Explore the Challenges Graphic Designers Face in Their Business in Saudi Arabia: A Cross-Sectional Study

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ABSTRACT
The field of Graphic Design has extended multifold with the new component of advanced media added to it over the most recent couple of many years. The current study aimed to determine the challenges faced by graphic designers in Saudi Arabia A descriptive, correlational cross-sectional design was employed for this study. The study was conducted at Saudi Arabia. The participants were selected during the period from July to August 2022. Study instruments consists of three domains. First is sociodemographic characteristics. Second is Likert-scale items about challenges. Third is open-ended questions to express challenges faced during work. The most frequent serious challenge was low budget followed by competition followed by finding good customers. By contrast, the lease serious and encountered challenges were technical problems, internet problems and vision problems. The study included 231 graphic designers' participants. Among study participants, there were 124 females (53.7%) and 107 males (46.3%). The mean age among study participants was 27.52+6.62 years with median age of 26 years. Most of study participants had a university degree (n = 176, 76.2%). Graphic designers faced challenges related to low budget and finding good customers. Internet and technical issues didn't seem to affect them.

INTRODUCTION

The field of Graphic Design has extended multifold with the new component of advanced media added to it over the most recent couple of many years. At first, visual communication was centered more around print media. In any case, with the appearance of virtual entertainment, the volume of content produced and consumed has expanded dramatically. Along these lines, crafted by visual fashioners has become profoundly differed as well as its interest has expanded[1].

Nonetheless, with new open doors additionally comes the pressure and strain connected with the work. The other conventional issue with the visual depiction area is that there is a blast of creators. There are magnificent web-based instruments accessible to assist with peopling plan without information on traditional planning programming like Photoshop, Illustrator or Corel. Every one of the one necessities is a fair PC and a decent web association and a decent eye for plan[2].

Over their expert vocations, visual creators go over various work and different clients. This blog aggregates the absolute most normal issues visual fashioners face and gives answers for them. On the off chance that are a visual creator, handily connect with the issues and there are great possibilities that you might go over a few simple answers for them[3].

Regardless of how enthusiastically the planners attempt to keep steady over the common patterns, they generally feel like something new they have barely any insight into. Likewise, patterns in plan are changing much of the time. Indeed, even in planning, various patterns are happening for computerized showcasing, print, bundling, site and other planning streams, which makes it harder for originators to know about every one of them[4].

It takes care of bookmark some astounding plan article sites that cover different plan related patterns. Another great methodology that you ought to develop is getting some down time week after week to look at configuration related sites like Behance, Dribble and so on. Virtual entertainment, particularly Instagram, can likewise be an amazing source to check the most recent market patterns in advanced plan.

One more agony area of architects that is an augmentation of the primary point isn't having the option to make plans applicable to the brand or market. As a fashioner, the kind of brief you get is relying upon the client, how they might interpret plan and their contribution in the undertaking. Consequently you can't depend on it and should get your work done previously.

Configuration research is a scholastic field in itself. Yet, as a fashioner, you really want to foster your own arrangement of cycles for doing the imperative exploration prior to planning. The initial step must be grasping the brief. Then, at that point, you can look at what different contenders are doing here. In light of that, you can design out your plan[5].

Graphic designers have a different working environment from other business categories. They also have special work needs to meet their jobs' requirements. They also need to stay focus on their work for long hours in front of computer screen. They might be freelancers and work remotely. This leads to many challenges faced by graphic designers. For example, unclear communication when working remotely or absence of agreement ground between client and graphic designer on the work nature. And many other challenges faced by graphic designers. Thus, this study focuses on exploring challenges faced by graphic designers in Saudi Arabia during their business.

Many companies throughout the world were concerned about how they would survive and prosper during the peak of the coronavirus epidemic. This was particularly true for the graphic design profession, which faced a slew of obstacles. On the one hand, these precarious times might feel dangerous. On the other side, there are always chances in the midst of adversity. While many graphic design firms may continue to operate throughout the pandemic by enabling their workers to work remotely and take use of a variety of innovative applications, the business situation is never so straightforward.

Graphic designs related programs, such as: Animation, computer graphics, Game Design, photography and visual communications are taught over 4 years of study in many of universities in Saudi Arabia such as:

- King AbdulAziz University
- King Saud University
- King Abdullah University of Science and Technology
- King Faisal University
- Princess Nora bint Abdulrahman
- University
- Umm Al-Qura University
- Prince Sultan University
- Taif University

Graphics design can be considered the combination of technological processes with creative thinking in order to produce an output that is visually appealing to the required target audience. Graphic designers are prone to face many obstacles and challenges during their work. This includes visual problems from long hours staying in front of computer screens. Internet issues and remote working problem from unclear communication to debate on salary.

There is no research conducted in this field and this research emerges to close this gap in literature to explore graphic designers' challenges faced during their business. The current study aimed to assess challenges faced by graphic designers in their business in Saudi Arabia. In addition, the study objectives are: (1) To explore graphic designers' working obstacles, (2) To evaluate graphic designers' perception toward challenges they face, (3) To analyze the relationship between graphic designers' characteristics and challenges they face and (4) To raise recommendations in order to make graphic designers' work conditions better.

MATERIALS AND METHODS

Study design and settings: A descriptive, correlational cross-sectional design was employed for this study. Since this study aims to assess challenges faced by graphic designers at a single point of time, this is the most appropriate design. This enables the researcher to measure the effect and the outcome at a single point of time. This study design gives reliable results with short time and less effort. The study was conducted at Saudi Arabia. The participants were selected during the period from July to August 2022.

Population: All graphic designers at Saudi Arabia.

Sampling and sample size: Study participants were selected by non-probability convenient sampling technique. Sample size was determined according to the total number of graphic designers in Saudi Arabia with a confidence level of 95% and marginal error of 5%.

Data collection: Data were collected using online google form and then be extracted on excel sheet.

Instruments: Study instruments consists of three domains. First is sociodemographic characteristics. Second is Likert-scale items about challenges. Third is an open-ended questions to express challenges faced during work.

Operational definitions
Graphic designer: The graphic designer, who once specialized in typography, print painting, illustration and advertising graphics and continues to work in this manner, must now be nourished by other disciplines, master various programs and incorporate them into his creations-A graphic designer is a specialist in the field of media arts who designs images for use in print or digital media[6].

They are also responsible for typography, illustration user interfaces and web design, or they may accept a teaching post, despite the fact that these specializations may be given to experts in a variety of graphic design jobs. The designer's primary role is to provide information in an approachable and memorable manner. The balance between technology and representation depends on the designer's expertise, professional literacy and instinct[6].

Graphic design: Graphic design includes cartoons, icons, logos, drawings, pictures and line art. Other types of graphics include web buttons[7].

Statistical analysis: Data obtained from questionnaire were entered and analyzed using SPSS program version 23 computer software. Sociodemographic data are presented using descriptive statistics as means, median, percentages and standard deviation. Independent T test and one-way Anova are used to show statistical significance among participants characteristics. Chi square test is used to show relationship between categorical variables.

Ethical consideration: An approved permission was gained from Taif University (HAO-02-T-105) to collect quantitative data from graphic designers. After explanation of study objectives, participants were asked to volunteer to participate at our study. In addition, informed consent was gained from participants before asking questions.

RESULTS

The study included 231 graphic designers' participants. Among study participants, there were 124 females 53.7% and 107 males 46.3% (Fig. 1). The mean age among study participants was 27.52+6.62 years with median age of 26 years. Most of study participants had a university degree (n = 176, 76.2%). Furthermore, more than two thirds of study participants had a good family income (n = 157, 68%).

The source of education about graphic design varied among study participants. Most of them learned graphic design through courses (n = 181, 78.4%) while the rest of them learned graphic design through university degree (50, 21.6%).

The mean experience in the field of graphic design was 3 years. However, some participants had an experience of more than 10 years. The maximum experience in the field was 28 years. The median personal income from working in graphic design was 900 Saudi Riyal (SR) with maximum income of 50,000 SR. More than half of participants worked as freelancers (n = 138, 59.7%) followed by working in a
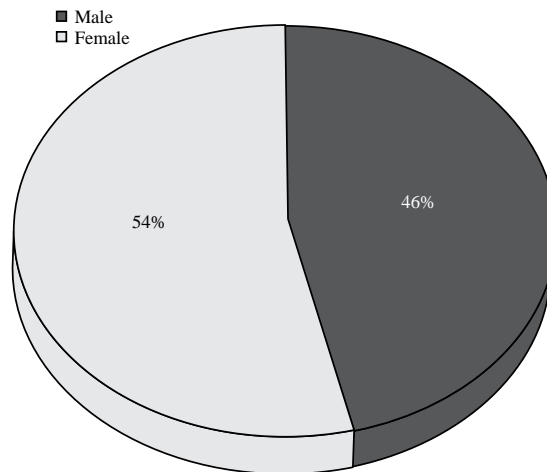
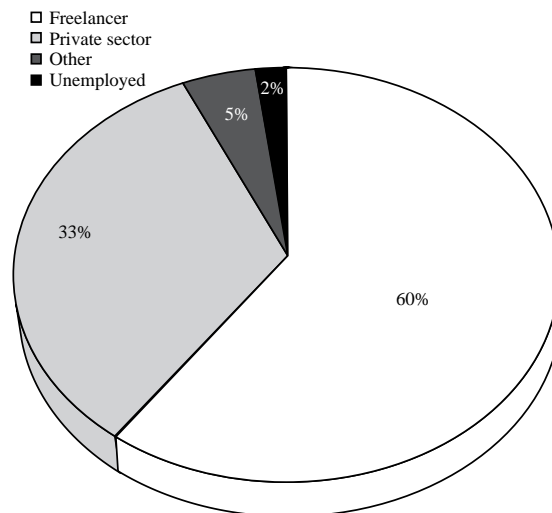Fig. 1: Gender distribution among study participants

Fig. 2: Working conditions among study participants

private sector company (n = 77, 33.3%) and the rest had other working conditions such as governmental or personal work. On the other hand, there was 5 participants unemployed (2.1%) (Fig. 2).

The number of working hours per day varied among study participants. The median number of working hours per day was 8 hrs. The number of working hours per day ranged from 2-16 hrs.

Participants were asked about the certain problems and challenges encountered by them during their work. Table 1 spots light on these challenges and to which extent they faced it. High mean means that the problem was encountered more often and vice versa.

It is noticed from the table that the most frequent serious challenge was low budget followed by competition followed by finding good customers. By contrast, the lease serious and encountered challenges were technical problems, internet problems and vision problems.

These problems were encountered by varying degrees among study participants. Table 2 shows the statistically relationships between problems encountered and characteristics of study participants.

Graphic designers included in this study also reported describing their work as an amazing work. They reported also that educational institutions have a role in the education process of graphic designers. They added that it is not essential to have an educational degree in order to practice graphic design, any individual would need the skills to practice. While other challenges reported by study participants are burnout and communication with clients. They reported that one of the solutions for challenges they encounter is work promotion and creativity.

Table 1: Challenges faced by graphic designers included in the study

Items	Mean	SD	Rank
Internet problems	2.39	1.05	14
Technical problems	2.47	1.03	13
Vision problems	1.96	1.07	15
Communication with client misunderstandings	2.65	1.05	10
Low budget/salary	3.59	1.06	1
Editing after job completion	3.09	1.10	6
Delayed payment	2.96	1.25	8
Unclear work instructions	3.00	1.07	7
Working environment	2.61	1.05	12
Inefficient workflow	2.64	1.01	11
Findings creative fonts	2.68	1.14	9
Unrealistic deadlines	3.26	1.18	4
Finding good customers	3.31	1.03	3
Freelancers on the rise (competition)	3.33	1.18	2
Being unique	3.19	1.15	5

Table 2: Regression model for relationship between participants' characteristics and challenges they face

Variable	Odds ratio	95% confidence interval		p-value
		Lower limit	Upper limit	
Age	1.77	0.340	9.26	0.078
Gender	1.00	0.470	1.94	0.370
Working condition	0.36	0.089	1.47	0.069
Experience	1.84	0.170	1.91	0.470
Monthly income	0.37	0.170	0.81	0.068
Hours per day	19.79	0.620	632.11	<0.001
Education	1.85	0.049	69.63	0.010
Source of graphic design education	2.12	0.360	12.66	0.034

DISCUSSIONS

This writing survey analyzed the arguments and viewpoints of various studies that have covered a broad variety of problems linked with graphic design and idea production. Rather than concentrating on students, this survey examined the arguments and perspectives of these studies.

It is predicted that a technique was established by assessing the various viewpoints of local professionals, which disclosed the multiple risky features of the innovative approach that was taken by the plan. This resulted in the development of a brief method. For the purpose of conducting this audit, EBSCO data sets Academic Search Premier, MasterFILE Premier, Global Events, ERIC and Professional Development Collection were used to gather the writing. This section makes use of a large number of data sources, all of which come from a range of different websites. There is no right or wrong way to employ keywords like audience, motivation, origination, graphic design, or segment; you may use them alone or in combination[8].

When it comes to their ability to effectively express ideas via the utilization of visual aids, businessmen have a tendency to ignore the significance of hands-on experience, learning through trial and error and having a firm grip on the fundamentals of visual design. In order to be successful as a professional designer of visual media, you need to have a solid academic basis, as well as the skills necessary for effective communication and functioning as intended, which ultimately leads to goal attainment. At this juncture, one cannot afford to undervalue the academic information and practical experience that they have gained via their education.

According to the findings of a number of studies that were carried out in the year 2007, one of the primary components of an effective creative graphics plan strategy is the creation of a plan plot that is appealing to a certain demographic[5].

People don't seem to understand that the visuals that are used in flags, commercials, films and a broad variety of other works that utilize tasteful shapes are not random and are not solely a reflection of the creative skill of the visual planner[5].

Although, there is some overlap between the processes of illustration design and the notion of craftsmanship, it is essential to underline that artisans produce based on their intended topic, whereas illustration designers must create depending on what the client wants[5].

In most cases, what is made is determined by severe standards for its aesthetic appeal, with the goal of eliciting a significant level of interest in the topic that is being portrayed. The primary problem with claims is that something that is desirable to one group could not be appealing to another[9].

This may involve a wide variety of design possibilities, ranging from kinds and structures to themes and presentation methods, all of which are influenced by the social and cultural features of the audience that is meant to see the content. In Chinese tradition, the color red is generally linked with good fortune, while the color black is often associated with death[9].

On the other hand, the Spanish have a pessimistic view of the color red, while they associate the color black with originality and the growth of specialized industries[10].

According to Moszkowicz, this is one of the most difficult aspects of the creative process because visual creators frequently base their work on assumptions that were created within their own public and at times, fail to consider how what is applicable in one culture might not necessarily be applicable in another[11].

It should also be emphasized that appealing to a particular audience is not limited to culture but should also include demographic information such as age, orientation and educational attainment[11]. This is because appealing to a certain audience does not only involve appealing to that audience's culture.

Exact variety mix plans, shapes and strategies for display really offer distinctively to shifting segment classes due to changes in taste achieved by age, economic wellbeing and the way in which their perspectives have developed, as indicated by focuses such as those found in the article "Little space, enormous thoughts (2006)"[12-13].

There are defined standards in style requirements for graphical designs that should engage specific demographic groupings[12], which can be found in almost every firm that broadcasts on television, publishes in newspapers and journals and distributes their content in a variety of other formats.

In light of this, the expert hypothesizes that one of the aspects of the creative process that illustration design students struggle with the most is determining the primary target demographic of a given kind of picture layout assignment[12].

It was stated in his work that looked at the course of illustrations plan that outlining the work, specifically making the underlying diagrams for the plan, is really the least challenging piece of the whole cycle and that the step including conceptualization that goes before the production of an outline is frequently considered to be one of the most challenging aspects of the plan interaction[13]. This was expressed in his work looking at the course of illustrations plan.

This is due to the fact that, when it comes to text-based representations of advertising and development, all that is required of the advertising official is to just explain what the item really does and how people would benefit from purchasing it[13].

The same cannot be said for graphic strategy, as the designer must not only stand out to the customer via an exceptional visual strategy but also be able to deliver the intended message without uttering a single word[13]. This is because the designer must not only stand out to the customer via an exceptional visual strategy.

Diverse authors continue by emphasizing that in such circumstances, it is necessary to comprehend what the work is intended to express and to combine this knowledge with an inspired notion or idea in order to attract the attention of the intended audience[14].

This is because it is in such circumstances that it is necessary to comprehend what the work is intended to express and to combine this knowledge with an inspired notion or idea.

This is not an easy or straightforward undertaking, since an artist has to assess what kinds of visuals are most likely to attract the attention of a certain audience, as well as how that attention may be used to effectively communicate a message to that audience. According to Poynor, image creators often go to modern popular culture for inspiration in these kinds of situations since there is a greater probability that their work was appealing[14].

The basic test for such a system is whether or not visual craftsmen are able to develop something unique as opposed to something that is equivalent to the great majority of plans that are currently available[14].

Unfortunately, visual designers are susceptible to falling victim to this conceptualization trap, which results in several advertisements for vehicles, perfumes and websites often having the same style and layout components[14].

Staresinic, in an effort to comprehend the origins of such a pervasive issue, makes the observation that it is frequently the case that the highly scholarly institutions where visual artists received their training are to blame for the ongoing problems in plan plots that are frequently very similar and require adequate creativity[15]. Staresinic makes this observation as he attempts to comprehend the origins of such an endemic problem.

Students are obliged to think in only one way when developing design pieces, which, according to Clark, results in static thinking growth since the present methodology for displaying illustration design depend on broad conceptualization approaches[16].

As a direct consequence of this, students often have difficulty conceiving of ideas for specific kinds of illustration plans. This is because they are expected to produce something original while adhering to the techniques that they have been instructed in, which can lead to an extremely predictable outcome[16-20].

Shapiro evaluates the current strategies that are taught to undergraduate students majoring in visual representation in light of the fact that these techniques face a number of challenges when it comes to providing adequate unique theoretical notions[21-23].

Before we continue, it is important to point out that conceptualization is considered to be one of the more challenging stages of the creative planning process. This is because the concept of motivation frequently plays a significant role in the development of plans[24], which makes it one of the more challenging phases.

You should keep in mind that even if an artist is provided with the primary idea or message that their

work should convey, it is not always feasible to quickly transform that concept into a design that can be implemented[25]. This is something that you should keep in mind.

In order to be able to provide plan ideas for the vast majority of possible types of projects, an illustrator is required to have a great deal of competence, both physically and intellectually, according to the text[26]. This level of competence is required on both a personal and professional level.

The vast majority of students enrolled in an illustration design course lack the requisite skills to develop sufficiently unique and inventive ideas that are capable of functioning for a certain sort of design[27].

CONCLUSION

This study highlighted the challenges faced by graphic designers in the Kingdome of Saudi Arabia. They faced challenges related to low budget and finding good customers. Internet and technical issues didn't seem to affect them. This study recommends building a special platform for graphic designers to work through and good budgets and salaries provided for them.

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