Development communication is a process for dialogue and knowledge sharing using a range of communication tools, including animation, with the aim of empowering individuals and communities to improve their lives (UNICEF, 2015). It is a process for sharing ideas and knowledge using a range of communication tools and approaches that empower individual and communities to take actions to improve their lives (UNICEF, 2015). One of the tools for development communication is animation through television programme presentations which help to inform, educate and entertain the general public.

It is expected that this study would identify ways to maximize the use of animation as a graphic tool for social

development in our society.

### **1.1 Statement of Research Problem**

The use of animation for TV programme broadcast and its potentials for development communication have not been fully harnessed in promoting attitudinal/behavioural change in Nigeria. A pilot study conducted by the researcher revealed that some TV stations in Lagos state seldom feature animated videos purposefully done with the aim of impacting and driving positive social change, rather, they concentrate more on the use of animation for entertainment purposes to amuse viewers. Oshanugor (2016) explains in Security Express Magazine that a lot of social vices in Nigeria today such as kidnapping, insurgencies, cattle rustling, herdsmen invasion, armed robbery and lots of unpatriotic behaviours can be brought to minimal level through purposeful development communication tools such as animation on our television stations.

### **1.2 Aim and Objectives of the Study**

The study is aimed at investigating the usage of animation in TV programmes aired by Television stations in the study area with a view to harnessing their potentials in TV programme broadcast for positive social change.

The objectives of the study are to:

1. assess the extent of application of animation for development communication in selected TV stations
2. assess the duration of featuring animations on TV programmes that focus on development communication in selected TV stations

### **1.3 Justification for the Study**

Television being one of the avenues for setting the agenda that can bring about developmental change through effective communication and informative programmes in any society. Animation, being one of the vital entertaining and informative programmes on television is an effective apparatus that can be used to stimulate attitudinal and behavioural change among young and adult television viewers, thereby contributing to social developmental change in the society. Animation, professionally and creatively produced, can be adapted by TV stations to address some social vices in the society because of its power to draw the attention of large number of television viewers (Carnegie, 2015). Having identified the potentials of animation, it is, however, important to determine its contents in TV programme broadcast in order to ascertain if animation production is adequately engaged in TV programmes. The outcome of the survey content would help determine how animation can be better harnessed in TV programme.

### **1.4 Scope of the Study**

This study covers the graphic designers/animators who are currently working in selected private and public television stations as well as TV viewers in Lagos State. For the TV viewers, only teenagers, youths and adults are considered because these group shows some degrees of maturity and good sense of judgement in respect to societal issues. Pilot study by the researcher revealed that there are about thirty-one (31) TV stations in Lagos State, but among these, about thirteen (13) stations are prominent in terms of their broadcast.

## **2.0 Literature Review**

Relevant literature were reviewed in subject areas such as Development Communication, Animation, CADS, Television Production, Public Relations, Computer Graphics etc. Basically, the review shall be based on the following sub-headings:

### **2.1 Animation as a Social Change Tool**

According to Dawkins (2015), UNICEF first began to use animation for advocacy purposes in the 1960s, however, it was not until the 1980s that development agencies recognise the power of animation in delivering information to literate and non-literate populations in developing countries. In countries such as Australia and the United Kingdom (UK), worker unions and social activists have historically used animation to share information with their constituents to influence the wider population.

Similarly in the UK, research carried out by Lavine elucidated the historical origin of social-political animated films. As a matter of fact, he discovered that animation that is used to influence others to a point of view has historical precedent in animated information and propaganda films produced throughout the 20th Century (Lavine, 2010). From these early uses of animation by social-political movements, animated work has gone on to be used in a multitude of ways by social change organisations, activists and community groups, principally since the advent of television and internet (Greene and Reber, 1996).

## 2.2 Applications of Animation in Development Communication

Carnegie (2015) explains that in development communication, animations are used by development practitioners and communicators “to promote a critical consciousness in people”. They do this by raising community awareness of issues, and by facilitating and encouraging people to act on particular development problems (for example, climate change, gender equality, social vices such as kidnapping, insurgency, herdsman invasion etc.). Despite this, conscientisation is limited within some form of development communication largely as a result of the level of community participation in the different types of tools and approaches adopted. For example, Manyozo (2012) outlines three strands of development communication:

- (i) factual news/content
- (ii) creative and educational reporting
- (iii) indigenous communication.

In reference to Dawkins (2015), participation across these three strands of development communication ranges from providing information on local issues, engaging communities in the development of behaviour-change materials, to having full control over the type, form and content of communication resources. Animated works created within the field of development communication sit along this spectrum of participation, and can largely be categorised within two models of development communication namely the diffusion model and the participatory model.

### 2.2.1 The Diffusion Model

Cooper et al. (2010) opine that the most common and prominent use of animation within development communication is through the diffusion model. The diffusion model is largely a top-down approach to communication that provides individuals and groups with information in order to persuade them to change their behaviour or to take action. Types of development communication that fall within this category include education, information dissemination, social marketing, and behaviour-change communication (Cooper et al., 2010).

However, diffusion model animations can still comprise community engagement processes in the production and design of animated works. An illustration of this is the short film *KlaodNasara*, produced by the Pacific Climate Animation Project. Majewski (2015) says that this short film was produced as a companion animation to ‘The Pacific Adventures of the Climate Crab’, specifically for use within Vanuatu. The community engagement process involved consulting and testing storyboards within three pilot villages in Vanuatu, alongside consultations held with regional and national stakeholders throughout the production process (Majewski, 2015). The project also created accompanying resources for use within villages to help prepare communities in Vanuatu for the impact of climate change.

### 2.2.2 The Participatory Model

Cooper et al. (2010) explain that animations created through a participatory process, fall within the participatory model of development communication. According to Cooper and Morris, the participatory model is a horizontal form of communication that includes a process of “exchange, and dialogue at the community level”. A key difference between the two models is the emphasis on process in the participatory model, rather than product (White, 2003). According to Manyozo (2012), the participatory model (also referred to as participatory communication) has a stronger emphasis on dialogue, local knowledge, and collective decision-making (Manyozo 2012). White (2003) in her edited collection of essays on Participatory Video, outlines eight conditions necessary to participatory communication. These include cultural understanding and awareness, facilitating rather than directing creative works, and the training of local communities in participatory communication tools and approaches.

## 2.3 Contemporary Computer Animation

Computer animation is a form of pictorial presentation which refers to simulated motion pictures showing the movement of drawn objects. The rapid display of images is sequenced in succession that, because of persistence of vision, gives the illusion of movement or of time progression. In other words, each frame of an animation is slightly different from the frame that came before it (Bainbridge, 2004). The creation of simulated images in motion, commonly linked with the creation of cartoons, where drawn characters are brought into play to entertain. More recently, it has also become a significant addition to the rich multimedia material that is found in modern software applications such as the Web, computer games, and electronic encyclopaedias.

### Types of animation

The list of different types of animation:

- a) Frame-based animation
- b) Computer-generated animation
- c) Computer-assisted animation
- d) Vector-based animation
- e) Sprite-based animation

- f) Character animation
- g) Spline-based animations
- h) 2D animations
- i) 3D animations

## **2.4 Television Programme Production and Animation**

Television production refers to the techniques used to create a television programme. The entire process of creating a programme may involve developing a script, creating a budget, hiring creative talent, designing a set, and rehearsing lines before filming takes place. After filming, the post-production process may include video editing, addition of sound, music, and optical effects (Isenberg, 2000).

Television as a communications medium has had a remarkable impact on millions of people around the world, and it has created a unique environment of home entertainment". TV is a perspective of our everyday lives that we can enjoy alone, or in a group, and its presence in a home can be a source of human contact. With its immediacy, for many people, television is a primary source of information. Therefore, animation production on television plays a vital role in giving necessary information to the general public when specially applied; and this singular role makes it useful for development communication (UNICEF, 2015).

## **Research Methodology**

### **3.0 Introduction**

This section focuses on the methodology that was adopted for this study. Basically, the section focuses on the research design, population, sampling frame, sample size, sampling techniques, instrumentation, validity, data collection and data analysis methods.

### **3.1 Research Design**

Survey research design was adopted for this study. According to Babbie (2005), "Survey is a frequently used mode of observation in social sciences. Survey may be used for explanatory, descriptive and exploratory purposes. It is chiefly used in studies that have people as the unit of analysis". The survey research design enables the researcher to collect data in order to assess the extent of application of animation for development communication programmes in selected TV stations in Lagos state, Nigeria.

### **3.2 Research Population**

Population is described as any group of individuals who have one or more characteristics in common that are relevant to a study. The population for this study cut across the graphic professionals who are currently working in selected public and private television stations as well as television viewers (teenagers, youths and adults) in Lagos State.

**3.3 Sampling Frame:** Sample is the list or rule defining the population. It is the complete list of all members/units of the population from which each sampling unit is selected. The sampling frame for this research includes:

1. Animation/graphic professionals: This will include the following professionals
  - a. Editors that are currently working in selected TV stations in Lagos state.
  - b. Graphic Designers that are currently working in selected TV stations in Lagos state.
  - c. Animators that are currently working in selected TV stations in Lagos state.
2. Television Viewers in Lagos State.

### **3.4 Sample Size:**

This refers to the total number of the samples selected, which must be sufficient enough to represent the entire population of the study (Johnson, 2012). Currently, the TV stations in Lagos State are DBN International, Silverbird TV, Channels Television, Africa Independent Television, MITV, TV Continental, Galaxy Television, iball TV (Transit TV), Lagos Television, HiTV, MCTV, Super Screen, Television, ACBN, OnTV Nigeria, African Broadcast Network, 601 Realtime, 4 Real TV, Kingdom Africa, Disc Broadcasting Limited, NTA Channel 10, Lagos State Television (LTV), DoveVision TV, Deeper Christian Life Ministry Channel, My Streetz Media, NTA-2 Channel 5, Coppers Lodge Broadcast Ltd, CNBC Africa, Emmanuel Tv, Plus TV, News Central TV, Red TV (finelib.com, 2016).

Most of the TV stations in Lagos State are private except LTV, NTA Channel 10 and NTA Channel 5 which are public. For the purpose of this study, three public and three private stations were considered based on their area of specialisations. This is explained in table 1:

**Table 1: Showing Core Area of Specialisation of Selected Private and Public TV Stations in Lagos state**

S/N	Selected Public Television stations	Core area of specialisation
1	NTA Lagos : Reaching for Excellence (National television station)	News, events, politics, sports and entertainments
2	NTA 2 Lagos : Reach out Station (National television station)	News, events, politics, sports and entertainments
3	LTV (State owned television station)	News, events, politics, sports and entertainments
<b>Selected Public Television stations</b>		
4	<u>Channels Television</u>	Known for News and other programmes
5	Silverbird	Known for Entertainment and other programmes
6	Red TV	Events, Entertainment

**Source: Researcher's compilation, 2018.**

Animation production on selected television and its use for development communication towards a better society is comprehensively examined in this study.

### 3.4.1 Sample Size of Professionals:

Thirty (30) Professional Graphic Artists/Animators were selected from six private and public television stations which are currently in operation, and are located within Lagos State. This means that, five (5) professional graphic artists/designers/animators were equally selected from each sampled TV station. The TV stations were sampled based on availability of data and proximity to ease data collection for the study. The table 2 below shows the sample size of the animation/graphics design professionals in the selected private and public TV stations in Lagos state.

**Table 2: Distribution of the Private and Public TV Stations in Lagos state**

S/N	TV stations	Categories	Address/ Location	Sample size
1	Red TV	Private	UBA, Marina, Lagos	5
2	Channels TV	Private	Lagos	5
3	Silverbird TV	Private	Ahmadu Bello way, V.I., Lagos	5
4	LTV	Public	Ikeja, Lagos	5
5	NTA 10	Public	Ahmadu Bello way, Victoria Island, Lagos	5
6	NTA 2	Public	Tejuosho, Yaba, Lagos	5
<b>Total</b>				<b>30</b>

**Source: Researcher's compilation, 2018.**

### 3.4.2 Sample Size of TV Viewers in Lagos State:

The sample size for the television viewers was calculated using the Cochran's formula since the population of the viewers are infinite. The Cochran's formula is mathematically given as:

$$n_o = \frac{z^2 pq}{e^2}$$

Where:

$n_o$  = the sample size

$z$  = selected critical value of desired confidence level

$p$  = estimated proportion of an attribute that is present in the population

$e$  = the desired level of precision

$q = 1-p$

Since, the degree of variability of the population is not known and  $p=0.5$ ,  $e=0.05$ ,  $z=1.96$ , so  $q=1-0.5= 0.5$ .

Therefore, sample size:

$$= \frac{(1.96)^2(0.5)(0.5)}{0.05^2}$$

$$=384.16.$$

Therefore, the sample size of the viewers for this study will approximately be 384.

### 3.5 Sampling Technique

Random sampling was adopted for the purpose of sampling the TV viewers, purposive sampling was adopted for sampling the professionals. This means that, the Graphic Artists/Designers/Animators were sampled for the study as they were met at the selected TV stations within working hours.

### 3.6 Sources of Data

The sources of data for this research are of two kinds, namely:

**Primary Data:** This was collected through the field survey. The researcher personally visited the selected TV stations in Lagos state and administered questionnaires to the Graphic Artists/Designers/Animators. The questionnaire was administered during the working hours (8am-4pm) only.

**Secondary Data:** These were sourced from both local and foreign books, journals, published studies, internet and other relevant sources.

### 3.7 Method of Data Collection

Structured questionnaire was used to collect the necessary data from the respondents. The questionnaire was designed to have two sections: section A and B. Section A focused on the demographic data, such as age, gender and the like while section B focused on the entire variables of the study. Section B was designed to have 5 points rating scale which are Strongly Agreed (SA), Agreed (A), Disagreed (D), Strongly Disagreed (SD) and Undecided (U). The instrument was subjected to both face and content validity. Face validity ensured that the instrument is valid based on its face value, while content validity ensures that the instrument has adequate coverage of the scope of the study.

### 3.8 Method of Data Analysis

Descriptive statistics including simple percentages and frequencies were used to analyse the demographic data in section A, while mean and standard deviation were used to analyse the entire variables in section B so as to achieve the objectives of the study.

## 4.0 Data Analysis

### 4.1 Introduction

The results of data analysis carried out on primary data collected from the field focused on the usage of animation in TV programmes aired by Television stations in the study area are presented in this chapter.

A total number of thirty (30) questionnaires were administered on Graphic/Animation Experts in the six (6) selected TV stations in Lagos State and all were retrieved and used for the analysis. The total number of questionnaires administered on TV viewers in Lagos state was three hundred and eighty-four (384), out of which three hundred and seventy-four (374) representing 97% were returned and used in the analysis. The results are presented in two parts. The socio-economic profiles of the respondents were examined in the first part, while the second part concentrated on the analysis of the objectives of the study.

### 4.2 Socio-Economic Profiles of Respondents (The TV Professionals)

#### 4.2.1 The Selected TV Stations

The number of TV stations and the number of respondents selected for the study are displayed in Table 3. It will be observed that three of the TV stations (LTV, NTA10 and NTA2) are public while the remaining three (Channels TV, Red TV and Silverbird) are private.

**Table 3: Name of selected TV Stations**

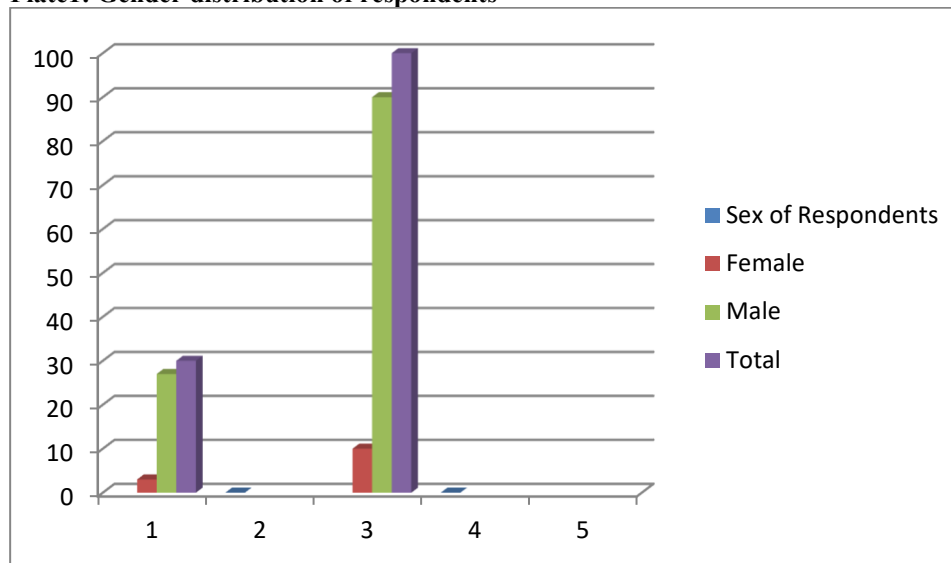
Name of TV Stations	Frequency	Percentage
Channels TV	5	16.7
LTV	5	16.7
NTA 10	5	16.7
NTA2	5	16.7
RED TV	5	16.7
Silverbird	5	16.7
Total	30	100.0

**Source: Researcher's Fieldwork, 2019.**

#### 4.2.2 Gender Distribution of Respondents (TV professionals)

The gender distribution of the respondents (TV professionals) is displayed in Plate 11. The table reveals that males constituted the majority (90.0%) of the respondents while females only formed 10%. This result shows that the profession is male dominated considering the larger percentage shared by them.

**Platel: Gender distribution of respondents**



**Source: Researcher's Fieldwork, 2019. The bar chart shows that the professionals are mostly men.**

#### 4.2.3 Age Distribution of Respondents (TV professionals)

Analysis on the age distribution of the respondents shows that 6.7% of respondents were between the age of 15-30 years while the majority (70.0%) were within the age bracket of 31-45 years and the remaining 23.3% fell within the age of 45-60 year (table 4). The result therefore indicates that the youth are majorly involved in the profession.

**Table 4: Age distribution of respondents (TV Professionals)**

Age of Respondents	Frequency	Percentage
15-30	2	6.7
31-45	21	70.0
46-60	7	23.3
Total	30	100.0

**Source: Researcher's Fieldwork, 2019. The table shows that the professionals are mostly youths considering that 70% of the respondents are aged between 31-45 years.**

#### 4.2.4 Educational Status of respondents (TV professionals)

The educational status of the respondents as displayed in Table 6 reveals that HND holders were just 10% while B.Sc./B.A degree holders constituted the majority (63.3%) and the remaining 26.7% had M.Sc. degree (table 5).

**Table 5: Educational status of respondents (TV professionals)**

Educational Status	Frequency	Percentage
HND	3	10.0
B.Sc./B.A	19	63.3
M.Sc.	8	26.7
Total	30	100.0

**Source: Researcher's Fieldwork, 2019. The table shows that most of the professionals are educated as 63.3% of the respondents have B.Sc. /B.A**

### 4.3 Socio-Demographic Characteristics of Respondents (The TV Audience)

#### 4.3.1 Gender Distribution of Respondents

The gender distribution of the respondents (TV viewers) is displayed in table 6. The table reveals that females constitute 47.9% of the respondents, while males formed 52.1%.

**Table 6: Gender distribution of respondents**

Sex of Respondents	Frequency	Percentage
Female	179	47.9
Male	195	52.1
Total	374	100.0

**Source: Researcher's Fieldwork, 2019. The table shows the gender distribution of the TV viewers/audience**

#### 4.3.2 Age Distribution of Respondents

Analysis on the age distribution of the respondents shows that the majority 55.6% were within the age of 15-30 years and those who were between 31-45 years formed 33.4%. While 9.9% of the respondents were those within

the age bracket of 46-60 years, the remaining 1.1% was 61 years and above (table 7).

**Table 7: Age distribution of respondents**

Age of Respondents	Frequency	Percentage
15-30	208	55.6
31-45	125	33.4
46-60	37	9.9
61 and above	4	1.1
Total	374	100.0

**Source: Researcher's Fieldwork, 2019. The table shows that we have more children and youths as TV viewers.**

#### 4.3.3 Educational Status of Respondents

Concerning the educational status of the respondents, the result shows that 3.5% had secondary education, undergraduates were 2.7%, OND/NCE degree holders were 18.7%, B.Sc./B.A/HND degree holders formed 53.5%, while the PGD, M.Sc. and Ph.D. degree holders accounted for 1.6%, 17.4% and 2.7% respectively (Table 8).

**Table 8: Educational Status of Respondents**

Educational Status	Frequency	Percentage
SSCE	13	3.5
Undergraduate	10	2.7
OND/NCE	70	18.7
B.Sc./B.A/HND	200	53.5
PGD	6	1.6
M.Sc.	65	17.4
Ph.D.	10	2.7
Total	374	100.0

**Source: Researcher's Fieldwork, 2019. The table reveals that some of the respondents are educated.**

#### 4.3.4 Occupation of Respondents That Attempted the Questionnaires

The results in table 9 reveal the statistics of the respondents in terms of the primary occupation they are engaged in. The frequency and percentages of the respondents are presented in the table.

**Table 9: Occupation of Respondents**

Occupation of Respondents	Frequency	Percentage
Accountant	5	1.3
Architect	4	1.1
Banker	23	6.1
Business	4	1.1
Civil servant	21	5.6
Dentist	3	.8
Engineer	6	1.6
Farmer	4	1.1
Artisans	7	1.9
Graphic designer	3	.8
Illustrator	4	1.1
Journalist	3	.8
Lecturer	3	.8
Nurse	9	2.4
Cleric	3	.8
Police	3	.8
Retiree	4	1.1
Student	107	28.6
Teacher	115	30.8
Trader	20	5.3
Others	23	6.1
Total	374	100.0

**Source: Researcher's Fieldwork, 2019. The table shows the various occupations of the**

#### 4.4 Application of Animations for Development Communication

The results of the analysis carried out to assess the extent of application of animation for development communication in selected TV stations are presented in this section.

As seen in table 14, 93.3% of the respondents indicated that programmes aimed at development



communication are being run in their TV stations, while only 6.7% indicated otherwise. This implies that the TV stations run programme aimed at development communication as shown in table 10.

**Table 10: TV stations that run programmes aimed at development communication**

My TV station runs programmes aimed at development communication	Frequency	Percentage
Yes	28	93.3
No	2	6.7
Total	30	100.0

**Source: Researcher’s Fieldwork, 2019. The table shows the percentage of TV stations that run programmes aimed at development communication**

However, in terms of TV stations that featured animations in programmes aimed at development communication, 33.3% of the respondents agreed while 66.7% disagreed as explained in table 12. This shows that though, the TV stations featured programmes aimed at development communication but not all the programmes involved animation as shown in table 11.

**Table 11: TV stations that Featured Animations in Programmes aimed at Development Communication**

My TV station featured Animations in TV programmes that focus on development communication	Frequency	Percentage
Yes	10	33.3
No	20	66.7
Total	30	100.0

**Source: Researcher’s Fieldwork, 2019. The table shows the percentage of TV stations that Featured Animations in Programmes aimed at Development Communication**

Regarding the duration of featuring animations on the TV programmes aimed at development communication, the result in table 12 reveals that 86.6% indicated 30 seconds to 2 minutes, 6.7% indicated 3-5 minutes, the remaining 6.7% did not indicate any option on this issue.

**Table 12: Duration of Featuring Animations on TV programmes that focus on Development Communication**

Duration of Featuring Animations in TV programmes that focus on development communication	Frequency	Percentage
No Response	2	6.7
30secs-2mins	26	86.6
3Mins-5Mins	2	6.7
Total	30	100.0

**Source: Researcher’s Fieldwork, 2019. The table shows the duration of Featuring Animations on TV programmes that focus on Development Communication**

#### 4.5 Comparative Analysis between the Selected Public and Private TV Stations In Terms of Animation Production Quality from Viewers’ Perspective.

The use of animations in programmes aimed at development education is higher in private TV stations than that of public TV stations and animations featured in private TV stations have relevance to societal development than that of public TV stations. This is explained in table 13.

**Table 13: The use of animation for development communication within Selected Public and Private TV Stations from the Viewers’ Perspective.**

S / N	Variables	SA	A	U	D	SD	X
1	The display of programmes aimed at development education is higher in public TV stations than that of private TV stations	49 (13.1)	64 (17.1)	49 (13.1)	143 (38.2)	69 (18.4)	2.68
2	The use of animations in programmes aimed at development education is higher in public TV stations than that of private TV stations	26 (7.0)	58 (15.5)	69 (17.9)	131 (35.0)	17 (4.6)	2.45
3	Animations featured in public TV stations have relevance to societal development than that of private TV stations	38 (10.2)	70 (18.7)	62 (16.6)	117 (31.3)	87 (23.3)	2.61

#### 4.6 Discussion of Findings

The discussion of the various findings of this study is carried out in this section, and they are presented below:

The socio-economic characteristics of the TV professionals reveal that animation production profession is male-dominated, considering the higher percentage (90%) shared by the males. This may be explained in view of the fact that most ICT/Graphics jobs require time, skills and physical energy/strength which the females may not be able to offer. In addition, animation production involves some level of stress such as working overnight. It is also interesting to note that the youths shared the higher percentage of the TV professionals who produce animation. In addition, the youths tend to be more interested in the latest available software's and other emerging technologies. The educational status of the respondents also reveal that the professionals are well-read, with 90% of them having at least Bachelor degree (B.Sc.). This finding, therefore, suggests that the work can only be carried out by educated individuals.

The socio-economic profile of the selected TV viewers reveals that people of different socio-cultural background were represented in the study. This finding is good for the study so as to avoid bias.

**Plate 2: Animation for development communication sample image**

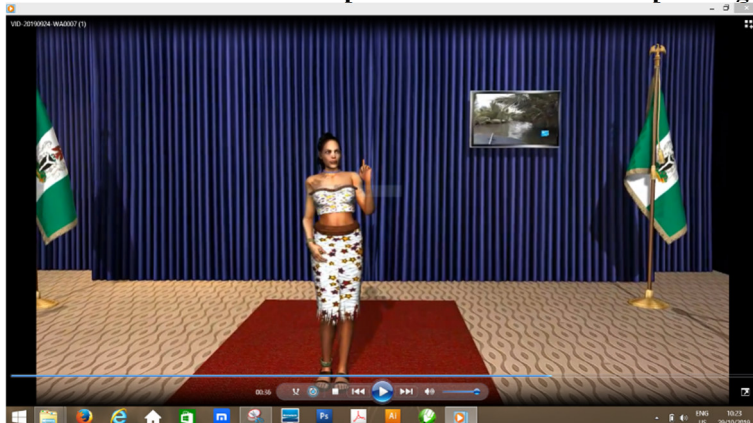


**Source: Researcher's Fieldwork, 2019.**

On the extent of application of animation for development communication in selected TV stations, 93.3% of respondents indicated that programmes aimed at development communication are being run in their TV stations while only 6.7% indicated otherwise. Also, in terms of TV stations that featured animations in programmes aimed at development communication, 33.3% of the respondents agreed while 66.7% disagreed as explained in table 14. The duration for this as indicated by the majority (86.6%) of the TV professionals is 30 seconds to 2minutes. The researcher is of the opinion that the time and frequency of featuring animation in programmes aimed at development communication by the TV stations are grossly inadequate. This is so, in view of the fact that sufficient time may be needed to impact TV viewers positively when airing programmes that feature animations as supported by (Carnegie, 2015).

The use of animation for development communication within selected public and private TV stations from the viewers' Perspective shows that the private TV do more than that of Public TV Stations.

**Plate 3: Animation for development communication sample image**



**Source: Researcher's Fieldwork, 2019.**

The importance of animation in TV programmes especially that of informative and educative programmes has been advocated for by various studies and international body (Katrin et al., 2010; Carnegie, 2015; Dawkins, 2015; UNICEF, 2015 and Security Express, 2016). According to these studies, animation helps to increase learning motivation, and also makes difficult problems easily understandable. In addition, one of the studies maintain that social vices such as kidnapping, insurgencies, cattle rustling, herdsmen invasion, armed robbery and lots of unpatriotic behaviours can be brought to minimal level through purposeful development communication tool such

as featuring animation on our television stations.

## Summary, Conclusion and Recommendations

### 5.1 Summary

The study was conducted to carry out the Assessment of application of animation for development communication in selected TV stations in Lagos State, Nigeria. The data collected were subjected to statistical analysis using descriptive statistics such as frequency count, percentage and mean which were carried out in Student Package for Statistical Processing (SPSS) IBM version 21. The result of the study were presented, and the findings discussed in the rest of the work.

It was found out the duration for featuring animations in programmes aimed at development communication ranges from 30seconds to 2 minutes as attested to by 86.6% of the respondents.

### 5.2 Conclusion

The study concludes that the use of animation has been adopted in TV programme broadcast in Nigeria, however its potential for development communication has not been fully harnessed in promoting attitudinal/behavioural change in the country. This is because the content and duration of animation featuring in purposeful informative and educative TV programmes are grossly inadequate to produce the desired result.

### 5.3 Recommendations

Following the findings of this study, the following recommendations are made:

- More programmes with good story lines aimed deliberately at development communication with rich animation content should be introduced by the TV stations in Nigeria.
- Programme producers and other TV professionals should work closely with Graphic Designers and Animators so as to come up with impactful animated programmes for the teeming TV viewers.
- The duration for featuring animation mainly for development communication in TV programmes should be increased for better results.

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