

**MATERIAL CULTURE EXPLORATION
FOR MOTION GRAPHICS (UGANDA)**

Katungi Juma

DIP. Educ. (ITEK), Bachelor of Education (Hons.)

(KYU) 2009/HD/64/MAID

**A RESEARCH GUIDE BOOK SUBMITTED IN PARTIAL
FULFILMENT OF THE REQUIREMENTS FOR THE AWARD OF
A MASTERS DEGREE OF ART AND INDUSTRIAL DESIGN OF
KYAMBOGO UNIVERSITY.**

AUGUST 2013

DECLARATION

a.

I, KATUNGI JUMA, hereby declare that "MATERIAL CULTURE EXPLORATION FOR MOTION GRAPHICS (UGANDA)" is entirely my original idea and has never been submitted to any institution for an award (Diploma, Degree, Masters, or Doctorate). Various information and assistance have been obtained and utilized as reference material.

KATUNGI JUMA

Signature:.....

Date:.....18th / 10 / 2013.....

b.

SUPERVISORS

This research guide book has been submitted for examination with my approval as the candidate's university supervisor

1. Principal Supervisor

Assoc. Prof. Philip Kwesiga

Signed:.....

Date:.....October 22, 2013.....

2 Second Supervisor

Ms Juliet Namulindwa

Signed:.....

Date:.....22 / 10 / 2013.....

DEDICATION

To my beloved mother Hafiswa Kemigisha, sisters (Zaituni, Zainabu and Sauda) and brothers (Abdu, Siraji, Aziiz, Kato and Hassan) for all the support and prayers during the time of this research.

My beloved wife Hafswa and son Imran may Allah be pleased with you for the endurance in the course of this study.

Special tribute to my beloved fathers the late Twaha Kakuru a.k.a Kyakabale. May the Almighty Allah judge him with utmost kindness. Allahuma amen

ACKNOWLEDGEMENT

I wish to acknowledge the contribution of the following towards this research

I owe great debt to Dr. Maria Kizito Kasule my lecturer for his guidance and encouragement in the preparation of the proposal for this research.

Equally are, Associate Professor Philip Kwesiga and Ms Juliet Namulindwa for their commitment in the supervision of this research.

Assoc. Prof Andrew P. Yiga and Mr Kimani Muturi for the guidance in the corrections of the final copy of this research guide book.

The graphics team at NTV-Uganda (Primerose, Samuel, Sonko, David and Joshua) and the management I appreciate your contribution towards this research.

Paul, head of graphics at Bukedde Tv I appreciate your guidance in shaping this area of study and the management of Vision Group for granting me the opportunity to use their facility for my research.

The department of Art and Industrial design of Kyambogo University for the conducive environment during the time of this research,

I wish to thank Mr. Edwin Wathum, Mr Henry Mujuzi K, Dr. Catherine Gombe, Ms A. Penlope and Ms Joan Kekimuri for their time-to-time guidance, resource materials and advice.

My colleagues in MAID (Julius, Allan, Kananura, Grace, Kidega, Silas, and Medard) for the immense company during this course.

My friends and work mates Mayanja Hussein, Hadija Kibira, Kibirige H, and Sheikh Abdrauf M Mpungu, am really grateful for all the support you gave me during this course.

Mr. Bwengye Hamis and Mr. Ssengoba Eriya you really came to my life at a crucial point.

Am greatly indebted.

TABLE OF CONTENTS

DECLARATION	ii
DEDICATION	iii
ACKNOWLEDGEMENT	iv
TABLE OF CONTENTS	v
LIST OF PLATES	vii
ABSTRACT	xviii
CHAPTER ONE:	
1.0 Background of the study	1
1.1 Statement of the problem	13
1.2 Purpose of the study	14
1.3 Objectives of the study	14
1.4 Research questions	14
1.5 Significance of the study	15
1.6 Scope of the study	15
CHAPTER TWO: LITERATURE REVIEW	
2.0 Introduction	18
CHAPTER THREE: METHODOLOGY	
3.0 Introduction	26
3.1 Research design	26
3.2 Sample	26
3.3 Sampling procedure	27
3.4 Instruments of data collection	27
3.5 Validity and Reliability	30
3.6 Procedure	31

3.7 Data Analysis	31
CHAPTER FOUR: FINDINGS AND DISCUSSIONS	
4.0 Introduction	34
4.1 Research question one	34
4.2 Research question two	50
4.3 Research question three	52
4.4 Materials and tools	120
CHAPTER FIVE: SUMMARY, CONCLUSIONS AND RECOMMENDATIONS	
5.0 Introduction	123
5.1 Summary	123
5.2 Conclusions	125
5.3 Recommendations	125
NEW WORDS	126
REFERENCES	127
APPENDICES	129

LIST OF PHOTO PLATES

Plate 1.1: A freeze of the news bumper for NTV at 1	4
Plate 1.2: A freeze of the sponsor board for NTV	4
Plate 1.3: A freeze of the intro for tonight news on NTV	5
Plate 1.4: A freeze with a lower third from aefreemart.com	5
Plate 1.5: A station Indent freeze of UBC	6
Plate 1.6: A freeze with a lower third from aefreemart.com	6
Plate 1.7: A freeze of a lower third from imageshacks.com	7
Plate 1.8: A news freeze with a lower third for keyc television	7
Plate 1.9: A lower third freeze from Setanta television	8
Plate 1.10: A lower third freeze of a sports show from wn.com/ TV	8
Plate 1.11: An indent freeze from pixelfactory TV	9
Plate 1.12: Ngalabi (Long drum) common in the central and western Uganda	11
Plate 1.13a: Engoma (Short drums) common in the central and western Uganda	11
Plate 1.13b: Engoma (Small short drums) different skin colours	12
Plate 1.14: Adungu (Arched Harp)	12
Plate 1.15: Orunyege (Shakers) commonly used in west and central	12
Plate 1.16a: A Calabash with patterns and designs	13
Plate 1.16b: A Calabash painted and enhanced with aluminium patterns	13
Plate 1.17: Endingidi (Tube Fiddle) used by most tribes of Uganda	14
Plate 1.18: A shaker commonly used in central and western Uganda	14
Plate 2.1: A line up freeze from wn.com/TV	22
Plate 2.2: A News bumper freeze from keyc television	22
Plate 2.3: A backdrop or program look freeze from americabroadcast-talent.com	23
Plate 4.1: A Freeze from the opener of “Nazzikuno” NTV news feature	35

Plate 4.2: A freeze from the lower third of NTV Nazzikuno news feature.	36
Plate 4.3: A freeze from a sponsor board of NTV sport.	37
Plate 4.4: A Freeze of the NTV at 1 news indent	38
Plate 4.5: A freeze from a commercial advert for HOSPICE –Uganda.	38
Plate 4.6: A freeze from intro of the tonight on NTV board	38
Plate 4.7a: A freez from a bumper for koonane NTV music show	39
Plate 4.7b: A freeze from the Koonane NTV music show bumper.	39
Plate 4.8a: A freeze from the Budget 2009/2010 day bumper on NTV	39
Plate 4.8b: A freeze from the Budget day 2010/2011 bumper for NTV	40
Plate 4.9a: A freeze from the bumper of NTV street life show.	40
Plate 4.9b: A freeze from the bumper of NTV street life show.	40
Plate 4.10: A freeze from star buzz a TV show on NTV	41
Plate 4.11a: A freeze of a bumper from NTV rendezvous show.	41
Plate 4.11b: A freeze of a bumper from NTV rendezvous show.	41
Plate 4.11c: A freeze of bumper intro from NTV rendezvous show.	42
Plate 4.12a: A freeze of the intro from the NTV news feature point blank	42
Plate 4.12b: A freeze from the NTV news feature Point Blank	42
Plate 4.12c: A freeze of the bumper outro from NTV news feature Point Blank	43
Plate 4.13a: A freeze from the fun time bumper of the NTV kids show Planet K	43
Plate 4.13b: A freeze from the fun time bumper of the NTV kids show Planet K	43

Plate 4.14: A freeze from the NTV at 1 weather fore cast board intro.	44
Plate 4.15: A freeze from a proposed business show bumper for NTV	44
Plate 4.16: A freeze from the copa coca cola game board and bumper	44
Plate 4.17: A freeze of the phone graphics for NTV news.	45
Plate 4.18: A freeze from of trend show bumper from NTV archives	45
Plate 4.19: A freeze from an intro of a Cooking Tips board for NTV	45
Plate 4.20: A freeze from a lower third of the budget analysis 2010 show	46
Plate 4.21: A freeze from a lower third of a talk show “Children’s Voices”	46
Plate 4.22: A freeze from a lower third of a Jazz musical show of NTV.	46
Plate 4.23: A freeze from a lower third of a news feature Health Talk.	46
Plate 4.24: A freeze from a lower third of a music show Jazz with Isaiah.	46
Plate 4.25: A freeze from a lower third of a music show Hot Steps season three.	47
Plate 4.26: A freeze from a lower third of a kids show Planet K.	47
Plate 4.27: A freeze from a lower third of a music show from NTV achieve	47
Plate 4.28: A freeze from a lower third of a music show from NTV archive	47
Plate 4.29: A freeze from a lower third of “Nazzikuno” news feature on NTV	48
Plate 4.30: A freeze of the station bumper from Bukedde TV.	48
Plate 4.31: A freeze from the look news at Bukedde TV	48
Plate 4.32: A freeze from a sting of UBC Television logo.	48
Plate 4.33: A freeze from UBC Election’s bumper 2011	49

Plate 4.34: A freeze from “Untold Story” live talk show at UBC	49
Plate 4.35a: A freeze from live news at UBC	49
Plate 4.35b: A freeze from live morning news at UBC	50
Plate 4.36: A freeze from UBC kids show “Young Entrepreneurs”.	50
Plate 4.37: An Adungu (Arched Harp)	52
Plate 4.38: A group of Adungus.	53
Plate 4.39: A close up of a pattern on an Adungu from the back	53
Plate 4.40: A close up of the strings on an Adungu.	54
Plate 4.41: Endingidi (Tube Fidel).	54
Plate 4.42: A Tube Fidel with a pattern.	55
Plate 4.43: A close up of a pattern on Tube Fidel.	55
Plate 4.44: A close up of a pattern on a Tube Fide	56
Plate 4.45: A close up of a pattern on a Tube Fide	55
Plate 4.46: The Ngalabi (Long drum) from western and Central Uganda	57
Plate 4.47: The Ngalabi (Long drum) for eastern Uganda	57
Plate 4.48: A group of Ngalabi with patterns	58
Plate 4.49: A close up of the top of a Ngalabi.	58
Plate 4.50: A close up of a Ngalabi showing the design inscribed on it	58
Plate 4.51: A close up of a Ngalabi showing the design inscribed on it	59
Plate 4.52: A close up of a Ngalabi showing the design inscribed on it	59
Plate 4.53: A short drum from the eastern part of Uganda.	60
Plate 4.54: A short drum from the central region of Uganda	60

Plate 4.55: Two different designs of a short drum from the east	60
Plate 4.56: The Adungu from the northern region of Uganda	61
Plate 4.57: The Adungu common in eastern Uganda	62
Plate 4.58: A big size Adungu from the Central	62
Plate 4.59: A drawing study of the Adungu	62
Plate 4.60: A study of detail, pattern and design of Adungu strings	63
Plate 4.61: A study of details on pattern and design of Adungu	63
Plate 4.62: A study of details on pattern and design of Adungu	63
Plate 4.63: A study of details on pattern and design of Adungu	64
Plate 4.64: A study of details on pattern and design of Adungu	64
Plate 4.65: A study of details on pattern and design of Adungu	64
Plate 4.66: Developing designs using patterns and design of Adungu	65
Plate 4.67: Developing designs using pattern and design of Adungu	65
Plate 4.68: Developing designs using pattern and design of Adungu	66
Plate 4.69: Developing designs using pattern and design of Adungu	66
Plate 4.70: Developing designs using pattern and design of Adungu	67
Plate 4.71: Developing designs using pattern and design of Adungu	67
Plate 4.72: Developing designs using pattern and design of Adungu	67
Plate 4.73: Developing designs using pattern and design of Adungu	68
Plate 4.74: Developing designs using pattern and design of adungu	68
Plate 4.75: Developing designs using pattern and design of Adungu	68
Plate 4.76: Developing designs using pattern and design of Adungu	69
Plate 4.78: Developing designs using pattern and design of Adungu	69
Plate 4.79: Developing designs using pattern and design of Adungu	69
Plate 4.80: Developing designs using pattern and design of Adungu	70

Plate 4.81: Developing designs using pattern and design of Adungu	70
Plate 4.82: Developing designs using pattern and design of adungu	70
Plate 4.83: Developing designs using pattern and design of Adungu	71
Plate 4.84: Developing designs using pattern and design of Adungu	71
Plate 4.85: Developing designs using pattern and design of Adungu	71
Plate 4.86: Developing designs using pattern and design of Adungu	72
Plate 4.87: Developing designs using pattern and design of Adungu	72
Plate 4.88: Developing designs using pattern and design of Adungu	72
Plate 4.89: Developing board with Graphic elements and designs from Adungu	73
Plate 4.90: Developing board with Graphic elements and designs from Adungu	73
Plate 4.91: Developing board with Graphic elements and designs from Adungu	73
Plate 4.92: Developing board with Graphic elements and designs from Adungu	74
Plate 4.93: Developing board with Graphic elements and designs from Adungu	74
Plate 4.94: Developing board with Graphic elements and designs from Adungu	74
Plate 4.95: Developing board with Graphic elements and designs from Adungu	75
Plate 4.96: Developing board with Graphic elements and designs from Adungu	75
Plate 4.97: Developing board with Graphic elements and designs from Adungu	75
Plate 4.98: Developing board with Graphic elements and designs from Adungu	76
Plate 4.99: Developing board with Graphic elements and designs from Adungu	76
Plate 4.100: An Illustration showing the how and parts of the Endigidi	78
Plate 4.101: The Endigidi (Tube fiddle)	78
Plate 4.102: The Endigidi with a pattern (Tube fiddle)	79
Plate 4.103: An inscribed design on The Endigidi (Tube fiddle)	79
Plate 4.104: Drawing study of The Endigidi (Tube fiddle)	79
Plate 4.105: Drawing study of the top part of The Endigidi (Tube fiddle)	80

Plate 4.106: Studies of The ERndigidi (Tube fiddle)	80
Plate 4.107: Developing patterns and deigns from The Endigidi (Tube fiddle)	80
Plate 4.108: Developing patterns and deigns from The Endigidi (Tube fiddle)	81
Plate 4.109: Developing patterns and deigns from The Endigidi (Tube fiddle)	81
Plate 4.110: Developing patterns and deigns from The Endigidi (Tube fiddle)	81
Plate 4.111: Developing patterns and deigns from The Endigidi (Tube fiddle)	82
Plate 4.112: Developing board lay outs and deigns from The Endigidi	82
Plate 4.113: Developing board layouts and deigns from The Endigidi	82
Plate 4.114: Developing board layouts and deigns from The Endigidi	83
Plate 4.115: Developing board layouts and deigns from The Endigidi	83
Plate 4.116: Developing board layouts and deigns from The Endigidi	83
Plate 4.117: Developing board layouts and deigns from The Endigidi	84
Plate 4.118: Developing board layouts and deigns from The Endigidi	85
Plate 4.119: Developing board layouts and deigns from The Indigidi	85
Plate 4.120: Developing board layouts and deigns from The Indigidi	86
Plate 4.121: Developing board layouts and deigns from The Indigidi	86
Plate 4.122: Developing board layouts and deigns from The Indigidi	86
Plate 4.123: Illustration of the Ngoma (Drum)	88
Plate 4.124a: The Ngoma (Bagisu)	88
Plate 4.124b: The Ngoma from the Eastern	89
Plate 4.124c: The Ngoma (Ankole)	89
Plate 4.124d: The Ngoma (Buganda)	89
Plate 4.124e: The Ngoma (Busoga)	90
Plate 4.125a: Drawing study of The Ngoma (Short Drum	90
Plate 4.125b: Drawing study of The Ngoma (Short Drum	91

Plate 4.126: Detailed Drawing study of The Ngoma (Short Drum	91
Plate 4.127: Developing patterns and designs from The Ngoma	91
Plate 4.128: Developing patterns and designs from The Ngoma	92
Plate 4.129: Developing patterns and designs from The Ngoma	92
Plate 4.130: Conceptualising patterns and designs from The Ngoma	93
Plate 4.131: Conceptualising patterns and designs from The Ngoma	93
Plate 4.132: Conceptualising patterns and designs from The Ngoma	93
Plate 4.133: Conceptualising patterns and designs from The Ngoma	94
Plate 4.134: Conceptualising patterns and designs from The Ngoma	94
Plate 4.135: Illustration of common shapes of the Ngalabi	96
Plate 4.136: Illustration showing parts of the Ngalabi and how its made	96
Plate 4.137: A Ngalabi Central and western Uganda (Long drum)	97
Plate 4.138: A Ngalabi from Eastern Uganda (Long drum)	97
Plate 4.138: A Close up of Ngalabi top (patterns and designs)	97
Plate 4.139: A Close up of Ngalabi top (patterns and designs)	98
Plate 4.140: A Close up of Ngalabi strap (patterns and designs)	98
Plate 4.141: A drawing study of Ngalabi (Central and western)	99
Plate 4.142: A drawing study of Ngalabi (Eastern)	99
Plate 4.143: A detailed drawing study of Ngalabi top	100
Plate 4.144: Developing Patterns and Designs from Ngalabi	100
Plate 4.145: Developing Patterns and Designs from Ngalabi	100
Plate 4.146: Conceptualising patterns to possible graphic ideas.	101
Plate 4.147: Conceptualising patterns to possible graphic ideas.	101
Plate 4.148: Conceptualising patterns to possible graphic ideas.	101
Plate 4.149: Conceptualising patterns to possible graphic ideas.	102
Plate 4.150: Conceptualising patterns to possible graphic ideas.	102

Plate 4.151: Conceptualising patterns to possible graphic ideas.	102
Plate 4.152: Conceptualising patterns to possible graphic ideas.	103
Plate 4.153: Conceptualising patterns to possible graphic ideas	103
Plate 4.154: Conceptualising patterns to possible graphic ideas.	104
Plate4.155a: A freeze of a programme line up inspired by Adungu.	105
Plate4.155b: A of from a programme line up inspired by Adungu.	105
Plate4.155c: A freeze of a programme line up inspired by Adungu.	106
Plate4.155d: A freeze of a programme line up inspired by Adungu.	106
Plate4.156a: A freeze of a programme line up inspired by Adungu.	106
Plate4.156b: A freeze of a programme line up inspired by Adungu.	107
Plate4.156c: A freeze of a programme line up inspired by Adungu.	107
Plate4.157a: A freeze of a programme line up inspired by A tube fiddle.	107
Plate4.157b: A freeze of a programme line up inspired by A tube fiddle.	108
Plate4.157c: A freeze of a programme line up inspired by A tube fiddle.	108
Plate4.158: A of from a programme bumper inspired by Ngalabi.	108
Plate4.159a: A freeze of a news bumper inspired by Ngalabi.	109
Plate4.159b: A freeze of a news bumper inspired by Ngalabi.	109
Plate4.159c: A freeze of a news bumper inspired by Ngalabi.	109
Plate4.160a: A freeze of a sponsor board inspired by Engoma	110
Plate4.160b: A freeze of a sponsor board inspired by Engoma	110
Plate 4.161a: A freeze of a programm line up inspired by Engoma.	110
Plate 4.161b: A freeze of a program line up inspired by Engoma.	111
Plate 4.162: A freeze of a tonight's programs line up inspired by Engoma.	111
Plate 4.163a: A freeze of Akawungeezi news opener inspired by Adungu in trials.	112
Plate 4.163b: A freeze of Akawungeezi news opener inspired by Adungu in trials.	112

Plate 4.163c: A freeze of Akawungeezi news opener inspired by Adungu in trials.	112
Plate 4.164: A freeze of Akawungeezi news opener inspired by Adungu in trials.	113
Plate 4.165a: A freeze of Akawungeezi news opener inspired by Adungu in trials.	113
Plate 4.165b: A freeze of Akawungeezi news opener inspired by Adungu in trials.	113
Plate 4.165c: A freeze of Akawungeezi news opener inspired by Adungu in trials.	114
Plate 4.165d: A freeze of Akawungeezi news opener inspired by Adungu in trials.	114
Plate 4.166: A freeze of Akawungeezi news opener inspired by Adungu in trials.	114
Plate 4.167: A freeze of Akawungeezi news opener inspired by Adungu in trials.	115
Plate 4.168: A freeze of Akawungeezi news opener inspired by Adungu in trials.	115
Plate 4.169a: A freeze of Akawungeezi news opener inspired by Adungu in trials.	115
Plate 4.169b: A freeze of Akawungeezi news opener inspired by Adungu in trials.	116
Plate 4.169c: A freeze of Akawungeezi news opener inspired by Adungu in trials.	116
Plate 4.170a: A freeze of Akawungeezi news opener inspired by Adungu in final	117
Plate 4.170b: A freeze of Akawungeezi news opener inspired by Adungu in final.	117
Plate 4.170c: A freeze of Akawungeezi news opener inspired by Adungu in final	118
Plate 4.170d: A freeze of Akawungeezi news opener inspired by Adungu in final	118
Plate 4.170e: A freeze of Akawungeezi news opener end board.	119
Plate4.163: Layers in motion	120
Plate 4.164: look of Time line in motion	120
Plate 4.165a: Lay out of Viz artist	121
Plate 4.165b: Lay out of Viz Trio	121
Plate 4.164: Look of a Macintosh with an open motion window	122

ABSTRACT

Cultural beliefs and traditions are central aspects of Ugandans (Uganda National Culture Policy, 2006, page 2) affirms that Uganda has a rich and diverse cultural heritage. On the contrary observation of the television channels and other forms of multimedia communication depicts that the culture of the people is not reflected in the imagery used in form of graphics despite the high value attached to culture by the clients and consumers of these services (TV). It is on this basis that the current study set out to interrogate the present usage of material culture of Uganda as possible content for television motion graphics. The study was guided by the following objectives;

- i. Examine the characteristics of the existing motion graphics used by a selected television company.
- ii. Investigate the cultural significance of selected Uganda material culture.
- iii. Develop comparative motion graphics inspired by selected material culture.
- iv. Document the findings of the research.

Carrying out this study was important in a sense that it will pave away into the usage of images of material culture of Uganda by television channels and this will enhance the cultural attachment and the appreciation of imagery used in motion graphics by the Ugandan television viewers.

The study was done through a studio-based study by exploring material culture to develop motion graphics for television. This registered great success and it has greater room for further exploration.

The government in its culture policy and other stake holders like UNESCO should take on incorporating the use of material culture aspects with technology so as to take it to another level of appreciation that embraces all generations.

CHAPTER ONE

1. INTRODUCTION

In the following chapter, the background was given on the topic of the study; this included defining of the key concepts, which were motion graphics and material culture. Also in this chapter, the problem was stated; purpose, objectives, research questions, significance, scope and limitations of the research were dealt with.

1.0 Background of the Study

During the study, the researcher was investigating the possibility of using graphical images depicting material culture as subject matter for motion graphics.

Motion graphics and material culture as key concepts were defined beginning with the latter;

Motion graphics derives its meaning from a combination of two words –motion| which means moving or a transition or transforming appearance effect applied on still images and –graphics| which mean images and or text. Therefore in this context motion graphics was used to mean the animated images as inspired by Uganda material culture.

However, there are several definitions of motion graphics raised by recent scholars and they included the following;

According to Wikipedia.com/graphics, 2011 Motion graphics are graphics that use video and/or animation technology to create the illusion of motion or a transforming appearance. These motion graphics are usually combined with audio for use in multimedia projects. Motion graphics is usually displayed via electronic media technology, but may be displayed via manual powered technology (e.g. thaumatrope,

phenakistoscope, stroboscope, zoetrope, praxinoscope, flip book) as well. The term is useful for distinguishing still graphics from graphics with a transforming appearance over time without over-specifying the form.

According to www.motiographer.com Motion Design is a subset of graphic design that uses graphic design principles in a film or video context (or other temporally evolving visual medium) through the use of animation or filmic techniques.

Britannica defines –Motion graphics as kinetic graphic designs for film titles and television that occur in the fourth dimension—time.

In another definition allacademic.com looks at ‘Motion graphics’ as a variety of film, video, and computer-generated media productions (film titles, TV station identifiers, commercials, music videos) typified by multiple layers of abstract animation, vivid colors, rotating perspectives, and sliding or pulsing type – all aided by faster, cheaper and more sophisticated computers and software.

eyemagazine.advert.com, submits that although the answer was often subjective and intuitive, inclusion in the genre depended on several factors. First, they are morsels of time-based visual media: film, video, computer graphics. Second, they are generally short: from luscious broadcast stings lasting just a few seconds, to peppy promos and commercials running a few seconds longer, bringing us to the gold standard of the media age – the three-minute attention span

There are a few key observable characteristics to further define the nature of motion graphics. Motion graphics are two dimensional in nature, but may create the illusion of three-dimensional movements of design elements. They exist as images on screens and projections having width and length, but no physical depth. It should be

noted that motion graphics do not actually have to move, as long as they change in some way over time. For example, if type was on screen over an image, the letters may not actually move, but could gradually change colors. Motion graphics is often used in interactive multimedia, but are not necessarily interactive.

All in all the terms motion graphics is still considered by some scholars to be too narrow to fit the definition it was intended for because of the broadness of this area.

Motion graphics is a relatively new field of art and its roots were found in graphics and graphic design. Saul Bass (en.wikipedia.org/wiki/Film) was considered to be a pioneer in animated graphic design and his work marked the beginning of motion graphics. He designed the opening credits during the 1980's and 1990's cable television he became popular along with video games and videocassettes creating a source of demand for motion graphics. In those early years of its existence, this art is costly and time consuming as computers and computer software are not accessible by all. With the advance of technology though, more and more desktop programs are becoming available and motion graphics have now become cheaper to produce than shooting videos with actors. The following paragraphs illustrate the kind of imagery that has emerged over the last couple of years.

In the images below are plates of freezes of motion graphics on both local and international television channels showing the images they contain;

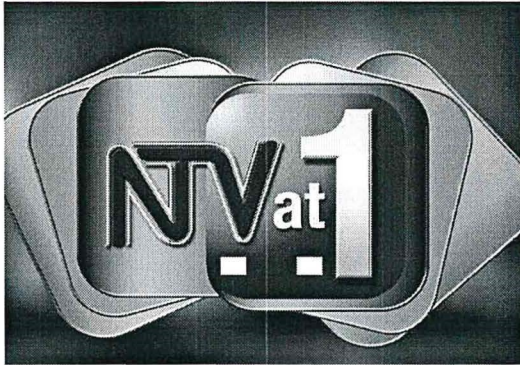


Plate 1.1: A freeze of the bumper for NTV news. We see shapes, text, NTV logo, three dots and color that are animated to create a motion effect. All these do not reflect directly any aspect of material culture

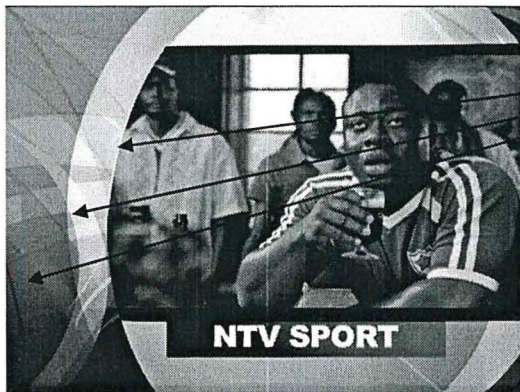


Plate 1.2: A freeze of the sponsor board from Nation television shows the images in the background as curved shapes that are animated with a background effect of moving images. These images do not easily relate with the cultural shapes and designs of Uganda (see arrows)

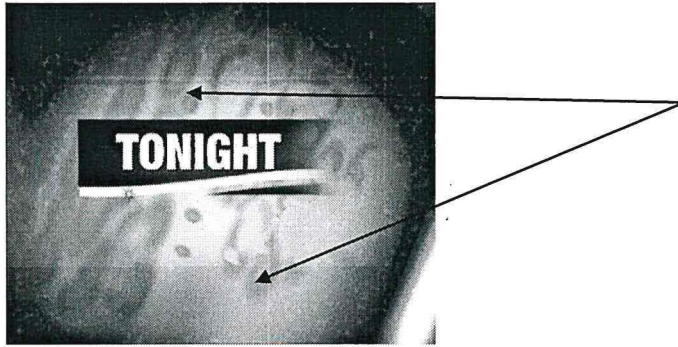


Plate 1.3: A freeze of the intro for tonight on NTV shows the images in the background of the text bar as a smoke like moving effect. The images and effects are evidence as part of the cultural designs for Uganda.



Plate 1.4: A freeze with a lower third from <http://aefreemart.com/2008> shows the images in the background of the text as a smoke like moving effect with a simple rectangular shape and a white and grey line. With this its not easy to relate with the images as part of the elements in the design.

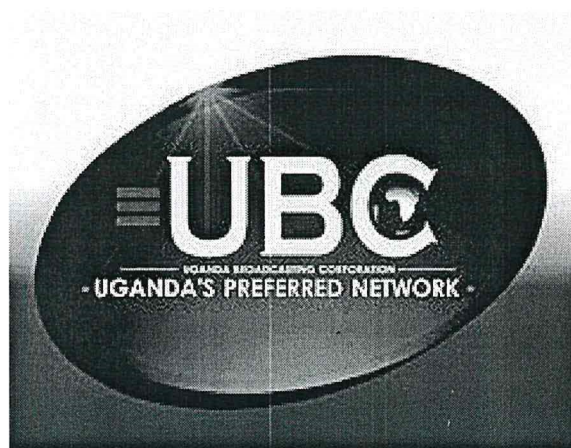


Plate 1.5: An Indent freeze from www.ubconline.co.ug/images

This plate has text, an oval shape in the middle and a yellow and red background. These shapes cannot be easily identified with any cultural instruments of Uganda and very few people can tell what these shapes are or even represent.

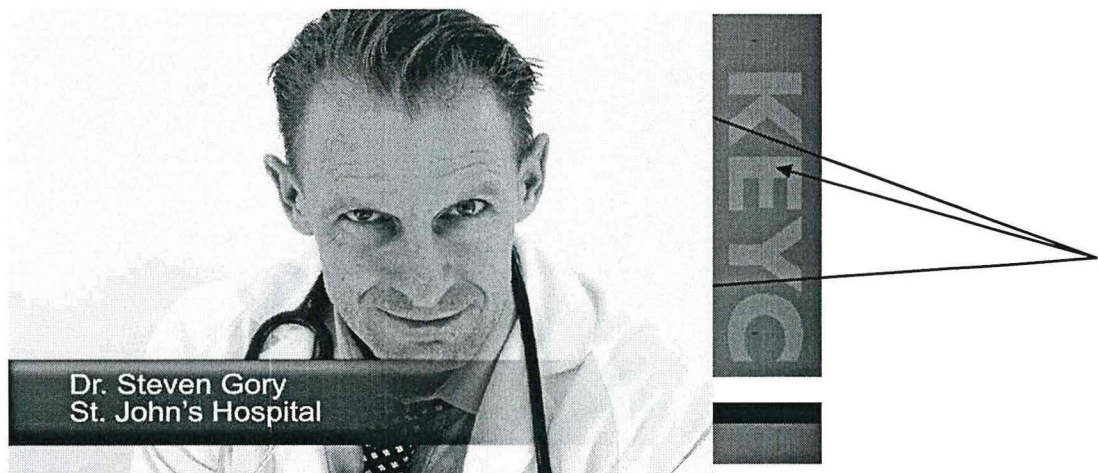


Plate 1.6: A freeze with a lower third from <http://aefreemart.com/2008> this is a plain shape with a 3d feel. The simplicity is impressive but still one cannot easily relate with the image as an element of design in a particular cultural perspective.



Plate 1.7: A freeze of a lower third from www.imageshacks.us/photo

This lower third has a logo and lines of shapes. All these do not directly reflect and material culture that the people can easily interpret.

Plate 1.8: A freeze with a lower third from www.keyc.tv, the images in the background include text and other animated effects. Apart from brand identification with the scrolls of KEYC the other effects cannot be easily interpreted. And the shapes are also simple geometrical shapes (see arrows)

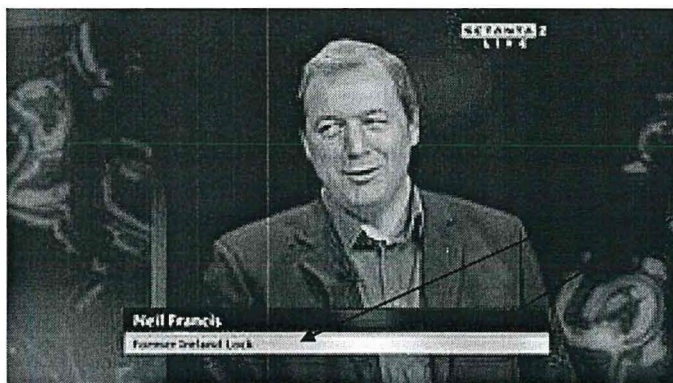


Plate 1.9: A lower third freeze from www.setantafrica.com.

The lower third as indicated by arrows is made of two rectangular shapes separated by a thin yellow line.

If this graphic is enhanced with unique shapes inspired by cultural designs and patterns would be more involving for the viewers.



Plate 1.10: A lower third freeze from wn.com/TV graphics. This contains several images but apart from the ball and the player all the other images are too abstract or are just shapes. Refer to arrows in the above picture.

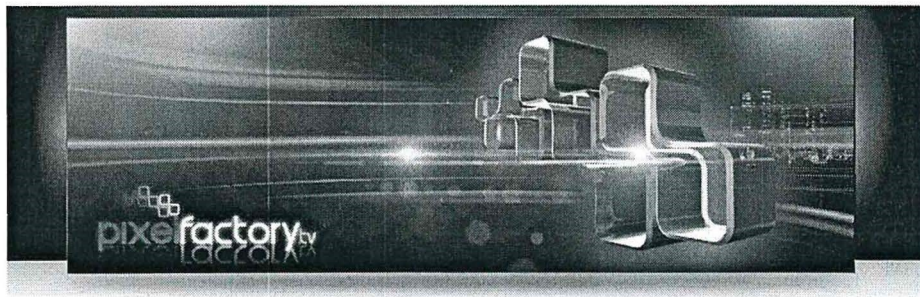


Plate 1.11: An indent freeze from www.pixelfactory.tv. In this indent abstract images and color that look very beautiful are used in an amazing way but one can hardly relate these images with shapes of known cultural designs and patterns.

The second major concept of this research was material culture; this had several scholarly definitions including the following;

To begin with, the researcher contextually defines material culture as the selected Uganda musical instruments that are the Tube Fidel, Adungu, Long drum and Short drum. Though material culture involves non physical things like beliefs, sayings, stories and behavior, this study only considered the use of the selected physical material culture (musical instruments) because the work was visual and the selected musical instruments played a cut across function in Ugandan cultures.

Wikipedia on en.wikipedia.org defines material culture as,

The term material culture refers both to the psychological role, the meaning, that all physical objects in the environment have to mean something to people in a particular culture and to the range of manufactured objects (techno-complex) that are typical within a socio-culture and form an essential part of cultural identity. Human beings perceive and understand the material things around them as they have learned to from their culture. Manufactured items are especially meaningful and the relationship between object and meaning is usually what scholars of material culture study.

Closely related is a definition from <http://forgers.wikidot.com>, which defined material culture as the artifacts and other objects, made and used by the people in accord with the cultural schema.

Since material culture has a special social place its content in any message develops unique ability to attract the attention of the audience or target group.

This concurs with the researcher's assumption that using images inspired by material culture content can play a significant role in communication to the people of the culture in question.

Therefore, the relationship between the means of expression of a message and the beliefs of the people play an important interaction in as far as communication/delivery of the message is concerned. Motion graphics need to have content that relates with the feelings and beliefs of the people for it to play a rather more practical and relevant role. The following section is an attempt to illuminate some of the musical instruments classified as material culture for purposes of use in the present study.

Images of selected as material culture for this study;

The images below are part of what the researcher observed in the process of the study. This material culture is typical of most Ugandan cultures in a way or another irrespective of the differences in usage and function.



Plate 1.12: Ngalabi, Long drum

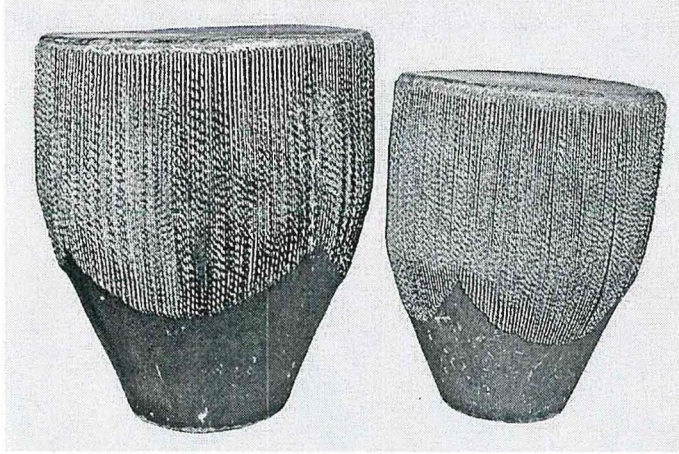


Plate 1.13a: Short drums

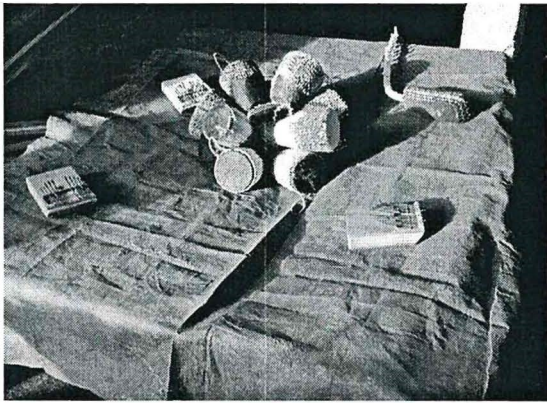


Plate 1.13b: Small short drums

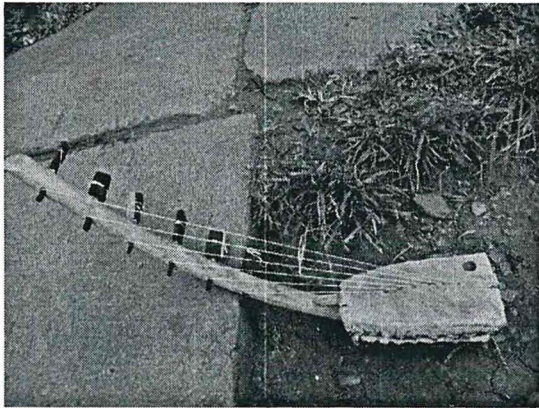


Plate 1.14: Adungu

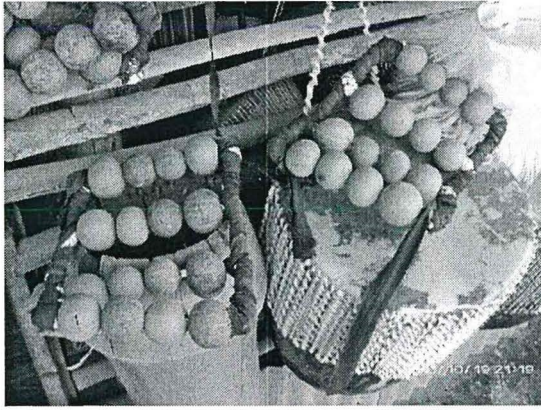


Plate 1.15: Shakes and a drum

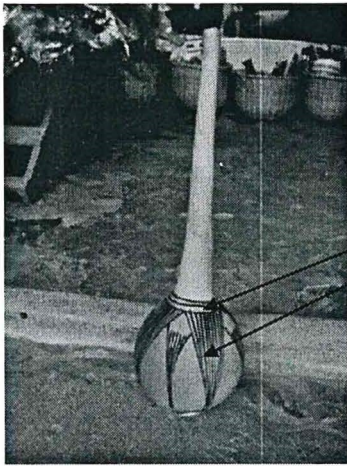


Plate 1.16a: A Calabash



Plate 1.16b: A Calabash painted and enhanced with aluminium patterns

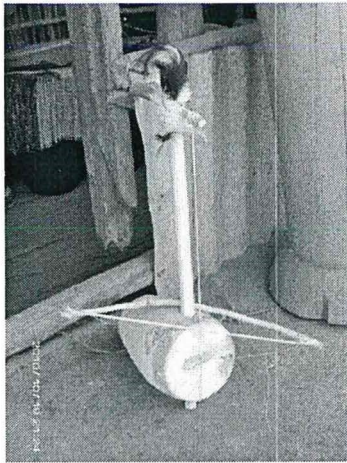


Plate 1.17: A tube Fidel

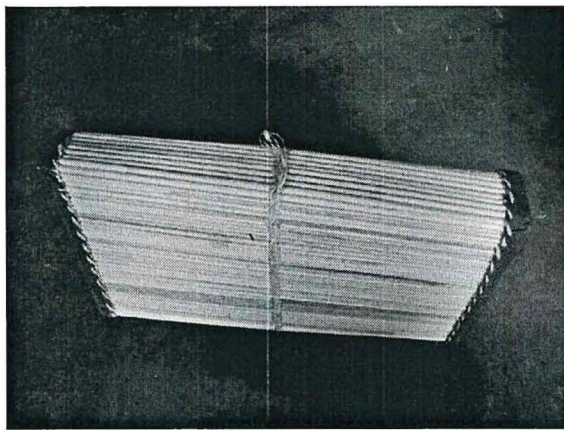


Plate 1.18: A shaker

1.2 Statement of the problem

The motion graphic used in the television industry in Uganda in the production commercials and their corporate identity do not reflect the culture of Ugandans and this is because they are developed with and through a west dominated environment by highly westernized minds. This is vivid on many Uganda television channels yet their target audiences are the local people. This has not put into consideration the fact that the tastes and preferences of the people are rooted from their traditions. The tastes of the people are a result of their feelings responding to a variety of cultural, historical events and the environment in a spontaneous manner.

This therefore called for technical people in the production/graphics departments to develop production material that has content that relates with the cultures of the local people if it is to be relevant to their target groups.

1.3 Purpose of the study

The purpose of this study was to investigate the use of selected Uganda material culture as content for motion graphic in the television sector in Uganda.

1.4 Objectives

The researcher was optimistic that the following objectives were to be realized;

- i. Examine the content of the existing motion graphics used by a selected television company.
- ii. Investigate the cultural significance of selected Uganda material culture.
- iii. Develop comparative motion graphics inspired by selected material culture.
- iv. Document the findings of the research.

1.5 Research questions

- i. What were the contents of motion graphics used by the television sector in Uganda?
- ii. Did material have any cultural significances?
- iii. Was material culture a possible source of inspiration for motion graphics?
- iv. Was it possible to document the findings of the research?

1.6 Significance of the Study

Whereas culture may seem to be a thing of the past, this study has significances that cut across and they include the following

The data collected is useful because it creates a basis to scholars for further study in this area. In addition, it is to act as a reference material for students in related fields of study.

The study has generated an alternative ideas and knowledge to be used by the producers and marketers in different companies in developing graphical material that relate appropriately with the cultural aspects of their market.

The outcome of the study gives management in the different media houses an insight into how to creatively plan and design graphical material that relate with the nature of their clients.

The research work is to act as a guide to the policy makers to draw their present and future policies in view of supporting this area of study most especially in the media and education departments.

Most importantly the findings of the research have contributed to the existing knowledge in Uganda and worldwide in the area of motion graphics.

1.7.0 Scope

The scope of this study was divided into the Geographical and Content Scope respectively.

1.7.1 Geographical scope

The research was a studio-based study at Kyambogo University, but was extended out to the Nation Television (NTV), selected studios around metropolitan Kampala and parts of Wakiso for the fieldwork. The researcher opted for these areas because it was

where most production companies were based and even the use of motion graphics was at higher level than other parts of the country.

1.7.2 Content scope

This section took into account the parameters of the study in as far as content is concerned. This was mainly guided by different objectives that the researcher set.

In the first objective, the study set out to examine the characteristics of the existing motion graphics used by selected television companies?

Under this, the researcher was generally observing the motion graphics used by the Uganda television channels in their broadcasts. Their content was specifically to examine in terms of the graphical elements used and mainly images. The research was also to establish whether the motion graphics was developed locally by the producers or was imported in soft form. The researcher selected three television stations in the first phase and finally settled for one due to several challenges.

In the second objective, the focus was to identify and examine the purpose and cultural significance of selected Uganda material culture?

In this, the researcher was to identify material culture objects, and then study it as a source of inspiration to develop images to be used in motion graphics. Equally important the researcher was to study the material culture with emphasis on their significance to the people of the cultures in question. Closely related to this was that the researcher was also to establish how these were to be used? The culture selected were largely Bantu speaking groups like baganda, bakiga, basoga etc

Then the researcher was also to investigate the opinion of the people about the existing graphical images used in motion graphics relating it with material culture images developed.

In the third objective, the idea was to develop motion graphics inspired by selected material culture, the researcher was to carry out a studio exploration of the selected material cultural to develop graphical images that could be used as content for motion graphics. This was to go through a chain of processes that included observation, making studies by way drawing and photographing, scanning to mention but a few. This was done using selected musical instruments to represent material culture and these were Adungu, Tube Fidel and Drums (Long and Short drums). Still due to the complex nature of the study the final project was done using the Adungu.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

In this chapter, the researcher takes account of what other scholars locally and internationally have been able to highlight on similar issues in this area of study. The researcher draws conclusions on the information or findings of other scholars in terms of his research topic.

One of the issues central to this study is the nature of graphics used in television production, in this regard, Lee and Owen (2000:27), suggests

“... Collect data on the nature of language, tone, use of humor and graphics that are most appropriate for the audience. Pay particular attention to this aspect of the analysis. If the audience is global, is predominantly male or female, or has a narrow age range, we recommend you become knowledgeable about cultural differences and make certain you address special argument for cultural sensitivity for audiences from various cultures...”

Therefore according to Lee and Owen they affirm that graphics used in any form of communication should be appropriate to the target audience. This is contrary to the graphics on Ugandan television channels you realize that the language, tone and humor take a centre stage while the graphics do not in any way reflects on the target audience. This challenge therefore calls for developing graphics that contains images, designs and patterns with a likeness of Ugandan material culture.

In addition, Culture as a central concept in this study is addressed by Lee and Owen who suggest that for one to be effective in communication it is vital to understand the target audience. They stresses the argument of being sensitive on

audiences' culture as away to appropriate graphics, language, tone and nature of humor to use. This emphasizes the researcher's argument that the use of images inspired by material culture can enhance the audiences' attachment.

Lee and Owen (2000:31) adds; *"... note any special physical ergonomic and environmental audience requirements. Determine if the learners are likely to have misconceptions or misinformation about content that need to be addressed.*

This further emphasizes the need to address any misconceptions on ergonomic and environmental content that they intend to use in communication. As this may be disastrous in the learning /communication process of the learners or target audience. The highlight e mphasizes the need to develop content that t he viewers will find acceptable to their tastes.

Equally important in this study is the need to insinuate a more client-cantered mind in graphic designers for television companies. In this regard Lee and Owen (2000:42) notes ;

"When developing training for a global audience, we recommend you consider;

- *Recruiting for the project team someone who is from the appropriate culture(s), and speaks the language(s) well to be certain the products meet cultural and language requirements of the audience.*
- *Producing one version of the product and sending it to a vendor or development team from the target culture to inculcate and translate it.¶*

In this argument while the work of a graphic designer is to creatively come up with designs to communicate its dangerous to make assumptions without validating the audience as this may cause problems when the time to test the design or graphic comes and the chances are high that it will end up ineffective.

Equally important as they note, the need to consider the team that will be used to develop the messages is crucial. When developing a message it is important for the team used to understand the culture and language of the people; this is helpful in the selection of the design elements to be used. This affirms the argument of the researcher that using images, patterns and designs that originate from material culture can have an impact on addressing the issue of attitude towards the content of the message developed.

They also note that when training for an audience, the team members to be used on the project should be the appropriate for the culture in question. For instance, they should be able to speak the language. This will make certain that the product meets cultural requirements of the target group.

The issue of appearance or elements of design used is also central in this study. According to Lee and Owen (2000:42) the interface of the graphic or message and the audience should be representative of their characteristics.

“.... Interface Description: Representative of the theme, audience characteristics and organizational environment.

Oxford advanced learners dictionary (2002) defines Interface as the way a computer program presents information to a user, viewer or receiver. In particular –the layout on the screen and the menus| in other words what is contained in the graphic need to be packaged with the consumers tastes in mind because that he sees has to be in agreement with the beliefs and traditions he subscribes. These are mostly culture and religion. Therefore concretizing the researcher’s argument that content of motion graphics/ television interface should be able to impact on the viewers. In other words the theme should rotate on the characteristics of the target audience. It means that it is very important to consider the meaning that the people are attached to specific things through their material culture.

The audience is one of the primary issues in this study and according to Stinson (1996:20) he submits that

“... A concept nails down your program’s primary message and the manner in which you will deliver it to your primary audience.

Stinson believes in how the concept is developed will play a central role on the delivery of the message to the primary audience; this implies that since the concept is the impression or the motion graphic, in this case it means that the contents elements are crucial when developing the concept. Thus backs the researchers argument that using images inspired by material culture will enhance the purpose of graphic elements used in television motion graphics. Like in this freeze from wn.com/TV/graphics in which among other images and effects a ball is used. This is used on a fixture boards for sports. And I highly believe that this ball cannot go unnoticed by all football lovers who view this television channel. I deally this affirms the researcher’s arguments that have images inspired by Uganda material as content for television motion graphics will enhance the relations between the audiences of these television channels.

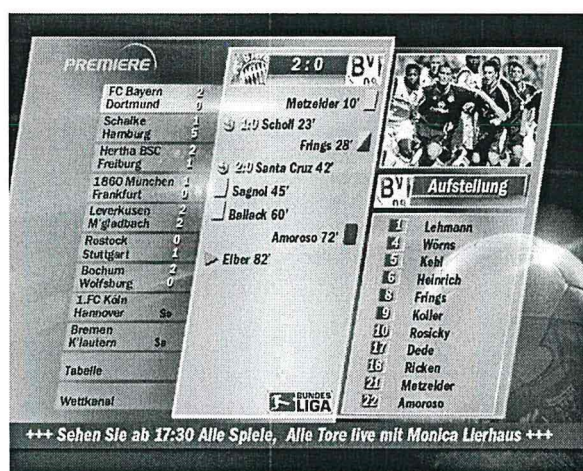


Plate 2.1: A line up freeze from wn.com/TV graphics

If the above freeze is compared with the following two plates it would be easy for one to identify the images in the graphic plate above than the two below

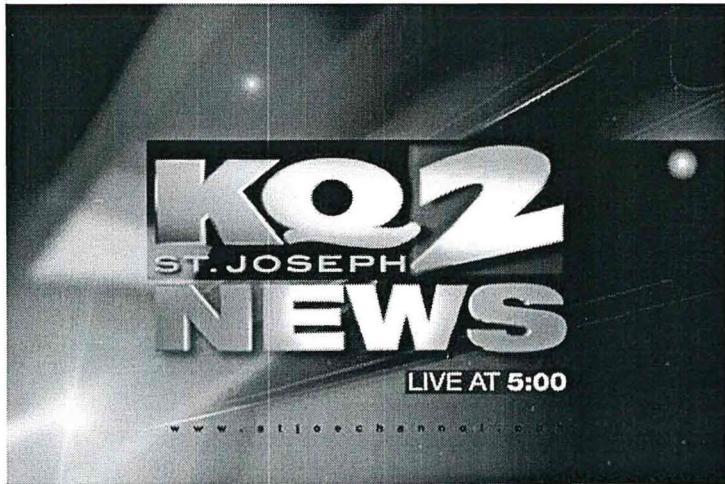


Plate 2.2: News bumper freeze from www.keyc.tv,



Plate 2.3: A backdrop or program look freeze from www.americabroadcast-talent.com

When one takes his eye beyond the lady and the text, he can hardly develop any visual interpretation of the content shapes, patterns and designs in this graphic.

Attention is mental focus, serious consideration, or concentration (Encarta® World English Dictionary, 1999). This is usually as a result of picking interest, developing feelings or attachment to a situation or anything. And when this happens one is hooked on this subject of interest. With this issue as an element of this study, Stinson (1996) presents his theory

“... the hook, lie and profit theory; a hook is the attention-getting element that yanks viewers away from their busy day and into our products. The need for a good hook is the same in every communication medium... simply being aware of these tools is not enough. More important is an understanding of the ways they will impact on target audience: one to whom the video speaks, two how the video will speak to them and lastly what the video will say”

This confirms with this study in a way that the researcher is advancing an argument the content of the motion or television graphics should have content elements that can take the attention of the viewers. If well used the cultural designs and patterns can be attention catching element and this means that besides message delivery it will enhance the appreciation of graphic elements by the Ugandan audience.

Understanding the general composition of the target audience is highlighted in this study and according to Edwin Wilson and Alvin Goldfarb (1999) from a theatre perspective also believes that the audience members are some times from similar ethnic and social backgrounds as stated.

“There is always a wide variety among theatre audiences, some audiences are homogenous. The audience members are from similar ethnic and social backgrounds and are roughly of the same age...”

This calls for a performance that will confirm with the cultural and social requirements of the audience. And if looked at from the graphics elements that are

used in these audiences you realize that in any television graphics should relate with the target audience. This upholds the researcher's argument that the content of the motion graphics used by Ugandan television stations can enhance the attachment of the audience to it.

Wilson and Goldfarb (1999:54) add support to the researcher's argument with the assertion that there is always a tendency of the viewers to identify with the characters they watch this bond is easier established if the audience has what to share in what they watch in terms of content. They argue;

“Audience members do not participate physically in a theatre performance, the way they would if they are riding a bicycle, working at a computer... rather they participate vicariously, through the mind and the heart... through our imagination, we come to believe in the reality of what we see on stage and identify with the characters”.

These agree well with the researcher's submission that viewers can develop a unique attachment to a piece of television graphics if they can identify with its content and this can be in terms of cultural designs, images and patterns.

The researcher argues that using images inspired by material culture in television graphics will enhance attraction to the motion graphics used by Ugandan television stations.

This is supported by Ablay *et al* (1996), submission that adverts are designed carefully to give information and attract customers. This means that the ability of an advert to attract the customer (target audience) is its strength. This happens with more ease if the designer puts into consideration the cultural and social backgrounds of the target audience because their tastes are rooted in their feelings which are linked to their cultural and social beliefs as supported (1996:34)

Supermarkets and shopping centre are carefully designed to attract customers and sell products. They offer us a chance to look at a wide range of skills and approaches that designers use in commerce and industry. Shops attempt to be in towards them in different ways. They often advertise on TV or newspapers, magazines, posters, and signs are used along the roads, near supermarkets to display the company name and promote the goods it has on sale. All of these ways of advertising will have been carefully designed to give information and to attract us with a welcoming image.

The next chapter attempts to work with selected tools necessary to bridge the gap identified in the present study.

2.2. The Gaps

2.2.1 The existing literature on motion graphics in Uganda was only found in form the graphics its self. There was no written literature on motion graphics by Ugandans found but equally important to note is that a few scholars elsewhere had written about motion graphics and most interestingly is that most of them agree with the argument that the content of the graphics ought to be a reflection of its target audience.

Also the existing graphics that was observed in NTV, Bukedde and UBC did not reflect on the culture of their target audience, actually to be more specific the use of images inspired by material culture was seen once in one of the graphics used in “Nazzikuno” a news feature which had an opener and lower third with a mask but unfortunately the producer Kayongo David said that the mask used was from west Africa.

2.2.2 The literature that was reviewed on the significance of material culture to the people in question all showed that people had a special inclination to their culture in all aspects of life.

2.2.3 Generally the literature reviewed showed that the images used were mainly abstract and photos of objects like balls, cars and the like. This indirectly shows that creating images for use in motion graphics was a possibility. The gap observed was that there was no cultural image found in almost all the observed graphics and more so that reflecting the culture of Ugandans.

2.2.4 According to the literature that was reviewed documenting motion graphics was mainly in form of still images created from the motion graphics. A few writers had a take on this but it was mainly descriptions of these concepts.

CHAPTER THREE

3.0 RESEARCH METHODOLOGY

3.1 Introduction

The way in which research was done may be –visualized in terms of research design or philosophy subscribed to, the instruments used and or developed in the collection of data and the procedure of sampling followed. All this is done in the pursuit of the objectives set by the researcher to answer the research questions. The purpose of this chapter is therefore to; discuss the selected research design, expound on the instruments used and align them with research objectives.

3.2 Research design

A research design is a belief about the way in which data was collected. In this case the researcher used qualitative method and a cross-sectional study design. The purpose of using this design was to obtain comprehensive information about television motion graphics on Ugandan televisions, the use of material culture in television motion graphics and the level of usage of material culture in television graphics. The design was intended to observe in-house graphics from a cross section of television companies.

3.3 Sample

The researcher used a total of 3 media houses from which he got a sample of 20 respondents was got. The distribution was 10 graphic animators from three production houses, 3 heads of graphics in the three television companies, 3 production managers from the different television stations, 3 marketing executives and one marketing manager in the used television company.

3.4 Sampling procedure

The researcher employed both the random sampling and non-random sampling, method respectively to arrive at the sample. The respondents were of five categories. In the first two categories, the researcher used probability or random sampling. It includes ten graphic animators and three marketing executives from the three selected television companies. These were used to gather information about the creation of television motion graphics and the consumers' side on television graphics in their respective companies. With non-random, Purposive / Judgment sampling technique was used in all the other three groups; here the researcher identified respondents that were knowledgeable and could ably provide the required data/information. In the last three categories, the researcher selected three heads of graphics, three production managers, and one marketing manager from the three media houses. These five groups were used to gather information about the practices in the use of television motion graphics, how content is arrived at and the social cultural aspects of graphic elements.

3.5 Instruments of data collection

In order to be able to achieve the set objectives and to find answers to the research questions sufficiently the researcher used the following tools to collect data.

➤ Library and archival survey

Library and archival survey were used as a source of secondary data. This was involved in gathering information in terms of literature about the key areas on which the research rotates that's the material culture and television motion graphics. This was to be used extensively to explain issues like the historical facts about material culture in Uganda, the social functions of material culture, material culture as used in communication design and about motion graphics in Uganda.

Here the Internet was more consulted than the libraries since motion graphics is a recent area of study and there are a few literature books available locally. Most of the books available were of related areas like television production and graphic design.

➤ Participant-Observation

Participant observation is another type of research strategy. It is a widely used methodology in many disciplines, particularly, cultural anthropology, but also sociology, communication studies, and social psychology. Its aim is to gain a close and intimate familiarity with a given group of individuals (such as a religious, occupational, or sub cultural group, or a particular community) and their practices through an intensive involvement with people in their natural environment, usually over an extended period of time. Such research usually involves a range of methods: informal interviews, direct observation, participation in the life of the group, collective discussions, analyses of personal documents produced within the group, self-analysis, and life-histories. Participant-observation is a time-consuming but ultimately very valuable research tool. It is a way to verify that people do what they say they do and it provides an opportunity to learn aspects of culture and social behaviour about which informants are less consciously aware. It is superior for documenting public social behavior, relationships, and interactions. It is, however, limited to observable situations. Information may or may not reflect actual activities, even when reported by an individual allegedly involved. This can be affected by the desire to shape or reshape past events, this though does not necessarily make it unmeaningful. In this study, participant-observation was limited to studio graphic animators. Interactions between the graphic animators were particularly revealing. The researcher spent time at the television stations with them. The researcher also

went into their folders to look at the works they do. This provided insight into how they go about the business of television graphics

Closely related to the above, the researcher also carried out observations on the existing graphics in the selected television companies.

➤ Interviews

Informal, unstructured, and semi-structured interviews were used to collect in-depth, information from different individuals about their interpretation of motion graphics as a concept of Uganda's cultural knowledge and experiences. Interviews were conducted with the graphics, production and marketing personnel. Pre-arranged interviews were usually semi-structured by a pre-written set of question. Most were conducted with individuals on permission. I wrote down information as we discussed with the individuals. Equally with Informal and the unstructured interviews I wrote down information in my notebook. At times these questions were not pre-planned and therefore permission was not sought. All in all the interviews were tailored to achieving the goals of the research and to answer the research questions set herein.

➤ Observation

The researcher took photographs in the process of gathering data. These were taken right from the preliminary stages of the research up to be production of graphic images to be used in developing motion. These photographs were vital in that the researcher was able to observe the patterns and designs on different material culture selected. This made a great insight into how the images looked like at the end of the study.

➤ Studio experimentation

Studio experimentation was done through making studies by way of drawings. These involved studying the selected material culture in terms of form, shape and patterns or designs on these items. Simplifications were done to develop graphical images that were used in television motion graphics. The studio experimentation involved all the processes that preceded the resultant motion graphics works and this took place at my working studio in Kyambogo and NTV studios.

3.6 Validity and reliability

In establishing whether the instruments used were valid and reliable, the researcher used the three major principles that is emphasizing the test is valid rather than the degree of validity, whether the instrument will result in accurate results and ensuring the use of appropriate material backed by questions that measure and guide the expectations of the research. Basing on these three, the researcher made a post proposal visit to ascertain the myths surrounding motion television graphics. This was useful in the selection of the sample and material to be used. The researcher selected a focus group in his line of research at both organizational and human level. In the course of the survey he created guiding questions that were instrumental in tracking the facts pertaining the appropriate information that was required and these were used during the interviews. All these point to proving that the research was reliable and valid.

3.7 Research Procedure

After the completion of the proposal, the researcher secured a letter of introduction from the research office at the faculty to be used in the field. This was to ease the work of the researcher as it removed unnecessary miss trusts and suspicions from the media houses and respondents. The researcher then embarked on the studio process of exploring material culture to develop

designs and patterns inspired by the same. This was followed by a studio work and participant-observation in which NTV was selected for this purpose. This involved additional work on studio practice, collecting data and required material from the different respondents and institutions. It was to be followed by a studio analysis of the gathered data and material and using it as a basis to develop an alternative television motion graphics, that is inspired by material culture. Writing the research guidebook followed this.

3.8. Data Analysis

Analysis of data is a process of inspecting, cleaning, transforming, and modelling data with the goal of highlighting useful information, suggesting conclusions, and supporting decision making. Data analysis has multiple facets and approaches, encompassing diverse techniques under a variety of names, in different business, science, and social science domains.

Data analysis is that process by which the data requirements of a functional area are identified, element-by-element. Each data element is defined from a business sense, its ownership is identified, and users and sources of that data are identified. These data elements are grouped into records, and a data structure is created which indicates the data dependencies.

Data analysis is a body of methods that help to describe facts, detect patterns, develop explanations, and test hypotheses. It is used in all of the sciences. It is used in business, in administration, and in policy.

Equally important is to know the goals of data analysis and according to

Theresa A Scot, there are two major reasons for analyzing data;

(1) To describe (summarize) the population of interest by recounting what was observed in the (study) sample. Summarizing categorical variables using raw and relative frequencies.

(2) To use patterns in the (study) sample data to draw inferences about the population represented. Employs inferential statistics, which involves confidence intervals and determining relationships, estimating effects, and making predictions using regression analysis

The researcher used content analysis approach for data analysis, , This approach was not only convenient but also efficient in analyzing qualitative data and the quality of the conclusion derived from this analysis is in no way lower than any other approaches. Moreover, the approach is based on the pattern derived from the analytical techniques usually used in qualitative studies. The three purposes of using this approach in the analysis, as described by Thomas (2003), are in line with the aim and objective of the present study.

These purposes were:

1. To condense extensive and varied raw data into a brief, summary format
2. To establish clear links between the research objectives and the summary of findings derived from raw data
3. To develop a model or theory about the underlying structure of experience or processes which are evident in the raw data

The researcher analyzed the collected data through multiple reading and interpretation to answer the research questions. After this primary analysis, The researcher made decision about the important and less important information on the basis of the dominance of the themes in the secondary data and on the basis of the information obtained from the literature review. The collected data was analyzed to ensure that it was right before being discussed.

The next chapter presents the results of the findings of the study.

CHAPTER FOUR PRESENTATION AND INTERPRETATION OF FINDINGS

4.0 Introduction

Most research students have not ventured into this area of research mainly because it is still a maiden area in a sense that little is known about it in the Ugandan academic circles. The number of consumers of this kind of graphics is still minimal and unexplored. This makes the application of research methods, design and tools that the researcher used a new experience. In this chapter, the researcher presents how the methods were used to arrive to the results of the findings and also interprets the findings of the study. This was done in accordance with the set research.

4.1 What were the contents of the existing motion graphics used by the television sector in Uganda?

This question was seeking to find out what really exists in motion graphics as an area of study. This was in terms of content/features. To be able to establish this, the researcher carried out a field survey in selected television stations namely Bukedde, NTV and UBC. In the course of this survey the following three methods were employed to arrive to a number of findings.

4.1.1 Informants

This category was mainly composed of graphic animators from the three selected television stations NTV, UBC and Bukedde television channels. These were 8 in number. Four from NTV, two from Bukedde and two from UBC. About 70 % of the information was gathered from the team at NTV-Uganda and the 30% was from both UBC, and Bukedde TV teams. This was due to a number of reasons like company restrictions and fears of the competition with other television companies and being that NTV is the lead company it had a lot of protection against its graphics.

Information was gathered through interviews. All the 8 selected graphic animators

were asked similar questions and the results showed that.

In the first question, is the motion graphics done on station?

The results indicated that 95% of the graphic elements used by NTV were done in house while UBC was 70% and Bukedde was 65%.

The second question was, how do you arrive to the images used in graphics?.

Six of the respondent showed that the shapes used are basic shapes not inspired by anything and colors are usually determined by general themes like working on a template for parliament announcements ones uses colors of the Uganda flag, farming uses green and for companies they consider the corporate colors of the company that is advertising. For general templates like boards and lower thirds they showed that they used brand colors and designs.

Six of the respondents showed that they have never designed any template with an inspiration from material culture while the two showed that they have used material culture to create graphics but they showed that this was not for inspiration by was determined by the graphic requirements and one example given was of a news feature on NTV –Nnazikunol. Below is a freeze from its opener and a lower third respectively and in others they only used material culture in form of videos of musicals and the like.



Plate 4.1: A Freeze from the opener of –Nnazikunol NTV news feature

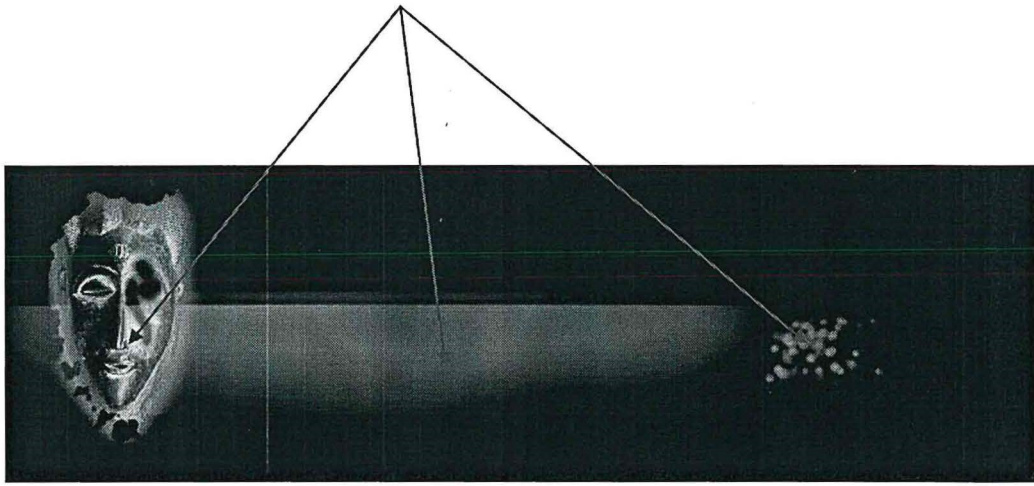


Plate 4.2: A freeze from the lower third of NTV Nazzikuno news feature.

Most important to note about the material culture –the mask used in the above graphic, the artist could not tell the origin of the mask but he just downloaded it from the internet. Which directly emphasizes the researcher's argument that little or no images as used in motion graphics are derived from local material culture.

In the third question, which was, have you used local material culture as a source of inspiration to develop graphical images for motion graphics? The results were related to the study hypothesis in that the seven indicated that they had never used local material culture as a source of inspiration while one of said that he has used local material culture for motion graphics and he showed that he used local material culture

4.1.2 Participant observation

Participant-observation is a time-consuming but ultimately very valuable research tool. It is a way to verify that people do what they say they do and it provides an opportunity to learn aspects of way of life and social behavior about which informants are less consciously aware. It is superior for documenting, practical projects, public social behavior, relationships, and interactions. It is, however, limited to observable situations. The researcher must infer private behaviors from the way they are talked about or from other public evidence of them. It is naive for a

researcher to assume that public discourse is accurate and reflects private behavior, particularly when the topic is a highly sensitive one and consequential to the actors involved. The discourse itself is of course valuable, but is insufficient as conclusive evidence of private behavior.

In this study, participation-observation was limited to NTV graphic animators.

Interactions with them were particularly revealing. I spent time at their workstations and even went to their folders to see the works that they had done over time.

4.1.3 Library and archival systems

Besides the use of informants, the second method used to arrive to the findings to question one was through library and archival survey. This was done on one television channel due to restrictions as a result of market competition. A few images mainly indents for UBC and Bukedde were got from their respective websites. The researcher went to the folders of four graphic animators on NTV and the following images were picked from the sample.

Freezes of boards from achieves of NTV, UBC and Bukedde.

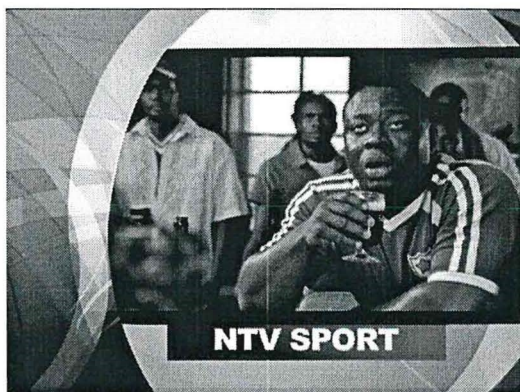


Plate 4.3: A freeze from a sponsor board of NTV sport.

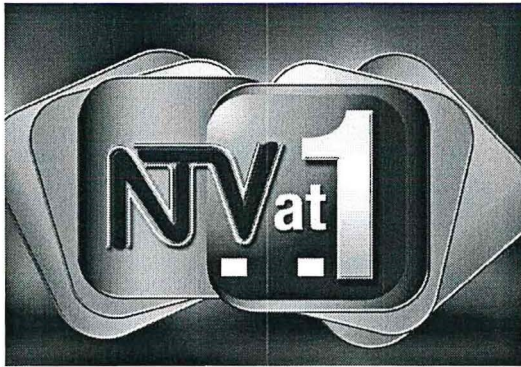


Plate 4.4: A Freeze of the NTV at 1 news ident



Plate 4.5: A freeze from a commercial advert for HOSPICE –Uganda.



Plate 4.6: A freeze from intro of the tonight on NTV board



Plate 4.7a: A freeze from a bumper for kooona ne NTV music show



Plate 4.7b: A freeze from the Kooona ne NTV bumper.

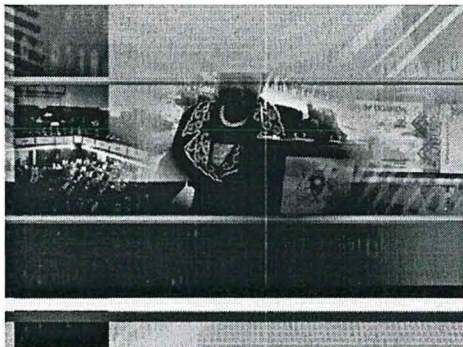


Plate 4.8a: A freeze from the Budget 2009/2010 day bumper at NTV



Plate 4.8b: A freeze from the Budget day 2010/2011 bumper for NTV

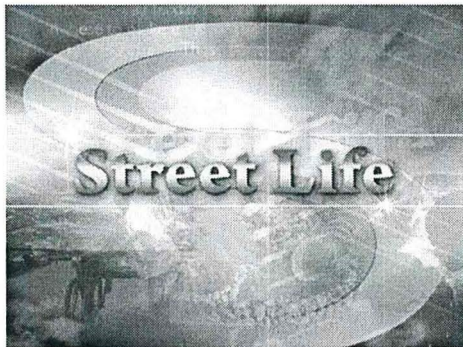


Plate 4.9a: A freeze from the bumper of NTV street life show.

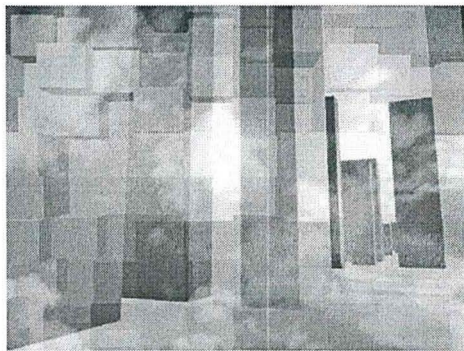


Plate 4.9b: A freeze from the bumper of NTV street life show.



Plate 4.10: A freeze from star buzz a TV show on NTV



Plate 4.11a: A freeze of a bumper from NTV rendezvous.

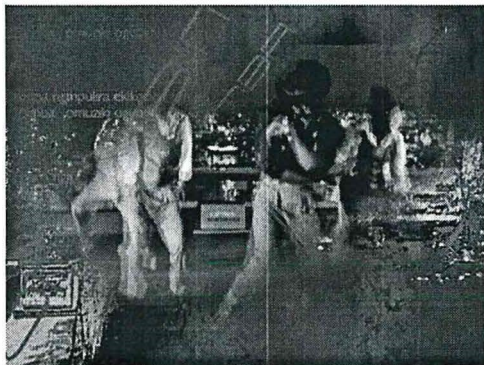


Plate 4.11b: A freeze of a bumper from NTV rendezvous.

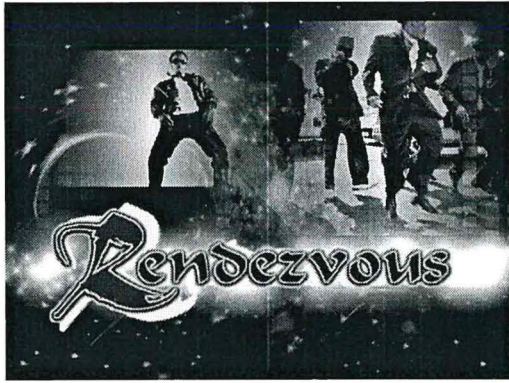


Plate 4.11c: A freeze of a bumper from NTV rendezvous.

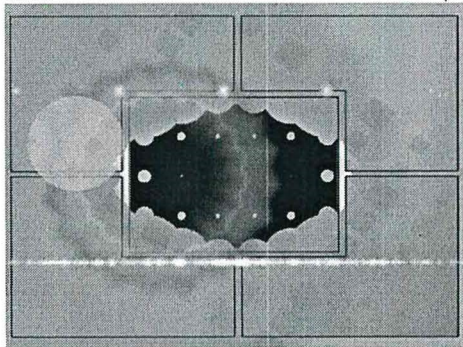


Plate 4.12a: A freeze of the intro from a bumper of NTV news feature point blank

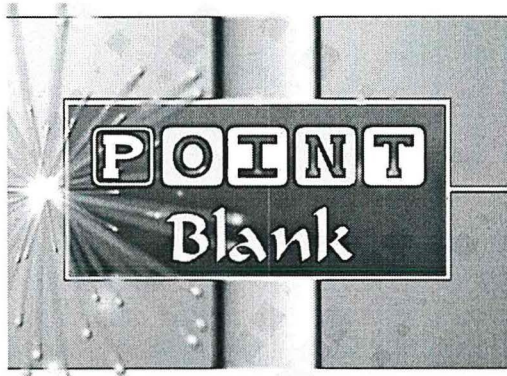


Plate 4.12b: A freeze of a bumper from the NTV news feature point blank



Plate 4.12c: A freeze of the bumper outro from the NTV news feature point blank



Plate 4.13a: A freeze from the fun time bumper of the NTV kids show planet k



Plate 4.13.1: A freeze from the fun time bumper of the NTV kids show planet k



Plate 4.14: A freeze from the NTV at 1 weather fore cast board.

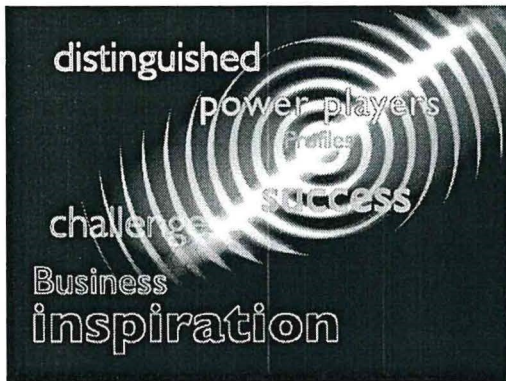


Plate 4.15: A freeze of a bumper from a business show NTV archive.



Plate 4.16: A freeze from the copa coca cola game board and bumper

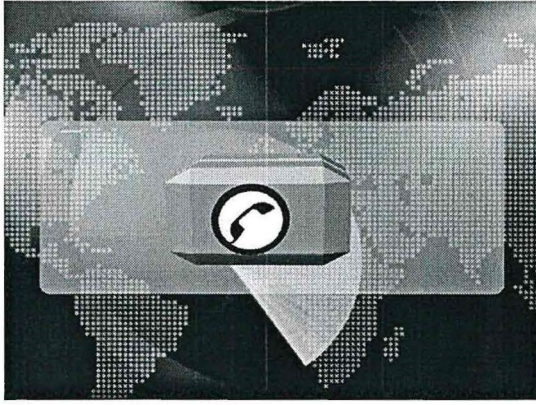


Plate 4.17: A freeze of the phone graphics for NTV news.



Plate 4.18: A freeze of trends show bumper NTV archive.

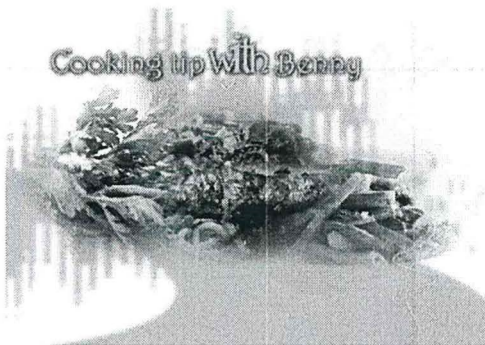


Plate 4.19: A freeze from an intro of a cooking tips board

Lower thirds from achieves of NTV, UBC and Bukedde respectively.

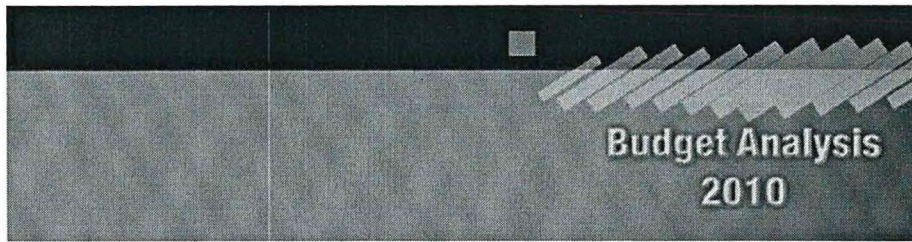


Plate 4.20: A freeze from a lower third of the budget analysis show

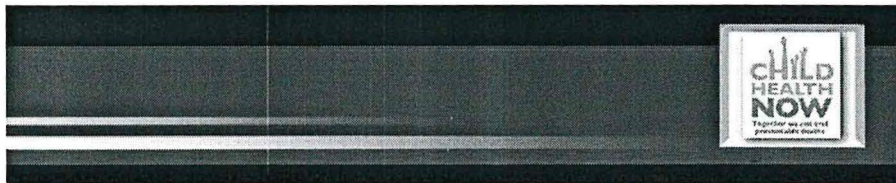


Plate 4.21: A freeze from a lower third of a talk show children's voices.

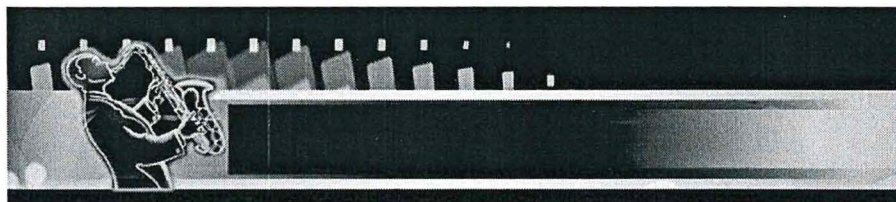


Plate 4.22: A freeze from a lower third of Jazz musical show of NTV.

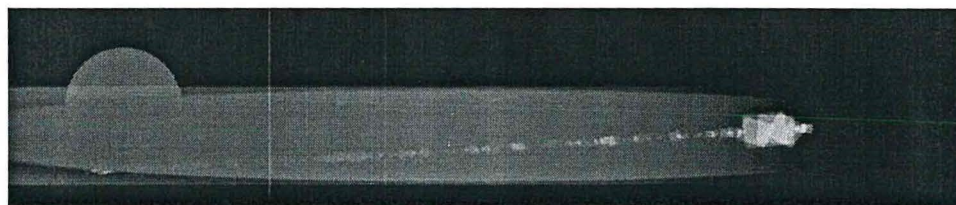


Plate 4.23: A freeze from a lower third of a news feature health talk.

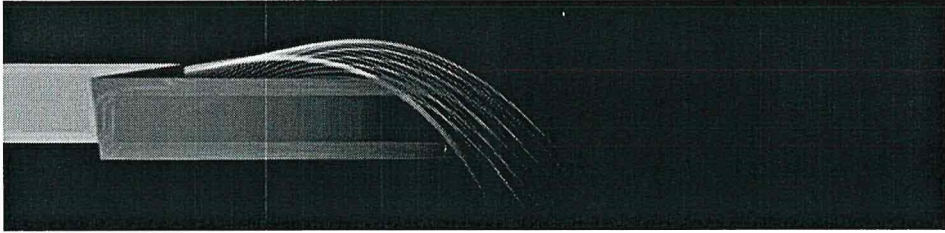


Plate 4.24: A freeze from a lower third of a music show jazz with Isaiah.



Plate 4.25: A freeze from a lower third of a music show hot steps season three.

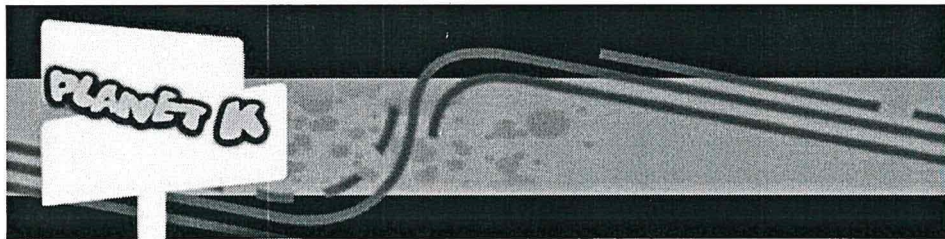


Plate 4.26: A freeze from a lower third of a kids show planet k.



Plate 4.27: A freeze from a lower third of a music show from NTV archive.

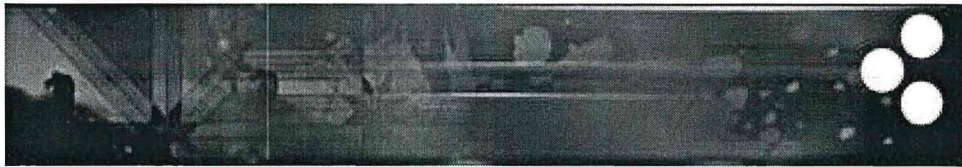


Plate 4.28: A freeze from a lower third of a music show from NTV archive.

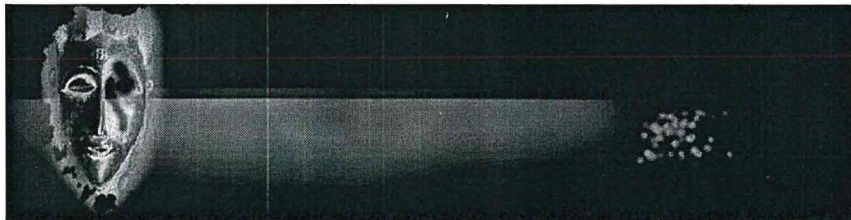


Plate 4. 29: A freeze from a lower third of -Nazzikunol news feature.

Freeze of boards from Bukedde Tv



Plate 4.30: A freeze of the station bumper from Bukedde Tv.



Plate 4.31: A freeze from the look of news live at Bukedde Tv



Plate 4.32: A freeze from a sting of UBC television logo.



Plate 4.33: A freeze from UBC elections bumper 2011



Plate 4.34: A freeze from -Untold story|| live talk show at UBC

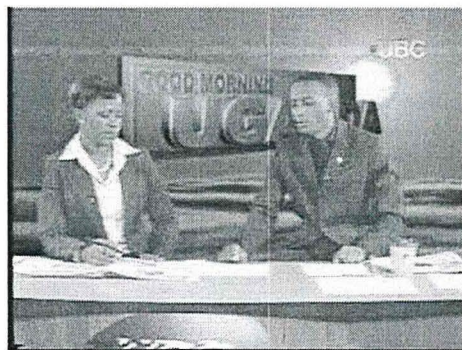


Plate 4.35a: A freeze from live news at UBC



Plate 4.35b: A freeze from live news at UBC



Plate 4.36: A freeze from UBC kids show –Young Entrepreneurll.

4.2 What were the cultural significances of material culture in society?

In this question the researcher was seeking to establish whether material culture was really an issue in the society for it to necessitate its use in motion graphics. And in the quest to find answers to this the researcher largely depended on interviews.

Informal, unstructured, and semi-structured interviews were used to collect in-depth, personal, and complex information from different individuals about their interpretation of material cultural knowledge and own experiences, the television audience vis a vis their interaction with motion graphics. Pre-arranged interviews were

usually semi-structured by a pre-written set of question. Most were conducted with individuals with permission, I wrote down information in my notebook, usually during the interview process. These interview guides (see appendix) were designed for three groups

The marketing department, the brand managers and production managers respectively from the selected television companies. A team of four people were interviewed in this category. Three marketing executives were selected with one person from each television company and one marketing manager from NTV. The reason why I selected the marketers is that this is the team that deals with the publics and it understands their taste better. This interview had four questions and they were responded to as follows; the first, which was what, is the importance of marketing? In this the researcher wanted to establish the extent to which the community take a central role in the marketing process. 100% showed that the function of marketing was centred on the community or target group.

The second question was what is the relationship between marketing and the graphics department? Following were the responses from the marketing executives and their interpretation respectively. The lady at NTV gave the following responses;

4.3 Can material culture be used as a source of inspiration to create content for motion graphics?

This was the final research question and in this the researcher wanted to establish whether it was possible to use material culture as a source of inspiration for motion graphics images and in the bid to answer this question the researcher used three different methods the field survey and studio experiments which resulted into motion graphics.

4.3.1 Field survey

At this stage the researcher was gathering information on the material culture selected for this researcher and this involved taking photographs and gathering beliefs and functions of the material culture. At this stage the following were critically observed patterns and designs of selected material culture.

The Adungu (Arched harp)

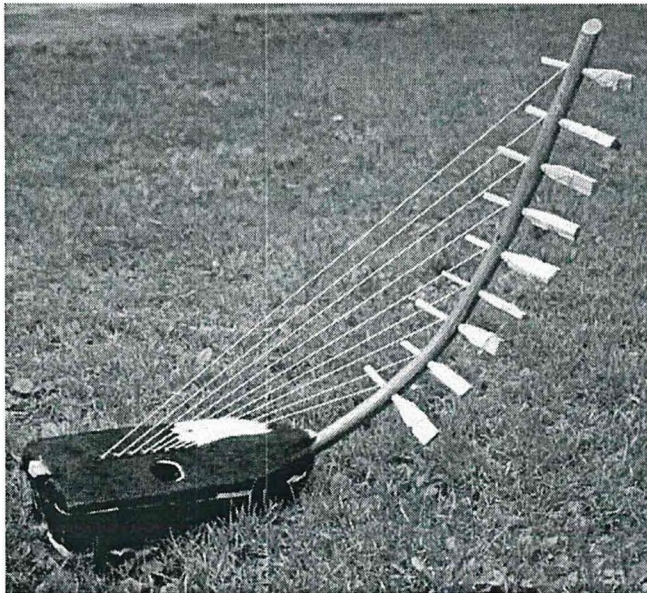


Plate 4.37: An Adungu (Arched Harp).

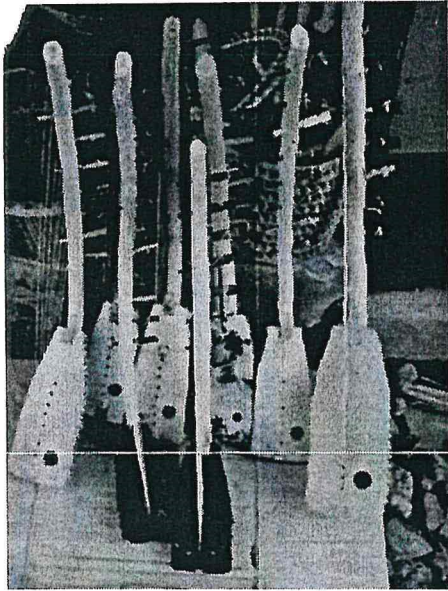


Plate 4.38: A group of Adungus.

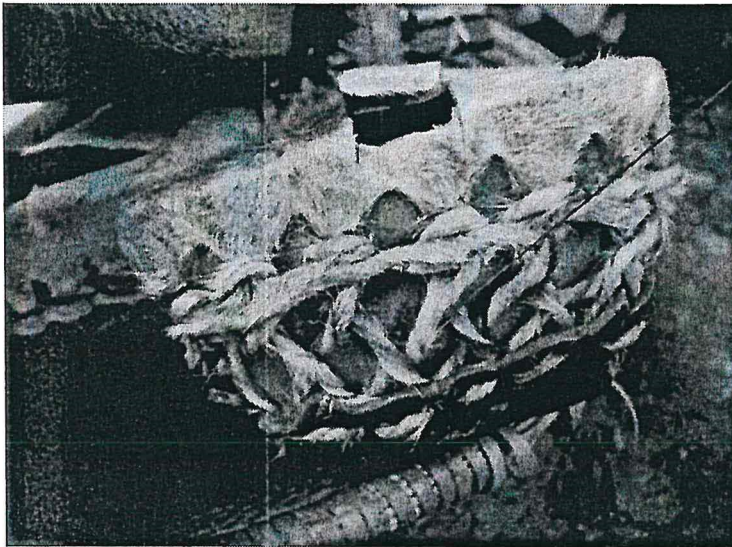


Plate 4.39: A close up of a pattern on an Adungu.

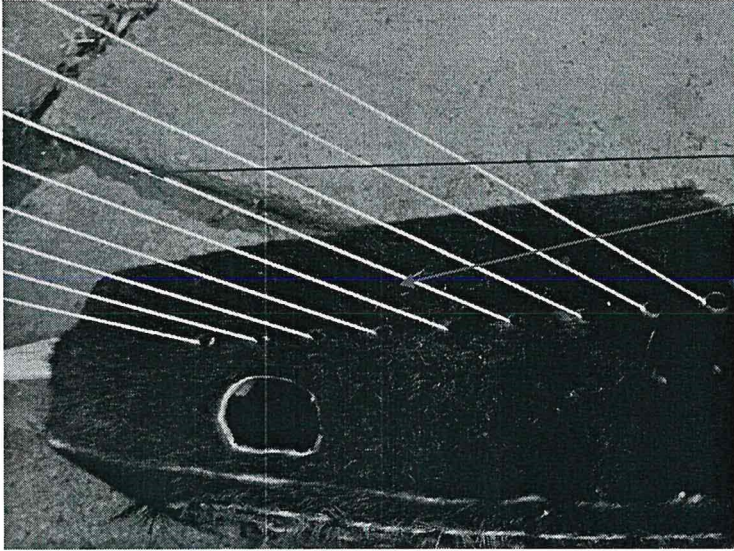


Plate 4.40: A close up of the strings on an Adungu.

Endingidi (Tube Fidel)

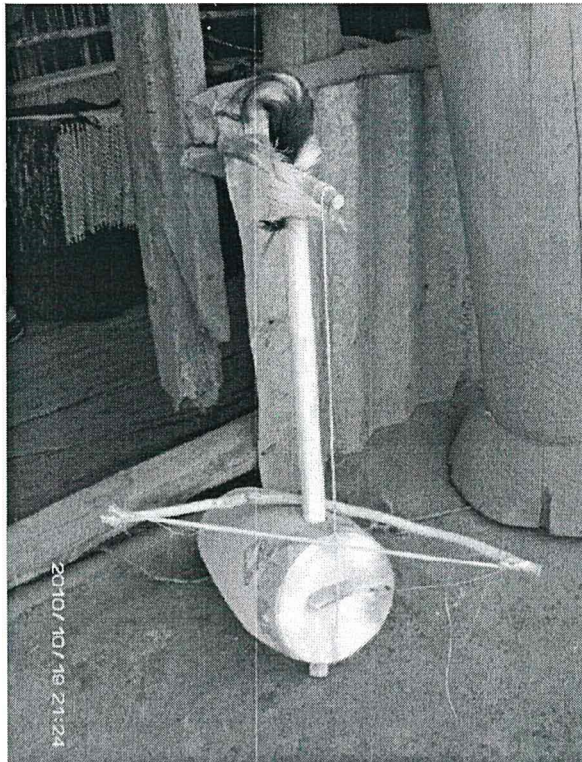


Plate 4.41: A Tube Fidel.



Plate 4.42: A Tube Fidel with a pattern.

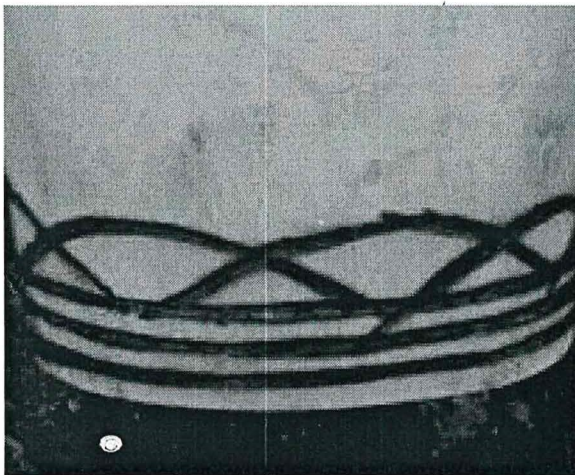


Plate 4.43: A close up of a pattern on a Tube Fidel.

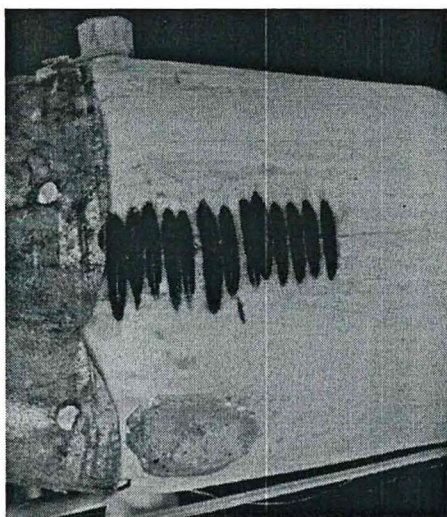


Plate 4.44: A close up of a pattern on a Tube Fide.

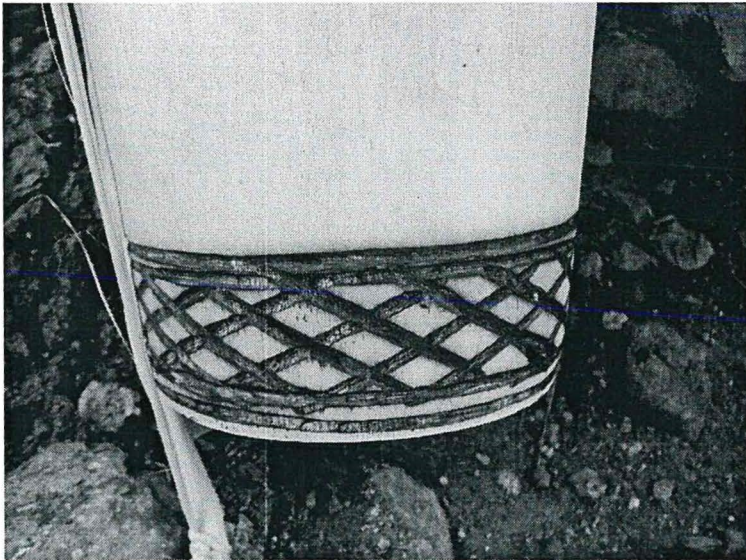


Plate 4.45: A close up of a pattern on a Tube Fide.

The Galabi (Long Drum)



Plate 4.46: The Ngalabi from western and Central Uganda (Long drum)



Plate 4.47: The Ngalabi for eastern Uganda (Long drum)

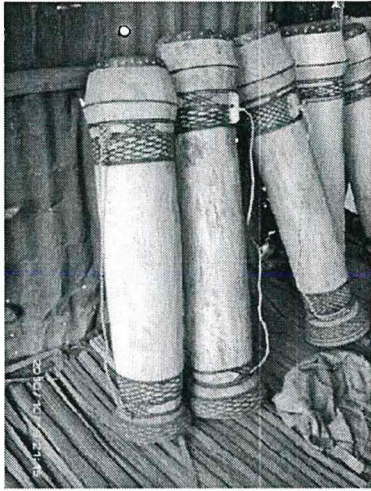


Plate 4.48: A group of Ngalabi.



Plate 4.49: A close up of the top of a Ngalabi.



Plate 4.50: A close up of a Ngalabi showing the design inscribed on its surface

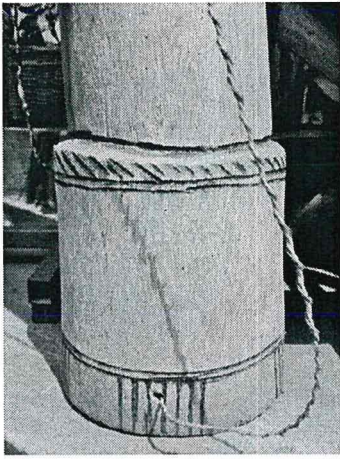


Plate 4.51: A close up of a Ngalabi showing the design inscribed on its surface

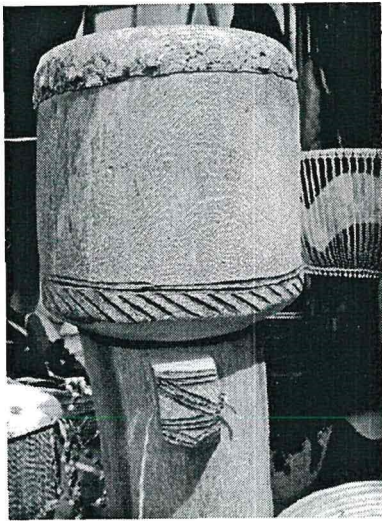


Plate 4.52: A close up of a Ngalabi showing the design inscribed on its surface

Engoma (The Short Drum)



Plate 4.53: Engoma from the eastern part of Uganda (Busoga).

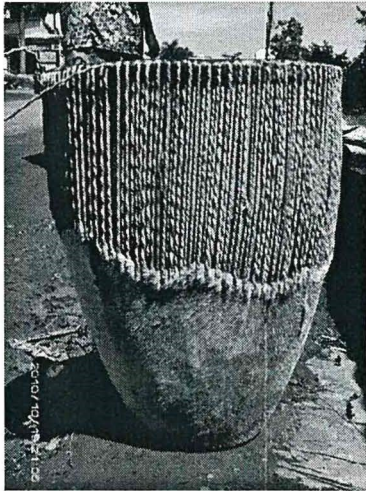


Plate 4.54: A Namunjolooba from the central region of Uganda

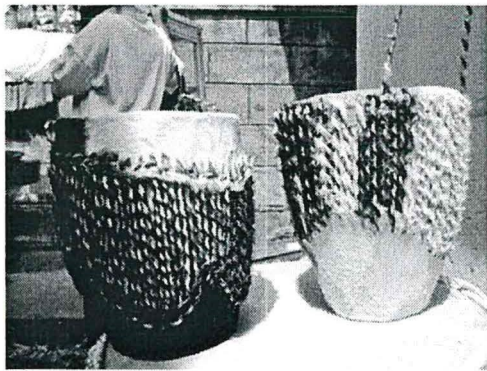


Plate 4.55: Two different designs of a short drum from the east

4.3.2 Findings resulting from Studio experimentation

Having done this field survey of the material culture selected for the research, the researcher embarked on studio experimentation. In the process of studio experimentation the researcher went through several processes from drawing to motion graphics clips. This will be presented as per the three major items/ material cultures selected for the study

4.3.2.1 The Adungu:

The **adungu** is a 9-string arched harp of the Alur people of northwestern Uganda. The adungu may be played alone (in which case the soloist often sings as they play the adungu) or in an ensemble. The adungu is but one of many arched harps found in sub-Saharan Africa. The adungu may be played for diverse purposes including personal pleasure, nightclub and concert music, therapy of the mentally ill, and Christian worship. The adungu comes in varying sizes from very small handy ones to huge ones. Most Ugandan musicians also largely use this instrument irrespective of their culture. Its wide usage among Ugandan cultures is why the researcher used it among others.

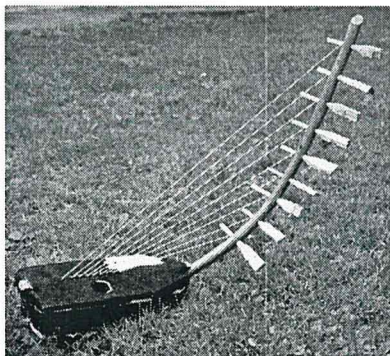


Plate 4.56: The Adungu from the northern region of Uganda.

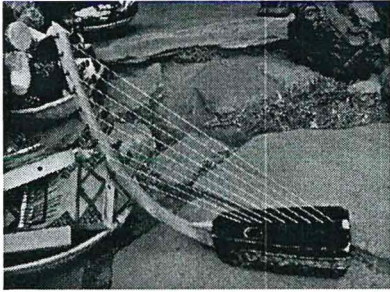


Plate 4.57: The Adungu commonly used in eastern Uganda.

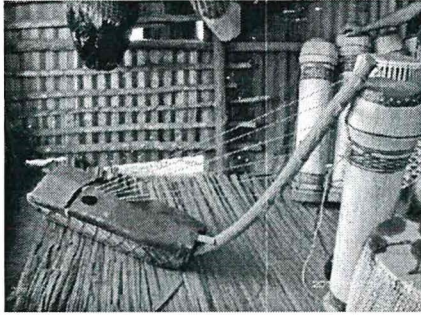


Plate 4.58: A big size Adungu

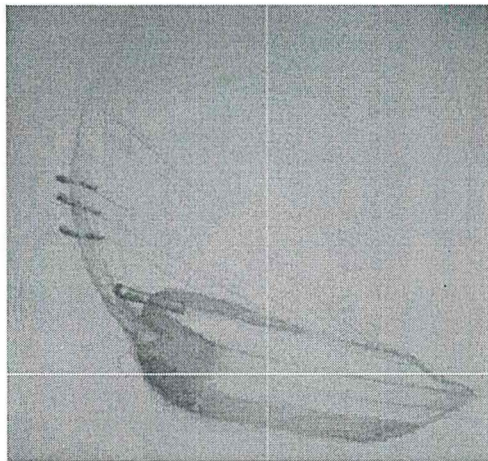


Plate 4.59: A drawing study of the Adungu

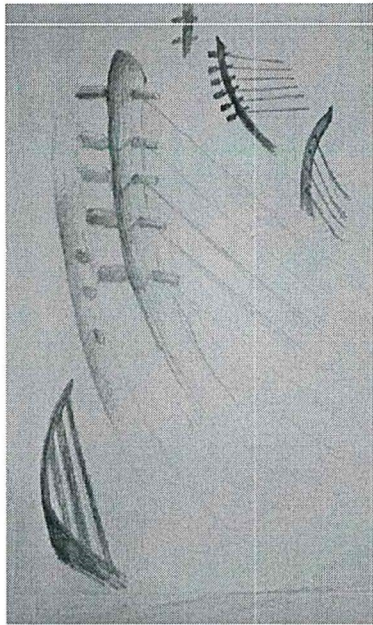


Plate 4.60: A study of detail, patterns and designs of Adu ngu

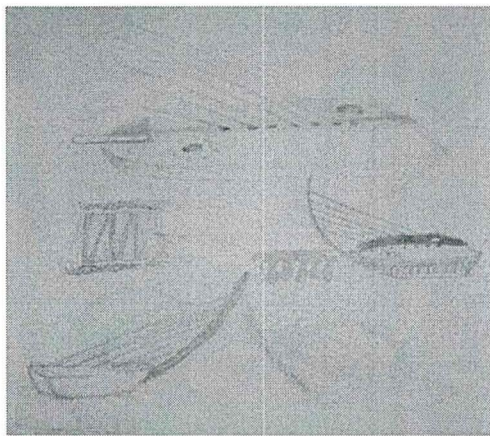


Plate 4.61: A study of details on patterns and designs of Adungu

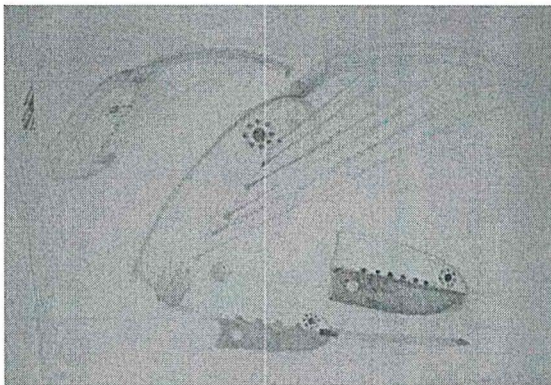


Plate 4.62: A study of details on pattern and design of Adungu

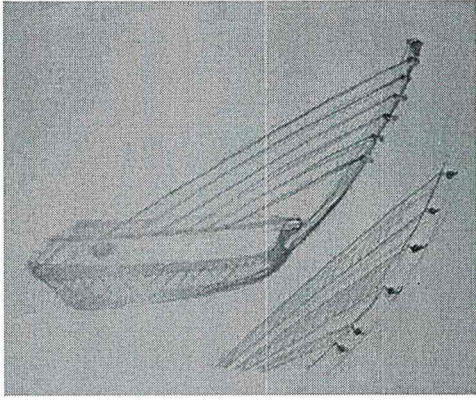


Plate 4.63: A study of details on patterns and designs of Adungu

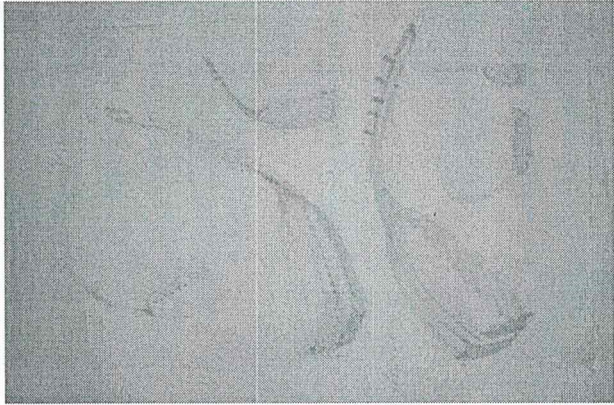


Plate 4.64: A study of details on patterns and designs of Adungu

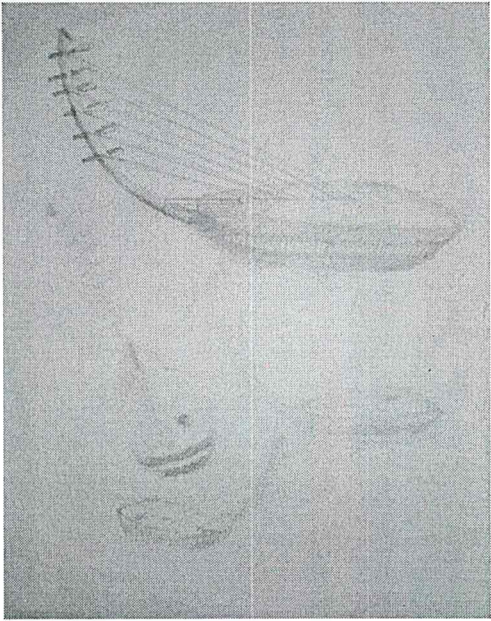


Plate 4.65: A study of details on patterns and designs of Adungu

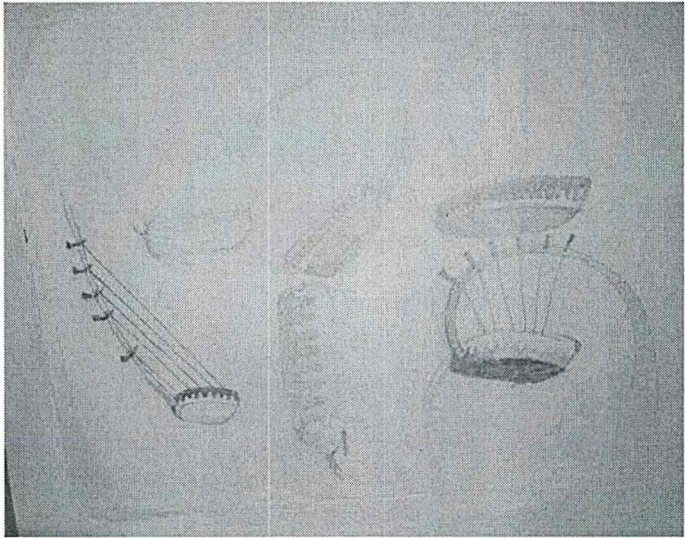


Plate 4.66: Developing designs using patterns and designs of Adungu

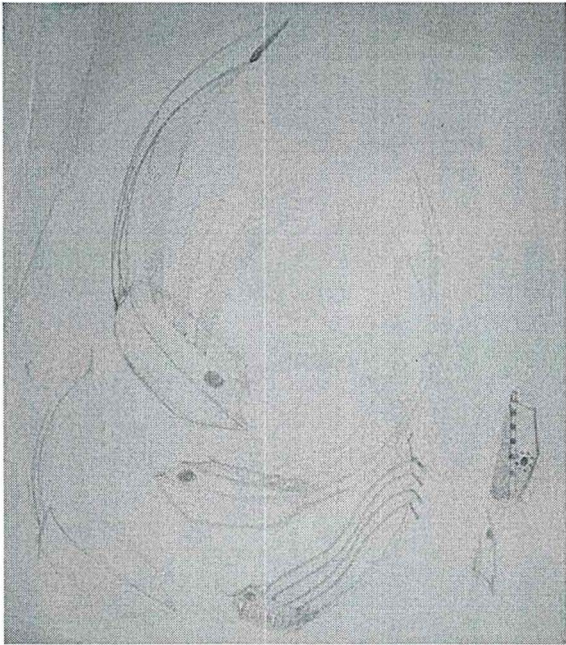


Plate 4.67: Developing designs using patterns and designs of Adungu

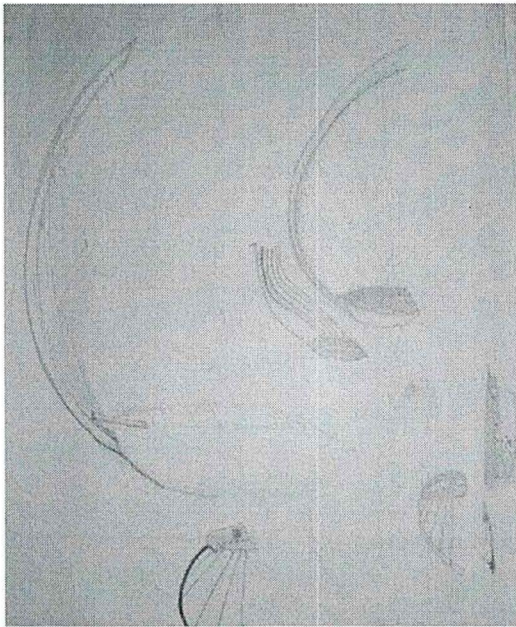


Plate 4.68: Developing designs using patterns and designs of Adungu

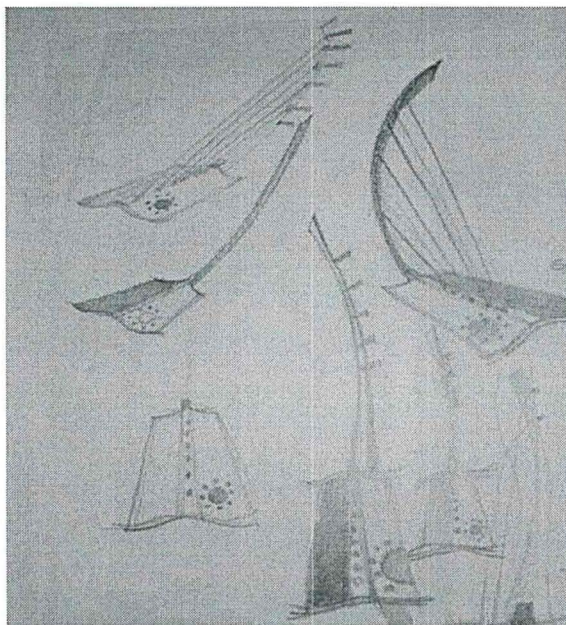


Plate 4.69: Developing designs using patterns and designs of Adungu

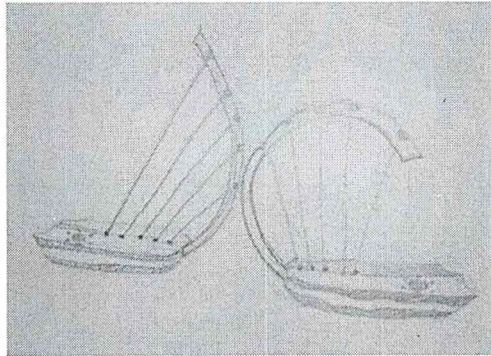


Plate 4.70: Developing designs using patterns and designs of Adungu

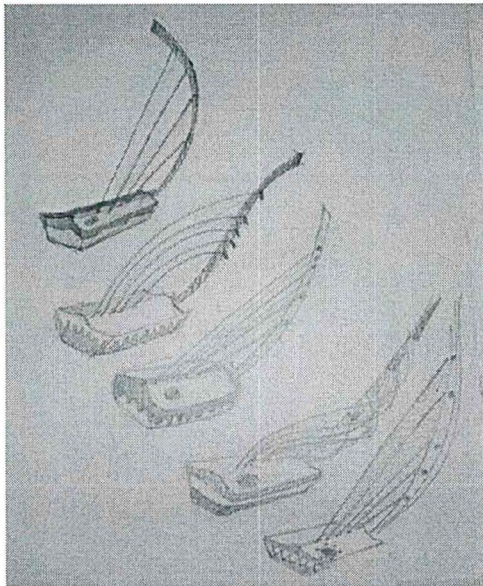


Plate 4.71: Developing designs using patterns and designs of Adungu

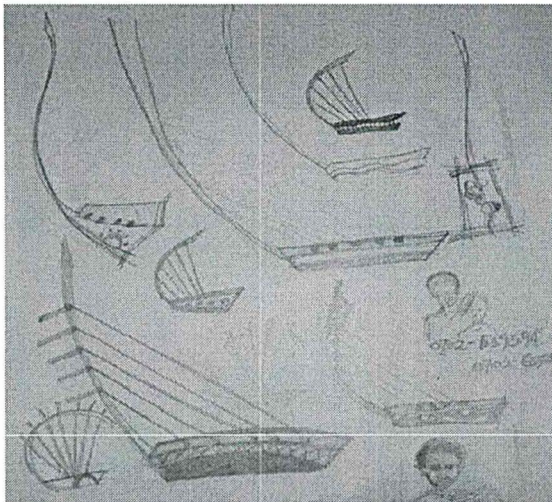


Plate 4.72: Developing designs using patterns and designs of Adungu

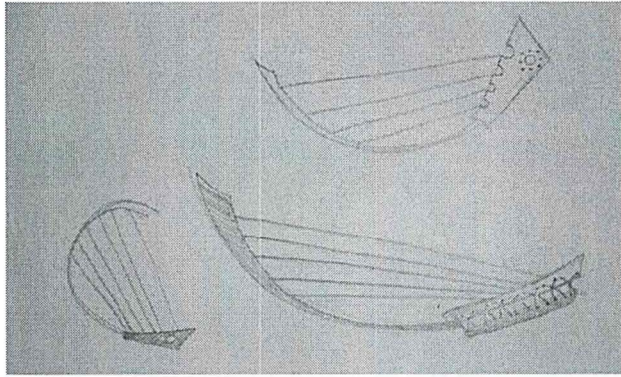


Plate 4.73: Developing designs using patterns and designs of Adungu

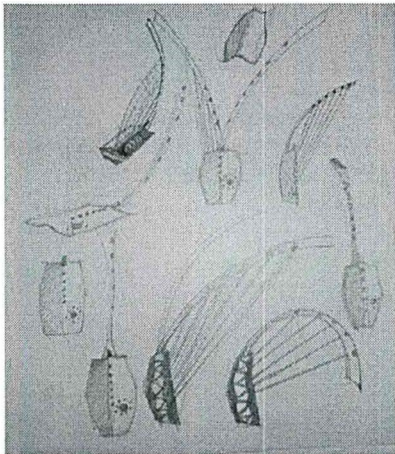


Plate 4.74: Developing designs using patterns and designs of Adungu

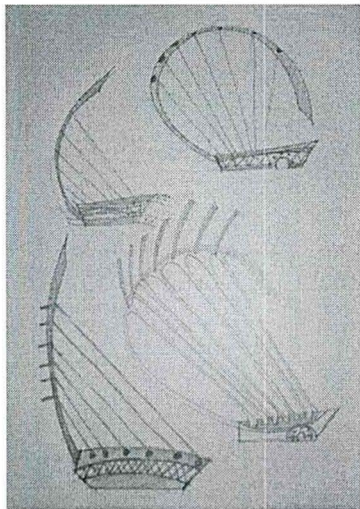


Plate 4.75: Developing designs using patterns and designs of adungu

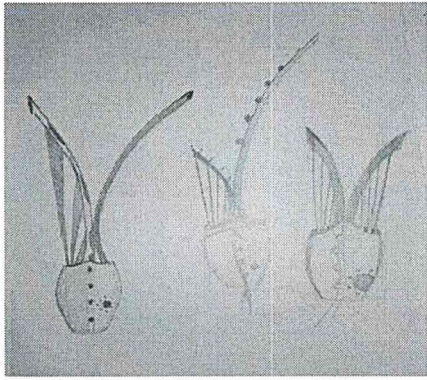


Plate 4.76: Developing designs using patterns and designs of Adungu

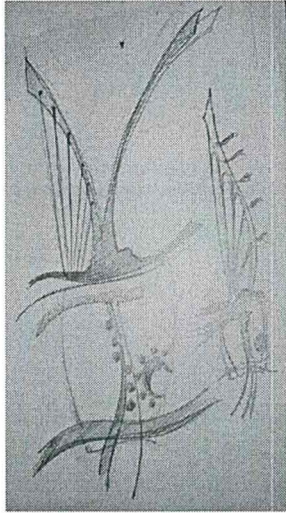


Plate 4.78: Developing designs using patterns and designs of Adungu

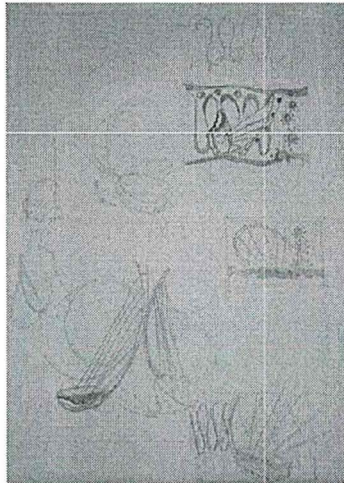


Plate 4.79: Developing designs using patterns and designs of Adungu

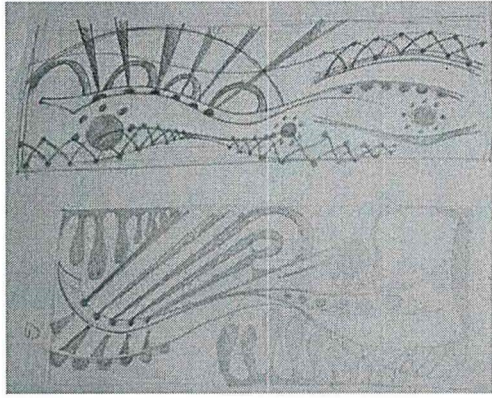


Plate 4.80: Developing designs using patterns and designs of Adungu

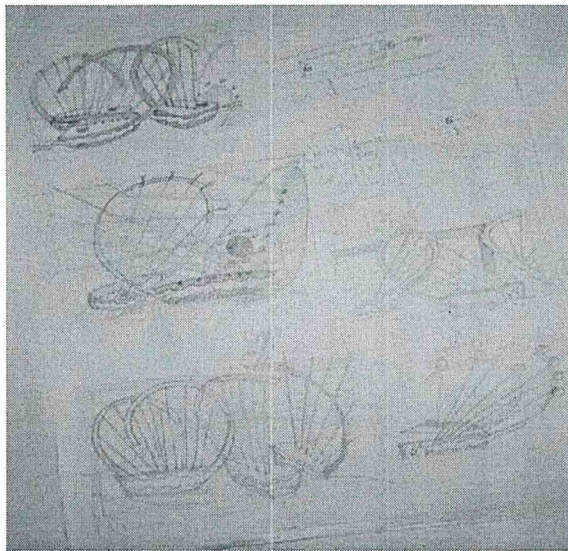


Plate 4.81: Developing designs using patterns and designs of Adungu

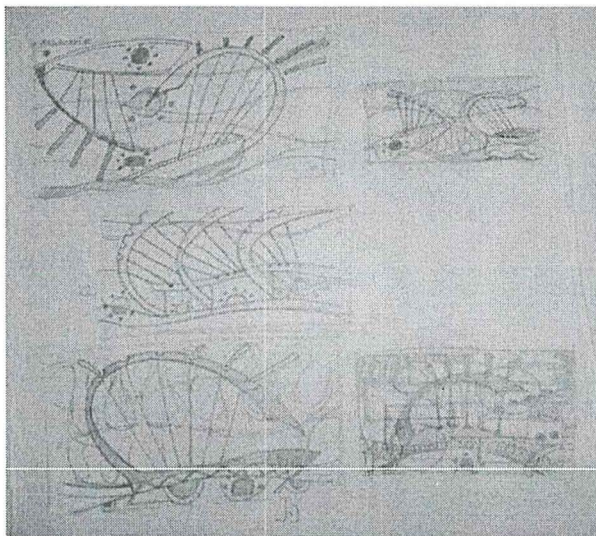


Plate 4.82: Developing designs using pattern and design of Adungu

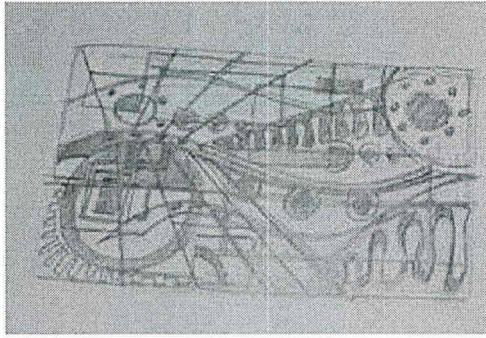


Plate 4.83: Developing designs using patterns and designs of Adungu

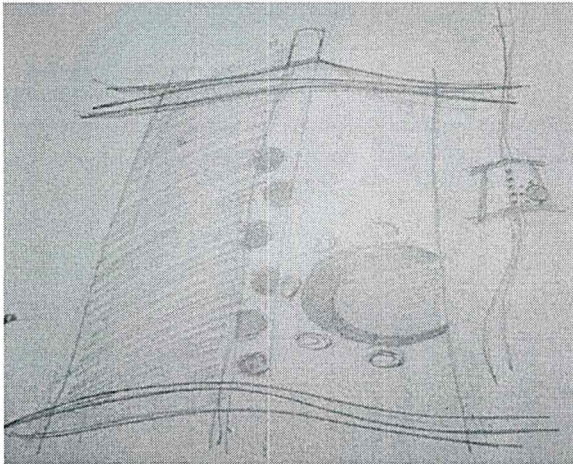


Plate 4.84: Developing designs using patterns and designs of Adungu



Plate 4.85: Developing designs using patterns and designs of Adungu

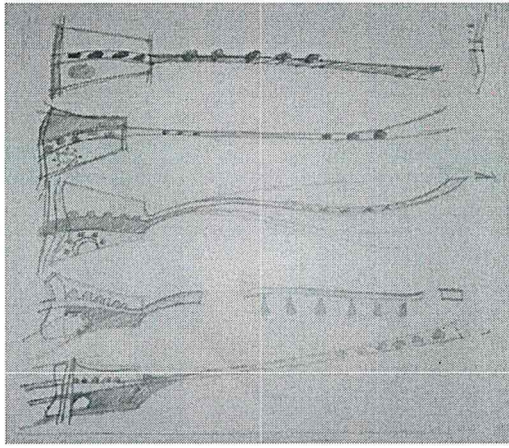


Plate 4.86: Developing designs using patterns and designs of Adungu

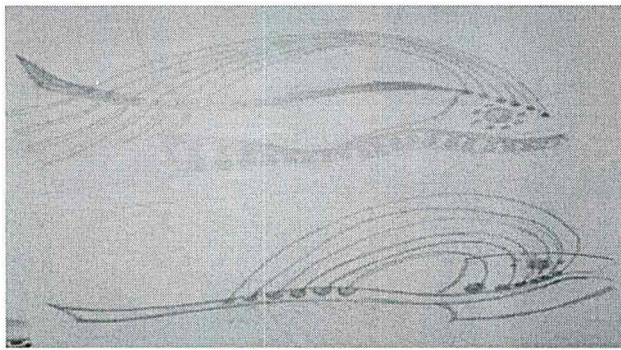


Plate 4.87: Developing designs using patterns and designs of Adungu

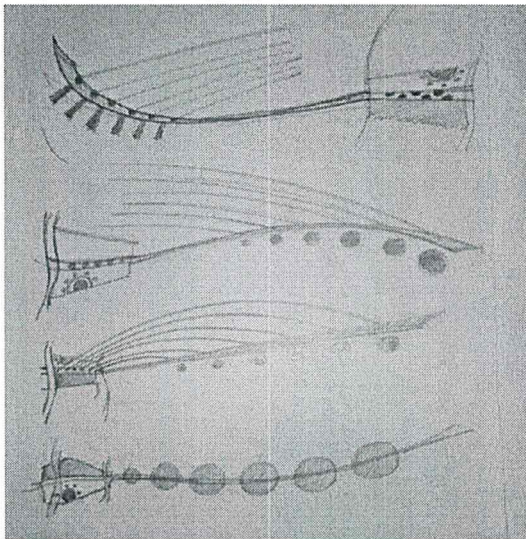


Plate 4.88: Developing designs using patterns and designs of Adungu

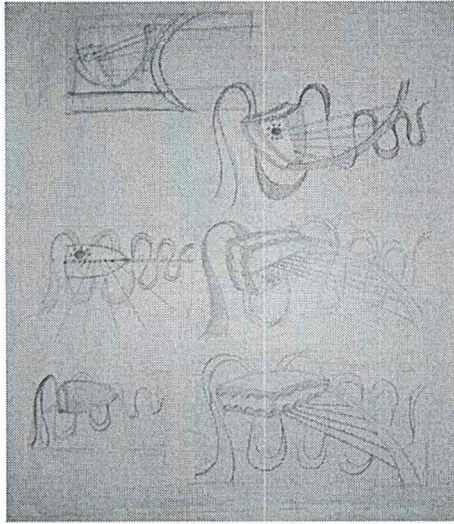


Plate 4.89: Developing boards with Graphic elements and designs from Adungu

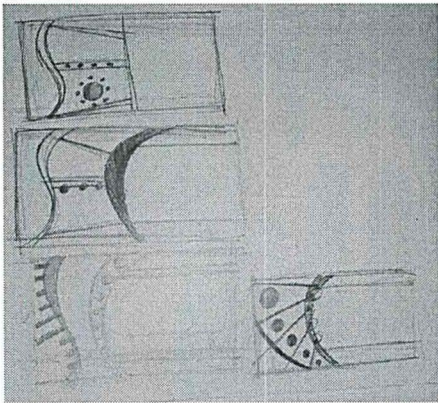


Plate 4.90: Developing boards with Graphic elements and designs from Adungu

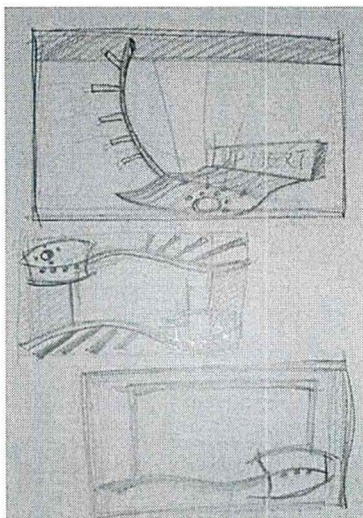


Plate 4.91: Developing boards with Graphic elements and designs from Adungu

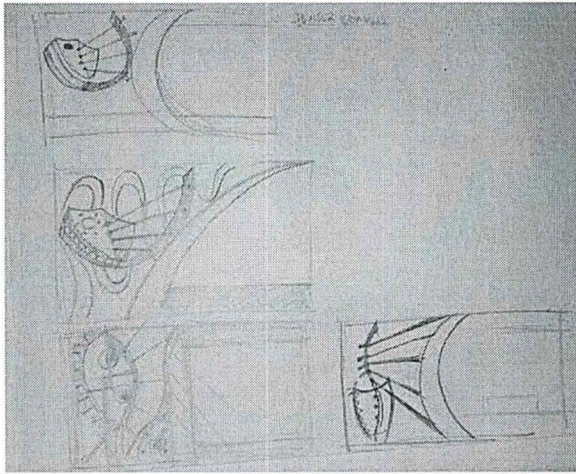


Plate 4.92: Developing boards with Graphic elements and designs from Adungu

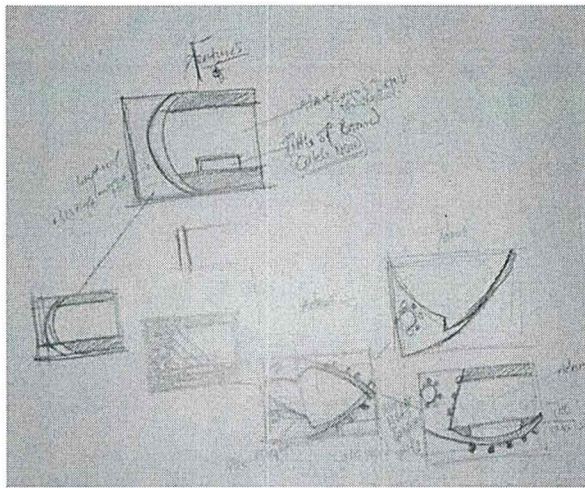


Plate 4.93: Developing boards with Graphic elements and designs from Adungu

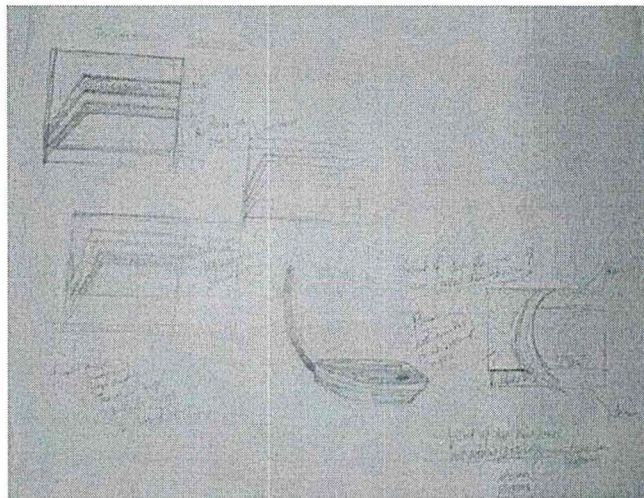


Plate 4.94: Developing boards with Graphic elements and designs from Adungu

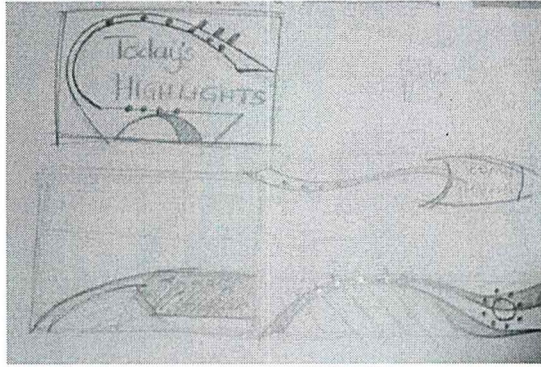


Plate 4.95: Developing boards with Graphic elements and designs from Adungu

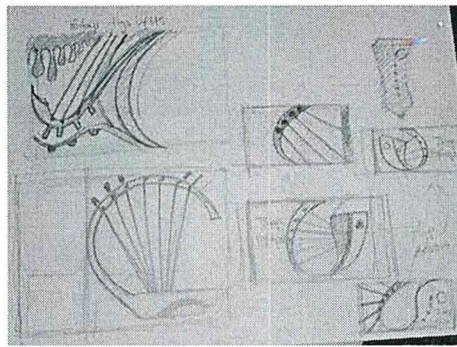


Plate 4.96: Developing boards with Graphic elements and designs from Adungu

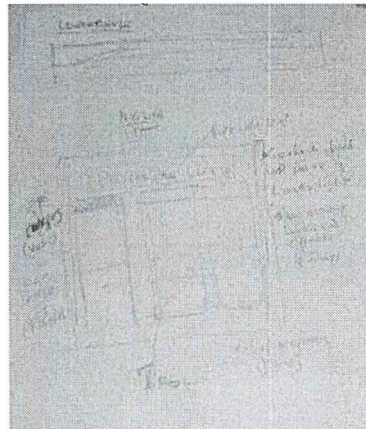


Plate 4.97: Developing boards with Graphic elements and designs from Adungu

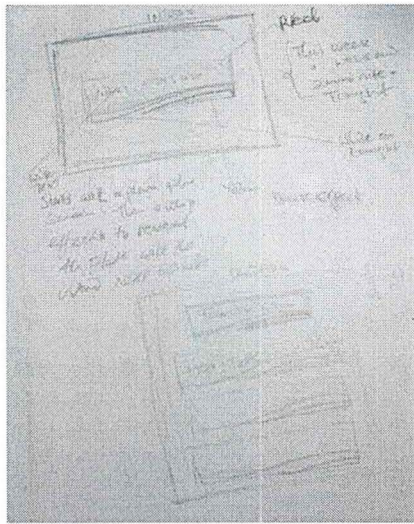


Plate 4.98: Developing boards with Graphic elements and designs from Adungu

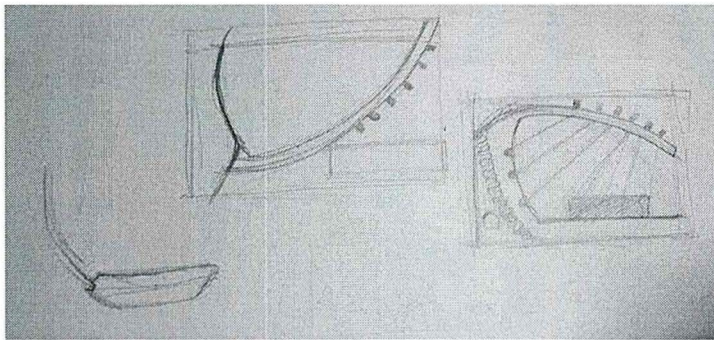


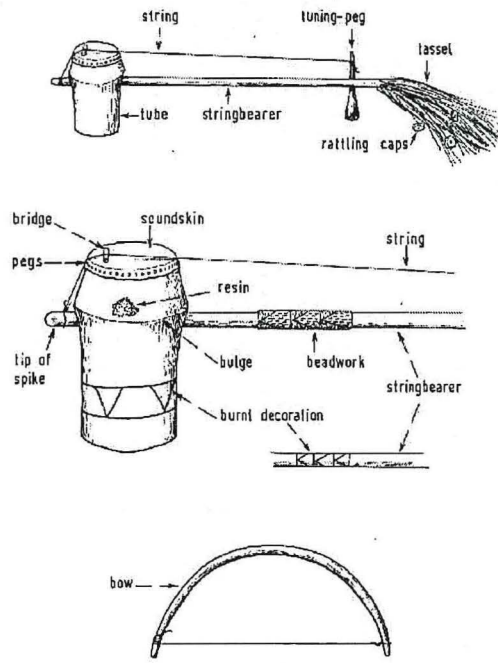
Plate 4.99: Developing boards with Graphic elements and designs from Adungu

4.3.2.2 The Tube Fiddle:

Commonly known as “the endingidi” this is a type of bowed string instrument native to Uganda. The endingidi has one string, extending from the neck to a cylindrical body made of wood or horn. This instrument is popular in the Buganda, Busoga, Ankole, Kigezi, western Nile, and Acholi regions. It consists of a single string, which is attached to a flexible stick and will sometimes have a resonator. Unlike other single-string instruments, it is played with a bow.

This tube fiddle can also be called endingire, akadingidi, endingidi, esiriri or shilili in the different Bantu dialects; and it is called arigirigi, rigirigi by the non-Bantu tribes. This instrument takes its name from the blowing action and the kind of sound that the instrument produces. The instrument is played to enunciate words or phrases which the singer hams as he plays. It is essentially a solo instrument with voice but it can also be played as duo, trio or together with other instruments.

The following plates show the tube fiddle, its designs and patterns and how it has been used to inspire images for television graphics.



Endingidi

Plate 4.100: An Illustration showing the how and parts of the Endingidi

(Courtesy of: Van Thiel, Paul 1977)



Plate 4.101: The Endingidi (Tube fiddle)

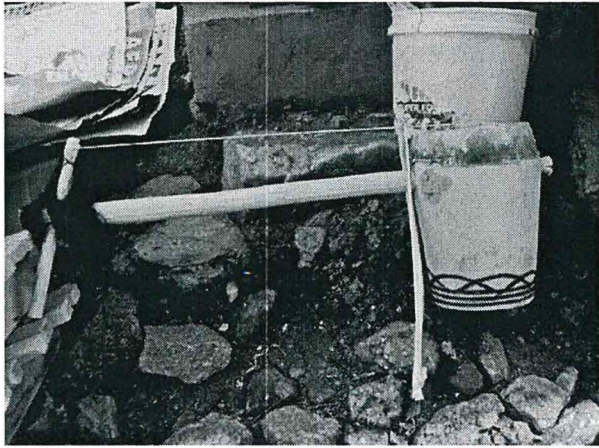


Plate 4.102: The Endigidi with a pattern (Tube fiddle)

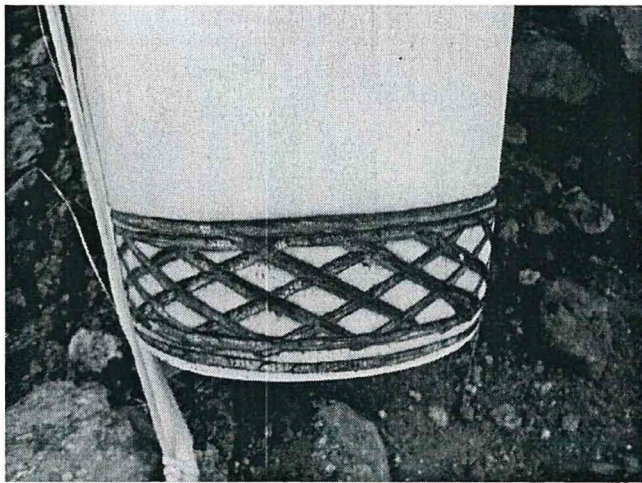


Plate 4.103: An inscribed design on The Endigidi (Tube fiddle)

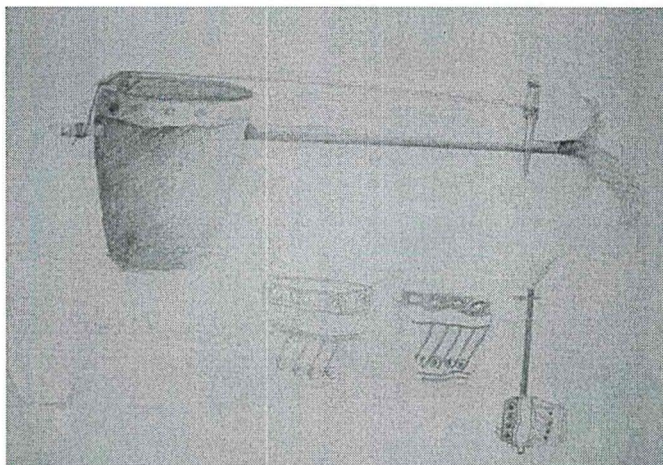


Plate 4.104: Drawing study of The Endigidi (Tube fiddle)

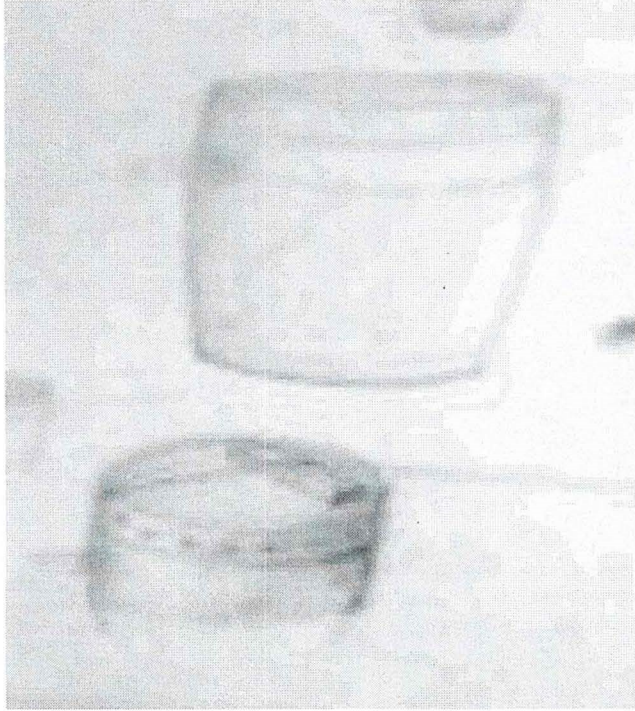


Plate 4.105: Drawing study of the top part of The Endigidi (Tube fiddle)

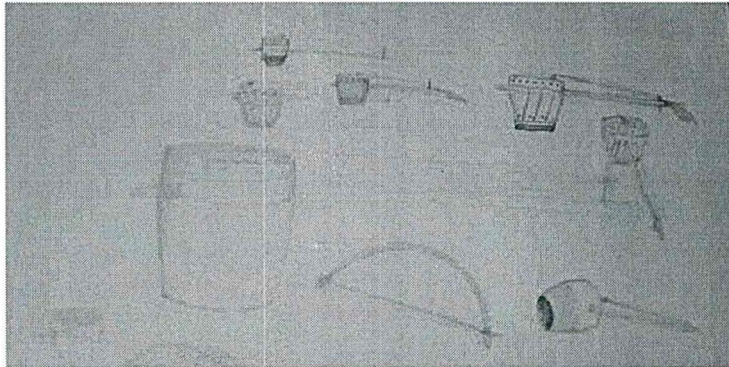


Plate 4.106: Studies of The Indigidi (Tube fiddle)

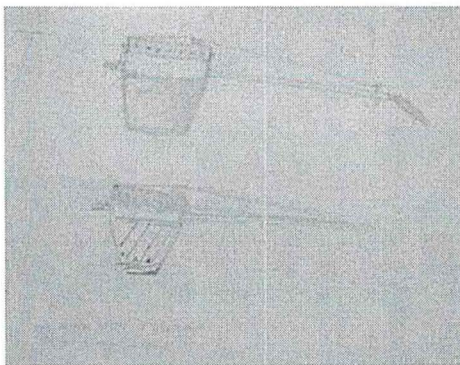


Plate 4.107: Developing patterns and designs from The Indigidi (Tube fiddle)

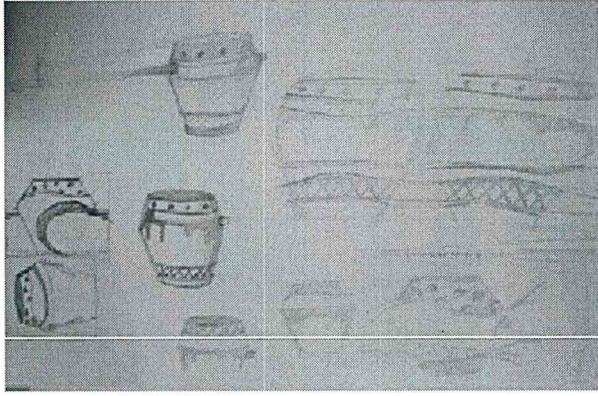


Plate 4.108: Developing patterns and designs from The Indigidi (Tube fiddle)

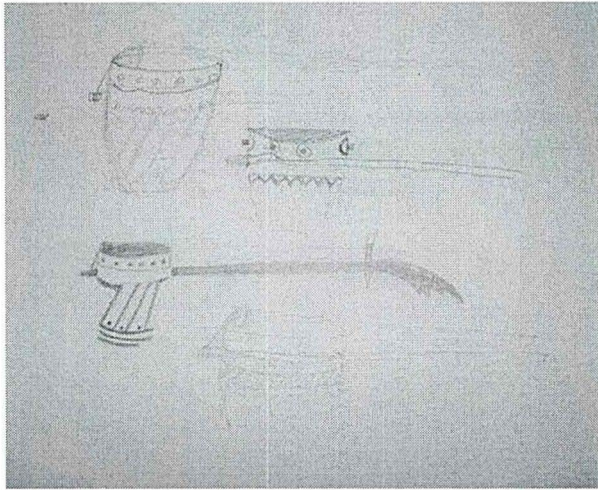


Plate 4.109: Developing patterns and designs from The Indigidi (Tube fiddle)

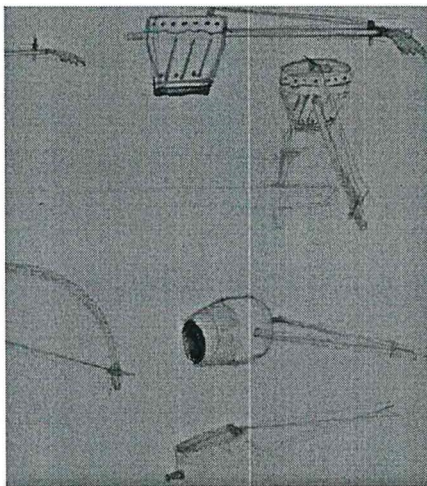


Plate 4.110: Developing patterns and designs from The Indigidi (Tube fiddle)

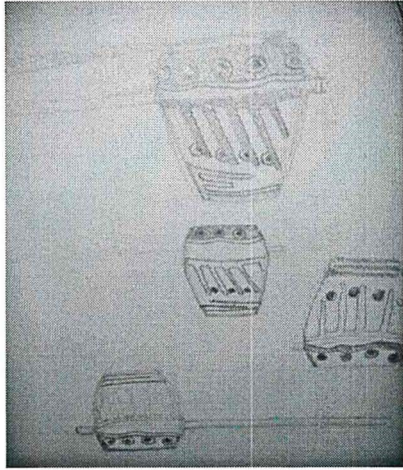


Plate 4.111: Developing patterns and deigns from The Indigidi (Tube fiddle)

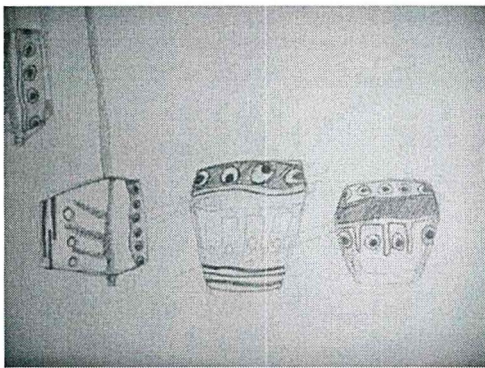


Plate 4.112: Developing board lay outs and deigns from The Indigidi (Tube fiddle)

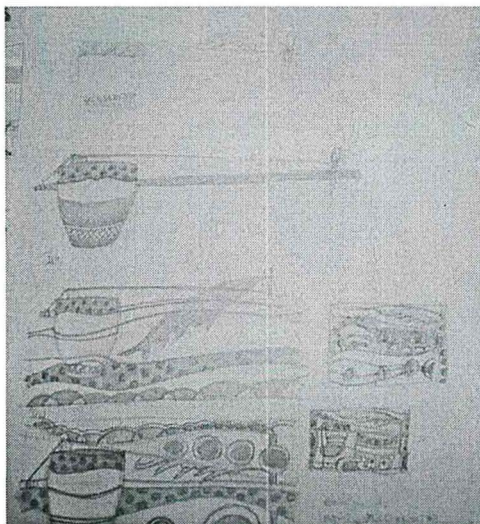


Plate 4.113: Developing board layouts and deigns from The Indigidi (Tube fiddle)

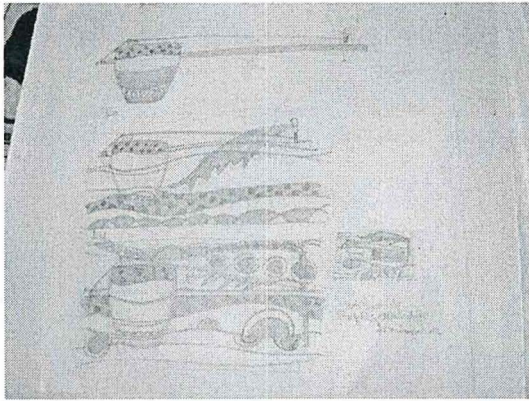


Plate 4.114: Developing board layouts and deigns from The Indigidi (Tube fiddle)

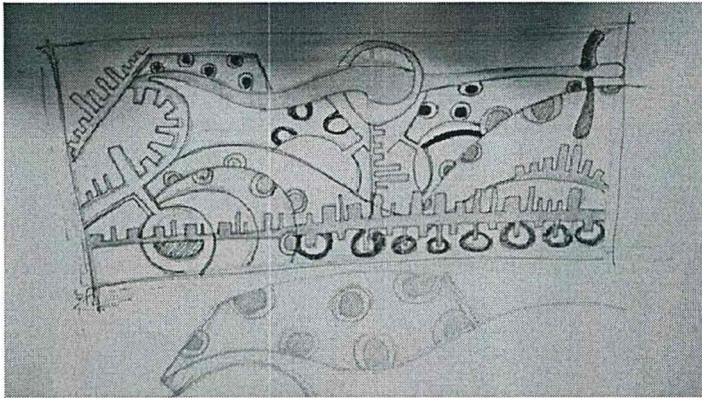


Plate 4.115: Developing board layouts and deigns from The Indigidi (Tube fiddle)

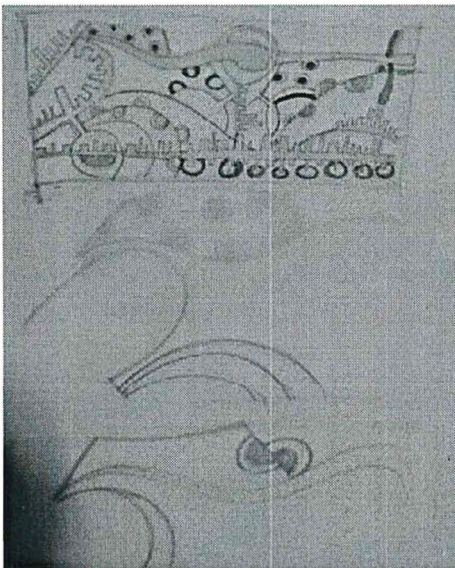


Plate 4.116: Developing board layouts and deigns from The Indigidi (Tube fiddle)

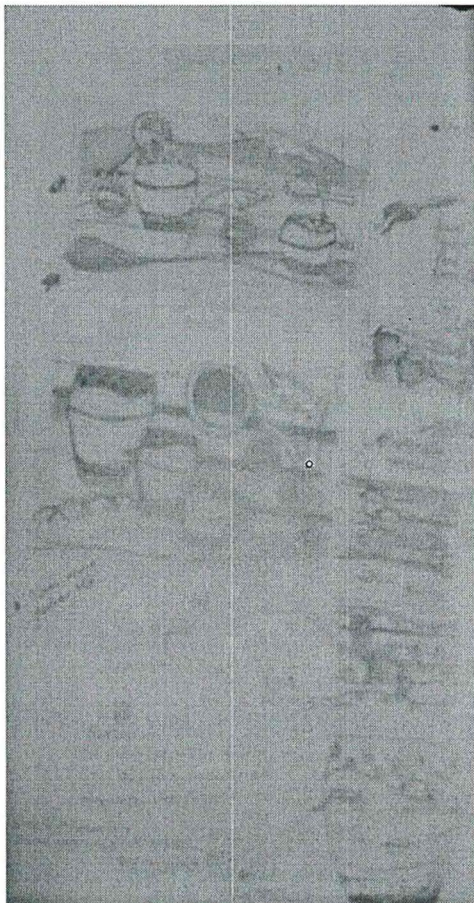


Plate 4.117: Developing board layouts and deigns from The Indigidi (Tube fiddle)

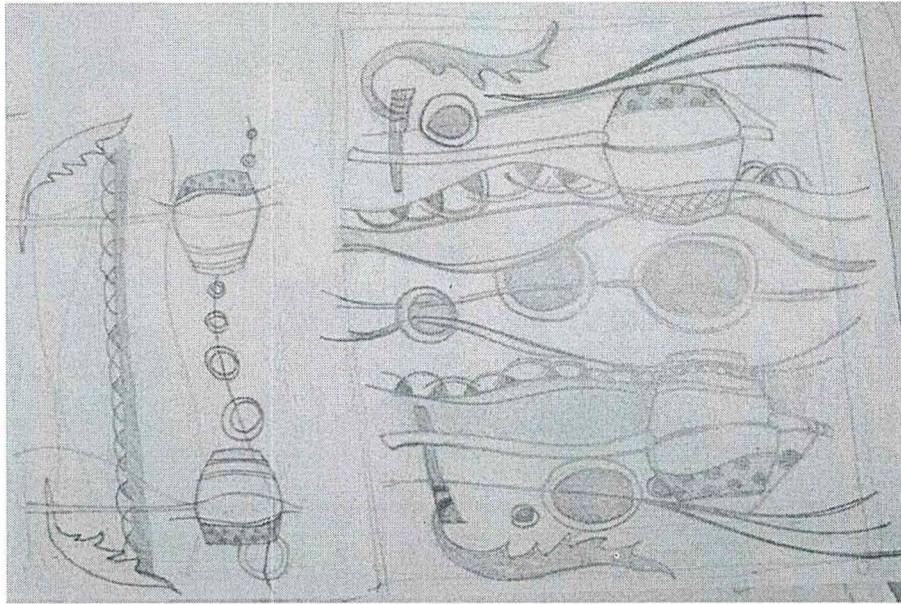


Plate 4.118: Developing board layouts and designs from The Indigidi (Tube fiddle)

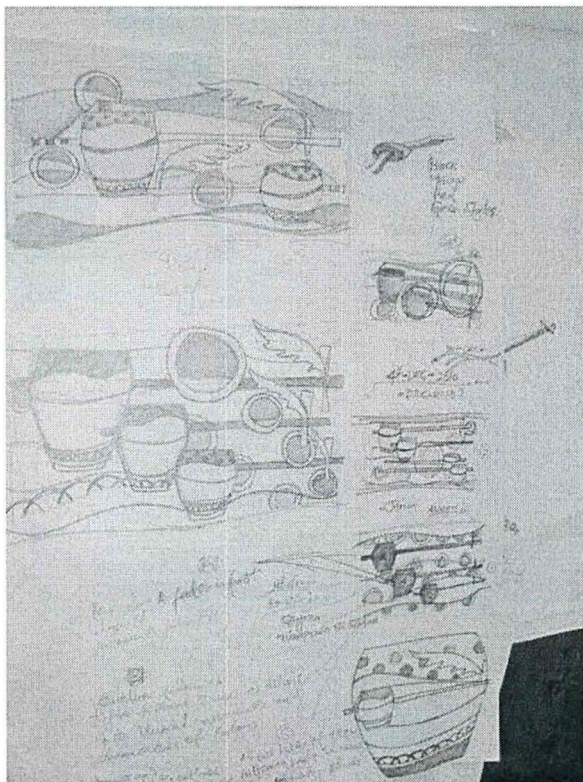


Plate 4.119: Developing board layouts and designs from The Indigidi (Tube fiddle)

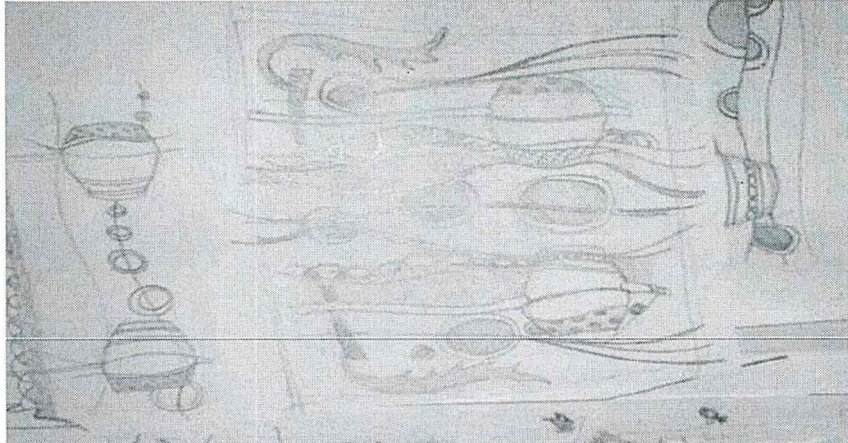


Plate 4.120: Developing board layouts and designs from The Indigidi (Tube fiddle)

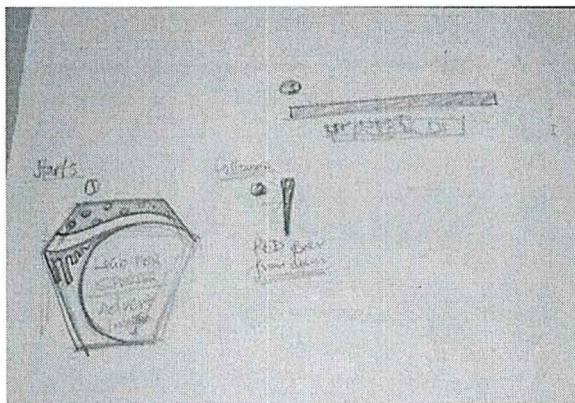


Plate 4.121: Developing board layouts and designs from The Indigidi (Tube fiddle)

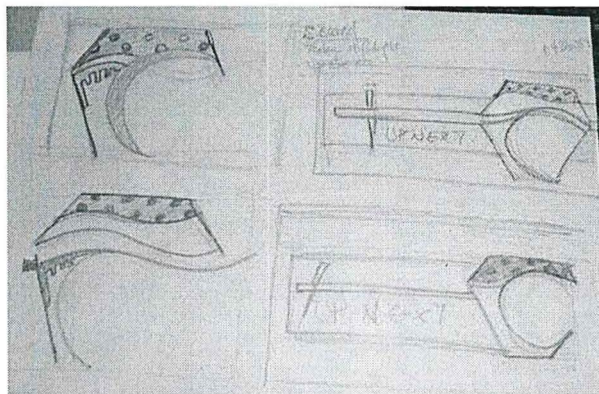


Plate 4.122: Developing board layouts and designs from The Indigidi (Tube fiddle)

4.3.2.3 Engoma (The Drum)

This single-skin drum is commonly used by the Bantu. It has a conico-cylindrical shape, but some royal drums are exclusively conically shaped. Conico-cylindrical means that the upper part of the body of the instrument is vertical, whereas the lower half has a cone-like shape. The diameter of the drumhead is therefore considerably bigger than that of the drumbase. The *engoma* is made of the skin of wild animals usually cattle. Only the hides of old animals are suitable for membranes and thongs. The thongs are strips - cut from the same skin as the membrane - to string the two membranes together. Each *engoma* normally has two horizontal loops made of a bundle of skin-strips. The hollow body of the *engoma* always contains a little rattling object; usually it is a knotted piece of thong sometimes a pebble. It vibrates when the drum is played and thus improves the sound. This tiny part of the instrument is such an important one that it is called the 'soul of the drum'. Before playing, the instrument is put into the sun, or close to the heat of a fire so the membrane shrinks a little bit of dryness, the sound gets higher and better.

-The Iru, the Kiga and the Hororo usually play the *engoma* with one drumstick, whereas the Kooki, the Nyambo and the Kunta play with two sticks or with their hands. The drum is an instrument that is used by most Ugandan cultures. These drums come in varying shapes and sizes but are used for a similar function. (Trowel and Watchmann, 1953) Besides the general usage there are other specific cultural attachments on drums that vary from culture to another. But however most of these cultural beliefs cut a cross most of these cultures.

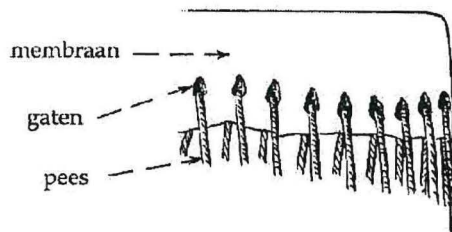
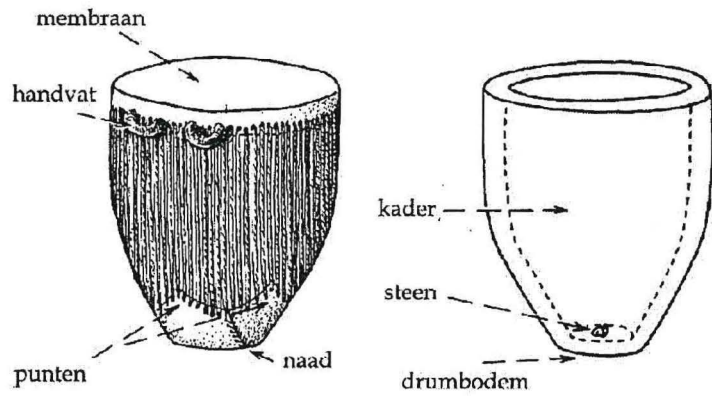


Plate 4.123: Illustration of the Ngoma (Drum). (Courtesy of: Van Thiel, Paul 1977)

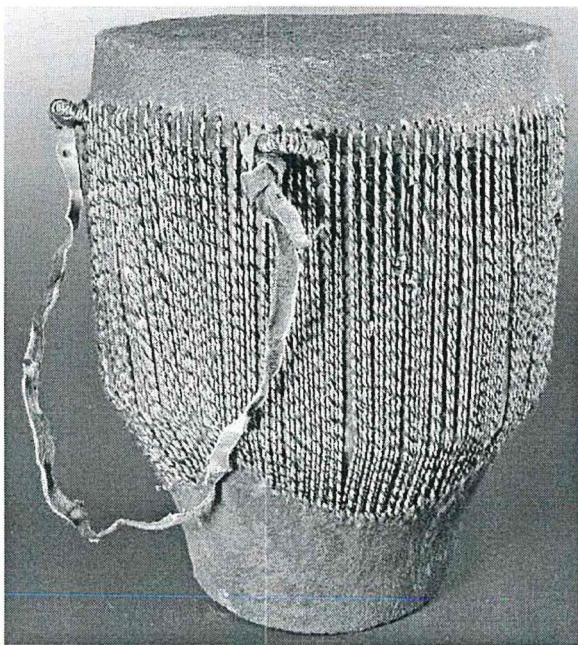


Plate 4.124a: The Ngoma (Bagisu)

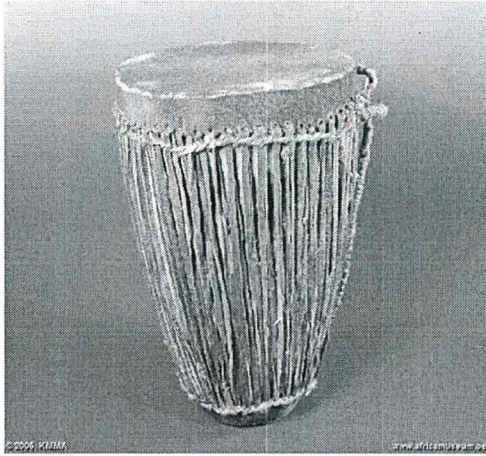


Plate 4.124b: The Ngoma from the Eastern



Plate 4.124c: The Ngoma (Ankole)

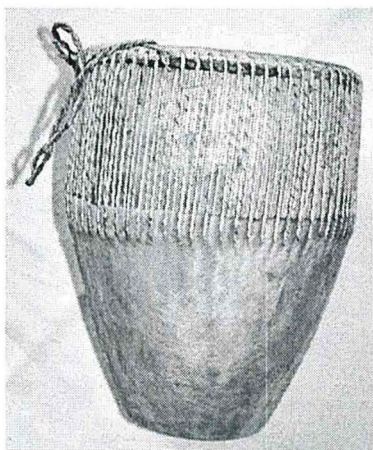


Plate 4.124d: The Ngoma (Buganda)



Plate 4.124e: The Ngoma (Busoga)

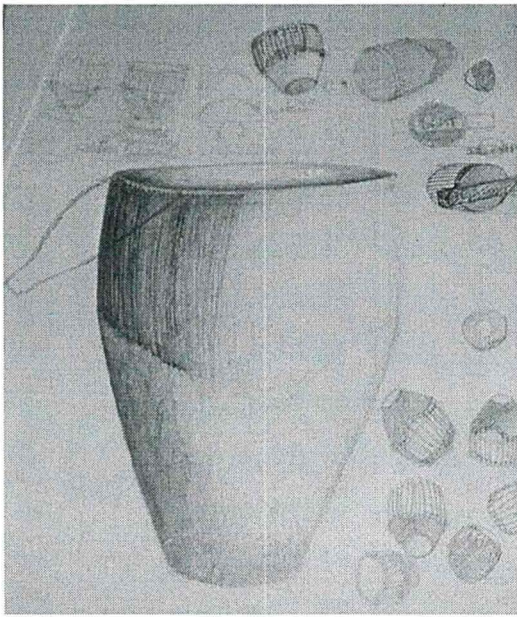


Plate 4.125a: Drawing study of The Ngoma (Short Drum

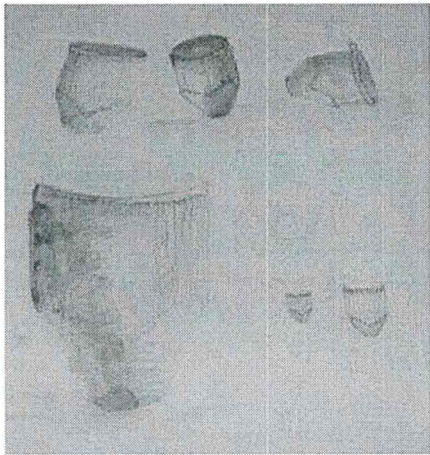


Plate 4.125b: Drawing study of The Ngoma (Short Drum)

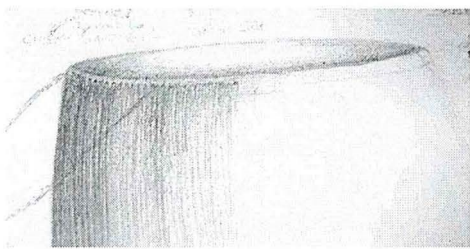


Plate 4.126: Detailed Drawing study of The Ngoma (Short Drum)

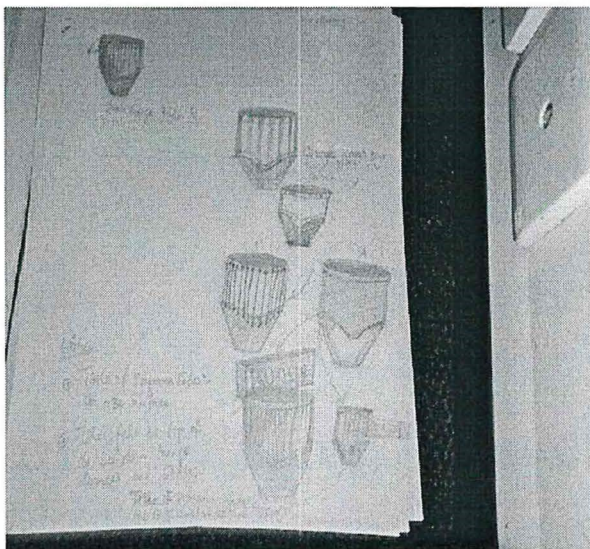


Plate 4.127: Developing patterns and designs from The Ngoma

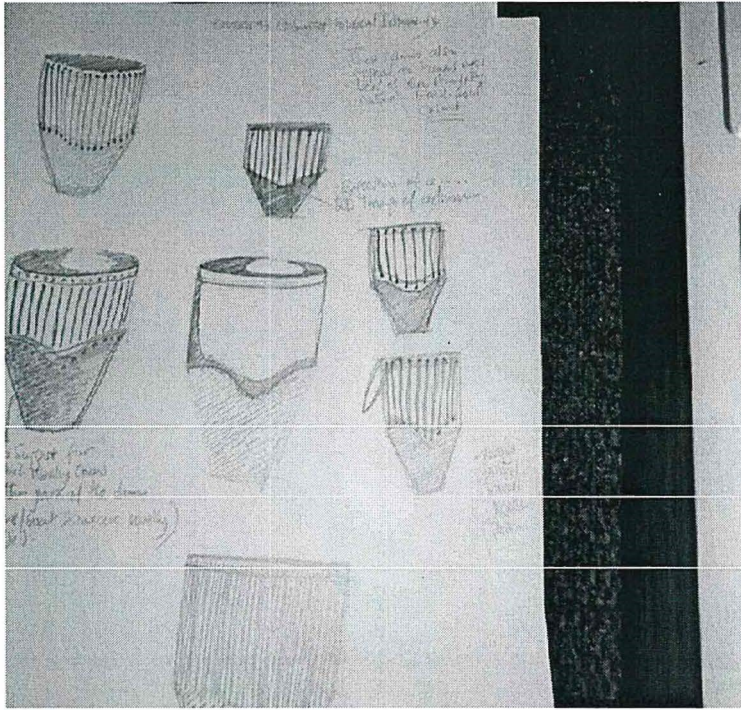


Plate 4.128: Developing patterns and designs from The Ngoma

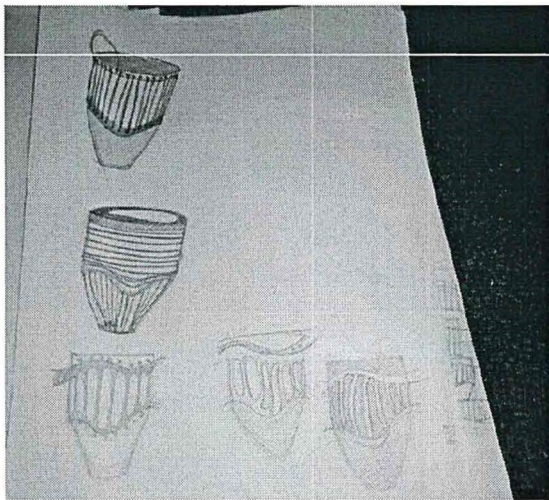


Plate 4.129: Developing patterns and designs from The Ngoma

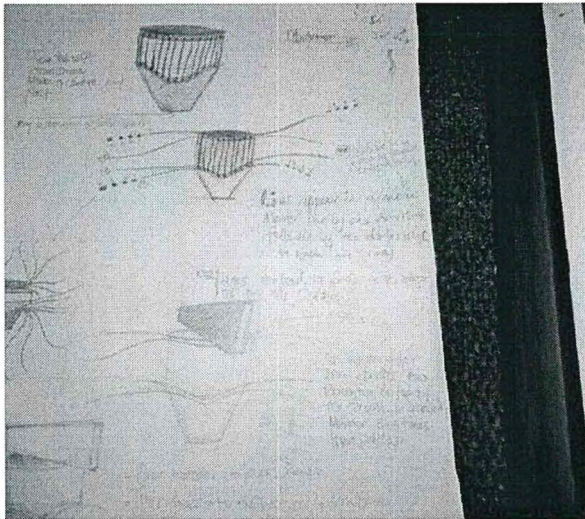


Plate 4.130: Conceptualising patterns and designs from The Ngoma to form boards

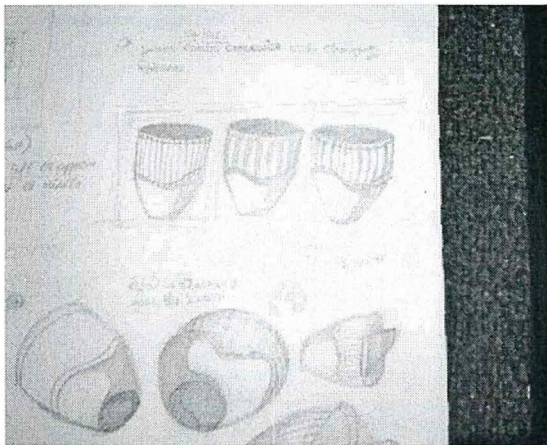


Plate 4.131: Conceptualising patterns and designs from The Ngoma to form boards

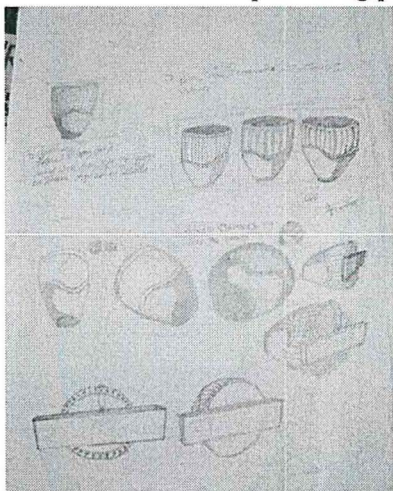


Plate 4.132: Conceptualising patterns and designs from The Ngoma to form boards

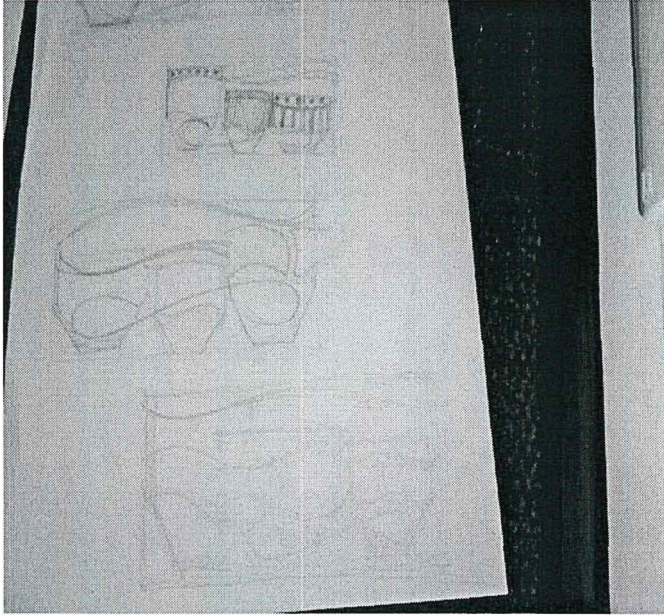


Plate 4.133: Conceptualising patterns and designs from The Ngoma to form boards

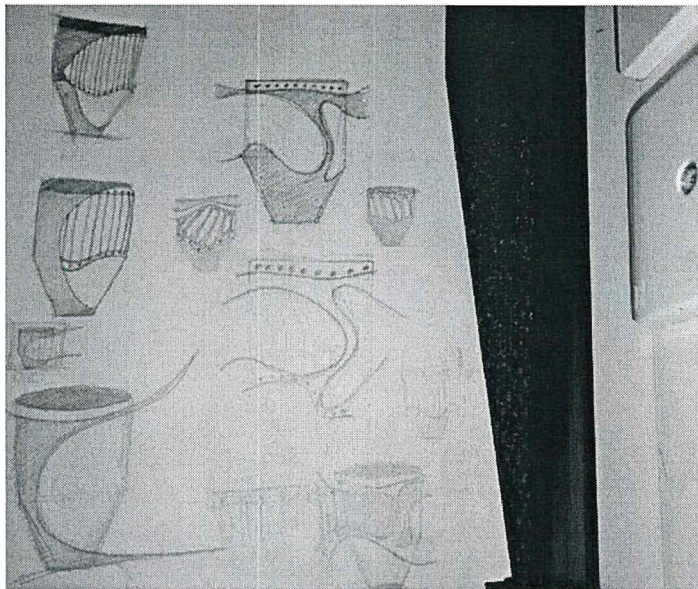


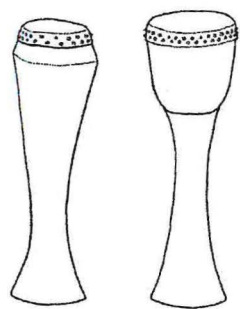
Plate 4.134: Conceptualising patterns and designs from The Ngoma to form boards

4.3.2.4 The Ngalabi

Also known as *omugalabi*, *engaija*, *egaabi*, *omugudu*, *omugwabe*.

The *engalabi* is a single-skin cylindrical drum measuring 90 to 120 cm in length and just 20 cm in diameter. The top and the bottom of the drum are of the same width, but the drum narrows in the middle and then gradually widens towards the ends. The *engalabi* drum is open at the bottom with a piece of hide stretched across; the hide is usually that of animals that live in the water or of the monitor lizard (*varanus exanthematicus*), but sometimes python or antelope skin is used. Because the *engalabi* is a single-skin drum, the skin is not laced but nailed down with wooden pins. These pins can either be nailed down in a single row or in a zigzagging double row and they penetrate deep into the wall of the instrument.. The *engalabi* is carried on the shoulder with a strap made of cow hide which is secured to the top and bottom of the drum through the holes specifically designed for that purpose. Some instruments are decorated by incising simple patterns all around the shell of the drum. If the wood splits, the crack is covered and reinforced with elephant hide (but nowadays more often with tin).

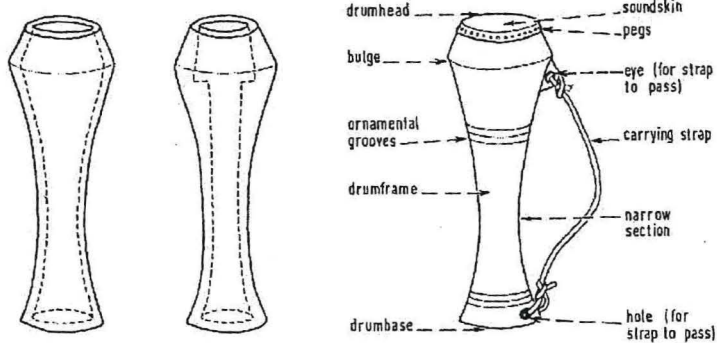
There are three ways of playing the *engalabi*: the drum is either clasped under the arm with a strap across the shoulder, or it is placed on the floor at a slant and clasped between the knees, or it is placed flat on the ground and held between the feet. In the first instance the player stands upright, in the second he bends over slightly and in the third he sits on his haunches



Engalabi

© 2005, KNMMA www.africanmuseum.be

Plate 4.135: Illustration of common shapes of the Ngalabi. (Courtesy of: www.africanmuseum.be)



Parts Engalabi

© 2005, KNMMA

www.africanmuseum.be

Plate 4.136: Illustration showing parts of the Ngalabi and how its made. (Courtesy of: www.africanmuseum.be)



Plate 4.137: A Ngalabi Central and western Uganda (Long drum)



Plate 4.138: A Ngalabi from Eastern Uganda (Long drum)

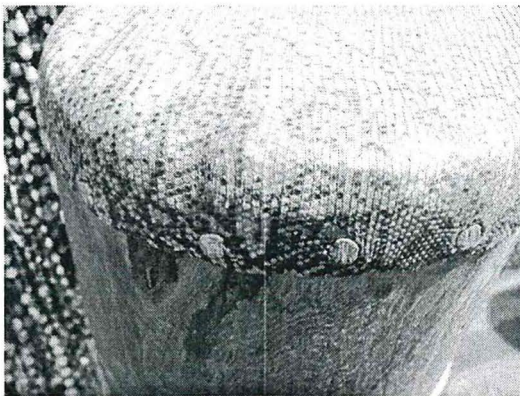


Plate 4.138: A Close up of Ngalabi top (patterns and designs)

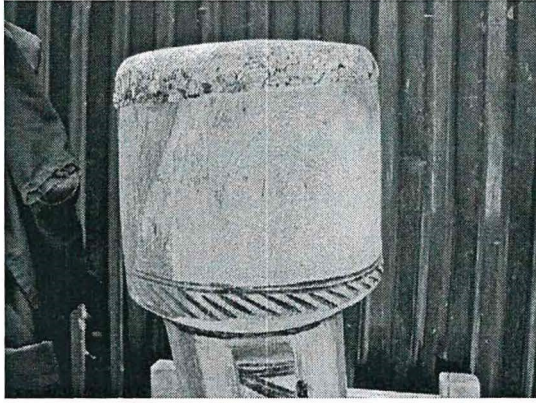
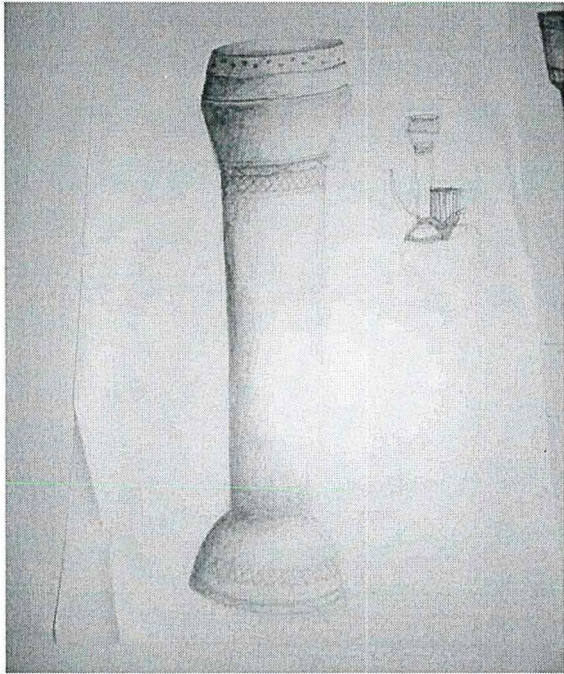


Plate 4.139: A Close up of Ngalabi top (patterns and designs)



Plate 4.140: A Close up of Ngalabi strap (patterns and designs)



i (Central and western)

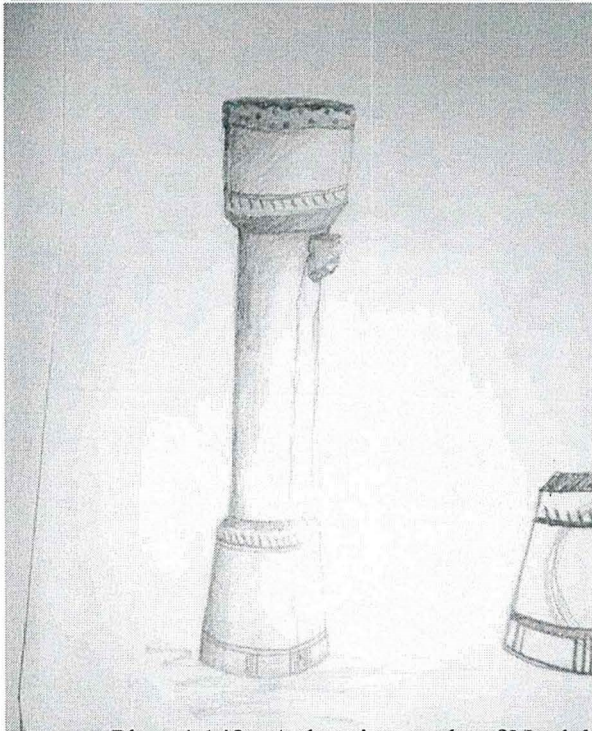


Plate 4.142: A drawing study of Ngalabi (Eastern)

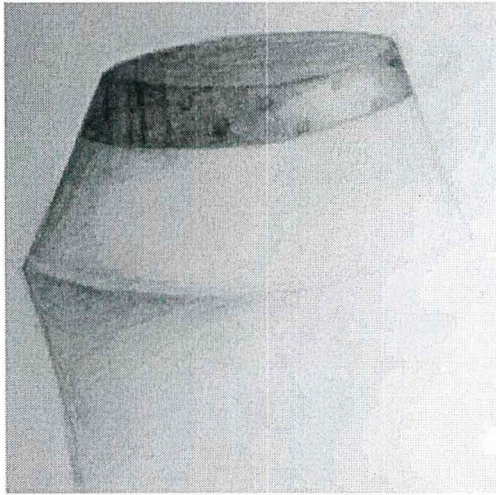


Plate 4.143: A detailed drawing study of Ngalabi top

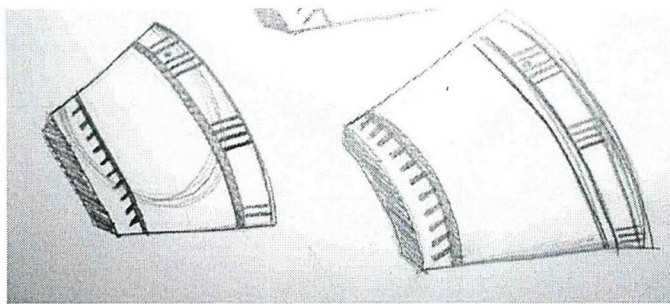


Plate 4.144: Developing Patterns and Designs from Ngalabi

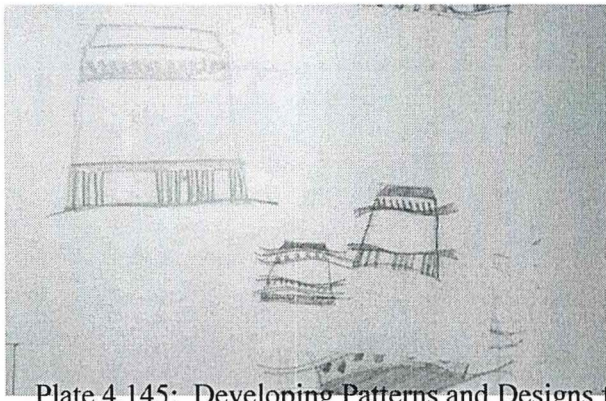


Plate 4.145: Developing Patterns and Designs from Ngalabi

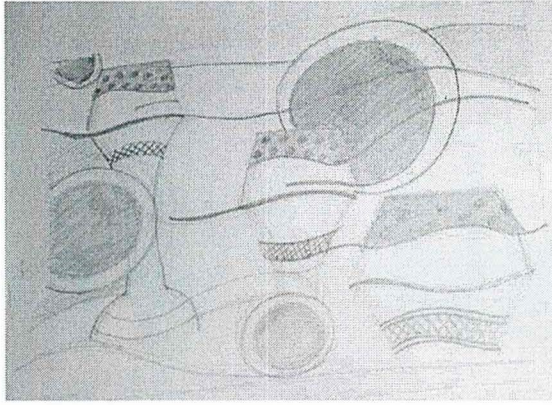


Plate 4.146: Conceptualising patterns to possible graphic ideas.

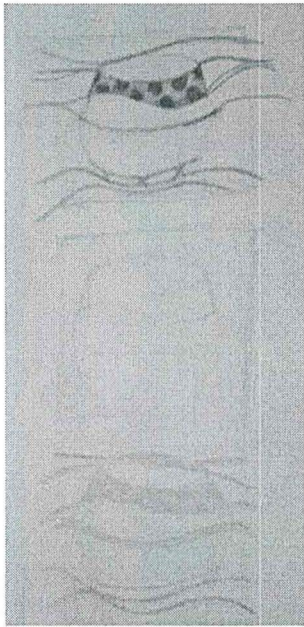


Plate 4.147: Conceptualising patterns to possible graphic ideas.

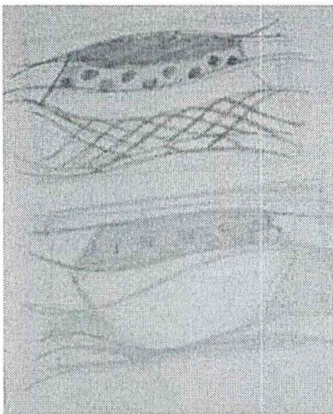


Plate 4.148: Conceptualising patterns to possible graphic ideas.

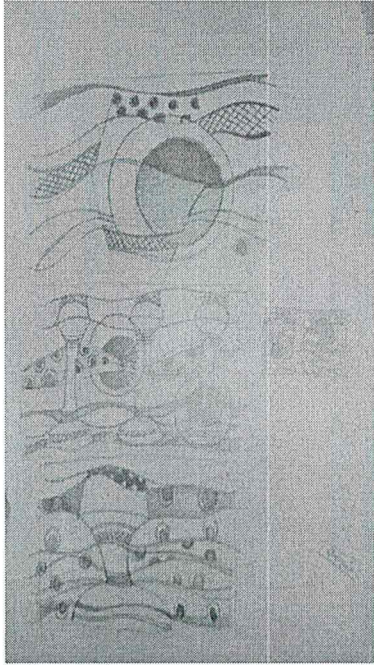


Plate 4.149: Conceptualising patterns to possible graphic ideas.

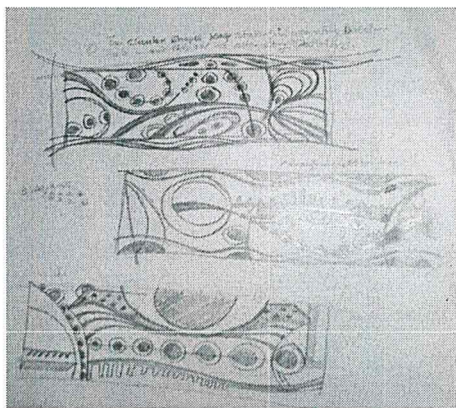


Plate 4.150: Conceptualising patterns to possible graphic ideas.

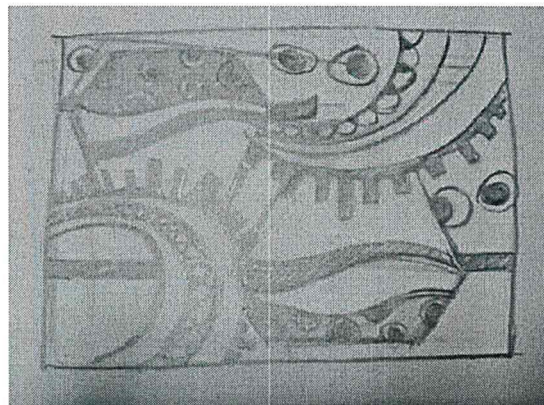


Plate 4.151: Conceptualising patterns to possible graphic ideas.

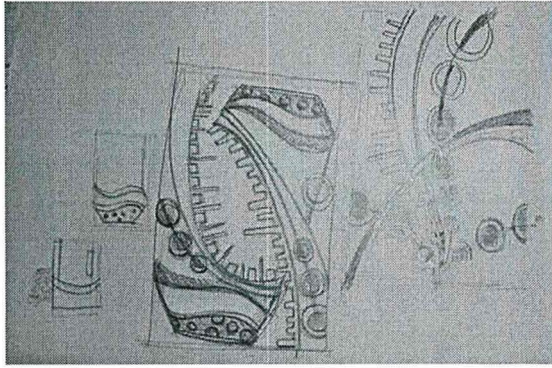


Plate 4.152: Conceptualising patterns to possible graphic ideas.

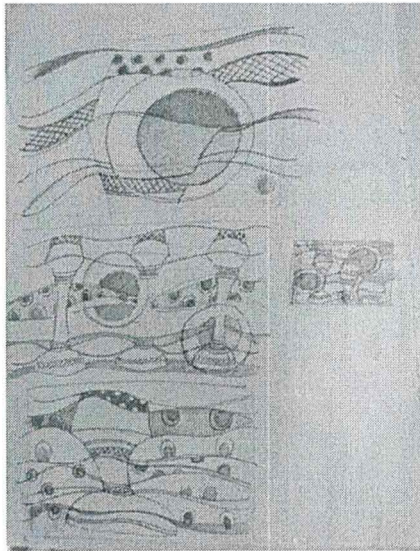


Plate 4.153: Conceptualising patterns to possible graphic ideas.

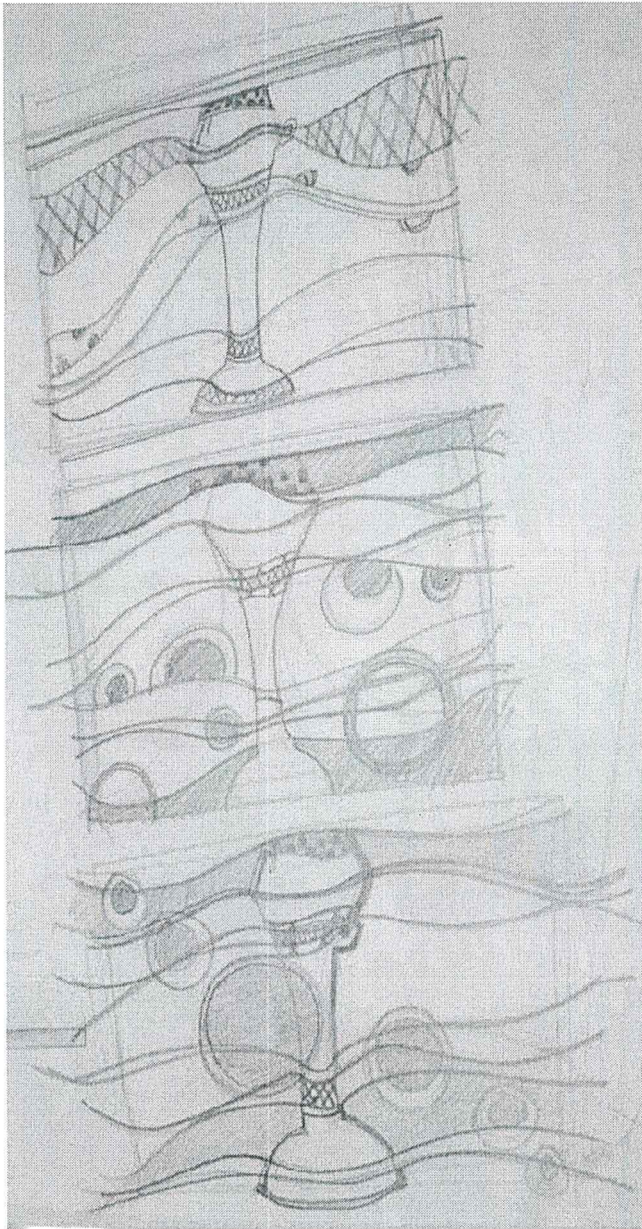


Plate 4.154: Conceptualising patterns to possible graphic ideas.

4.3.2.5 Motion graphics

The developed graphical designs and patterns were redrawn using motion to create television graphics. The following are freezes from the motion graphics inspired by selected material culture

Freezes from projects

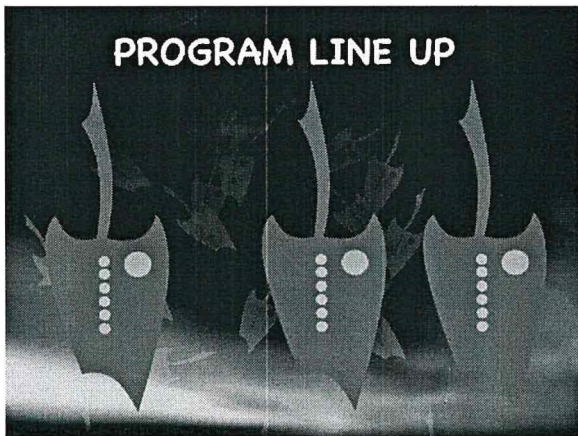


Plate 4.155a: A Freeze of a programme line up inspired by Adungu.

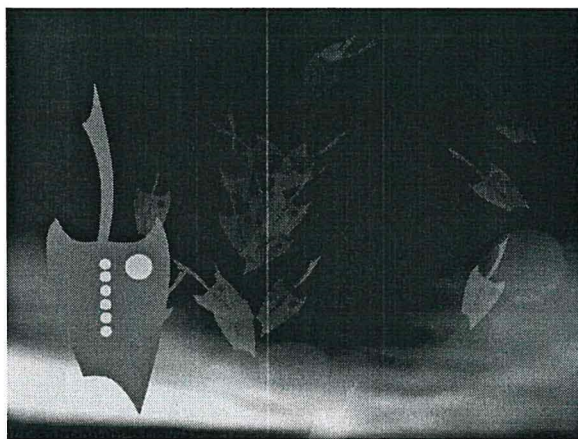


Plate 4.155b: A of from a programme line up inspired by Adungu.

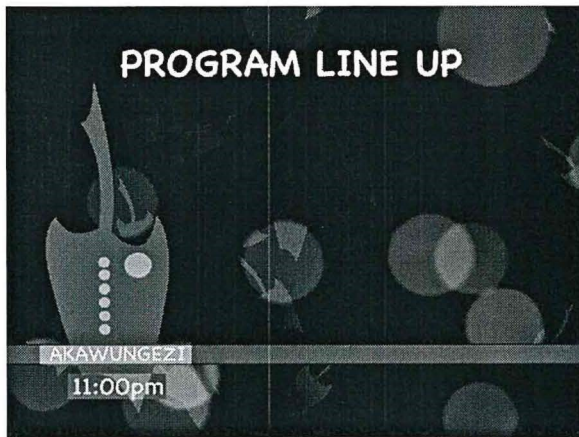


Plate 4.155c: A freeze of a programme line up inspired by Adungu.

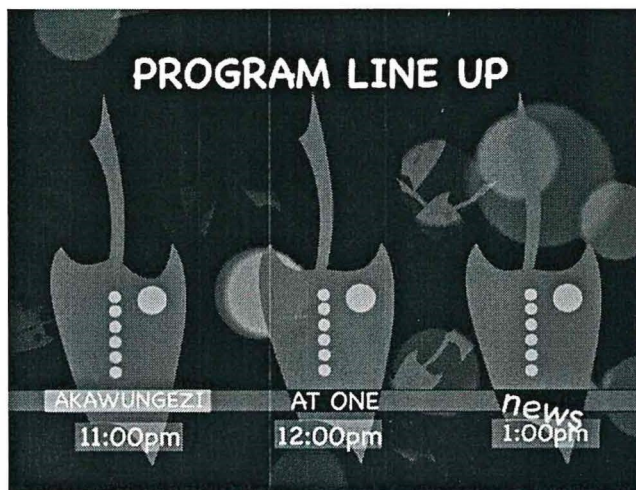


Plate 4.155d: A freeze of a programme line up inspired by Adungu.

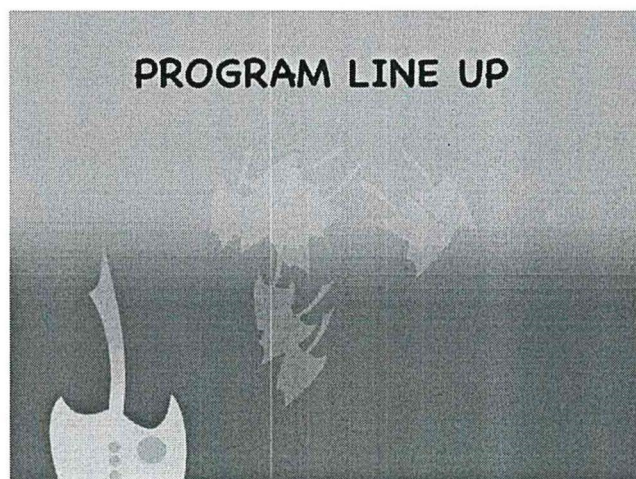


Plate 4.156a: A freeze of a programme line up inspired by Adungu.

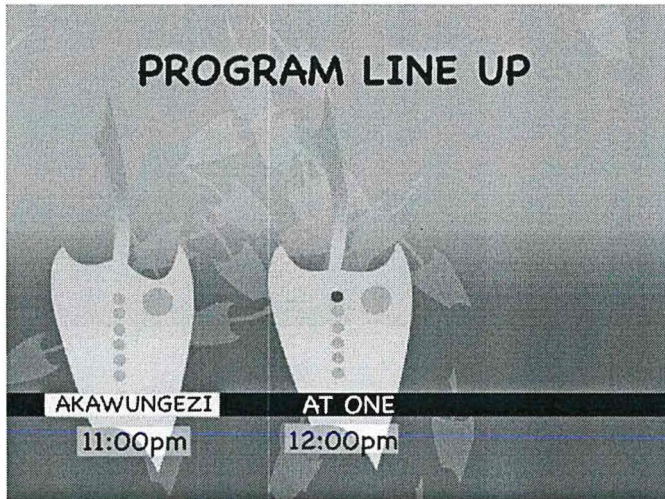


Plate 4.156b: A freeze of a programme line up inspired by Adungu.

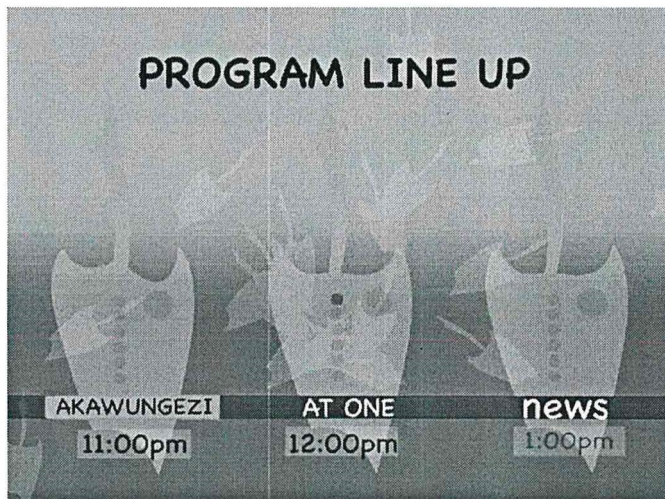


Plate 4.156c: A freeze of a programme line up inspired by Adungu.

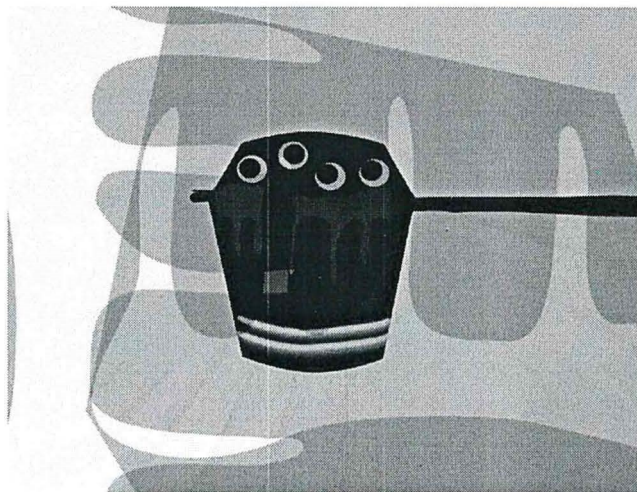


Plate 4.157a: A freeze of a programme line up inspired by A tube fiddle.

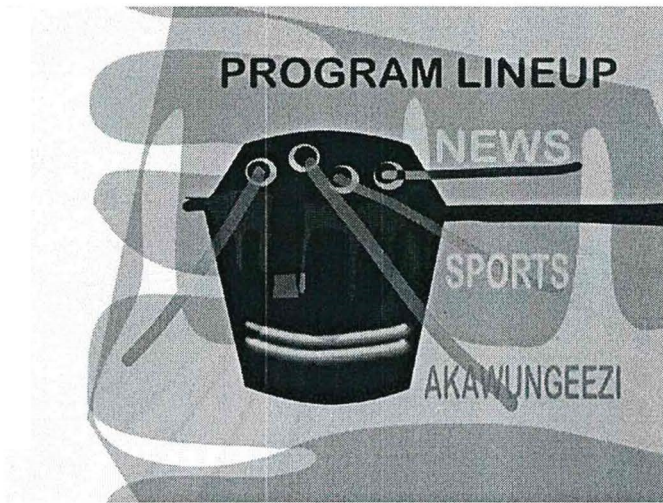


Plate 4.157b: A freeze of a programme line up inspired by A tube fiddle.

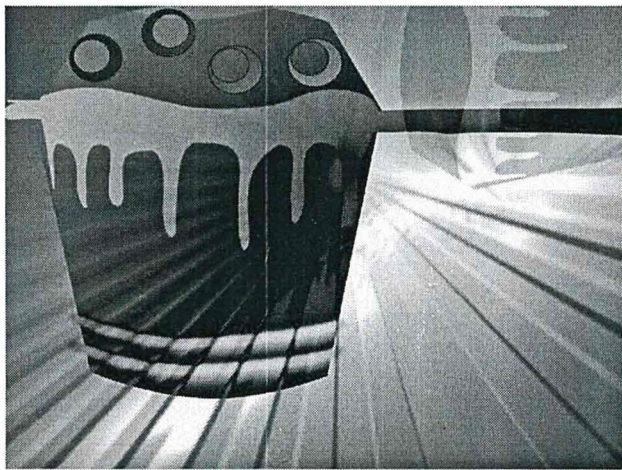


Plate 4.157c: A freeze of a programme line up inspired by A tube fiddle.

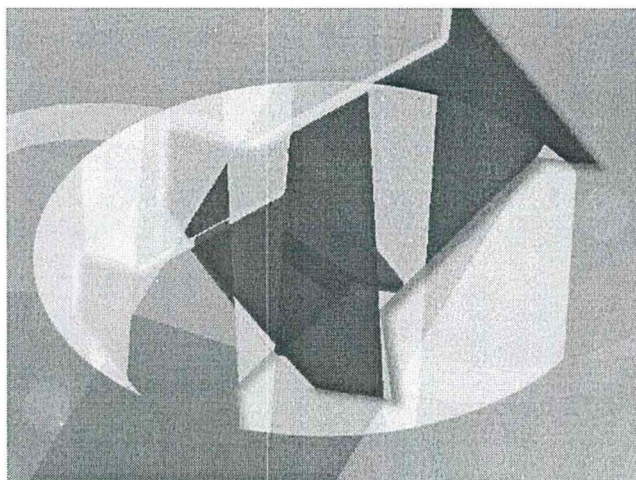


Plate 4.158: A of from a programme bumper inspired by Ngalabi.

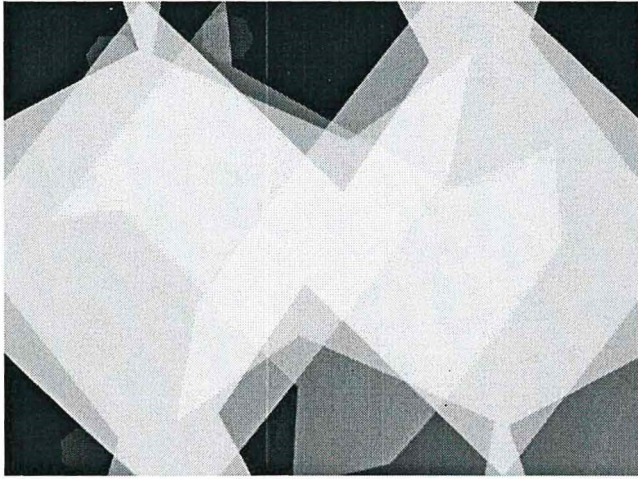


Plate4.159a: A freeze of a news bumper inspired by Ngalabi.



Plate4.159b: A freeze of a news bumper inspired by Ngalabi.

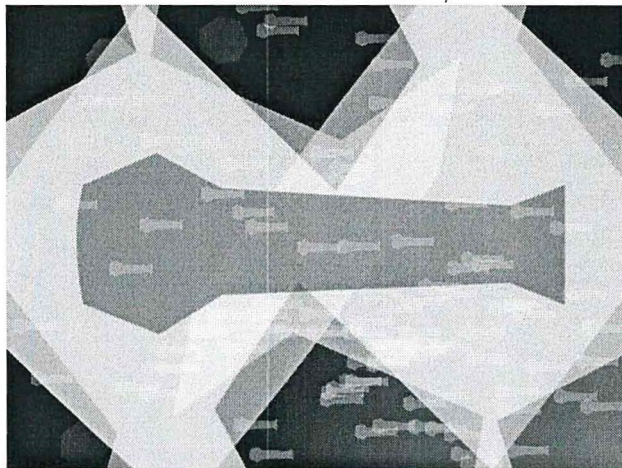


Plate4.159c: A freeze of a news bumper inspired by Ngalabi.

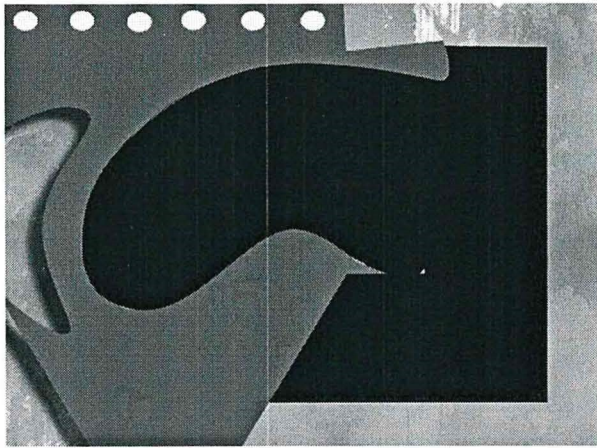


Plate4.160a: A freeze of a sponsor board inspired by Engoma.

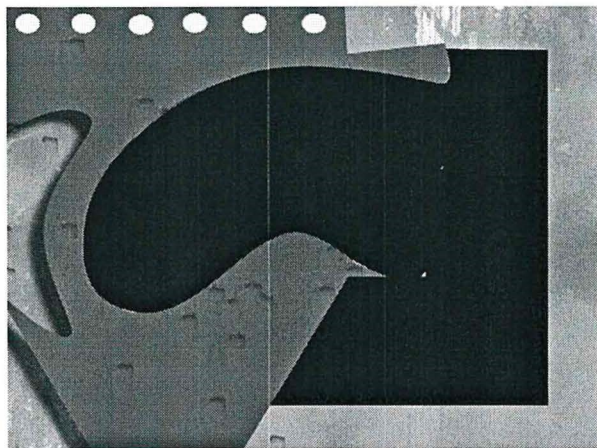


Plate 4.160b: A freeze of a sponsor board inspired by Engoma.

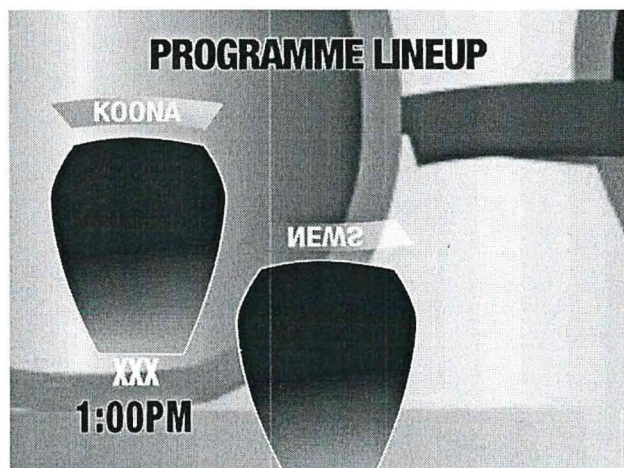


Plate 4.161a: A freeze of a programm line up inspired by Engoma.

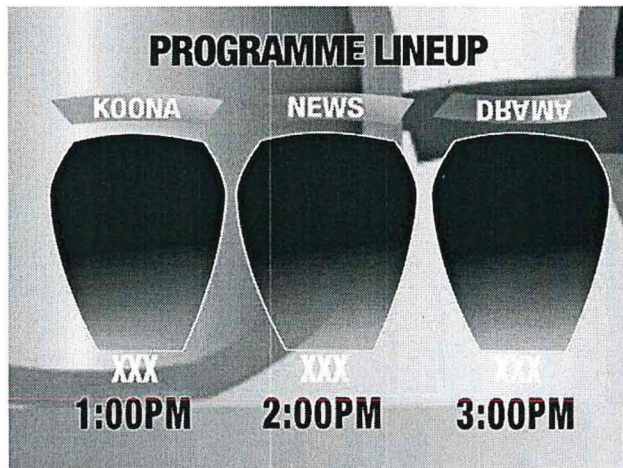


Plate 4.161b: A freeze of a program line up inspired by Engoma.

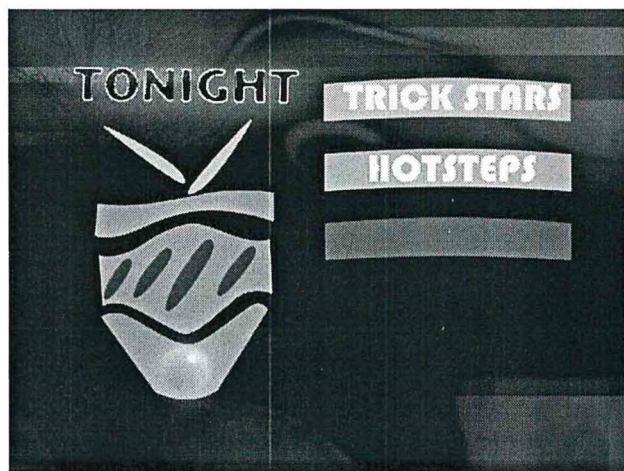


Plate 4.162: A freeze of a tonight's programs line up inspired by Engoma.

The above are freezes from the final products of television graphics inspired by material culture.

Freezes from the final Project of the NTV Akawungeezi comparative study

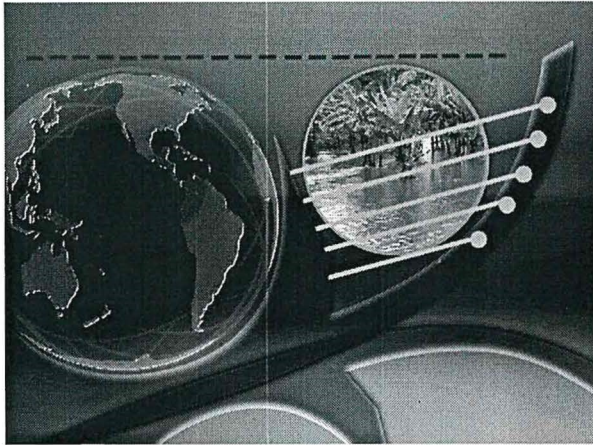


Plate 4.163a: A freeze of Akawungeezi news opener inspired by Adungu in trials.

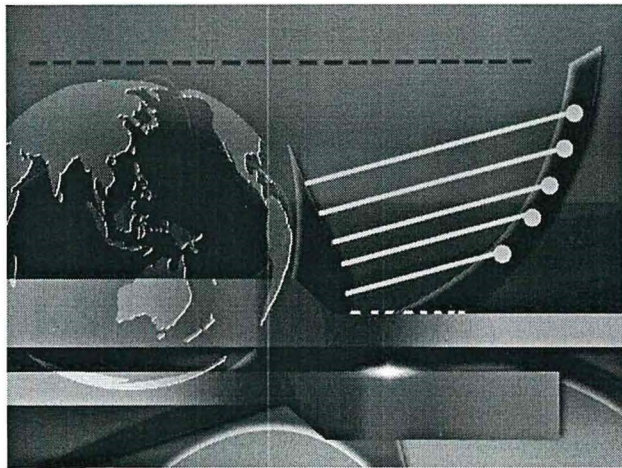


Plate 4.163b: A freeze of Akawungeezi news opener inspired by Adungu in trials.



Plate 4.163c: A freeze of Akawungeezi news opener inspired by Adungu in trials.

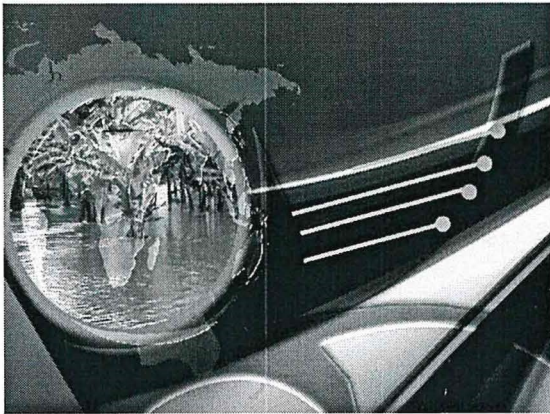


Plate 4.164: A freeze of Akawungeezi news opener inspired by Adungu in trials.

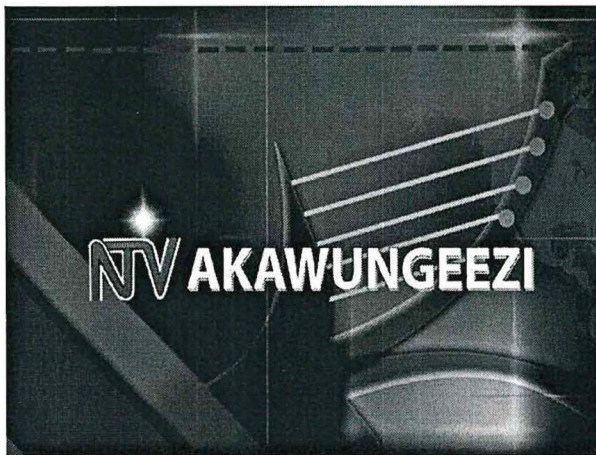


Plate 4.165a: A freeze of Akawungeezi news opener inspired by Adungu in trials.

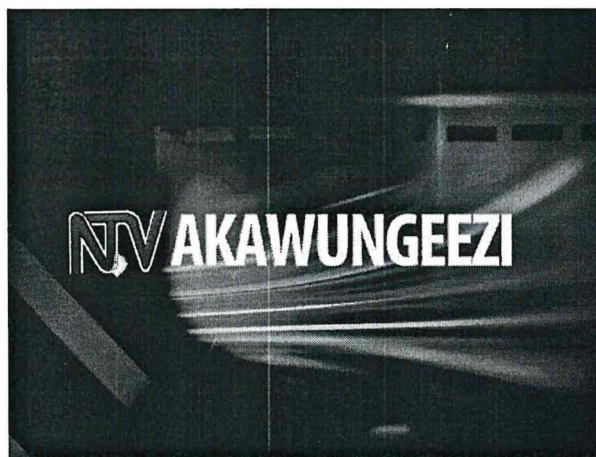


Plate 4.165b: A freeze of Akawungeezi news opener inspired by Adungu in trials.

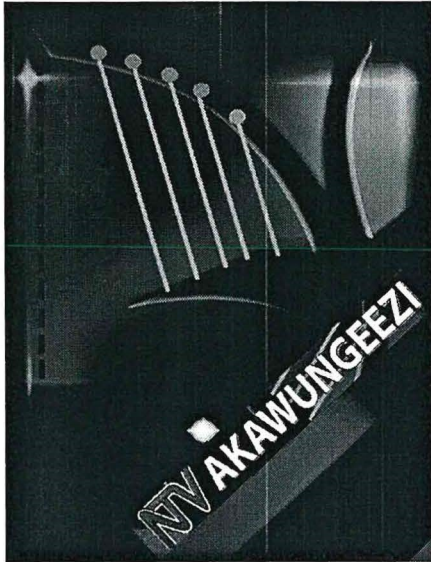


Plate 4.165c: A freeze of Akawungeezi news opener inspired by Adungu in trials.

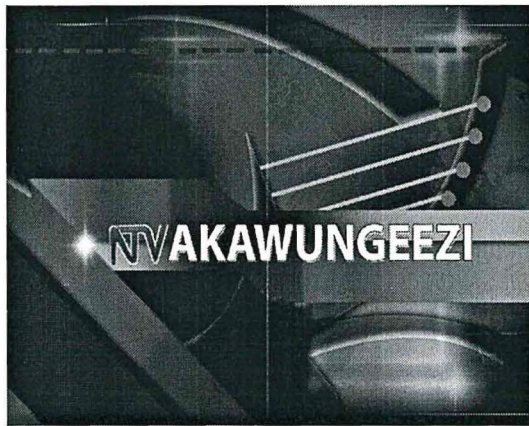


Plate 4.165d: A freeze of Akawungeezi news opener inspired by Adungu in trials.

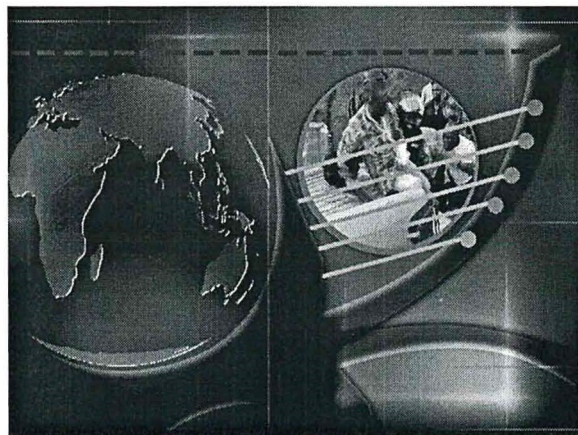


Plate 4.166: A freeze of Akawungeezi news opener inspired by Adungu in trials.



Plate 4.167: A freeze of Akawungeezi news opener inspired by Adungu in trials.

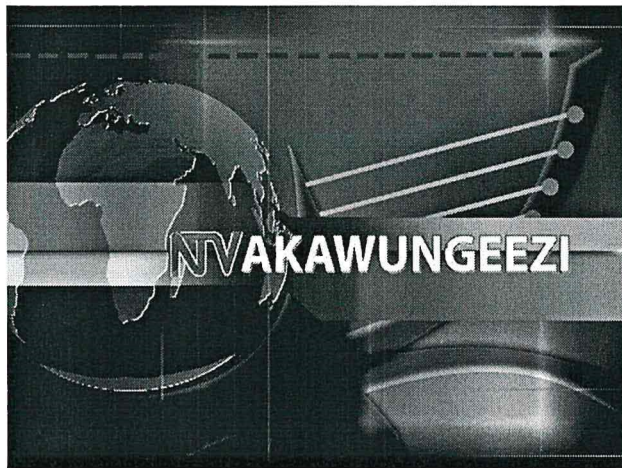


Plate 4.168: A freeze of Akawungeezi news opener inspired by Adungu in trials.

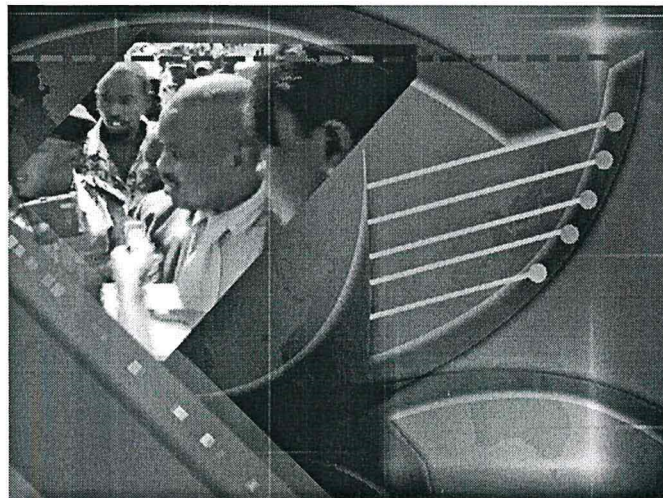


Plate 4.169a: A freeze of Akawungeezi news opener inspired by Adungu in trials.



Plate 4.169b: A freeze of Akawungeezi news opener inspired by Adungu in trials.

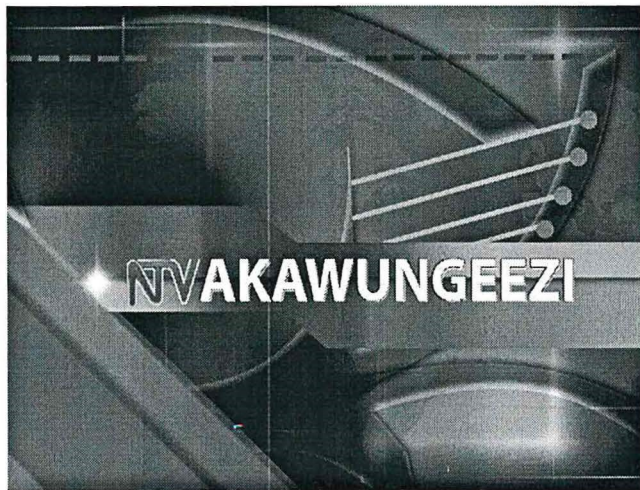


Plate 4.169c: A freeze of Akawungeezi news opener inspired by Adungu in trials.

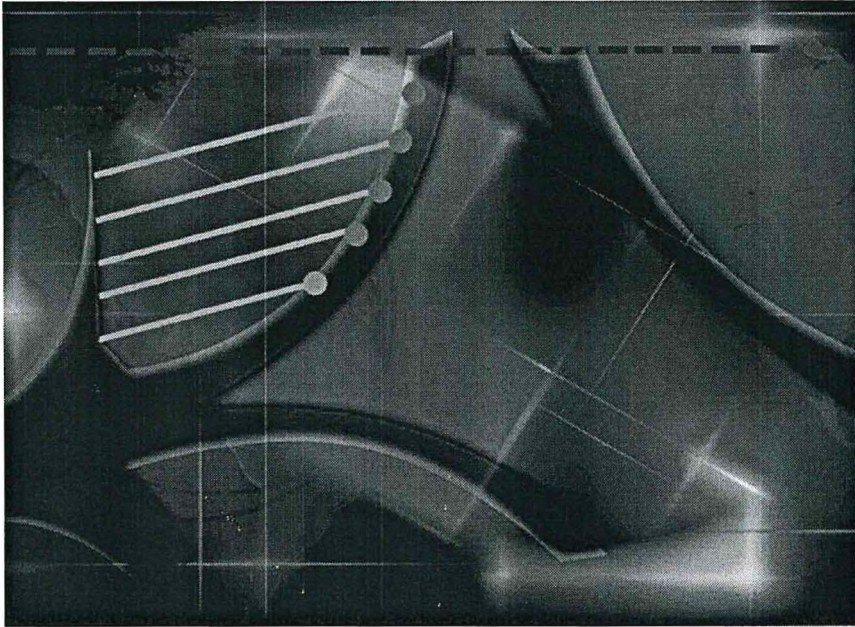


Plate 4.170a: A freeze of Akawungeezi news opener inspired by Adungu in final



Plate 4.170b: A freeze of Akawungeezi news opener inspired by Adungu in final

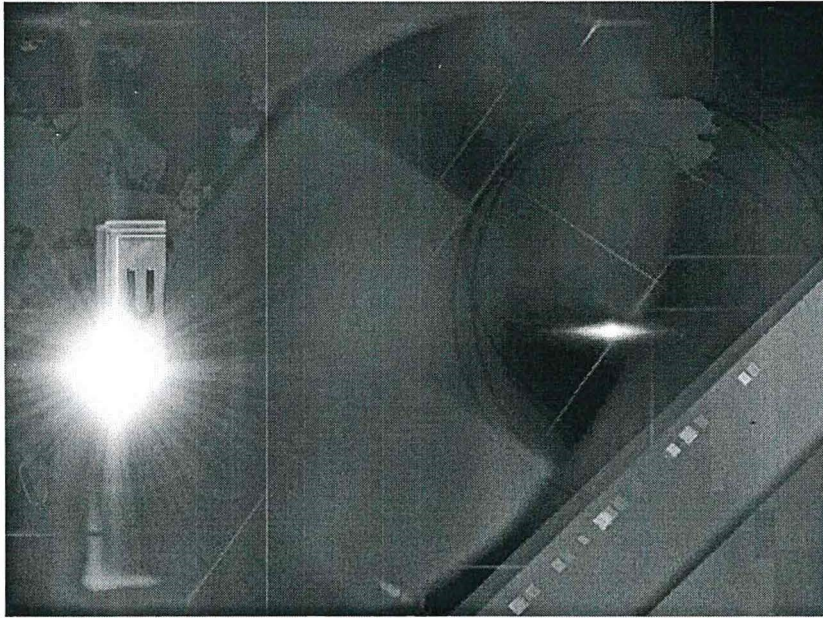


Plate 4.170c: A freeze of Akawungeezi news opener inspired by Adungu in final

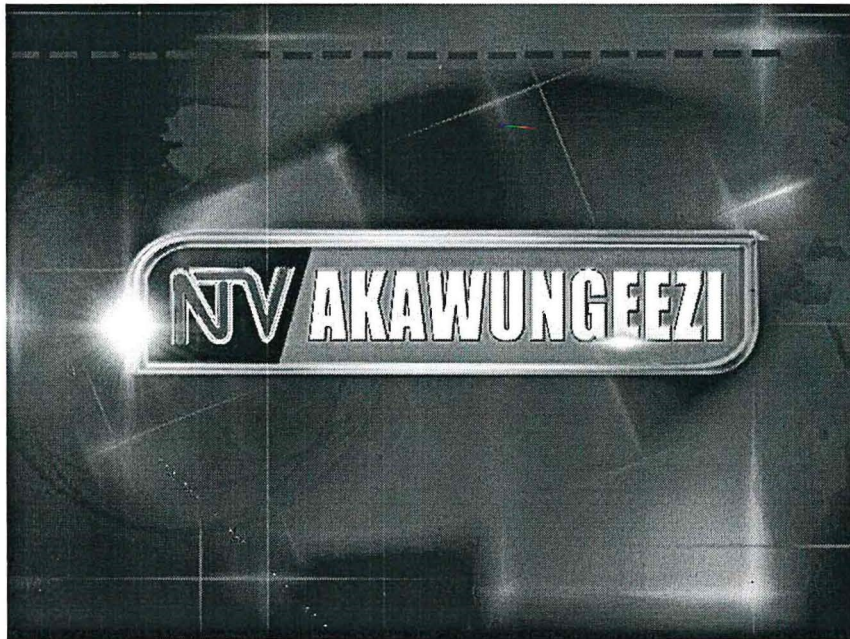


Plate 4.170d: A freeze of Akawungeezi news opener inspired by Adungu in final



Plate 4.170e: A freeze of Akawungeezi news opener end board.

The above were discussed with the team at NTV (Graphics, News, and Production) and they agreed that this graphics was better placed to Akawungeezi news product than what was previously being used. And the graphics is currently running on air.

4.4 Materials and tools used.

Most of the work after sketches was done using computer and the following are some of the interfaces of computer programs used in television graphics.

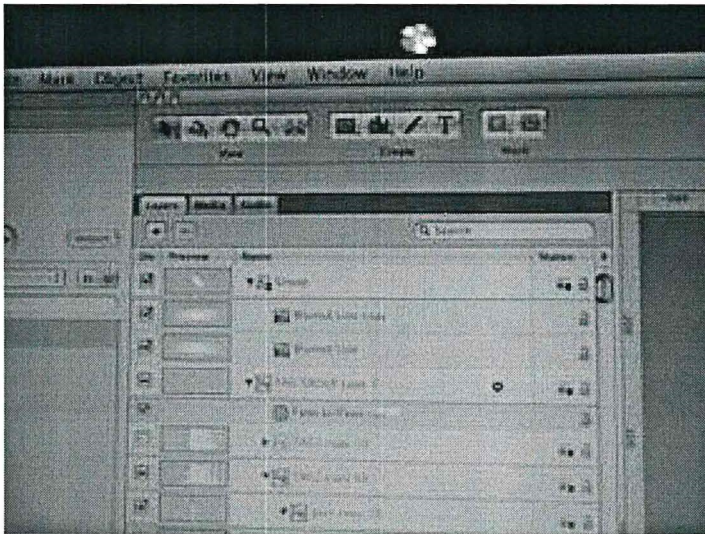


Plate 4.163: Look of layers in motion

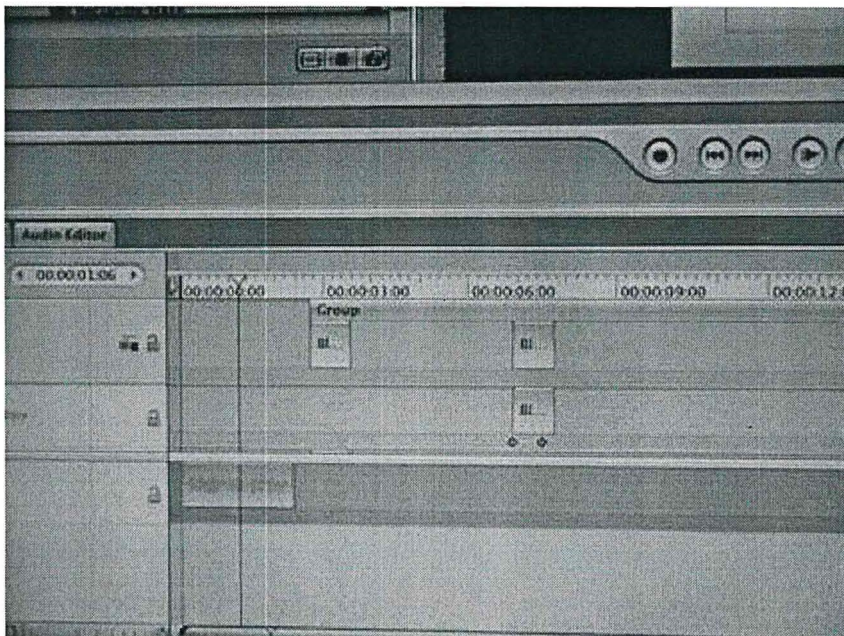


Plate 4.164: Look of Time line in motion

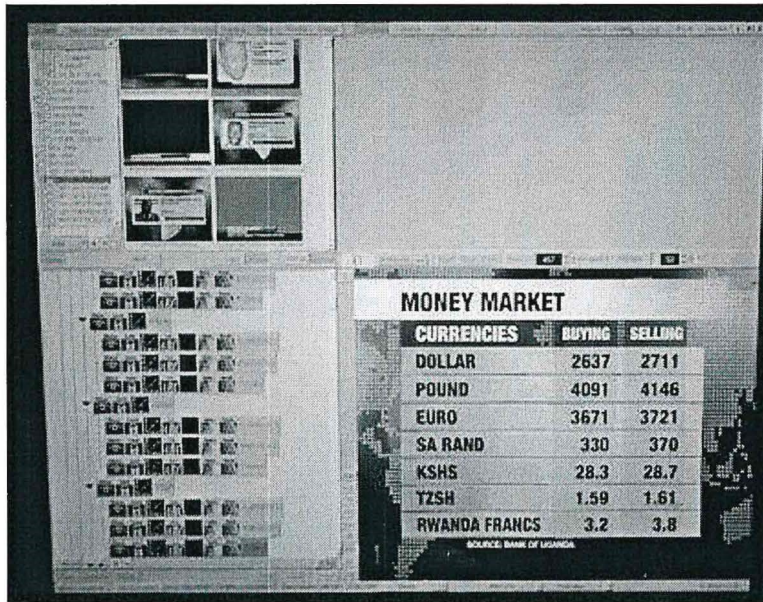


Plate 4.165a: Lay out of Viz Artist

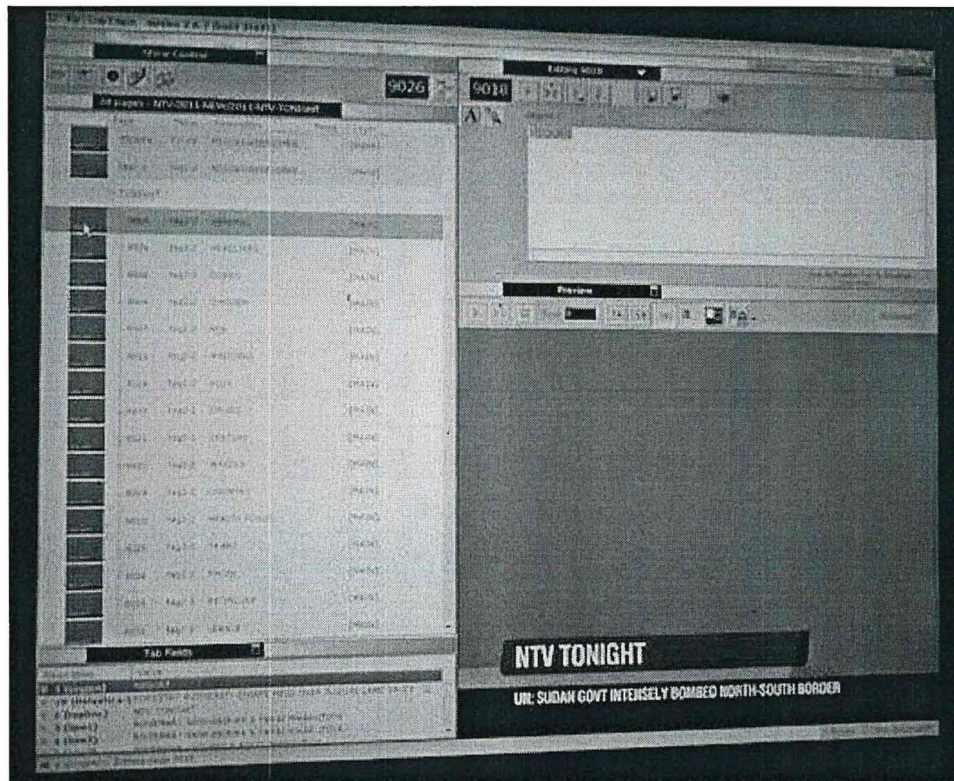


Plate 4.165b: Lay out of Viz Trio

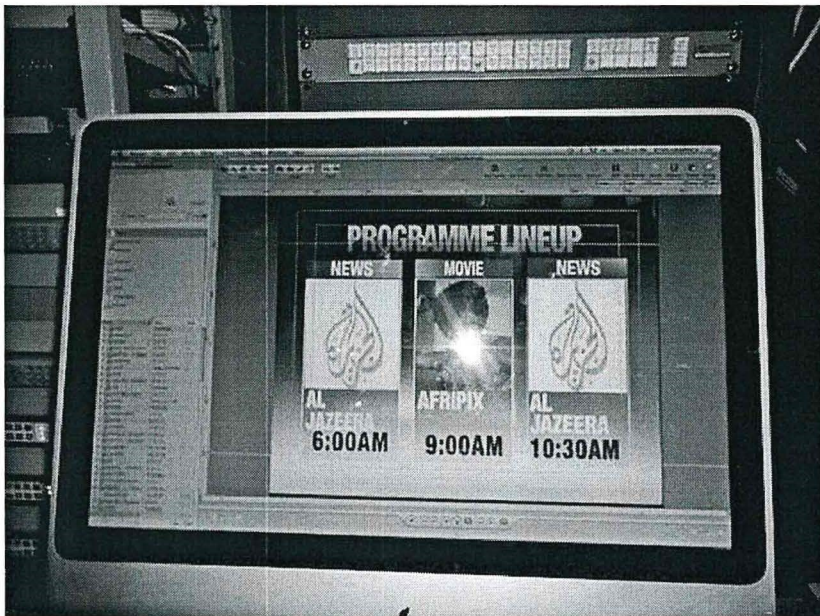


Plate 4.164: Look of an Macintosh with an open motion window

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.0 Introduction

In this chapter the researcher makes a summary of the research mainly contextual statement, methods and research questions and in addition he draws conclusions based on the findings and makes recommendations.

5.1 Summary

The main purpose of the research was to establish the possibility of using material culture as possible content for television graphics. The intention of the researcher was to develop images inspired by material culture and then use these graphical images to create television motion graphics. This was set out with objectives and these objectives were guided by research questions.

In the first place the researcher wanted to analyse the existing television motion graphics to see what it is like. This was done by taking time to watch three different television stations that is NTV, Bukedde and UBC. This was done for a period of three months and the researcher observed the program graphics and the station look graphics used by these television stations. In all this the researcher was observing the graphical elements in these graphic works. In addition to this, the researcher took time in two out of the three stations and observed their archive. This had several limitations and finally one television station was settled for. This was NTV. At the television station the researcher went into the library/server to critically analyse the graphics, which were being used. The emphasis was put on the graphical elements mainly the images. The researcher made discoveries as follows;

About 95% of the graphics did not reflect material culture refer to plates in chapter four.

Where material culture was used it was either in form of video footage or photographs of material culture. This made 99% of all the graphics observed with no inspiration from material culture.

In all the graphics observed 98% of graphical shapes / images used were either simple geometrical shapes like rectangles and squares or complex portable network graphics downloaded from the Internet.

In all the graphics observed 99% had backgrounds of plain colour with effects of Photoshop brushes. None of them had background images that were inspired by material culture.

The purpose and significance of material culture was also observed and the following were seen to be key concerns.

In the ten visited craft shops it was observed that about 89% of the art facts sold are material culture typical of Ugandan cultures.

All the three marketing executives interviewed showed that material culture was part and partial of their clients and this cut across from beliefs to function.

In observation taken in the libraries of the two television stations the researcher discovered that about 78% of all social and political functions were graced with material culture and this showed that this is really still relevant to the television consumers.

The researcher also had a task to develop alternative television graphics inspired by material culture. In this the researcher made studio studies and developed graphical images inspired by selected material culture and these were used to develop television graphics.

In conclusion the researcher registered an 90% success in developing television motion graphics which have images inspired by material culture.

5.2 Conclusions:

The following were the researcher's conclusions;

The existing motion graphics on television networks in Uganda is largely characterised of abstract images and shapes that do not reflect on the cultural patterns and designs. Most graphic designers that produce this motion graphics are inspired by both western television networks and graphic designers. They are also faced with a problem of using downloaded graphics which stifles their creativity.

Culture like religion takes a centre stage in all our lives and this is seen in all aspects of our life right from the food we eat, the languages we speak, the clothes we use to the small things like the gestures we make are all reflections of our culture and this therefore makes culture as a central subject of study for academicians and creative from all walks of life so that this value and attachment are held as we evolve with technology.

Using material culture to develop graphic images for motion graphics was found to be possible and this was realised with the production of several trials of motion graphics some of which was used on air like NTV Akawungeezi opener. These graphics were purely 2 dimensional and it was just a drop of water in an ocean. The use of material culture as a source of inspiration for television motion graphics is a virgin land, which needs to be tapped into.

5.3 Recommendations

The researcher recommends the following;

- Graphic animators need to embrace the use of material culture as a source of inspiration for motion graphics for the Ugandan television channels.
- The researcher also recommends that motion graphics should be emphasised in institutions of higher learning to give an opportunity to its growth, as this will yield breeds of Ugandans who appreciate the role of material culture in our society
- The researcher also recommends that the government should put in place policies and practices to support the use of material culture in media and communication.
- To make this area of study broad and relevant institutions of learning have to team up with interested stakeholders
- The institutions of learning have to emphasise hands on to be able to produce competent manpower for the growing market.

Besides I also recommend further research in related areas of study including but not limited to the following;

- 3D modelling and animation.
- Green screen technology.
- Virtual studios/sets design.
- Web design.

NEW WORDS

1. Lower third: In the television industry (especially in North America), a lower third is a graphic placed in the title safe lower area of the screen.
2. Bumper: In broadcasting, a commercial bumper, indent bumper or break-bumper (often shortened to bump) is a brief announcement, usually two to 15 seconds that can contain a voice over, placed between a pause in the program and its commercial break, and vice versa.
3. Opener: A short design usually 5 to 10 seconds that ushers us into a show as it begins
4. Promos: These are usually short adverts that are meant to promote television programs.
5. Boarsd: These are station properties that are used to package sponsors.
6. Split screen: it's a news item where two items are shown on a screen usually in the studio and on location outside the studio

REFERENCES

1. Ablay Ann e'tal (1996) Creative Technology Images, Oxford University Press.
2. Encarta® World English Dictionary © 1999 Microsoft Corporation. All rights reserved. Developed for Microsoft by Bloomsbury Publishing Plc.
3. en.wikipedia.org/wiki/Adungu
4. [en.wikipedia.org/wiki/media 28th/10/2009](http://en.wikipedia.org/wiki/media_28%20th/10/2009).
5. -EY'OMUNTU WA BULIJJOI BUKEDDE TV Slogan, 2011
6. Kayongo David Graphic Animator/Promo producer NTV, march 2011
7. <http://en.wikipedia.org/wiki/Endingidi>
8. [http\forgers.wikidot.com](http://forgers.wikidot.com)
9. <http://music.africamuseum.be/instruments/english/uganda/engoma.html>
10. <http://orgs.usd.edu/nmm/Africa/3179/3179and3180UgandadrumsportraitLG>.
11. <http://owl.english.purdue.edu/owl/resource/560/20/>
12. http://www.face-music.ch/Bilder/ug_smalllyra.jpg
13. http://www.face-music.ch/instrum/uganda_instrumen.html
14. Lee W. William, Dian, and L. Owen. (2000) Multimedia, instructional Design. Jossey-Bass P Pfeiffer, Sanfrancisco.
15. Martin E. Modell, (2007).A Professional's Guide to Systems Analysis, Second Edition.
16. Oxford advanced learners dictionary, new edition 2002 page 678
17. Patten, (2004); Wallen & Fraenkel, (2001)
18. Scott Theresa A, MS (Vandy Biostats) (1994) Data Analysis
19. Stinson Jim (1996) The video maker Hand book. A comprehensive guide to making a video. Focal Press, Boston/Oxford/ Buttermonth Heinemann.
20. Trowel M, and K.P Watchsmann (1953) Tribat Crafts of Uganda,

21. Van Thiel, Paul, (1977) "Multi-Tribal Music of Ankole. An ethnomusicological study including a glossary of musical terms." Edited by the Royal Museum for Central Africa, Annales, Sciences Humaines, nr 91
22. Wikipedia.com 5th /10/2011
23. Wilson Edwin and Alvin Goldfarb. (1999) Theater, The Lively Art. Pg 18 City of New York/Illinois state Univesity
24. www.allacademic.com, April 2011
25. www.dartmouth.edu ... Macintosh HD:DA:DA XI:Volume I:006 Intro (What is the wealth)
26. www.encyclopediacenter.com/Encyclopedia-Britannica, march 2011
27. www.en.wikiedia.com/wiki/data-analysis
28. www.en.wikipedia.org/wiki/ 2nd/06/2011 Thursday.
29. www.eyemagazine.adverts.com/servlets, April 2011
30. www.motiographer.com/category/quikies/page/2 march 2011

APPENDICES

APPENDIX A:

Instruments

INTERVIEW GUIDE FOR PRODUCTION MANAGERS.

1. What do you understand by the term material culture?
2. Do you think it has an impact on the audience?
3. How are brand graphics concepts developed?
4. What do you consider when selecting the shapes/images and color to use?
5. Are some of these images inspired by local material culture?

INTERVIEW GUIDE FOR CHIEF GRAPHIC ANIMATORS

1. Who develops the graphical concepts?
2. What do consider when selecting graphical images to use?
3. What inspires the graphical shapes and pattern that you use?
4. What do u understands by the term material culture?
5. Is material culture a source of inspiration for your designs?

INTERVIEW GUIDE FOR MARKETERS

1. What do you understand by material culture?
2. Do you think this impacts the tastes and preferences of the people?
3. Do the graphic usually reflect on the culture of the market in this station?
4. Comment graphical elements that are inspired by material culture in relation to the market/consumers?