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Assessment of Animation Usage in TV Programme Broadcast within Selected Television Stations in Lagos State

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ABSTRACT

This study brings to the fore the assessment of animation usage in television programme broadcast within selected television stations in Lagos State, Nigeria. Computer animation which originated from the United States some decades ago has being a medium of creating comical or humorous expression basically to entertain. In recent years, particularly in Nigeria from the years 2000s, animation has also been an essential medium for propagating important information. Findings through pilot study conducted by the researcher revealed that some TV stations in Lagos State seldom feature animated videos purposely 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. The research addressed this issues by analysing why these TV stations should do more of animation purposely created to bring about attitudinal and behavioural change among the teeming Television viewers in Nigeria. Hence, this research proposes to assess animation usage for TV content creation within selected Television stations. 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. The findings of the study were derived through the objectives and problem statement. 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.

Keywords: Computer Animation, Television Broadcast, Television Production, Social Change Tool, Storyboarding.

1. Introduction

To animate literally means 'to give life to'. 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

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instil a sequence of inert images with the illusion of motion and life. Katrin, Priit 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.

1.1 Statement of research problem

The use of animation for TV programme broadcast in promoting attitudinal/behavioural change in Nigeria has not been adopted optimally. 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 animation programmes 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 level of usage of animation in TV programme broadcast
2. Identify the nature of programmes that feature animation

1.3 Justification for the study

Television as matter of fact, is one of the avenues for setting the agenda that can bring about developmental change through effective communication and informative programmes in any 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.

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 programmes.

2. Literature review

Relevant literature were reviewed in subject areas such as Development Communication, Animation, CADS, Television Production, Public Relations, and 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 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.

2.2 Use of computer animation technology in TV programme productions

i. To show the audience audio and visual elements through images

Guo (2014) enunciates that computer animation refers to a series of pictures about landscapes and objects. The processing techniques put into use include graphics and image processing techniques, and the software products under use are transition production software and animation production software. A picture used in the previous part of the programme becomes the current picture after partial changes are made to it. The principle of computer animation is to generate moving effects for landscapes and object while the static pictures are played continuously (Guo, 2014). Computer animation uses computer techniques during the processing and application of the animation.

ii. To remarkably improve editing efficiency

It would be much faster if the editing is done on a computer. Open Window/Timeline, and drag the related elements shown in the window to the relevant track. Put the elements which are connected with each other to the same track. With this editing method, the elements are put together for display. In case that cutting is necessary for some elements, use Razor icon in Window and click the mouse at the place where the cutting is needed. The elements are split. Then select different parts and press "Delete". Polish the program with the skills of transition, filter, overlay, and special effects. The whole editing is completed easily (Guo, 2014).

iii. Conception and originality are critical

Hu (2012) says that conception and originality are the key issues in animation production. In this process, techniques are the major ways for the creative team to make artistic polishing of the programs. The artistic level of the production team is reflected in every aspect of the program, such as the shape and the colour of an object, as well as the colour and the brightness of the whole picture. This requires the production team to make harmonised combination of science and art in the production process. Computer animation is essential for conception and originality in TV programme production.

2.3 Computer graphics and 3D animation

This is where graphics are created using computers and the illustration of image data by a computer particularly with the help of respective graphic hardware and software such as Super paint. It is used to replace physical models, then to create realistic intermixed elements with the live action. 3D animation is today's animation. By using some sophisticated software and looking at the principles of traditional animation applied to 3D Animation concept, animators are able to produce outstanding and

aesthetic animations such as, Toy Story, Madagascar, Megamind, etc. (Musa, Ziatdinov & Griffiths, 2013).

2.4 Storyboarding/Story design in animation

Great animation starts with a great "idea" for the story. Telling stories is an age-old method used to communicate ideas, recreate and preserve culture, memories and traditions. By learning how to tell a story through animation, you will be challenged to use symbols and movement to convey your messages and stories effectively. The intention is to tell a meaningful story that expresses a strong message to the intended audience.

A good story is the soul of the film. Pixar and many other animation studios also regard story as the first and most important factor that determines the success of movies (Hsieh, 2009). Good animation performance and good design never save a bad story. Strong characters can make a weak story tolerable and a good story better, but characters develop within a story context (Beiman, 2012). This explains the animation process in which the story comes before character design. The concept of story has been used in various design researches. In their study of design expertise, McDonnell et al., (2004) reveal that by constructing video stories, this method could support critical reflection about the design experience. In their research, stories convey a rich and complex understanding of an event or situation. They are both a powerful and an accessible means of sharing knowledge. Their value and pervasiveness in conveying knowledge is well-recognized. Tsai et al in their study of digital content service development also utilized the concept of storytelling in interdisciplinary collaboration of interaction design (Tsai et al., 2007). Not only in the field of designing, but also in education and psychology, story is used as a method for language acquisition (Skinner and Hagood, 2008; Southwood and Russell, 2004) and assessment feedback (Tharinger et al., 2008). By telling/creating a story about their experiences or emotions, people can be involved more in the situation and feel comfortable to express their thoughts. Here, we can see how the concept of story could enhance design communication, learning, education, and psychology domain. 'Story' in itself has positive and incentive effect in many fields.

2.5 Types of animation

The list and brief explanations of different kinds 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

2.6 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).

While watching television as viewers, we are largely unaware of the production complexities. But professional television production, regardless of whether it is done in a television studio or on the field is a complex creative process in which many people and machines interact to bring a variety of messages and information to a large audience.

Television as a communication 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.

We can judge a programme, content or quality just sitting on the couch in front of the Television, but we never think of how much effort was spent on the production. Television production needs to be carefully planned from the beginning up to the end. Translating an idea into a video production which will be interesting, engaging and worthy is considerably a more complex process. Production faces strict timelines and budget limits. Different people are involved such as the cast and crew working with a variety of sophisticated equipment (Molchina, 2012).

There are basically two ways of doing the television. Either programmes are shot in a specially designed television studio using several cameras, which are fed into a control room and assembled in "real time", or they are shot using a single camera on a location and assembled later in an editing room with a computer. Television's broad reach makes it a powerful and attractive medium for advertisers. Many television networks and stations sell blocks of broadcast time to advertisers or sponsors in order to fund their programmes. Television develops all the time, from the changing technology to the way a story is brought. Even so, it will always be a breath-taking, intrigue and joyful entertainment, which will take us to the new places.

2.7 Animation on television

Gursac, (2001) explains that sometimes on the screen, we see dinosaurs, strange aliens that run from one place to another; sometimes we walk in the rooms of a house that has not been built yet by the sea; and sometimes on TV commercials, we see logos or products flying and bouncing. These are all made by animation techniques. Computer animation shows itself in different fields every day. Briefly, these fields are advertising, architecture, art, archaeology, chemistry, education, engineering, entertainment, games, movie, flight simulation, law court, medicine, military, multimedia, scientific animation, simulation, space searches, video and television. In every field, different dimensions of animation are used through its production and expression possibilities. In this study, the applications and goals of computer animation in TV educational programmes would be told.

3. Research methodology

3.1 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.

3.2 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 level of usage of animation in TV programme broadcast and to identify the nature of programmes that feature animation in selected TV stations in Lagos state, Nigeria.

3.3 Research population

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.

3.4 Sampling frame

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.

3.5 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
	Selected Public Television stations	
4	Channels Television	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 stations and its use to bring about attitudinal/behavioural change towards a better society is comprehensively examined in this study.

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
Total				30

Source: Researcher's compilation, 2018.

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 population of the viewers was calculated as 384.16.

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

3.6 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.

3.7 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.

3.8 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.

3.9 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. 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)

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.

Gender distribution of respondents (TV professionals)

The gender distribution of the respondents (TV professionals) is displayed in Plate 1. 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.

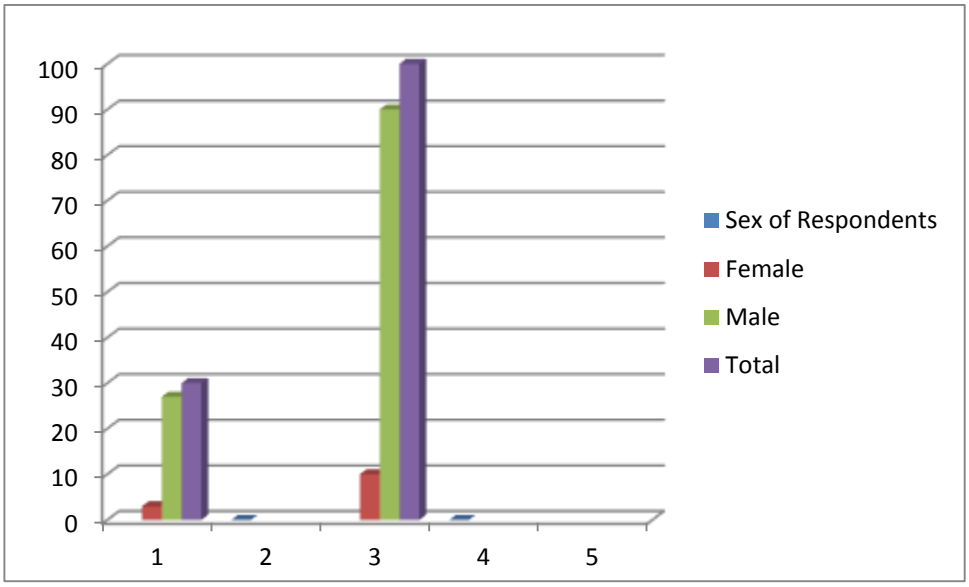

Figure 1. Gender distribution of respondents. Source: Researcher's Fieldwork, 2019. The bar chart shows that the professionals are mostly men.

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.

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

Specialisation of respondents (TV professionals)

The specialisation of the respondents is displayed in table 6. It reveals that 20% are animators, 60% are editors and the remaining 20% are graphic designers.

Table 6.
Specialisation of respondents.

Specialisation of respondents	Frequency	Percentage
Animator	6	20.0
Editor	18	60.0
Graphic designer	6	20.0
Total	30	100.0

Source: Researcher's Fieldwork, 2019. The table shows the specialisation of TV professionals.

4.3 Socio-demographic characteristics of respondents (The TV audience)

Gender distribution of respondents

The gender distribution of the respondents (TV viewers) is displayed in table 7. The table reveals that females constitute 47.9% of the respondents, while males formed 52.1%.

Table 7.
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

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 8).

Table 8.
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.

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 10).

Table 9.
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.

Occupation of respondents that attempted the questionnaires

The results in table 10 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 10.
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 Comparative analysis between the selected public and private TV stations in terms of animation production quality from viewers' perspective

The viewers' opinions in terms of quality of animation produced in the selected public and private TV stations are presented in this section (table 11). The result reveals that the TV audience, on the average, disagreed with the 1st, 2nd, 3rd, 4th, 6th and 7th statements i.e. 'The quality of animations of programmes in public TV station is higher than that of private TV stations'; 'The frequency of use of animations in TV programmes is higher in public TV stations than private TV stations'; 'The use of animations in entertainment programmes in public TV stations is higher than that of private TV stations'; 'The use of animations in informative programmes in public TV stations is higher than that of

private TV stations' and 'The use of animations in TV commercials (Advertisements) in public TV stations is higher than that of private TV stations'.

Table 11.

Comparative analysis between the selected public and private TV stations on animation production quality from the viewers' perspective

S/N	Variables	SA	A	U	D	SD	$\overline{X}$
1	The public TV stations feature animations in their programmes more than the private TV stations	25 (6.7)	47 (12.6)	99 (26.5)	130 (34.8)	73 (19.5)	2.52
2	The quality of animations of programmes in public TV station is higher than that of private TV stations	10 (2.7)	44 (11.8)	59 (15.8)	118 (31.6)	143 (38.2)	2.09
3	The frequency of the use of animations in TV programmes is higher in public TV stations than private TV stations	23 (6.1)	26 (7.0)	81 (21.7)	158 (42.2)	86 (23.0)	2.31
4	The use of animations in entertainment programmes in public TV stations is higher than that of private TV stations	29 (7.8)	27 (7.2)	71 (19.0)	140 (37.4)	107 (28.6)	2.28
5	The use of animations in educative programmes in public TV stations is higher than that of private TV stations	47 (12.3)	52 (13.9)	87 (23.3)	89 (23.8)	100 (26.7)	2.61
6	The use of animations in informative programmes in public TV stations is higher than that of private TV stations	16 (4.3)	67 (17.9)	64 (17.1)	142 (38.0)	85 (22.7)	2.43
7	The use of animations in TV commercials (Advertisements) in public TV stations is higher than that of private TV stations	26 (7.0)	42 (11.2)	52 (13.9)	146 (39.0)	108 (28.9)	2.28

4.5 Assessment of the level of usage of animation in TV programme broadcast

To achieve this objective, a set of questions were asked from the selected TV professionals and the results are presented in this section.

Duration of animation featuring in TV broadcast

The results in Table 12 reveals that majority (93.4%) of the TV stations feature animations in their programmer for a short period of 30 seconds to maximum of two minutes.

Table 12.

Duration of animation featuring in TV broadcast

Duration of animation featuring	Frequency	Percentage
30sec-2min	28	93.4
11mins-20mins	1	3.3
21Mins and above	1	3.3
Total	30	100.0

Source: Researcher's Fieldwork, 2019. The table shows the duration of animation featuring in TV broadcast.

The percentage of TV programmes that feature animations

The percentage of TV programmes featuring animations as indicated by the professionals is presented in table 13. It will be observed that 6.7% indicated 1-20%, 26.6% (21-40%), 30.0% (41-60%), while 20.0% of the respondents indicated 61-80%, the remaining 16.7% picked 81-100%.

Table 13.

The percentage of TV programmes that feature animation

Percentage of TV programmes featuring animations	Frequency	Percentage
1-20%	2	6.7

21-40%	8	26.6
41-60%	9	30.0
61-80%	6	20.0
81-100%	5	16.7
Total	30	100.0

Source: Researcher's Fieldwork, 2019. The table shows the percentage of TV programmes that feature animation.

4.6 Nature of programmes that feature animations in selected TV stations

The respondents were asked to indicate the programmes that feature animations as well as the frequency of featuring. The results are as presented below.

Based on the results in Plate 2, entertainment programme ranked number one among the programmes that feature animations as indicated by 100% of the respondents. This is closely followed by TV Comedies and informative programmes which is indicated by 93.3% and 90% of respondents respectively; educative programmes rank the least as indicated by 86.7% of respondents.

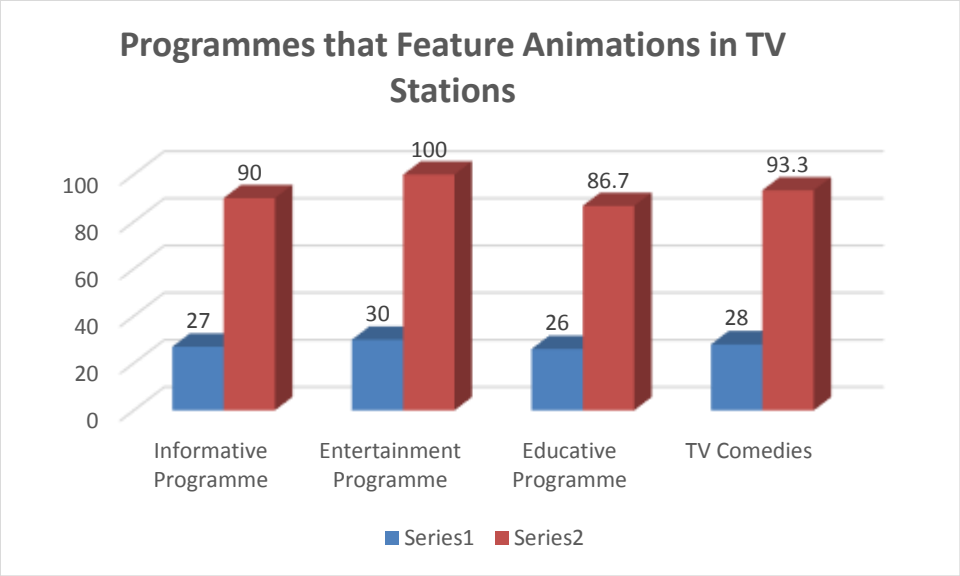

Figure 2. Programmes that feature animations in TV stations.
Source: researcher's fieldwork, 2019. The bar chart shows the various programmes that feature animation.

4.7 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.

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.

On the level of usage of animation in TV programme broadcast, the study found out that all the selected TV stations did feature animations, but for a short period of time as confirmed by 93.4% of the

TV professionals. On cumulative basis, 66.7% of respondents indicated that at least, 41% of their TV programmes feature animations. Furthermore, the study found out that entertainment programmes rank the number one among the programmes that feature animations as indicated by all (100%) of the respondents. This is closely followed by TV Comedies and informative programmes which was indicated by 93.3% and 90% of the respondents respectively; educative programmes rank the least as indicated by 86.7% of respondents. This finding, validated to some extent, the pilot study conducted by the researcher which revealed that some TV stations in Lagos state seldom feature animated videos purposely done with the aim of impacting and driving positive social change, but rather concentrate more on the use of animation for entertainment purposes to amuse the viewers. This finding, therefore, suggests that educative programmes still need some level of attention in view of its importance to the society as supported by (Khadka, 2000).

Figure 3. Educative and informative Animation 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 public relations tool such as featuring animation on our television stations.

5. Summary, conclusion and recommendations

5.1 Summary

The study was conducted to carry out the Assessment of animation in TV programmes broadcast 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. The established that all the selected TV stations feature animations in their programme broadcast but mostly for short period of time ranging from 30 seconds to 2minutes.

5.2 Conclusion

The study concludes that the use of animation has been adopted in TV programme broadcast in Nigeria, however its potential for educative and informative purposes 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. However, this research strongly encourages the use of animation in form of videos or films to promote positive attitudinal and developmental change among teeming Television viewers for a better society in Nigeria.

5.3 Recommendations

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

- The use of animation in various TV programmes, most especially for purposeful informative and educative programmes in form of public relations should be highly encouraged for better results.

- 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.

5.4 Contributions to knowledge

This study contributes to knowledge in the following ways:

1. Enables students most especially in Industrial Department of Federal University of Technology, Akure to get acquainted with the importance and relevance of animation in TV production, and to improve the quality of animation developed or produced in the course of their academic pursuit.
2. Encourages animation practitioners within and outside selected Television stations to delve into impactful TV programmes using animation as a tool to educate, inform and propel Nigerians to embrace positive attitudinal change for a peaceful society.
3. Boosts the use of animation as a social change tool in and outside selected Television stations so as to bring about developmental changes in Nigerian communities.
4. Serves as a treatise to researchers and source of data and information to students most especially in Industrial Department of Federal University of Technology, Akure when working on related issues. It will also add to the existing data and information on the related body of knowledge.

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