

**EDUTAINMENT IN CHILDREN'S TELEVISION PROGRAMMING: A
CONTENT ANALYSIS OF 'BIG MINDS CHILDRENS PROGRAMME' ON KBC
CHANNEL 1**

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DECLARATION

I declare that this project is my original work and has never been submitted for a degree in any other university or college for examination or academic purposes.



Signature.....

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Declaration by the Supervisor

This research project has been submitted for examination with my approval as the University Supervisor.



Signature.....

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DEDICATION

To all of the producers and programmers who work tirelessly to help raise our future generations through their work in the radio and television industry, we present this project. I am grateful for their encouragement and support as I worked on this project.

ACKNOWLEDGEMENT

I would like to thank my supervisor Dr.George Gathigi for his constant effort and advice in ensuring that this study meets the criteria of the University. All of our good-willed colleagues who have worked with us to ensure that the course was completed on schedule have also been thanked.

Thank you to my family for their support during my research. Finally, I would want to thank the Almighty God for providing me the chance, strength, and bravery to begin and finish this course. May the Lord bless you all. I have always been able to rely on your mercy.

ABSTRACT

Media plays a critical role in forming and influencing people's attitudes and behaviour. Media is essentially relevant in increasing society's awareness and response to social calls. This is mainly because mass media has the capacity to simultaneously reach many people who are not related to the sender. The Mass media, therefore, presents the opportunity to communicate to a large number of people and particular target groups. The media can therefore positively influence public, professional and political responses to the circumstances in which children and young people find themselves. This study therefore sought to examine how edutainment is represented by television programmes. Specifically, the study focused on KBC premier magazine programme *Big Minds*. The study sought to assess how the Big Minds program has ensured the key objectives of media of educating, entertaining and informing have been captured by the programme. The study utilized a mixed methods research design. The study population is the *Big Minds* programme. Non-probability purposive sampling was used to select 13 episodes of *Big Minds Childrens' Programme* of two hours each per episode. Quantitative data was collected using tabulation sheets while qualitative data was obtained using interview guides. Quantitative data obtained was analyzed using descriptive statistics while qualitative data obtained was analyzed thematically by coding of the various items in the programme. The target population for this study constituted previewing and analysing edutainment content in the 'Big Minds' Children's programme. Approval to carry out the study was sought from University of Nairobi's School of Journalism. The researcher obtained informed consent from the study participants before the interview commenced. The findings of this study are significant in addressing the current needs in children's media content and programming and interrogate the relevance of *Big Minds* programme.

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LIST OF ABBREVIATIONS AND ACRONYMS

KBC: Kenya Broadcasting Corporation

UNICEF: United Nations International Children’s Emergency Fund

UNGASS: United Nations General Assembly

CRC: Rights of the Child

USA: United States of America

IFJ: International Federation of Journalists

ICDB: International Children’s Day of Broadcasting

UK: United Kingdom

TV: Television

UNCRC: United Nations Convention on the Rights of the Child

ACRWC: African Charter on the Rights and Welfare of the Child

OAU: Organisation of African Unity

AU: African Union

CAR: Central African Republic

DRC: the Democratic Republic of the Congo

CJMS: Children Journalism and Media Studies

CJME: Children Journalism and Media Education

VOK: Voice of Kenya

KTN: Kenya Television Network

NTV: Nation Television

EFA: Education for ALL

CBA: Commonwealth Broadcasting Association

CA: Communications Authority

NGO: Non-Governmental Organisation

NACOSTI: National Commission of Sciences, Technology, and Innovation

SPSS: Statistical Package for Social Sciences

CHAPTER ONE: INTRODUCTION

1.1 Overview

This chapter discusses the background of the role of television in production of educational and entertainment of children's programmes based on '*Big Minds*' children programme aired by the Kenya Broadcasting Corporation (KBC). It specifically contains the background of the study, statement of the problem, research objectives, research questions, rationale and justification of the study and finally the scope and limitations of the study.

1.2 Background Information

According to the United Nations International Children's Emergency Fund, the situation of children's rights is critical, given that they account for more than half of the global population (UNICEF, 2016). Right to life, education, food, nationality, and registration after birth are among the many rights that children have. Humanitarian law recognizes that children have the same rights as any other individual; although children's rights in connection to media content, and more specifically television programs, are undervalued (Amnesty International, 2015).

People's opinions and behaviors are shaped and influenced by the media. There is little doubt that the media plays a significant role in raising people's awareness of social issues and their willingness to respond appropriately. A primary reason is that a single message can be sent to a large number of unrelated recipients through mass media. As a result, it is possible to communicate with a huge number of people and specific target groups through the use of the mass media. A positive impact on public, professional, and

political reactions to children and young people can be achieved through media coverage of their experiences.

In addition to news reports, feature pieces, investigative journalism, education, entertainment, and preventative programs are launched. Feature Articles (Rao, 2017). As a result of these initiatives, people's attitudes and behaviors toward children, as well as their understanding of child rights, are aimed at improving the situation of child abuse and neglect in our communities. For people who campaign for children's rights, knowing media influences and how to use the media in a positive way may be a crucial tool (Livingstone & Third, 2017).

Since the adoption of 'The United Nations Convention on the Rights of the Child,' the media has played an important role in promoting the rights of children (1989). UNGASS adopted the United Nations Convention on the Rights of the Child on November 20th, 1989, according to Woodhouse (2017). As the most widely and quickly accepted human rights declaration in United Nations history, the Universal Declaration of Human Rights It has been ratified by every country except Somalia and the United States of America (USA), which have both signed the CRC. A country's program on children's rights is built on the CRC, the most powerful legal instrument available for recognizing and protecting the rights of children (Rao, 2017).

For families in poor nations, children living in poverty and victims of war and disaster, the media creates a set of myths through which they lose their humanity. They are frequently shown as helpless victims, unable to think, communicate, or act on their own. With regard to Livingstone and Third (2017), the Convention on the Rights of the Child's broad range of topics is often overlooked in the media's coverage of children's

difficulties (CRC). As a result, children's privacy is often not respected, and they are typically depicted as stereotypes, such as "starving children of Africa," in the media.

The United Nations Children's Fund (UNICEF) created the International Children's Day of Broadcasting (ICDB) in 1991 to urge broadcasters around the world to raise awareness about children's issues, recognizing that media stories are generally one-offs with little follow-up (UNICEF, 2011). Many broadcasters in more than one hundred countries around the world "Tune in to Kids" for and about children on the first Sunday of December to mark the start of the holiday season. Eisler (2018) points out that since this effort was launched, broadcasters have been increasingly inviting kids to participate in the production of their shows, discuss their ambitions and dreams, and learn from their peers. The first Sunday in March is now designated as the official date for the holiday (Freeman, 2016).

Global concerns are important to raise awareness about, according to UNICEF (2012). In addition, it has a significant impact on the lives of children. Children and young people around the world can benefit from positive media experiences through television. Broadcasters are urged to produce documentaries about the plight of children, dramas that break down gender stereotypes and eliminate discrimination, and animation that teaches and entertains as a way to improve overall child development in their countries. Providing a platform for children's voices on the airwaves can help break down stereotypes and prevent discrimination, showing that television can have a positive impact on children and young people's lives and development. Television has a profound effect on its viewers because of its ability to combine moving images and sound.

1.2.1 Global Perspective

The content for children shown on media and specifically television started in America in the 1920s when consumers started being concerned about the influence of motion pictures on their children. Pressure began to mount on the motion picture industry with criticisms raised through editorials, sermons, magazine articles and other forms of public criticisms that these pictures had a negative influence on children (Turrow, 2013). A study led by Professor Charters of Ohio State University observed that children may not differentiate fiction from true-life scenarios and are therefore likely to copy scenes in a movie as true things. Eventually, this corrupts their morals and even class performance. For instance, the study concluded that ‘children who grow up in the rural areas and do not have exposure to the movies perform very well in class and are cooperative, unlike the children who grow up in urban areas and are exposed to the movies’ (Malin, 2009).

Children’s television such as animation as noted by Lansdown (2011) sells, making it one of the most exportable genres of programming. For instance, pre-school phenomena like *The Teletubbies* (UK) shift millions of licensed products from the shelves of retailers (The Business of Children’s Television, 1999). Targeting young people has three basic goals: directly attracting clients, influencing parents through the power of “pester power,” and/or instilling favorable brand connections in young people (Radley, 2011). It is unreasonable to claim that movies are solely responsible for children’s antisocial behavior and delinquency, according to Rich (2009), as movies are just one of many factors in a child’s life.

Researchers in New Zealand found that media can have a significant impact on the attitudes and behaviors of children and their families in Victoria. Because of this, they determined that the use of violence as a means of resolving dispute was promoted by the media. However, they also noted that the power of the media can have a positive impact

on the lives of children and adolescents. Cooperative and collaborative behavior as a responsible way to operate in the world can be learned through quality children's television programs, according to Khan (2010). In order to teach children and young people socially desirable ways of dealing with conflict, understanding of their rights to integrity and protection from harm, healthy eating habits, and ways to assert themselves in a positive, acceptable manner, the use of the media can be beneficial.

According to a research by Chulalongkorn University's Faculty of Communication Arts, 21 percent of newspaper publications and 13 percent of television reports in Thailand breached the rights of children in 2014. (Grosch, Berger, Gidion & Romeo, 2014). It was found that the most common invasions of privacy were those involving the names and faces of the children who had been abused and those who had been accused of criminal activity. A further finding of the study was the abuse of images of identifying children who were not related to the news item's content. It was discovered that inappropriate language or libelous headlines were used to describe kid victims of crime, or the behavior of youngsters, during the study.

According to Philo (2014), the media has the ability to shape public opinion, provide role models, and impact children's and society's behavior. From education to street kids to stateless kids to child labor and child prostitutes, the media's portrayal of kids in any corner of the world is both positive and harmful at once (UNICEF, 2009). Children throughout the world now have access to an ever-expanding array of educational content because to the media industry's remarkable rise in both print and electronic media (Woodhouse, 2017). Even more so, more people are exposed to the same shows and the same marketing spin-offs. In many places of the world, foreign programming and media are more widely available, and censorship and control are less regulated (UNICEF, 2004).

Parents must be informed on the rights of children and how they can be safeguarded and promoted by excellent professional practices or injured by wrong policies or actions owing to the commercialization of children's programs, according to Bailey (2011). Despite this, they also urged the media to conduct itself in an ethical and professional manner in order to avoid sensationalism or the undervaluation of children's rights. Media must oppose financial pressures that make children's issues and their rights to free expression, fair coverage, and protection from exploitation, especially as consumers, less important than those of adults. Children and the media need to enhance their relationship so that both parties can gain a better knowledge of the relationship's good and negative power and potential. TV production for children should be given preferential treatment, according to Oyero (2010). As a result, appealing children's programming must convey life's laws in order to be effective.

1.2.2 Regional Perspective

It is estimated that more than 50 million African children are still living in poverty and without access to a formal education. These children are also malnourished and vulnerable to exploitation and abuse because of racial and ethnic prejudices and a lack of parental involvement in their upbringing. Not much progress has been made in ensuring children's rights to freedom of expression and their right to be heard, according to Lansdown (2011) Children's rights advocates point out that despite UN General Assembly Resolutions, African Charters, and other international instruments mandating respect for children's rights, the existing state of affairs does not reflect these principles (Viljoen, 2012).

When the Organization of African Unity (OAU) was established in 1990, it was renamed the African Union (AU), and in 1999, the Children's Charter was adopted as a

comprehensive instrument that sets forth rights and specifies universal principles and norms for the condition of children across the continent (Gladkova, 2013). African countries are encouraged to establish an African Committee of Experts on the Rights and Welfare of the Child to promote and safeguard the ACRWC's rights, practice applying these rights, and interpret the ACRWC's disposition as necessary by party states (Andrews et al., 2014).

Children's rights in developing countries have not received the attention they need, particularly in the media, according to UNICEF (2004). Children's rights must be preserved and promoted by the media, according to the report. Fortunately, things have changed for the better through time (Lloyd, 2016). ACRWC was ratified by 47 of the 54 African Union member states as of 2016, with the remaining seven states (the Central African Republic (CAR), the Democratic Republic of the Congo (DRC), Sahrawi Arab Democratic Republic, So Tomé and Prncipe, Somalia, and South Sudan) having signed but not yet ratified the treaty. Signed but not ratified: Tunisia The non-AU member state of Morocco has also failed to ratify.

A growing understanding of children's rights and the need to protect them from abuse and exploitation has also been noticed by Mbise (2017) among African countries. Many governments signed the Stockholm Declaration and Agenda for Action to show their commitment to children's rights in Africa; this shows that the continent is united in its desire to see children's rights fully realized (UNICEF, 2012).

Oyero (2011) said that while attempts to put children's rights first and make Africa a better place for children have had some success, there are still many more pressing issues that need to be addressed. Africa's media outlets are tasked with

implementing the UN Convention on the Rights of the Child (UNCRC) and the Oslo challenge by emphasizing children's journalism and media education. Children Journalism and Media Studies (CJMS) and Children Journalism and Media Education (CME) are two terms for this type of education (Gladkova, 2013).

In order to address children's media requirements and fulfill their educational, cultural, and social rights, the education that has been envisioned aims to teach people as journalists who can set the agenda for children in the media (Salawu, Oyero, Moyo & Moyo, 2016). Higher educational institutions like universities would be ideal locations for this type of education, which would include instruction on news and editing courses, broadcast media creation, and internet platform publication.

1.2.3 Kenyan Perspective

The East African Broadcasting Corporation (EABC), which broadcast to the colonies, began radio transmissions in 1927, when broadcasting in Kenya began in the early twenty-first century (Were, 2015). Broadcasts in English began in 1928 on a single channel for European settlers, delivering news from their homelands as well as from other regions of the globe (Gitahi, 2011). As early as 1953, African Broadcasting Services (ABS), a first-of-its-kind African radio broadcasting service, began broadcasting in Kiswahili and other African languages. It was proposed that Kenya Broadcasting Services (KBS) be founded by the colonial government's commission in 1954, which looked into the future of broadcasting in Kenya (Oyero & Salawu, 2018).

As early as 1959, stations were opened in Mombasa (Sauti ya Mvita), Nyeri (Mount Kenya Station), and Nyanza's Kisumu (Kisumu Station) (at the time comprising the former Western Province and Kericho Districts.) For radio and television, the Kenya Broadcasting Corporation was created by the British colonial authority in 1959.

After a recording studio and the first broadcasting station were built on a Limuru farmhouse by the end of 1962, television was broadcast the following year (Nyamai, 2013). A year after Kenya gained independence in 1964, the government was concerned about the way the broadcaster was being controlled by its former colonial masters, so an Act of Parliament renamed it Voice of Kenya (VOK) and established it the country's national broadcaster. When the Ministry of Information and Broadcasting was established, it served as the new government's spokesman and was responsible for educating the populace, as well as entertaining them (Nyamai, 2013). Kenya Broadcasting Corporation (KBC) restored to its previous name in 1989, Voice of Kenya (KBC).

When there was only one television network in Kenya, Voice of Kenya (VOK), in the early '80s, there were no children's shows for Kenyans to watch. Monday through Friday, the station opened at 4:00 p.m. and ended at Midnight. On Saturday and Sunday, the station opened at 9:00 a.m. and remained open until midnight (Ayodi & Waliaula, 2014). On weekdays, only one hour, from 4:00 p.m. to 5:00 p.m., was allotted to children's programming. Children, however, were unable to view these programs even with this provision because they were still enrolled in school (Oyero & Salawu, 2018). The choices were limited with programmes like '*Kiinimacho*', a pre-school magical show and '*Children's Variety*', a magazine programme for older children. Other available programmes were compiled cartoon shows that were foreign produced but which were very popular with children (Were, 2015).

When Kenya Television Network (KTN) came into being in the early '90s, the station changed the landscape by showing a children's programme dubbed '*Club Kiboko*' on Saturday mornings (Maende & Nyambane, 2016). Because of the push and for fear of competition, Kenya Broadcasting Corporation allocated some time for its children's

programmes to air on Saturday mornings. Presently, all local channels including Citizen TV, NTV, KTN, and K24 have children programmes which are mainly aired over the weekend and morning hours during weekdays. In addition, there are children acted programmes such as *Machachari* and *Kenda Imani* that are aired in the evening with adult content (Ayodi & Waliaula, 2014). Moreover, with digital migration, there are a number of pay stations that air children content such as *Nickelodeon* and *Jimjam* (Oyero & Salawu, 2018).

There is a lack of information about children's rights in children's programming, instead focusing on talent search formats, entertainment, and school curriculum. Management and editorial decisions on children's programming are influenced by commercial interests, supporting a shift toward entertainment with the goal of boosting audience size and, consequently, income (Grugel, 2013). There are, however, some programming selections that are not tailored to the needs of the children who watch the show. When it comes to programming for children, for example, certain shows are aired early in the morning on the weekends, when children are asleep and unable to watch (Bray & Moses, 2011).

According to the UN Convention on the Rights of the Child 1989, the Africa Charter on the Rights and Welfare of a Child 1990, Salamanca Statements 1994, Millennium Development Goals, Education for All (EFA) 2015, the Children's Act 2001, Kenya has policies and laws that protect and promote the rights of children. However, it should be recognized that policy and practice have a major discrepancy (UNICEF, 2012).

1.2.4 *Big Minds* Children Television Programme

Big Minds programme is a two-hour children-oriented TV programme that exclusively highlights their perspective of things and also caters for their entertainment

(KBC, 2018). The programme is themed to take a magazine format where different segments and production styles are merged to cater for different age groups within the limit of 18 years. The programme takes cognizance of the kids and pre-teen age group who love talent shows, storytelling, skits, quizzes, music, and cartoons. With a good mix of these components the programmes can engage young viewer's interests and be educative at the same time. The production has four producers and two presenters below 15 years of age. The programme has a studio set that captures the contemporary pre-teens and teen's ideological set up which can be physical with appropriate backdrops and appealing colours or virtual. It can be a background of murals and artwork that resonates with children.

1.2.5 The Kenya Broadcasting Corporation

In accordance with Kenyan law, the Kenya Broadcasting Corporation (KBC) is a state-owned entity tasked with broadcasting news, education, and entertainment in both English and Kiswahili as well as other languages at the discretion of the KBC. The mission of the Kenya Broadcasting Corporation is to provide the Kenyan audience with high-quality broadcasts that deliver objective, educational, informative, and entertaining content.

The goals are to improve public awareness of the government's development policies and programs; impart knowledge on the process of efficient communication with important publics; and promote an effective approach to the use of radio and television as tools for National Development.

1.3 Problem Statement

Experts in the field of children's rights have long debated the problem of children's access to media content around the world. Children have historically had a low social status, and as a result, many of their legal rights are deemed to be the exclusive domain of their parents or legal guardians (Sloth-Nielsen, 2016). Children's rights are governed by their parents or guardians and can be granted or revoked at any time, according to their discretion. The same time, Pearce and Field (2016) emphasized that children's television programming must be appealing to them both in substance and form, while neither interfering or conflicting with the process of socialization.

Children's television producers and writers must be rated very carefully in order to recognize what these adults have to offer the young viewers, such as wisdom, attractiveness and an accurate depiction of the world as it really is (Divakar & Raju, 2016). Legal mechanisms, such as the 'Children Act of 2001' and the (CRC), have been put in place to help children grow, develop, and achieve their full potential in the course of their daily lives. Children's broadcasting rights were also recognized at Cape Town's Commonwealth Broadcasting Association (CBA) General Conference in 2000 when the African Charter on Children and Broadcasting was ratified. This affirms children's sense of self-identity and community through the electronic medium.

Gitahi (2011) found that pre-schoolers' friendliness in play could be negatively influenced by television watching in their local area. In Kenya, child abuse is a widespread problem, and print media has a significant impact on community education and child abuse prevention efforts. Furthermore, a study by Nyamai (2013) found that watching television helped youngsters improve their English language skills by helping them pronounce words correctly and communicate properly in English.

As a result of this investigation, the KBC's 'Big Minds' Children's show was examined as an example of how educational and entertaining programming for children has been implemented to allow children to learn through television programming.

1.4 Research Objectives

1.4.1 General Objectives

The general objective of the study was to examine edutainment in children's television programming by conducting a content analysis of the 'Big Minds' programme on KBC Channel One Television.

1.4.2 Specific Objectives

The specific objectives of the study were:

- i) To analyse the strategies employed for edutainment on the "Big Minds" television programme.
- ii) To assess the nature of edutainment content on the "Big Minds" television programme.
- iii) To establish relevance of themes in edutainment on the "Big Minds" television programme.

1.5 Research Questions

- i) What are the strategies employed for edutainment on the "Big Minds" television programme?
- ii) What is the nature of edutainment content on the "Big Minds" television programme?

- iii) What are the edutainment themes on the “Big Minds” television programme?

1.6 Rationale and Justification of the Study

Children make up about half of Kenya’s overall population, according to the most recent census, which counted 38.3 million people. That means there are around 19.15 million children living in the country. In Kenya’s 2019 population census, children make up 53% of the population, or 24.9 million of the 47.5 million people. TV shows and other media have a considerable impact on this group, according to research (UNICEF, 2011). If this group is allowed to engage in programming, they can allow a shift in establishing values through the media. In the African environment, where children are intended to be seen and not heard, this is even more of a problem because children are expected to be seen and not heard.

As a result of leading this research and taking stock of what programming has been put in place to highlight children’s participation, the media can then be informed and further sensitized on having suitable children’s programming that gives children a voice, entertains, and educates them. KBC, being a national broadcaster and the country’s oldest media company, is obligated to produce high-quality programming for everyone, including children.

1.7 Scope and Limitation of the Study

The purpose of this study was to find out how educational programming is portrayed in children’s television shows. The study focused on KBC Channel 1’s “Big Minds” television show. As a result, the study was a case study of Big Minds. There were just 13 episodes of the show examined in the study. Checking for edutainment material, a content analysis of the program was carried out.

Big Minds' Children's Program, which broadcast on KBC Channel 1 alone, was used in the study.

Because KBC is the national broadcaster, it has a duty and a mandate to inform, educate, and entertain its audience, including children, hence the conclusions of this study only apply to this program. Because of this, the findings cannot be generalized to other children's programs.

1.8 Definition of Terms

Broadcaster: Organization, one responsible for the production of radio and television programmes and/or their transmission.

Child: Every human being below the age of 18 years.

Children's rights: Human rights of children with particular attention to the rights of special protection and care afforded to minors, including their right to association with parents, human identity as well as the basic needs for food, universal state-paid education, and health care among others.

Duty –bearers: Those actors who have a particular obligation or responsibility to respect, promote and realize human rights on behalf of children or other citizens.

Policy Maker: A person responsible for making policy, guidelines especially in government.

Programme: A segment of content intended for broadcast on television or radio.

Producer: The person in charge of the coordination of all details pertaining to a television or radio program.

Magazine: A programme that presents a variety of topics, including music, interviews, drama, skits, features talk shows.

Marketing: The process of packaging, advertising, selling, and distributing your products or services, as well as the public relations used to support this process.

Network: A chain of broadcast or radio stations controlled and operated as a unit, often using the same editorial material.

News Feature: A special story or article in a print publication or broadcast program that goes into detail about concepts and ideas of specific market interest.

CHAPTER TWO: LITERATURE REVIEW

2.1 Overview

Throughout the chapter, we learn about the theoretical underpinnings of the study, as well as pertinent prior research that relates to our present topic. A theoretical literature review, an empirical literature review, and a research gap are all included in this chapter.

2.2 Theoretical Framework

Theories are made up of a set of concepts or constructs, and the relationships between those concepts (Mugenda, 2003). In order to answer the research issues, a theoretical framework serves as a road map. For the sake of the study, this part includes relevant theory that supports its main concepts. The research is based on the notion of Media Representation.

2.2.1 The Media Representation Theory

In Hall's (1997) definition, "representation" refers to the construction of meaning in our thoughts through language. Buckingham (2003), on the other hand, stated that the media does not provide a clear view of the world, but rather a mediated interpretation of the world because the media does not convey reality but rather depicts it. Furthermore, according to Samsel and Perepa (2013), the media enhances and reinforces certain depictions. There are a number of ways that media texts might unwittingly teach or reinforce social cues that could have fatal repercussions. For example: Moreover, Davis (2014) claimed that media portrayals have long-term effects on viewers.

When it comes to Weber's definition of media representation, he refers to both processes and products. This means that in addition to how identities are depicted or built in the text, how they are constructed in the processes of production and reception by people whose identities are similarly variably marked in terms of class, age, gender and ethnicity is also important. Media representations of reality, according to Georgiou (2013), are not accurate representations of reality, but rather a selection of reality. All of these people have a hand in making the final decisions in the case of a television show.

According to Ahmed and Matthes (2017), a media product is not a real-life experience because it is based on the values of the creators and, in turn, the values of the wider society and culture. The media version, on the other hand, is not a presentation but rather a redefinition. Due to the fact that depictions, likenesses or manufactured images are just a portrayal or likeness of a person, a group of people and/or an idea or an event. There are many different ways to depict something, including a single image, a series of images, or even an entire program (Johnson, 2016).

A lot of factors influence representations, such as who is employed to generate media, which has a direct impact on the character of the representations, as well as who is employed to make media (Riff, Lacy & Fico, 2014). Secondly, the reception of representation influences it because the audience doesn't always accept it or even view it in the way the producer hopes. This makes it difficult for a modern audience to grasp how the media of the time was interpreted by audiences in the past. While it is possible to understand a representation by looking at the media landscape on its own, this is not always the case. Television, for example, has a complex programming system of genres, narratives, codes, and tradition that is used to depict people and ideas (Rost, Barkhuus, Cramer & Brown, 2013). It is important to note that representation is also influenced by

social and historical settings because people's lives are shaped by the values, beliefs, and attitudes of the society in which they live.

Despite its flaws, the idea of representation can be used to examine how children's television shows are represented in the media. As a result of this editing, media producers unknowingly promote society's conceptions of children by highlighting the most relevant activities. It is possible to make sense of children and their actions by employing these social cues in our daily lives once they have been learned.

2.3 Conceptual Framework

This section contains an empirical review of existing literature in relation to television programmes and representation of children content

2.3.1 Strategies employed for edutainment on the "Big Minds" television programme.

In recent years, children's programs and the role of the media in moulding children's and youth's lives have attracted a lot of attention (Newman & Newman, 2017). The UN Convention on the Rights of the Child, which contains numerous messages for media practitioners, is likely to have prompted this turnaround. A primary goal of the CRC is to ensure that children's rights are at the forefront of the human rights agenda.

More than 2.8 billion young people around the world are estimated to watch television, according to Jempson (2013). Most of them reside in the wealthiest regions, while the rest are concentrated in underdeveloped countries. There are an estimated 142 channels dedicated to children under the age of 15 across five continents. There is a great deal of interest in ensuring that youngsters can analyze and evaluate media products, as well as learn how to use communications technology to express themselves. Nowadays, media literacy is increasingly considered as an important part of children's education. Furthermore, he pointed out that even if youngsters do not have direct access to broadcast

media, the media has a widespread influence on them. Advertising and public discourse reflect a wide range of ideas, fashions, music, and social trends.

2.3.2 Nature of edutainment content on the “Big Minds” children’s programme

Children’s rights to education in Kenya were examined by Sati (2014), with a focus on children with disabilities. It was the goal of this study to examine how children with disabilities in the County can access high-quality educational opportunities. This study used a qualitative approach to data collecting and analysis. Dagoretti, Kibera and Embakasi were the three districts where data was collected. Researchers found that children with impairments are denied their right to education in the study’s findings. Facilities including bathrooms and classrooms are inaccessible to students on a day-to-day basis, it has been found out. This is further evidenced by the conclusions that the current curriculum and assessment procedures are not geared to accommodate students with impairments. Finally, it was shown that neither parents nor instructors in the research areas are aware of any current human rights regulations that protect and promote educational access for children with disabilities.

It was decided to do a case study of ‘Machachari,’ a popular show on Citizen television, in order to examine the impact of locally made television programs on Kenyan television viewers. The study found that local television shows have a favorable impact on viewers by promoting positive values such as good parenting, abstinence from drugs, and responsible youth behavior.

Pre-schoolers’ sociability in play could be negatively influenced by television watching if parents and guardians do not properly supervise their children’s television viewing habits, according to a study by Gitahi (2011). Using interview guides and an observation schedule, primary data was gathered in the study and analyzed using both qualitative and quantitative methodologies. Most pre-school children’s programs contain

characters whose behaviors, attitudes, and relationships with other characters could impact the way pre-schoolers interact and play with other children.

African television networks, including Kenya's, haven't given much thought to children's programming, according to the Communications Authority (CA) in 2016. As a result, the Authority has issued rules for broadcasters on how to allocate airtime to youngsters. Ideally, broadcasters should dedicate at least five hours of their radio or television schedule to content geared toward children. On the other hand, the television business in Africa does not generate enough children's programs, which means that lawmakers must be lobbied to grant air-time for children's programs that can address some of the needs and sensitize audiences.

The Kakuma refugee camp in Turkana County, Kenya, was chosen as a case study in the study of refugee children's educational rights in refugee camps by Wasonga (2017). One hundred and thirty-four participants were surveyed, and sixty-seven participants were recruited using stratified and purposive sampling. The findings of the study showed that the refugee camps' dysfunction significantly harmed children's fundamental right to education. As a result of this breakdown in communication, refugee children were hindered in their ability to learn. Lack of basic rights including health care, registration of children at birth, and discrimination severely limited access to schooling.

2.3.3 Relevance of themes in edutainment on the "Big Minds" television

Nwanko and Okembwa (2002) found that children's participation in Kenyan media coverage of children's rights problems has not been investigated, especially in television. According to a new report, the quality of Kenyan media coverage of children's rights and their rights to participate remains extremely low. For the purpose of informing

and shaping television programming policy and supply of programs that cater to the requirements of Kenya's children and young people, Lihemo (2007) examined how parental guidance is used in Kenyan children's television programming.

Using parental supervision on children's television programming, and more specifically parents, to mediate children's rise in TV viewing can reinforce and prevent harmful consequences of television material. In addition, the study found that parents' capacity or otherwise to control their children's media use is tied to their concerns about probable harm against other concerns, such as civil freedoms and freedom of expression, economic competitiveness, children's rights to explore and privacy.

According to Gatheru (2011), a descriptive survey of printing department workers was utilized to examine the function of print media in promoting community education and child abuse prevention initiatives. Random sampling was utilized to choose forty-five participants from a target population of 132. Descriptive and inferential statistics were used to analyze primary data gathered through a questionnaire. Child abuse is widespread in Kenya, according to the study, and print media has a good impact on community education and child abuse prevention efforts. Increased acceptance of child sex assault, a higher prevalence in child sexual assault, and an increased awareness of sexual abuse performed by people who are known to a kid were all findings from the study. Children's rights can be effectively advocated for through the employment of mass media programs.

2.4 Research Gap

There is still a lot of debate on children's rights in the media. Children's content in the media, particularly on social media, is still a concern, despite the proliferation of educational and entertaining programs on the media. Further, the media, NGOs, families, nations, and all other institutions tasked with children's welfare have not done nearly

enough to ensure that children receive their rights despite the fact that legal instruments such as the “Children’s Act of 2001” and the (CRC) contain provisions aimed at helping children grow, develop, and reach their full potential in their daily lives.

Existing research suggests that a number of investigations have been undertaken into the overall problem of children’s rights. There are some who have resisted the idea of children’s participation in media programs, particularly television. The rights of children with disabilities to education, for example, was examined by Sati (2014) and Wasonga (2017), respectively. According to a few studies on media in Kenya, children’s rights, parental guidance, and the function of print media have all been examined (Nwanko & Okembwa, 2002), as well as the role of print media in community education and the prevention of child abuse (Lihemo, 2007). (Gatheru, 2011).

There have also been other studies that looked at the impact of television viewing on children’s English language development (Nyamai, 2013), the impact of locally generated TV shows on television viewers (Maende & Nyambane, 2016), and the impact of television viewing and pre-schoolers’ sociability in play (Gitahi, 2011). It is noted that none of the experts surveyed concentrated on the problem of children’s rights in relation to re-presentation in media and more specifically television in the course of their research; This study was designed to fill in the void left by previous research.

CHAPTER THREE: RESEARCH METHODOLOGY

3.1 Overview

This chapter presents the methodology that was adopted to find answers to the research questions. The chapter outlines the research design and approach, the target population, sampling procedure, data collection methods, data analysis methods and in addition, the chapter presents validity and reliability of the research instrument and ethical considerations in the study.

3.2 Philosophical Paradigm

The philosophical underpinning that guided the research was pragmatism. The best method to use is the one that solves the problem. From the ontological perspective, educational and entertainment nature of content for children is debated and interpreted in the light of its value for attractive content for children. Television content for children represents a variety that is diverse and will appeal to the young audience who are hungry to interact with all forms of educative and entertaining content.

Epistemology concerns itself with how we arrive at reality. In the study, the content analysis of the programmes dissects the various themes of the magazine programmes by using mixed methods, namely quantitative approaches and qualitative approaches. In this research mixed methods were used, first quantitatively by looking at content and the instances that different media representation content are used to tell the prominence, and then qualitatively. Children have their own view of the world and what is edutainment for them as represented and put across by the producers really determine if the programmes achieve their expectations.

3.3 Study Design

Data collection, measurement, and analysis are all outlined in the research design (Kothari, 2005). Case studies and causal/explanatory research were used in the study. Causation and underlying concepts were discovered by doing an explanatory case study. Case studies are examinations of individuals, events, decisions, time periods, projects, policies, institutions, or other systems that employ a variety of approaches to examine the whole picture. An excellent methodology for communication studies is the use of case studies, which may be applied to many different fields (Robins, Dautenhahn & Dickerson, 2009).

Researchers in the fields of media and communication have turned to case study research to learn more about how local television programs effect specific audiences (McDowell & Sutherland, 2000). An investigation of the “Big Minds” children’s program, as well as their rights and the necessary interventions, was facilitated by this method for gathering data. For educational fact-finding, a descriptive research design was chosen since it is appropriate and provides enough accurate information. Children’s representation in television shows was the focus of the investigation.

3.4 Study Site

The study was carried out at the Kenya Broadcasting Corporation (KBC) studios at Broadcasting House in Nairobi. KBC is a state run public broadcaster charged with educating, informing and entertaining the masses. The State broadcaster has a wide coverage and reach and broadcasts in English, Kiswahili and vernacular languages.

3.5 Research Approach

It used a hybrid methodology for the study. Using both quantitative and qualitative research methodologies in one study helps researchers better comprehend a problem, says Creswell (2012). When it came to gathering quantitative data, the post-positivist philosophical framework was employed (Creswell, 2012). Statistical data is used by post-positivists to establish the truth. It was possible to collect and analyze quantitative data on the re-presentation of child participation in media during the quantitative phase.

The study's philosophical assumptions moved to constructivism in the qualitative phase (Creswell & Clark, 2011). Constructivism is a philosophy that values a wide range of viewpoints and thorough description. An inquiry method of understanding, qualitative research involves developing a "complex, holistic picture, analysing language and reporting specific viewpoints of informants" (Creswell, 1998, p. 15). Because it considers many contexts, it ultimately leads to an understanding of the situation (Miller, 2000). Interviews with media producers and stakeholders on the re-presentation of children in media were conducted and analyzed to explain and expound on quantitative results.

Mixed methods design was chosen because quantitative data and their subsequent analysis gave a general grasp of how child participation in the media is shown in media. Qualitative data and its analysis improved and clarified the statistical findings by delving deeper into the perspectives of participants (Creswell, 2003; Rossmann & Wilson, 1985; Tashakkori & Teddlie, 1998).

As a result, the utilization of both quantitative and qualitative data allowed for a better understanding of how media representations of child participation are depicted. Researcher's second reasoning for using this design is that it allowed him or her to better understand how television portrays children's participation in media and why this is

happening. For the third reason, we decided to use this design since it allowed for the comparison of quantitative and qualitative data (Creswell & Clark, 2011). The significance of the study’s results and recommendations was amplified by external confirmation.

3.6 Study Population

Mugenda (2003) defines population as the sum of the elements for study. The study population for this research comprised of the ‘Big Minds’ children’s programme.

3.7 Sample Size and Sampling Technique

3.7.1 Sampling Technique

Non-probability purposive sampling was used to select the period from which ‘Big Minds’ children’s programme episodes for the study were analyzed. The period selected was between October to December 2019. The months of October to December were selected because a lot of activities appear on the calendar of the children’s rights both locally and abroad. During this period, there is thematic coverage of issues surrounding events such as: International Children’s Day in November, Christmas festivities and the long school holidays whereby most school going children are at home close to two months. This period, therefore, would best capture a wide and better representation of the various types of children programmes that exist. (See *Table 3. 1*)

Table 3. 1 Programme Schedules for the selected fourth Quarter Period

Month	Number of episodes
October	4
November	4
December	5
Total (13 Months)	13

The study also included a number of other crucial participants, including members of the production crew of Big Minds, children, and their parents (see *Table 3. 2*).

Table 3. 2 Categories of Respondents

Categories of Respondents	Number of persons
Parents	10
Children	10
Programme Scripts	2
Programme Presenters /Children	3
Programme Producers /Directors	3
Programme Video Editors	2
Total	30

According to Mugenda and Mugenda (2003), for study population of below 10,000, sample sizes of between 10% and 30% are ideal for generalization.

3.7.2 Sample Size

For an investigation of how educational content is re-presented in children’s television shows like ‘Big Minds,’ thirteen episodes from the fourth quarter of 2019 were obtained for review (see *Table 3. 1*). A total of 1,560 minutes have been devoted to the selection of episodes.

3.8 Research Instruments

Research instruments are useful to researchers because they help in data collection. The researcher used a coding sheet which is a content analysis tool and an interview guide.

3.8.1 Content Analysis Tool

An in-depth content analysis of the KBC Channel 1 children’s show “Big Minds” was conducted. State-run media in Kenya is the Kenya Broadcasting Corporation (KBC), a public television network. Kenya’s most popular television station, KBC Channel 1,

transmits in English and Swahili, as well as the majority of the country's indigenous languages. Kenya's national broadcaster, the Corporation, has a wide reach and is accessible to a large audience. The headquarters of Kenya's official broadcaster are located in Nairobi, the country's capital.

The thirteen episodes of 'Big Minds' that aired in the fourth quarter of 2019 were the subject of the content study. 'Big Minds' children's television shows were received for review in order to study the re-presentation of educational content in television programming for youngsters (see *Table 3. 1*). Saturdays from 08.00 am to 10.00 am between October and December, 2019 saw the airing of the 1,560-minute episodes selected.

The KBC's 'Big Minds' Children's program was examined to see how educational content was portrayed in the second stage. In the third round of the assessments, the role of television in boosting educational content for Kenya's young viewers was examined. The KBC's 'Big Minds' Children's program's topics were determined at the fourth stage. Each television show was viewed by the researcher.

3.8.2 Tabulation sheet

Coded sheets were utilized to collect quantitative data from the "Big Minds" curriculum for young children. Computational tools were used to analyze the 'Big Minds' children's program for edutainment.

3.8.3 Interview Guide

To gather in-depth information for this study, researchers employed an interview guide. Big Minds producers and media stakeholders in Kenya were asked to fill out an in-depth interview guide in order to get a better understanding of their experiences.

According to the study's goals, open-ended questions were included in the interview

guide. The guide was necessary to assess how edutainment and involvement in the ‘Big Minds’ children’s program were depicted in the handbook. Furthermore, it allowed the researcher to explain, enhance, and verify the material that had already been provided in the interview guides by the other respondent

Interview scheduling allows for the collection of necessary data to meet the study’s specific objectives, as well as standardization of the interview situation so that interviewers can ask similar questions in the same way, and clarification and elimination of ambiguity in answers, as stated by Mugenda and Mugenda (2003). A wide range of people were included in the study: children, presenters, parents, screenplay authors, and producers of television and radio shows (see *Table 3. 2*).

3.9 Data Collection Procedure

The researcher arranged with the Television Programs Manager at Kenya Broadcasting Corporation to obtain the thirteen episodes he needed for his investigation. This series has a total run time of 1,560 minutes, with each episode clocking in at 120 minutes. In order to identify patterns and broad themes in the data, the researcher watched the episodes numerous times and utilized a coding sheet to record observations. The content of the programs was used by the researcher to gather qualitative data.

3.10 Data Analysis and Presentation

For the study, researchers wanted to find out how the KBC’s “Big Minds” kids’ show conveyed educational material. According to the expert’s advice, the gathered information was reduced meaningfully (Miles, Huberman & Saldana, 2013). In the context of data reduction, this refers to the process of selecting, concentrating, simplifying, abstracting, and altering the data that appears in written field notes or transcriptions. The data was then analyzed using a combination of logical and inductive

reasoning, based on the pre-established study questions, to identify the most relevant information (Mugenda & Mugenda, 2003).

Quantitative data was sorted and organized before descriptive statistics were used in SPSS version 23 to provide percentages, mean values, standard deviations, and frequencies of the quantitative data acquired through the code sheets. Pie charts, graphs, and tables were used to illustrate the data (Sekaran & Bougie, 2010). This was accomplished by counting up replies, calculating percentages, and describing and analyzing the data in accordance with the study objectives using SPSS.

3.11 Reliability and Validity

A pilot test is suggested by Blumberg, Cooper, and Schindler (2014) as a means of identifying problems with design and instrumentation, as well as providing data that can be used in selection. Pretesting is also carried out to ensure the validity and reliability of the research instruments before they are put into use. Both face and content validity were used to determine if the research instruments were able to accurately assess the content of the constructs they were designed to measure. For this research, KBC's 'Vioja Mahakamani' the court comedy series was used to pilot test the research tools.

3.12 Ethical Considerations

Respondents' rights were protected in the study, which followed to the standards of research. The following ethical issues were taken into account while conducting this research.

Before beginning the research, the researcher submitted an introductory letter from the University. In order to convince the responders that the material supplied is only

for academic purposes, this was used. Additionally, the study's goal was made clear to the public by the author.

They were also told that their responses would remain private. Confidence might be instilled in the respondents by identifying the research assistants. A tamper-proof envelope was used to store the data acquired. Respondents were able to provide the information at a time and place that was convenient for them. The study was conducted without the use of coercion, and the researcher spent as little time and money as possible gathering the data.

Respondent anonymity is also ensured because no one will be compelled to reveal their identity. The respondent's age, gender, and number of years were not elicited in the survey. Researchers and research assistants worked hard to ensure that their own biases didn't skew their findings and that all perspectives were considered equally throughout the study. The findings are presented in an accurate manner by the researcher.

CHAPTER FOUR: DATA PRESENTATION, ANALYSIS AND DISCUSSIONS

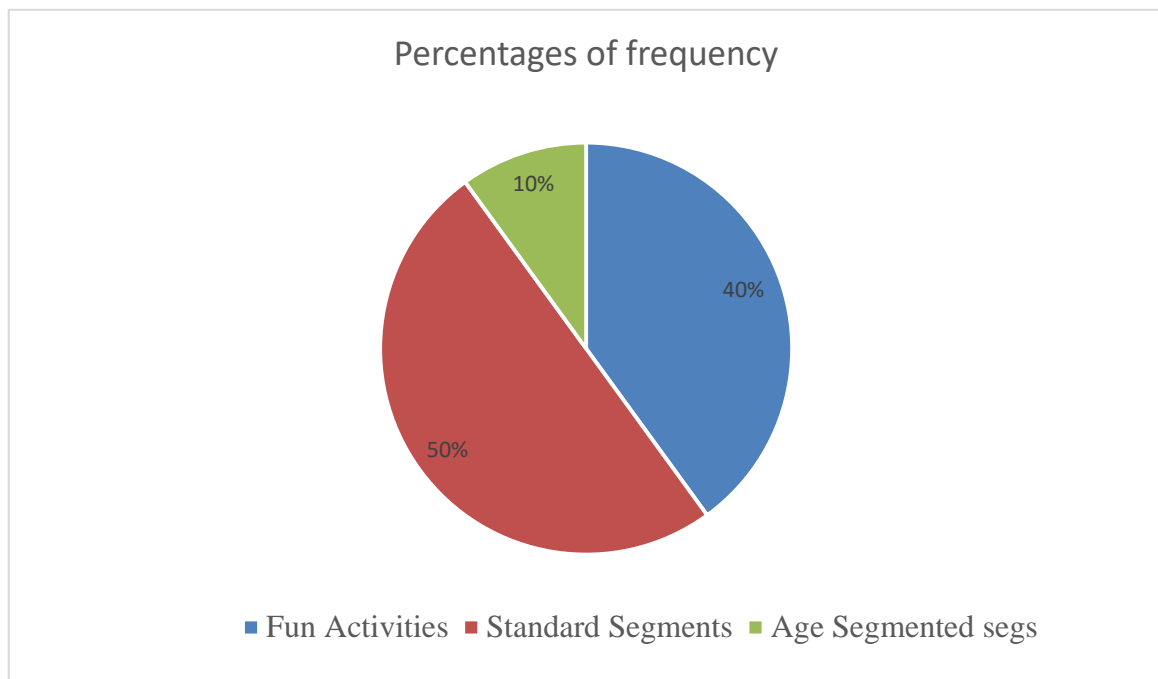
4.1 Overview

This chapter presents analysis of the edutainment content in the ‘Big Minds’, a children’s programme aired by KBC Channel 1 in Kenya. The chapter begins by identifying the various edutainment strategies that are showcased in the programme. The second section of the chapter discusses the nature of the content in the edutainment items aired in the show. The third section examines the different kinds of themes evident in ‘the’Big Minds’ children’s programme.

4.2 The Strategies Employed for Edutainment on the ‘Big Minds’ children’s programme

Edutainment is a form of education in which learning is imparted in a very relaxed and lively manner often through television, radio, computer simulations and games, online contents and social media. One example of an edutainment medium in Kenya is ‘the ‘Big Minds’ children’s programme” aired by KBC Channel 1. The main target of ‘The Big Minds’ children’s programme’ are children from ages of 5 years to 18 years (Kilonzo, 2016). The ‘Big Minds’ children’s programme’ targets to educate this population through a number of strategies. From the study, the researcher can report that the programme uses three main segments namely, fun activities, standard segments and age segmented segments. The percentages of frequency in the show are shown by the pie chart below.

Figure 4. 1 Frequency of Occurrence of the segments



The subsequent sub-sections explain each of these strategies.

a) Fun Activities

Fun activities are short sessions where participants involve themselves in listening attentively or cheerful games or short challenges. In regards to edutainment, these fun activities involve games where children involve themselves in mind games or physical activities. Each fun activity has a moral lesson and a theme. The fun activities segments would, however, vary from one episode to another. Fun activities in ‘The Big Minds children’s programme’ are discussed in the following paragraphs.

i) Tongue Twister segment

A tongue-twister is a type of spoken word game which aims to assess learners’ abilities to articulate problematic sounds used in successive words in an utterance. In

the 'Big Minds' children's programme', tongue-twisters are aimed at improving the children's pronunciation, fluency and accent. The presenter/host would ask three students to produce a statement that he or she had just produced correctly. Children who got the statements correctly were congratulated. These tongue twisters were spoken in either Kiswahili or English language. Tongue twisters were drawn from the two languages used because children primarily use the two languages to learn in schools.

Some two examples of tongue twister used in some two sampled episodes of the show are given below.

i) Presenter: let us try these two tongue twisters.

Six socks sitting in a sink soaking soap sand.

Student 1: Six socks sitting in a...a...sink soak...ing soap sand

Student 2: Six socks sitting in a sink soaking soap sand

Student 3: Six socks sitting in a sink soaking soap sand.

ii) Presenter: Rorys lawn rake rarely rakes really right.

Wow! That's a mouthful. Okay, well, at least I tried. Your turn!

Student 1: Rorys lawn rake rarely rakes really right.

Student 2: Rorys lawn lake rarelyreally....oups..tough

Student 3: Rorys lawn rake rarely rakes really right...

Presenter: Whoever comes up with those tongue twisters must be really crazy, I mean creative.

These tongue-twisters were used to test whether learners can pronounce the sounds /s/ and /r/ in quick succession. Some learners got them right while others fumbled.

ii) Fashion show

This fun activity involves children ‘cat walking’ to showcase their attires/dressing. Children compete live on stage to outwit the rest. Procedurally, an upbeat music would be played as the children march on stage keeping to the beats and showcasing their styles.

iii) Dance Move Challenge

Pupils in the big minds programme would be involved in dance challenges where a trendy song is played and the pupils showcase their abilities to dance. Children would also be expected to devise own dances to match the beats of the song. Dance challenge is aimed at helping the pupils to realize their talents and have a positive attitude about dancing. (See appendix 5).

iv) Story telling sessions

Story telling sessions are the other forms of fun activities which ‘the’Big Minds’Children’s programme uses for edutainment. Children listen to stories as narrated by adult orators. This is the only session in which the adult takes the centre stage. The story telling session would follow the ordinary story telling procedure. The stories have the opening formulae, the listeners’ interjection points/involvement and the closing formulae. The session has a moral teaching at the end of it. It draws from African folklore where young people were taught lessons by grandparents round a fire place after the evening meal before retiring to bed.

v) Birthday segments and cake cutting

This also stands out as one fun activity which the pupils would participate in. In this activity children sang ordinary birthday songs. Consequently, a cake cutting song

would be sung. The children in the studio then share the cake among themselves. For these songs, *see appendix 5*. Through these activities the pupils learn to celebrate their birthdays and important dates in their lives. The art of sharing gifts such as cakes and other items is also cultivated among the children. The medium of these songs is either English or Kiswahili.

b) Standard segments

Standard segments are those that are mandatory to occur in the ‘Big Minds’ children’s programme. They are repeated deliberately to enable a child look forward to watch what will be featured in the same segment in the next show, for instance, there is a different talent show that is aired to motivate children to nurture and grow their talents by watching what other children do every other week.

There are three standard segments that are repeated in the programme. These are talent show, drama and poems/songs. These segments are deliberately designed to appear in the show because they are the backdrop through which the programme is cast. The programme is designed to help children learn in an entertaining manner and also realize their talents from what they can watch and take part in remotely from the other children in the next episodes. Each of the three standard segments has its own sub-segments. The next paragraphs expounds on each segment.

i) Talent Show

The talent show is designed to be showcased in each episode. A different talent show activity would be played in the following episode every weekend. Therefore, children would anticipate learning the type of talent show that would feature in the next episode to participate in an activity that could showcase their talents. From the episodes

sampled, talent show would involve two young pupils playing the piano using a music score sheet, a pupil playing the violin or a piano or a pupil performing a rap song, and pupils doing a hype using different rhyming spoken words in both English and Kiswahili. Moreover, activities such as dancing with the latest moves are also included in the talent show segment. Through talent show segment, the learners are taught how to discover and enjoy their talents. Dance and fashion show are some fun activities that can grow to be favorite areas to some children. The example given below is a rap song performed by one of the students to showcase her talent to rap.

Rapp:

Rampakarampaka-ra

Kwa majinanaitwa-ra

Sunday nilikuwanimeng'a-ra

Sutipetenakiha-ra

Nikaendakwaakina Sa-ra

Akanibuyiamutu-ra

Sikujuanitaha-ra

The student who performed was observed to be very confident in their presentation. The child can learn that live performance requires confidence and maintaining eyesight.

ii) Dramatized segments

This segment involves role plays or song demonstrations. The dramatized segment can be songs that may be accompanied by actions, for instance, 'Row your Boat song'. This song may be enhanced by demonstrating the aspect of rowing while singing.

Through this dramatization, the intended meaning is made clearer. The child who may not know the meaning of the word 'row' can get the meaning from the accompanying act.

In addition, some dramatized content would involve animations which would be played in the programme. Through animations, the lesson becomes lively and joyous to watch. The pupil can master the names of the characters in the animations and their utterances, hence, learning. An example of an animation used in the show is one about how hands are useful to a child. The teddy bear asks the children questions and they respond.

Raggs animation segment

Teddy bear: How many hands have you got?

Kid 1: Five

Kid 2: Two

Kid 3: I got one

Kid1: No you got five

Teddy bear: Hey, you got good fingers.

How many have you got?

Kid 1: 1, 2,3,4,5

Teddy bear: You have hands?

Kid 4: Yeap!

Teddy bear: Where are they? Can you show them to me?

Kid 4: I have two hands but you got paws.

Teddy bear: What's the difference between

Teddy bear: What's the difference between hands and paws?

Kid 4: Animals use paws and humans use hands.

Teddy bear: I don't have hands.

Kid 5: You do.

Teddy bear: I got paws.

Teddy bear: Are hands useful?

Kid 1: Yes because sometimes you pick up your fork and eat with it.

Kid 6: You can pick things up, you can, you can clap, and you can wave.

Kid 5: Hands are good for because if you're blind and you wanted to feel

something and you didn't know the way

hands and paws?	you can just feel right there.
Kid 4: Animals use paws and humans use hands.	Teddy bear: Can you wash yourself with hands?
Teddy bear: I don't have hands.	Kid 1: Yes
Kid 5: You do.	Teddy bear: Show me how you do it.
Teddy bear: I got paws.	Kid 1: (Demonstrates)
Teddy bear: Are hands useful?	Teddy bear: Why are hands good?
Kid 1: Yes because sometimes you pick up your fork and eat with it.	Kid 2: Coz they like help you do stuff.

The use of teddy bear in this excerpt makes it lively for children to learn. The teddy bear takes the role of the teacher in the class while the children respond in a very lively way.

The other forms of dramatized segments are creating dances for the trendy songs. Here, learners choose the most current songs and create own dances or ape the dancing styles of the dancers in the song. Traditional songs performances are also dramatized in the show. The children would dress in traditional attires and sing vigorously. The traditional songs sung are in Kikuyu, Dholuo, and Kiswahili among other languages. The children, therefore, are taught to value and appreciate the cultural diversities in their country Kenya. The singing involved in these songs may motivate the children who watch at home to be creative and be interested in learning about their own respective ethnic communities' songs.

c) Poems and Songs

Poems and songs are standard segments in 'the 'Big Minds children's programme because every episode must have a poem in English or a 'shairi' in Kiswahili or simply a

song. The children would recite short poems on varying topics. Each episode has one or more themes. Some two sample poems are presented below

Pupils presenting a poem in Kiswahili

1. Shule na twende,
Elimu tuipate.
Ujinga tuondoe,
Hilo ndilo lengo letu.
Mwalimu ni asante,
Wewe ndio mjuzi.
Ujinga watuondolea,
Asante mwalimu.
Asanteni!

English Poem

2. These are my hands, go get me,
I can use them everyday
Open them, shut them,
Open them, shut them,
Put them on the laps,
Roll them, roll them just like this
And give a little kiss,
And give a little kiss.
Thank you!

The first poem above is presented in Kiswahili and its main theme is the quest for education. It is a short poem intended to educate children and encourage them to go to school and learn. The second poem is presented in English language. It teaches the pupils on the importance of hands.

In addition, this segment would also feature ordinary festivities songs and practices. The ordinary festive seasons in the programmes calendar are Easter songs, National holiday songs and Christmas songs. The festivities songs seek to enlighten the children about the practices performed on those occasions and the importance of the occasion. During the festive seasons, most of the content would be about that particular occasion. Different songs would feature in the subsequent episodes preceding the festive.

This would make children anticipate the next types of songs to be sung in the coming episodes.

Moreover, one of the programme's repeated segment is the signature tune 'Jambototo' song which is used in between segments for transitions. It is presented below.

Jambo Toto song playing

♪ [(Jambo jambo jambo toto
This is me) ×2
Come let us play, come let us dance,
Because we love to sing and dance,
Come let us dance, come let us dance,
Come let us sing the song in style.
Jambo jambo jambo toto
This...is...me, jambo toto.]

The song is a children's song which encourages children to join others in singing and dancing particularly through watching the show. They are encouraged to participate in singing and dancing through repetition of this song.

Age Segmented Segments

These types of segments are sensitive to age. They comprise activities such as storytelling, Do It Yourself (DIY), kid dances, teen talks and dramatized plays. Storytelling often involves an adult story teller who may also dramatize some concepts such as sounds made by subjects in the story among others. Storytelling is a concept that cuts across ages. The strategy features children sitting down and following the story. They

would also participate actively in the story by producing sounds and the interjections when asked to. Each story has a moral lesson that targets to teach the children.

The Do It Yourself (DIY) segment involves activities that a child can do. The presenter asks the pupils to prepare or model something. The commonest DIY strategy observed in the episodes sampled are modeling of objects such as motorbikes, birds, houses, improvising plastic bottles to make toy cars and making a wall clock using a white carton, ruler, compass, marker pen, wall stickers among others. Another form of DIY segments noted is beading. In this activity, children would be asked to use different colours of beads to make colourful necklaces or bangles. This segment stimulates the children creative and artistic abilities.

Teen Talk

Teen talk is an activity where children participate in a discussion and air their opinions about a topic. The children would take turns to comment on a topic. The talk would resemble a normal debating session but would have an adult guiding the course. Some of the topics that children commented on are; children rights, voting rights, education, common life skills topics such as HIV/AIDS and Sexuality. These topics educate children on their rights and eloquence to defend an opinion. An example of a teen talk discussion is given below.

Topic of discussion: Which is more important, talent or hard work?

Pupil 1: In my point of view talent is when you work on your talent and you work smart and not necessarily work hard because the main point is working smart so that you can nurture your talent.

Pupil 2: I think talent is most important; one, because you are able to earn money while you're young. Hard work will take a long period before you reach to your destiny but talent, I can become a good singer and go to a hotel and then sing and get my money so talent is most important than hard work.

Pupil 3: Talent is most important because it can make you meet some people, some high people like the president. Due to your talent of drawing or singing, the president might introduce you to much higher people and you might be famous and well known because of your talents.

Pupil 4: On my take I think hard work is more important because somebody might have the talent and sit on it and not work hard but if you are working hard on that process you can discover your talent.

The discussion in the above teen talk is on talent and hard work. Pupils give their own opinions. The pupils ultimately learn from each in a very relaxed manner. Besides, they learn debating skills such turn taking and speaking convincingly.

Other forms of Age segments observed in the show are kid dances. In this activity, a song is played and children would be encouraged to dance even if they have never done so. The beats of the song are a bit slow but moving. Also, dramatized children plays are aired in the show. Children would enact a skit about a topic of their choice live on the show. They take the different roles in the skit. Children also use props that are appropriate for the theme enacted and the characters they represent. Through this, children learn about what happens in the society in a very playful and educative way. Children would also identify with some characters in stories or despise others.

4.3 The Nature of Edutainment Content on the “Big Minds” Television Program

This sub-section focuses on how content in the ‘Big Minds’ children’s programme meets the requirement of an edutainment program in terms of its characteristics and

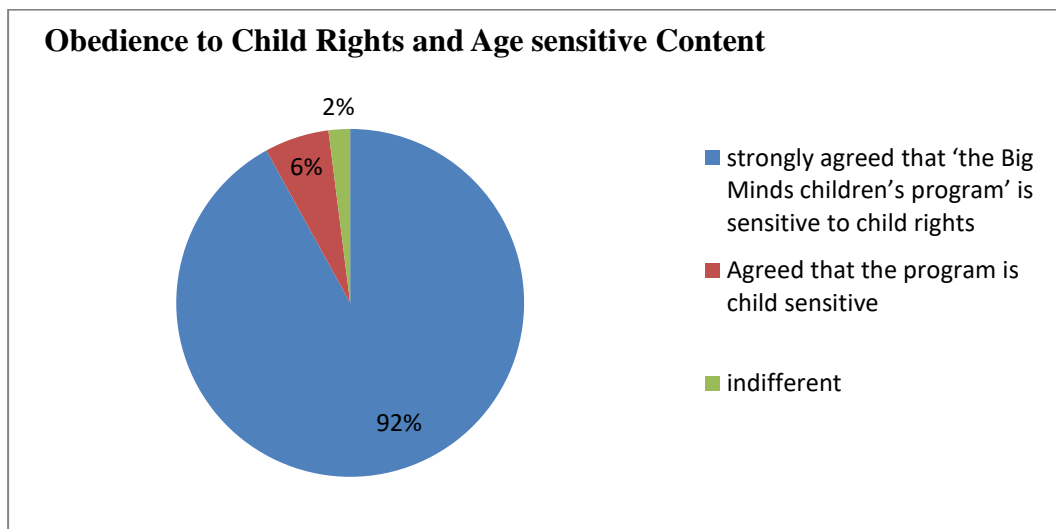
relevance. As earlier posited, the aim of any edutainment program is to motivate a child to learn in a very humorous and playful way. A study on the programme's content revealed the following about the nature of the 'Big Minds' children's programme.

a) Obedience to Child Rights and Age sensitive Content

In respect to fidelity to children rights and age sensitive content, the program was confirmed to be sensitive to children rights and age sensitive content. Of the 30 parents interviewed 92% of the parent's strongly agreed that 'the Big Minds children's program' is sensitive to child rights, 6% agreed that the program is child sensitive while another 2% were indifferent.

The content can be confirmed to be both conforming to children rights and age sensitive because it is developed by children in a natural environment and consumed by children. Thus, it is created by children for children. Content for the show is collected from schools and churches' Sunday schools in the case of Christian Festivities. The programme also uses child friendly segments such as tongue twisters, storytelling, animations, poems and modelling segments.

Figure 4. 2 Obedience to Child rights and Age Sensitive Content

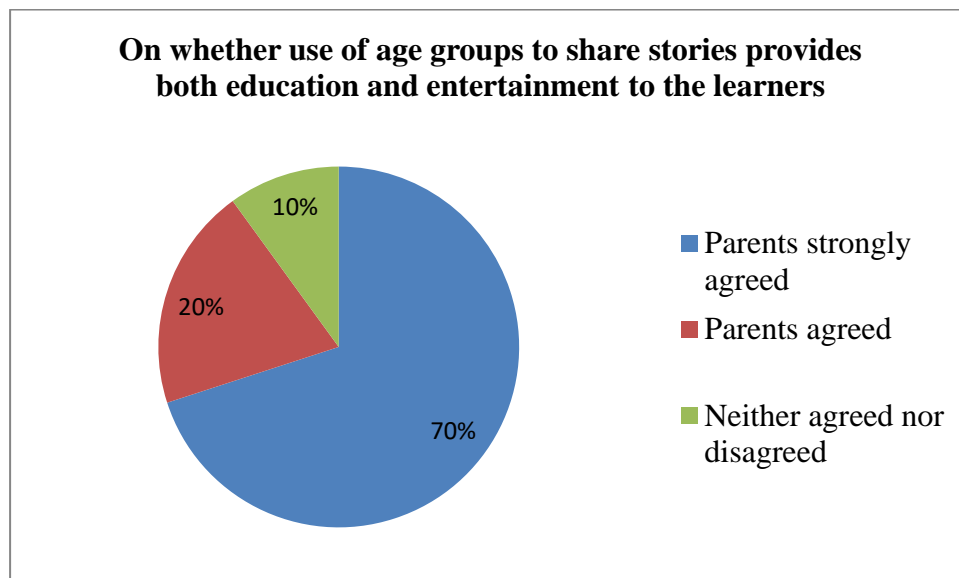


b) Use of Entertaining content

Children find the content of ‘the ‘Big Minds’ children’s programme as being very entertaining and humorous. On the statement, ‘the ‘Big Minds’ children’s programme has encrypted learning into storytelling that are captivating to the children, 70% of the parents strongly agreed while 30% agreed. None of the parents interviewed disagreed. This, therefore, confirms that children get entertained when they watch and listen to the story telling sessions presented in the show.

On whether use of age groups to share stories provides both education and entertainment to the learners, 70% of the parents strongly agreed, 20% of the parents agreed and 10% neither agreed nor disagreed.

Figure 4. 3 On whether use of age groups to share stories provides both education and entertainment to the learners



These statistics confirm that 90% of the parents view that children learn best from fellow age mates better than any other age group. People in the same age groups across the world have a common behavior at a certain point in their lifetime. Fun activities such as tongue-twisters, dance segments, storytelling, dramatized songs and plays are exciting to watch because children perform on stage hence attracting the other children watching

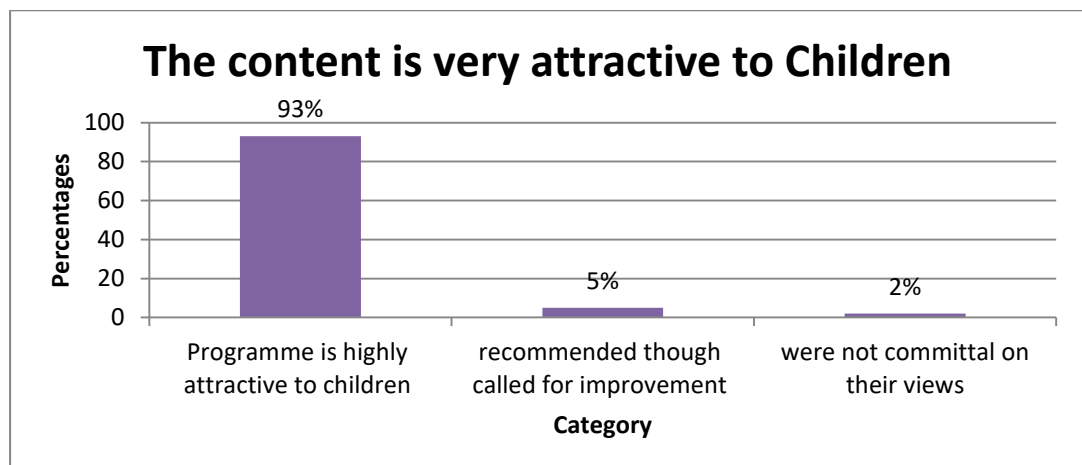
the show. Rhythm as one aspect observed in poems and songs are very explicit in the poems recited by the children in the show. Talent show segment such as fashion show, traditional dances and rap songs are very thrilling to watch they are performed by children. Children identify with their peers who showcase their talents on the show.

One other reason as to why the content is quite entertaining to watch is because the programme showcases local content that most of the viewers identify with. Children find content such as traditional songs, local trendy moves dances and local artists songs so enjoyable to watch because they see them in their daily lives and identify with them. Children find this content very entertaining because it is performed by children.

c) The content is very attractive to Children.

As regards the attractive nature of the programme’s content, it was confirmed that the programme is highly attractive to children with 93% of parents highly recommending it for children viewership, 5% recommended though called for improvement and 2% were not committal on their views. The standard segments mandatory to occur in the show were attributed to the high viewership of ‘the ‘Big Minds’ children’s programme’ among children.

Figure 4. 4 The content is very attractive to children



The study's finding is supported by suspense that is sustained in what may be showcased in the next episode.

“The suspense of not knowing what aspect will appear in the next episode draws more children to anticipate what would appear in the next episode, thus the large viewership”, said one of the script writers. (*see appendix 6*)

The show is also very attractive because the actors and participants on the show are children. A person learns better if the information is relayed by a fellow age mate. Children enjoy the show while learning from the entertaining concept presented.

The ‘Big Minds’ children’s programme attraction is also achieved through the arrangement of the script. The show often begins with a fun activity, followed by some dramatized segments, then poems and ends with a DIY segment of a fun activity. There is always a new item or concept that is showcased in the next episode which prompts children to watch the next episode. The children would, therefore, yearn to learn a new thing in the next episode.

d) Integrated packaging of the content

According to Resnick (2004), an edutainment program must integrate fun and learning to achieve its purpose. A content analysis of the ‘Big Minds’ children’s programme reveals that segments are integrated with a view to amuse and educate the children. The segments featured in the show are sourced from different learning activities such as language games, tongue-twisters, speaking and listening skills in teen talk and storytelling segments, fine art in DIY segments, drama skills in dramatized plays, songs and activities and talent shows in the trendy moves dances, fashion show and poetic narrations. A segment in each of the skills is included in the show with a view to impart learning in a very captivating manner among the children.

e) Provision of real-life images

Dvakar and Raju (2016) affirm that the content in an edutainment program must showcase real life images and issues that exist in the children's world. An examination of the content of 'the 'Big Minds' children's programme indicates that a lot of the content is drawn from the daily occurrences that exist in the children's world. One of the script editors had this to say when she was asked whether there are any life images that the children experience in the show.

....first, the content is prepared and acted by the children in schools, clubs and churches. Script writers visit different schools to scout for content in the natural setting. Secondly, the children also enact issues that affect them in the real life. Most poems cast are on the themes of parental care and neglect, children's rights and welfare, corruption, education and love. These themes are issues that children are grappling with.....”

Furthermore, the show also showcases teen talks in which children comment about the ordinary discussions about talent and hard work, literacy and illiteracy, involvement in drug and substance abuse among others. These are real life issues that are experienced by children across the globe. Fashion show, trendy dance moves and traditional dances, as highlighted in section 4.2, also aired on the show present children with ordinary images which can help change or shape their views about the world. The trendy dance moves and songs are drawn from local artistes' content while the seasonal festive songs are drawn from the churches.

In addition, segments like birthday celebrations and cake cutting are images that children interact with in their daily lives. Through these, the children are encouraged to celebrate their achievements with their friends and family.

f) Cultivation of the constructivist knowledge

An edutainment program designed for children should aim to cultivate self-discovery among the viewers (Kuvshinov, 2009). An examination of the show indicated that the programme has some standard segments which must be present in each episode to cultivate self-discovery, talent development and discovery of knowledge among the children. The strategies that are designed to discover knowledge in the 'Big Minds' children's programme are the DIY segments such as modelling and beading, fashion show among others. Through these segments, children are expected to discover their talent in fashion and design, trendy dance moves and rap songs. The excerpt below is one of the DIY activities in one of the shows.

Pupils beading segment

Pupil: Our activity involves beads. We will be making necklaces and bangles today. We need coloured beads and thread. Each of us is keen to make their own necklace. We put different colored beads at a given point. This is one of the bangles (demonstrating), very colorful and the necklaces too. We have made the head band too.

The above segment challenges pupils to make colorful necklaces from the beads. Children use their own creative abilities to come up with an attractive necklace or a bangle similar or better than that of the presenter. The presenter (pupil) demonstrates her own piece as a signal to children that they can do it and perhaps a more beautiful one.

A segment like a dramatized play is designed to help children identify the themes and characters that they can identify with in real life. Through this, children can know what is bad and what is good. In most instances, the segments are showcased to teach the children something to emulate and embrace.

4.4 Thematic Areas in the ‘Big Minds’ children’s programme

Any edutainment program has both the elements of entertainment and education. This section ideally tackles the educative aspects that are disseminated in the ‘Big Minds’ children’s programme in the form of themes, the overriding ideas in the broadcasted content. A close examination of the show’s content highlighted a number of thematic issues that the show emancipates on. The noted themes are discussed in the next paragraphs.

a) The theme of education

The theme of education was quite prevalent in the show. Pupils would encourage other children to go to school through poems and *mashairi*. The poems mostly highlighted the importance of going to school, the role of the teachers and parents among other issues. An example of a poem presented in the show is given below with its glow.

a) Pupils presenting a poem in Kiswahili

- 1) Shule na twende,
Elimu tuipate.
Ujinga tuondoe,
Hilo ndilo lengo letu.

- 2) Mwalimu ni asante,

Wewe ndio mjuzi.

Ujinga watuondolea,

Asante mwalimu.

Gloss

1) Let us go to school

To acquire education

We eradicate ignorance

That is our goal

2) Thank you, Teacher,

You are the expert

You eradicated our ignorance

Thank you teacher

2. Title: Education

Education is the key to success

Its roots are bitter but its fruits are so sweet

When you have chilly early mornings

Shivering and coughing uhu!

Teacher in school already waiting

“Mary, what is one plus one?”

Two teacher.

“Shut up! One plus is two but not twoo teacher”

What a wonderful day that you take it to the moon?

Scientists hire it

If you want to open those to go visit places around the world

You must employ education.

Education is the key to success

Its roots are bitter but the fruits are so sweet.

If you want to make a discovery

You must employ education

Successful doctors, engineers, pilots and teachers hire it

So mother, father and the entire community

Give me this opportunity to acquire this wonderful God-given gift.

Education.

The two poems above are highlighting on the importance of education. The person in the first poem beseeches the other children to go to school, so as to be enlightened. The teacher is also appreciated as a vital agent in the enlightenment of children at school. The second poem highlights on the importance of education. The person asks parents and the community to give him or her education. It describes education as a sweet endeavour. A child watching the show is convinced to join school because of its advantages. The community is also made to understand that every child has the right to education. Therefore, they should send their children to school.

b) Parental neglect of children due to technology

Parents in the 21st century are obsessed with job schedules, money making engagements, internet and their mobile phones. They have neglected their duty to care for the children. An analysis of the 'the 'Big Minds' children's programme reveals that

children are really neglected by the parents who take most of their time surfing social media content these days. The children lament about their parents' obsession to smartphones and how they feel lonely at homes with no one interact with. The segment that children use to address this is dramatized poems. An excerpt given below exemplifies this.

Pupils presenting a dramatized poem

1. When I grow up,
I would like to be a phone,
Na si mulika mwizi but a smart phone.
Why a smart phone?
Because everybody in my home
Has a smart phone.
Sometimes I wonder,
Was I born or downloaded?

2. When I go home, my father Facebook,
My mother WhatsApp, my brother YouTube,
My sister Snapchat.Oh poor me!
Was I born or downloaded?

3. When I ask my mother to assist me with my homework,
She gives me the phone
“Shika!Google the answers.”
After finishing my homework she takes the phone and catcha!

And posts to the Instagram #tag homework manenoz.

Sometimes I wonder, was I born or downloaded?

The pupil in the poem laments about her family members 'addiction to smartphones and wishes if she was one getting that attention. It appears that all the family members prefer paying attention to the internet and social media and not to the child. Besides, the parents do not take the initiative to help the pupil with homework but would recommend google for the role and later take the credit. The ultimate question that the pupil asks is '*Sometimes I wonder, was I born or downloaded?*' This is one of the impacts of technology that is experienced at homes. The children no longer get the attention from the parents because they have allocated all their time to internet and social media. Some get depressed and become lonely.

c) Theme of corruption

Corruption is another theme that the young children blame for having destroyed their lives in the 'Big Minds' children's programme. The children urge one another to change the story of corruption which has crippled everything when they grow up. The commonest segment used in the show to castigate corruption is dramatized spoken word. The narrations are accompanied by somber background music. An excerpt used in the show is given below.

Pupil: When I come to school with dirty nose.

(background music playing)

Please teachers don't punish me because my mirror is broken.

(background music playing)

My mirror is broken, haki broken kabisa. Everywhere, every time, I find broken mirror. At school I remove my sweater every day to the broken mirror In their bags knowing very well it's not there.

(little boy crying)

Our roads are full of broken mirrors not because of road accidents but some people saluting and demanding something from the bus driver.

(background music playing)

I am here bleeding from the cuts of the broken mirror. Who will repair the mirror?

(background music playing)

I have now refused to be a broken mirror; I will always have good manners. Life, help me repair these broken mirrors. Give me some cellotape from TabiaMzuri supermarket and some glue from Uaminifu Supermarket.

The pupil laments in the poem using the phrase 'the broken mirror' to symbolize the impacts of corruption. The pupil confirms that corruption leads to poverty since she cannot even get water for bathing. The child states that the quality of education is hampered and the roads are bad because of corruption. Accidents and other road related problems are rampant on our Kenyan roads because the law enforcers are corrupt. The pupil vows to end corruption. By using this spoken word segment, the pupil hopes to emancipate fellow children about the dangers of corruption and challenge them to speak against corruption.

d) Talent learning and growth

Talent development among children is one of the main objectives of the 'Big Minds' children's programme. It is the main theme that is prevalent in the show. Talent

showcased in any form is fun. In this case, children are entertained as they watch other children display their talents. At the same time, they are challenged to discover and grow their talents. There are a number of segments which the programme showcases to motivate talent discovery and learning among the children. Some of these are, rap songs, trendy dance moves, fashion show, drama/plays, poems and oratory skills through the teen talk among others. Talent show is a standard segment which features in each show thus the overriding theme of talent learning and growth.

e) Important celebrations and festivities

The 'Big Minds' children's programme also features important celebrations like birthday celebrations among children and important Christian celebrations such as Easter and Christmas. First, the show acknowledges birthday celebration as a common practice among many children. The show features a birthday event in every episode of the end of the month. The children are featured singing birthday songs, cutting and sharing the cakes and relaying birthday wishes to the one celebrating the birthday (*See appendix 5*).

Secondly, the programme showcases activities and practices that precede and occur during Christian festivities such as Easter and Christmas. These activities are, however, seasonal because they are only showcased in the months they are celebrated. During this time, the songs are played and the children express their wishes to their parents, friends and fellow children and present some memory verses on the show. A sample song, wishes and memory verses relayed during the Christmas holiday are presented below.

Joy to the World Song (accompanied by instrumentals)

♪Joy to the world, the Lord is come

Let earth receive her King

Let every heart prepare Him room

(And Heaven and nature sing

And Heaven and nature sing

And Heaven, and Heaven, and nature sing) ×3

Memory Verse

Isaiah 9: 6: Unto us a child is born, to us a child is given. The government will be upon his shoulders and he will be called wonderful counsellor, mighty God, everlasting father, prince of peace.

John 3: 16: For God so loved the world that he gave His only begotten son, whoever who believes in him shall not perish but have everlasting life.

Christmas wishes

1st wellwisher: ♪We wish you a merry Christmas

We wish you a merry Christmas

We wish you a merry Christmas and a happy new year.

To all the kids out there enjoy your Christmas, get new presents from Santa Claus and also go to different kind of places but remember going to New Year also.

Enjoy your Christmas.

2nd wellwisher: Hi everyone, my name is _____ and I'm 10 years old. I want to wish you a merry Christmas and a prosperous new year. Remember to be safe and eat healthy. Merry Christmas and a prosperous and a happy new year.

3rd wellwisher: My name is _____. I'm 13 years old and we wish you a very happy, a very merry Christmas and a happy new year. Make sure to be safe and have journey mercies and remember to share with the less fortunate.

4th wellwisher: This holiday season we wish you merry Christmas, happy holidays and a happy new year.

5th wellwisher: I'm _____ and I'm 10 years old and I wish you all a merry Christmas and a happy new year. Remember love always wins.

The excerpts above are drawn from a Christmas show. During this time the children learn the virtues of love, embracing one another and understanding. All these are enhanced through the songs, dances, Bible memory verses and biblical challenges. The show would feature many songs sung during this time in different languages such as English, Kiswahili and mother tongue.

f) Theme of drug and substance abuse

Because the content of the programme is designed to suit children from ages 5 years to 18, issues of drug and substance abuse are presented. The program recognizes some children are exposed to drugs while young. The programme presents content against drug and substance abuse in standard segments such as poems, dramatized plays and storytelling. A sample poem extracted from the show is presented below.

Shairi lenye mada: Dawa hizi dawa gani

Dawa zenu na waomba, niya lumbenimalize
Ninenayoyatukumba, yanibidiniulize

Yamaishanayalumba, yaloboraendekeze

Dawahizidawagani, akilizinavuruga.

Rafikiananiambia, kunazilezakuwaka

Sahibuananiambia, kunazilezadundika

Mwandaniananiambia, shikahizizamezeka
Dawahizidawagani, akilizinavuruga.

Onjaulimiwaamba, onjapasikuogopaDungamkonowaamba, dungapalipomshipa

Wachasautiyaamba, wachahiyoyakopupa

Dawahizidawagani, akilizinavuruga.

Hela nyingimkononi, yangundotomaishani

Nayaonamaishani, yauhondokutamani

Nijionenikazini, nijioneheshimani

Dawahizidawagani, akilizinavuruga.

Yangundotonikuishi, miakayakutatika

Miakaisotashwishi, miakayakutosheka

Mihadaratisibishi, ndotoyangutakatika

Dawahizidawagani, akilizinavuruga.

Give me your drugs, I swallow and finish

What I am saying is with us, I have to ask

All the experience I have, good we treasure

What drugs are these that disturb the mind?

A friend tells me, some make you burn

An ally will tell me,these ones can be taken

My innermost says, these can be swallowed

What drugs are these that disturb the mind?

With your tongue lick it, lick it don't fear

Inject it to the hand, right to the veins
Stop yapping you, stop that greediness
What drugs are these that disturb the mind?
A lot of money at hand, my life dreams
I can see them in life, sweet ones I yearn
To see my life with a job, being respected
What drugs are these that disturb the mind?
My dream is to live, live many years
Years without problems, satisfactory life
Drugs I won't dare, my dreams will be cut
What drugs are these that disturb the mind?

The poem above outlines how peer pressure can lead one into indulging in drug abuse and failing to achieve. Stanzas one, two and three indicate that bad company would convince one to try everything without disclosing the harm they can cause to one. However, in stanza four and five the pupil says that he wishes to live a good life. A life without problems and with all dreams achieved. Using these two stanzas, she emancipates others about the good things one can reap if one abstains from indulging in drugs and substance abuse. Using the poem, the child teaches others to abstain from bad company that can lead one to drug problem and substance abuse.

g) Good manners among children

Another important theme eminent in the 'Big Minds' children's programme is teaching children good manners like honesty, hard work, decisiveness and seeking for permission. The show achieves these through the story telling segments which are done in either Kiswahili or English. In the entire story telling segments analyzed, children would

be discouraged against behaviours like laziness, dishonesty, indecisiveness, disrespect, uncleanliness, talking to strangers and recklessness. The story teller, most of the times, presents the negative consequences of a wrong act by a character or characters in the story. He or she ends the story with concluding remarks to summarize the moral lesson of a story. In other instances, the story may pick the good character in the story to teach the children a moral lesson to emulate. For detailed stories, (*see appendix 5*).

4.5 Summary of the Chapter

This chapter analyzed the edutainment content in the ‘Big Minds’ children’s programme that is aired on KBC Channel 1. The chapter started by analyzing the different strategies used for edutainment in the program. It was established that the show uses three types of segments; fun activities, standard segments and the Do-It-Yourself segments. The second part of the chapter dealt with the nature of the edutainment content showcased in the ‘Big Minds’ children’s programme. The study established that the content conforms to child rights and age sensitive, it is entertaining , very attractive to children, integrates packaging of the content, provides real-life images and cultivates the constructivist knowledge among children. The third part of the show tackled the thematic concerns that are evident in the show. The study established the themes of education, parental neglect, corruption, talent learning, growth, important celebrations and festivities, drug and substance abuse and good manners among children as being prevalent in the ‘Big Minds’ children’s programme.

CHAPTER FIVE: SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

5.1 Overview

This chapter presents the findings, conclusion and recommendations stemming from the previous chapter. It begins by presenting the findings followed by the conclusions established and ends with recommendations made.

5.2 Summary of Findings

The first objective of this research study was to identify the different edutainment strategies that are applied in the 'Big Minds' children's programme. The study reports that there are three major segments targeted for edutainment in the show. The programme uses fun activities, standard segments and age segmented segments to educate and entertain its target audience.

First, fun activity segments are activities that may involve some short lively fun moments. They precede all the other segments in the show. Children participate in the activities in form of a competition or a challenge or take part together in an activity. The fun activity segments employed include tongue twisters, fashion show, dance moves, storytelling sessions, birthday and cake cutting. In the case of tongue twisters, children were presented with some sentences which contained some problematic sounds. The fun in this segment came about when children mispronounced sounds in some words in the sentence. The segment sought to build children's language skills, especially in getting the correct sounds when speaking or reading.

Fashion show segment featured participants showing different dressing patterns associated with official usage, casual, profession, weather patterns and different ethnicities traditional attires. The best dressed participant would be identified from the

group. Through this segment, viewers were enlightened on the different dressing patterns and their uses. Entertainment results from the varieties that were showcased would be announced to the viewers. Furthermore, actors in the show would also showcase some trendy moves of which most moves would be drawn from the local and international musicians. The children were encouraged to participate in the show where they learned new moves and also realized their own talent.

Another form of fun activity is the story telling session. In this segment, children would listen to stories as narrated by adult orators. Each story telling session would feature a theme or a societal behaviour as depicted by characters from which the viewers learn from, emulate or shy away from. Besides, birthday celebrations and cake cutting sessions were also featured in the show where participants sing birthday songs and also share the cake. The viewers are taught to celebrate special events together with others.

The standard segments are the second set of strategies employed in the 'Big Minds' children's programme. They are regarded as standard segments because they are present in every show. These segments include talent show, dramatized segments and poems/songs. All these segments appear in every show but the content is different from what was featured in the previous show. Suspense is withheld throughout the programme since viewers do not know what may exactly happen in the next programme. Talent shows mirror different children's talents such as prowess of playing musical instruments, dance moves, rap songs among others. Dramatized segments include songs and poems that are accompanied by actions or demonstrations. Song and poem segments are recorded in a way that the English poems and Kiswahili 'Shairi' are alternated in the subsequent shows. By reciting the poems and singing songs, children learn and are also entertained.

The third set of segments featured in the programme is called the age segmented segment. The segments in this item are age sensitive; however, some content may be fit for children only or general viewership. These age segmented segments include story telling sessions, DIY (Do It Yourself) segments, teen talk, kid dances and role plays (drama). Most of these segments are showcased to motivate viewers to discover knowledge. The Do It Yourself segments involve art and craft skills where viewers are invited to model something like a bracelet, build some structure or even draw a picture. Teen talks are a form of children debate session where viewers are challenged to voice own thoughts and opinions about some real life issues. The participants in the programme express own opinions about some issues. More so, the kid dances trigger viewers (children/peers) to also participate in the dance. It is hoped that children can appreciate dance as this is one silent area where children talent is hidden.

The second objective of this research study was to examine the nature of edutainment content in the 'Big Minds' children's programme. Chapter Four analysis revealed that the 'Big Minds' children's programme can naturally be classified as an edutainment programme based on the content it showcases. As an edutainment programme, it conforms to children rights as it broadcasts age sensitive content. The content is designed by children and for children. There were no harmful segments which could affect the children. The parents interviewed confirmed that they trust the programme so much because there is no children unfriendly content featuring in the programme.

The content of the 'Big Minds' children's programme was also confirmed to be entertaining and attractive to watch. The fun activities, standard and age segmented segments all contribute to the entertainment masked in the show. The suspense that is sustained throughout the program makes the show quite attractive to viewers because they

would want to join the dots in learning the new aspect in the next episode. The fact that no one activity is repeated throughout the show dispels boredom in the programme.

Furthermore, the content integrates well the aspects of fun and learning in the featured programmes. The child who watches the show at home not only enjoys participating, for instance, in a tongue twister challenge but also learns how to articulate the sounds correctly. Besides, the involvement of the teddy bears in the show also makes the show quite interesting and interactive to watch. Teddy bears are both amusing but also educative in the programme.

Another aspect noted in the programme is the provision of real life images to the targeted audience. The show satisfies the requirement that an edutainment show must visualize the real life happenings. Children in the show are presented with real life issues such as parental neglect, drug and substance abuse, corrupt individuals among others. Children are able to relate what they watch to what happens in the real life. The story telling sessions and the dramatized content feature characters that compare to the individuals the viewers encounter.

The programme also promotes self-discovery of talent and knowledge among the targeted audience. A great deal of the broadcasted content in the form of the segments prompt children to discover knowledge and talent through taking part in the activities. The challenges posed to children enhance children problem solving and mastery skills to solve a task. For example, fashion shows, kid dances, DIYs and storytelling session all feature hidden knowledge which children are challenged to discover.

The third objective of this study was to identify the prevalent themes in the 'Big Minds' children's programme. The findings report that the show majorly features thematic areas that mainly affect children aged between 5 years to 18 years at schools, homes or in the peer interactions. First, education was identified as one commonest

thematic area noted in the standard segments. Through poems and role-plays, the participants encourage children to go to school daily, beseech parents to take their children to schools and appreciate the teacher's role in their school life.

Secondly, parental neglect was also an overriding topic in the broadcasted content. The main segments used to show this theme were poems, storytelling and dramatized narratives. The actors (children) were featured lamenting about how the children have fallen second to smartphones at home. Parents nowadays were featured as more attached to their smartphones or laptops instead of helping the children grow. Other parents are more obsessed with their professions and spare little time to interact with their own children.

Moral decadence in the forms of corruption and drug and substance abuse were also evident in the displayed content. In segments such as role-plays, poems and teen talks, for example, children expose the dangers of corruption in their lives. It was observed that corruption impacts negatively to children education because it results in poor infrastructure in schools. In addition, it tosses children to poverty because they lack the basic necessities of life at home. One of the agents of corruption identified in the program is the police who were featured taking bribes from the reckless drivers on the roads. The actors challenge the children to be the lead agents in churning corruption in their country. The actors also discouraged children from falling into peer pressure when beseeched to try drug and substance abuse whether curiously or naively. The children in their presentations identified peer pressure as the main agent that lure children to take drugs. The main drugs the characters in the show identified to be abused by children were alcohol, bhang and tobacco.

Another main theme evident in the show was talent growth and development. Largely, the programme showcases talent based segments which motivate children to

discover and practice their own hidden talents. Most talent activities were on fine arts and music.

Dance, fashion show, art and craft/modelling and music related talents were the highly displayed items. These areas are highly under-exploited in as far as talent discovery is concerned because they have been despised over time as professions for the lazy and less serious people. However, these areas are hotbeds for talents and pay well in the 21st century.

Also, the theme of upholding good manners among the children and teenagers were also evident in the show. The show cultivates good habits such as hard work, decisiveness, respect to parents and authorities, consent seeking and love for one another among the targeted children viewers. Through storytelling and role plays, for example, children learn the dangers of some behaviours as displayed by some characters in the segments. Others appreciate behaviours of some characters described as the well-mannered in the story.

Lastly, the importance of some celebrations and festivities are also highlighted in the 'Big Minds' children's programme. Children are shown when celebrating birthdays through birthday songs, cake cutting and performing songs relating to Christian festivities such as Easter and Christmas. The attributes of love and being God fearing are taught through these festivities. These segments are targeted to enlighten children on the importance of the festival celebrated.

5.3 Conclusions

Based on the findings of this research study, the researcher concludes that the 'Big Minds' children's programme employs different edutainment strategies. The programme utilizes fun activity segments, standard segments and age segmented segments to educate and entertain children aged between ages 5 -18 years. The segments, however, are

alternated in a way that a different skit or activity from a segment is broadcasted in the next show. These strategies sustain suspense among the audience who, therefore, eagerly wait to watch the next episode.

As regards the nature of the content, we can conclude that the 'Big Minds' children's programme strictly conforms to the children's rights and showcases age sensitive content. The content is also entertaining, educative, and attractive to the appropriate audience. Moreover, the content is also well integrated and packaged because fun activities, educative and amusing activities are all exhibited in the broadcasted episodes. Additionally, the programme provides the audience with the real life images that can be related to the day to day experiences of the children. Children can adequately relate all the watched content to what happens around them, hence, the development of the anticipated response. The constructivist knowledge is also embraced in the programme. It also encourages self-discovery of both talents and knowledge.

On the thematic concerns, the researcher concludes that the programme features a number of themes. The prevalent themes in the programme are; education, parental neglect of children, corruption, talent discovery, development and appreciation, drug and substance abuse, good manners and important festivities. All these themes are drawn from the children all over the world. In addition, the themes are addressed in both the standard and the age segmented segments such as storytelling sessions and teen talks. Each episode addresses one or more themes.

5.4 Recommendations

The findings of this study indicate some important areas in the general field of edutainment in broadcast media. It is, therefore, recommended for use in the development of edutainment programmes in the different television stations. More so, the findings reveal how children are highly attracted to both entertaining and educative content

showcased in the different stations. This study may, thus, be used in designing the Competency Based Curriculum content championed by the Ministry of Education in Kenya so as to promote lively learning, self-discovery and talent development among the young learners in pre-schools and lower primary schools. The programme may stand out as a supplement to what is taught and learned in schools.

This study was limited to the 'Big Minds' children's programme showcased on KBC Channel 1. The researcher recognizes the fact that there are other edutainment programmes that are broadcasted by other television stations in the country such as NTV, Citizen TV, EDU TV, KU TV, and Switch TV among other stations. Therefore, there may be a need to examine the content relayed in these programmes to establish whether they are naturally designed for edutainment or for some other objectives.

The study is also recommended for use in the edutainment comparative studies across stations. This study has indicated what is broadcasted on KBC Channel 1 only. There may be a need to compare and contrast the strategies, content and themes displayed in the different local and foreign stations that are watched by children in Kenya.

The findings of this study also indicated that much of the displayed content is collected from the municipal and urban cities in Kenya. The content is thus considered to be biased and more identifiable with the urban children and alien to the rural group of children. There may be a need to also collect more content from the rural settlement and include them in the show as the researcher feels there is more unexplored content among the rural audience.

The show was also identified to be a bit inclined to showcase some content from Christianity. The researcher recommends the script writers and content creators to also consider showcasing content from other religions such as Islam and Hinduism because they too are practiced in Kenya. By doing so, children may learn about these other

religions and appreciate the faith practiced by their peers in schools. This can foster unity and understanding among the children.

5.5 Recommendations for further research

The study recommends studies on a conversation for the 21st century community concerned in children's heritage education and serious games about multimedia and cultural heritage, Television edutainment and T-learning in Kenya: an investigation Kenyan "edutainment" magazines for young children are examined for its parental pedagogies.

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APPENDICES

APPENDIX I INTRODUCTION LETTER

Josephine Karani,
University of Nairobi.
P.O. Box 30197, GPO,
Nairobi, Kenya.
Dear Respondent,

RE: REQUEST FOR CARRYING OUT INTERVIEWS

I am a post graduate student at the University of Nairobi undertaking a master's degree in Communication. Currently, I am carrying out a research on edutainment in children's television programming; A content analysis of 'Big Minds' children's programme on KBC Channel 1 as part of the master's programme requirement. I am kindly seeking your assistance by participating in the research to the best of your ability by responding to an interview. Your identity will be treated with confidentiality while information will be used for the purpose of the study only.

I am looking forward for your cooperation.

Yours faithfully,

Josephine Karani.

APPENDIX II INTERVIEW GUIDE FOR PARENTS

1. Do your children view KBC’s ‘Big Minds’ Children’s programme?

Yes No

2. Have you ever felt embarrassed while watching TV with your children?

Yes No

3. How would you rate the appropriateness of the programme content to your children?

1-Not Appropriate,
 2-Somehow Appropriate,
 3-Appropriate,
 4-Very appropriate

4. In your view, how does the ‘Big Minds’ children’s programme propagate children entertainment?

1-Strongly Disagree, 2-Disagree, 3-Neither Disagree nor Agree, 4-Agree, 5-Strongly Agree

Statements on Competitive Risk	Response Ratings				
The ‘Big Minds’ children’s programme is age sensitive and therefore ensure the themes are entertaining					
The ‘Big Minds’ children’s programme is sensitive on the presentations that have animation therefore keeps the children entertained					
The ‘Big Minds’ children’s programme is based on captive story telling that are age specific					

5. How has the ‘Big Minds’ programme on TV championed children’s edutainment?

1-Strongly Disagree, 2-Disagree, 3-Neither Disagree nor Agree, 4-Agree, 5-Strongly Agree

Statements on Competitive Risk	Response Ratings				
	1	2	3	4	5
The 'Big Minds' children's programme has story telling that are captive to the children					
The 'Big Minds' children's programme use of age groups to share stories provides both education and entertainment to the learners					
The 'Big Minds' children's programme is based on animation therefore providing edutainment to the children					

6. Have content developers put into consideration children interests?

Yes No

APPENDIX III INTERVIEW GUIDE FOR SCRIPT WRITERS

1. What are the competencies to develop informational children’s content you to put into consideration when developing the programmes?

1-Strongly Disagree, 2-Disagree, 3-Neither Disagree nor Agree, 4–Agree, 5–Strongly Agree

Statements on Resource Risk	Response Ratings				
	1	2	3	4	5
Age sensitive programmes					
Content sensitive programmes					
Time appropriateness					
Expected overall outcomes					
Impact on children’s development					

2. What guides you in developing children’s edutainment content in your programmes.

Rate: 1-Strongly Disagree, 2-Disagree, 3-Neither Disagree nor Agree, 4–Agree, 5–Strongly Agree

Statements on Resource Risk	Response Ratings				
	1	2	3	4	5
Age appropriateness					
Content appropriateness					
Desired learning outcome					
Childrens media code of ethics					
Parents input on needs basis					

3. How do you ensure inclusivity of children from different social and economic gender backgrounds, risks and gender?

Rate: 1-Strongly Disagree, 2-Disagree, 3-Neither Disagree nor Agree, 4–Agree, 5–Strongly Agree

Statements on Resource Risk	Response Ratings				
	1	2	3	4	5
Needs Assessment					
Liaison with education curriculum developers					
Use of various news items					
Childrens media code of ethics					
Parents input on needs basis					

4. Given that income generation imperialism, how can media houses ensure presence of educational and entertainment programmes?

Rate: 1-Strongly Disagree, 2-Disagree, 3-Neither Disagree nor Agree, 4-Agree, 5-Strongly Agree

Statements on Resource Risk	Response Ratings				
	1	2	3	4	5
Media house should carry out content analysis					
Compliance to the set media regulation					
Compliance to media regulation					

5. What are some of the challenges in producing children's programmes?

Explain.....

6. What steps can you take to improve similar programmes?

Rate: 1-Strongly Disagree, 2-Disagree, 3-Neither Disagree nor Agree, 4-Agree, 5-Strongly Agree

Statements on Resource Risk	Response Ratings				
	1	2	3	4	5
Work with children's rights experts to develop content					

Improve on timing for airing childrens stories					
Work with parents to develop parents cantered approach content					

APPENDIX IV INTERVIEW GUIDE FOR CHILDREN

1. What are your popular TV programmes?
2. Have you participated in any TV programme?
3. Do TV programmes represent the interest of the children especially in what they would wish to watch?
4. Do you think the programme content is the right for you?