An Investigation of the Impact of Animated Cartoons on Children in Nairobi

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Declaration

I declare that this thesis entitled *"An Investigation on the Impact of Animated Cartoons on Children in Nairobi"* is my own work and to the best of my knowledge has not been presented to any other university for a degree or any other certificate

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Abbreviations

MPAA ....Motion Picture Association of America

DSTv ....Digital Satellite Television

NTV ....Nation Television

KBC ....Kenya Broadcasting Corporation

KTN ....Kenya Television Network

FGD ....Focus Group Discussion

CCK ....Communication Commission of Kenya

AACAP ....American Academy of Child and Adolescent Psychiatry

SPSS ....Statistical Package for the Social Sciences

P-G ....Parental Guidance

G ....General

BBC ....British Broadcasting Corporation

KFCB ....Kenya Film Censorship Board

UNESCO ....United Nations Educational Scientific and Cultural Organization

UNICEF ....United Nations International Children's Emergency Fund

Acknowledgements

Abstract

This thesis is about cartoon-consumer relationship in an effort to discover the impacts of animated cartoons on children in Nairobi. It is hoped that the findings and conclusions herein will help generate cartoons that can educate Kenyan children to live in ways that are socially and culturally desirable. Kenya has, in the last ten or so years, witnessed rapid growth in the number of television channels and satellite television. The television channels and satellite television have availed to children a vast amount of animated cartoons that transmit European, Japanese and North American views of life instead of the realities in which Kenya children live. This research was carried out in Nairobi, to find out whether or not animated cartoons have an impact on children aged seven to eleven years. Before achieving this primary objective, it was important to first find out which animated cartoons children watch and how regularly they watch the cartoons. It was also essential to first view the roles parents' play in encouraging or discouraging their children who watch animated cartoons. Casual observation, a general survey, questionnaires, face-to-face interviews and focus group discussions were methods used to gather data for analysis.

The analysis of data shows that children in Nairobi watch a lot of cartoon programs during the week, over the weekends and during school holidays; entertainment is the primary reason why children watch animated cartoons. Analysis also reveals that parents do not monitor their children's viewing habits and, consequently, have little knowledge of the content of the animated cartoons their children watch. Parents appear to assume that cartoons are "innocent" and are "good for children." This research reveals that 55.6 % of the 426 respondents say that they did not talk about cartoons with their parents and 92% said they did not discuss animated cartoons with their teachers. Without guidance, the majority of children appear to assume that all animated cartoon is good. A good number of the children cannot pinpoint bad aspects of animated cartoons but were able to clearly state what they perceived to be "good" things in and about animated cartoons. Overall, the research established that Non-African ideals of beauty and image dominate animated cartoons aired on television programs in Nairobi.

Children are excellent imitators but poor evaluators. This study suggests that animated cartoons have discernible impacts on children in Nairobi in that they influence the children to construct their worldview and create perceptions that are alien to Kenya. The Non African ideals and values are increasingly defining the perception and attitudes towards gender roles, sexuality, body images and role modelling of children who consume animated cartoons in Nairobi. This is because these children are in that stage where images and impressions from diverse environments play a big part in how they construct their world.

Chapter One: Introduction

1.1 Overview

This chapter frames the background of the study, the situation of animated cartoons in Kenya and the statement of the problem. It also discusses objectives of the study, and outlines scope, limitations and justifications of this research.

1.2 Background of the Study

Children in Nairobi seem to consume a significant amount of animated cartoon programs from television. The bulk of these programs are produced by Euro-American media companies, chief among them Walt Disney and Time Warner[1]. Because they are produced in foreign cultures, it can be assumed that these animated cartoon programs do not entirely reflect to children in Nairobi the realities and sensibilities of the environment in which the children live. Instead, animated cartoons present Euro-American and Japanese perceptions and social constructions that are neither entirely relevant to nor desirable in Nairobi. Studies conducted in other parts of world show that perceptions transmitted via television profoundly influenced the ways children construct their world and form views[2]. Given the level of influence, one cannot avoid seeing social dilemmas associated with the content of television programs and their animated cartoons.

It is considered in this research that there is a discernable relationship between the imported animated cartoon programs that children in Kenya watch and how these children construct their worldview and create perceptions. Within animated cartoons there are perceptions and attitudes that leave an impression on Nairobi children particularly in the realms of sexuality, gender roles and image models. This is because these children are in that stage of development where images and impressions from diverse environments play a big part in how they construct their worldview. Pursuant to this understanding, the present research aims to find out how these constructions are created and reflected by conducting a survey of animated cartoon programs popular with children in Nairobi, why they are popular and the values, worldviews and perceptions contained within them.

The last part of the twentieth century was characterized by a process of commercialization, deregulation and privatization through a thoroughgoing restructuring of markets and market places as a result of the 'globalization' process[3]. Globalisation has come to mean and imply a small shrunken world in which people gain access to cultures and knowledge that were once beyond their reach, a transcending of cultural boundaries that enables multitudes from all social strata to participate in the global arena. This has stoked

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[1] PBS, Frontline Merchants of Cool, 2001

[2] Graig Anderson, 2004

[3] Cecilia Von Feilitzen and Ulla Carlsson, 2002

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fears that globalisation contains within it a homogenising effect where local cultures may soon find themselves subsumed by the more dominant cultural patterns. All of these fears have impacted on Nairobi in one way or another causing apprehension in some quarters. What raises this fear within mass media is the fact that the institutions and enterprises that control the process of globalisation of mass media have an inherent standardising effect that sets "global standards and tastes" at the expense of local, cultures and regional aesthetics. Nairobi and its environs have not escaped this process. The fear and apprehension are real when one realizes that globalization expanded consumption of television programs including animated cartoons, films, news, games and advertising. This particular development in mass media portends influence on cultures of people worldwide, especially children who inform their perception of culture and trends through the electronic media[4].

The production and distribution of animated cartoons remains concentrated in a few hands of five major corporations namely; Walt Disney, Time Warner, Viacom, Bertelsmann and News Corporation. All these companies are based in North America and Western Europe and dominate the mass media market. These companies produce almost 70% of media content consumed in the world today, ranging from magazines and books to television shows and movies, cartoons and theme parks, cable networks, recorded music labels and music publishers[5]. This has given these corporations the chance to earn outsized profits and unprecedented power over what is consumed worldwide[6]. Entertainment content produced by these companies primarily depicts the tastes, worldview, imagery and constructs of western audiences for this is the major segment of their market.

The subjects of popular animated cartoons produced for child audiences by these companies are developed from popular European children's fairy tales and storybooks. The narratives of these productions have undergone considerable editorial changes in the last thirty years in line with new technologies and sensibilities to conform to contemporary Western tastes. These remakes have, in the process, introduced new implications around subjects such as the depiction of sensuality, sexuality and gender representation. For example in the 1937 Disney movie Snow White and the seven Dwarfs the kiss symbolizes a breath of life while in contemporary animated cartoons the kiss implies a romantic bond between the hero and heroine[7] (illustration 1.1).

[4] Cecilia von Feilitzen and Ulla Carlson, 1999

[5] PBS, Frontline: Merchants of Cool, 2001

[6] Newsweek magazine; Big Media R.I.P. May 5, 2009

[7] Young 2009

Illustration 1.1 a and 1.1b: *Romantic kissing as displayed in animated cartoons might leave children to infer meaning from an experience not within their sensibilities. Petty points out that in aiming at children, American producers limit their criteria of what is inappropriate to language, violence, nudity, sex and drug use. The intricate implications that surround sexuality and romance, prevalent in the narratives of these animated cartoons differ greatly across cultures.. Most Kenyan parents consider sexuality a more taboo subject than violence.* [8].

Female characters in animated cartoons are usually depicted in sexually suggestive poses, mannerisms and dress. Dannille Travali points out that from the 1980's Walt Disney Film Corporation has depicted the heroines of its animated motion pictures as epitomes of the ideal female physique. Each female protagonist serves as a symbol of physical flawlessness. Along with a display of wholesomeness and virtuosity, each Disney heroine possesses a petite waistline, perfectly proportioned facial structures, skin-tight or baring garments, and voluptuous curves that attract members of the opposite sex [9] (illustration 1.2).
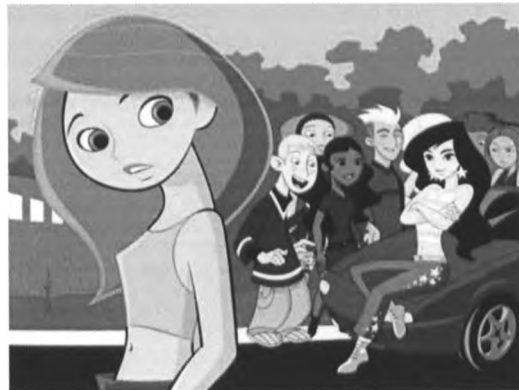
Illustration 1.2: *Kim of Kim Possible*

Disney Corporation is a successful and powerful media giant that has become ingrained into the American culture as a provider of wholesome family entertainment. Children in America are socialized through numerous films, animated cartoons and movies that are either produced or owned by Disney, making it one of the most potent forces in shaping an American child's worldview. One can deduce that this same worldview is transmitted to children the world over because of Disney's massive share in the global electronic

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[8] Genevieve Petty 2007

[9] Dannille Travali 2007

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media market. There have been criticisms of subtle cultural biases and even racial, gender and class biases labelled at some of the depictions in Disney's cartoons and movies. The drive for profit overrides a lot of standards at Disney, and sensibilities get sacrificed in the process[10]. For example, in an internal memo to employees Michael Eisner, CEO of Walt Disney Co said: *"We have no obligation to make history. We have no obligation to make art. We have no obligation to make a statement. To make money is our only objective"*[11].

Disney and other American production companies also create specialized roles that define certain characters and characteristics; Petty discerns three of these roles in cartoons. The first role is that of the saviour who defeats the enemy and wins the day. In the realm of sex/gender role, this saviour is most often male. The second role is that of the seeker, who is always searching, looking and desiring. Again, this role has a distinct sex/gender stereotype, for the seeker is most often female. The third role is that of the mover. The mover is always the most active character in a story. The mover enables the action to move along. This is the character about which could be said, "X did this so Y happened". Like the saviour, the mover is most often a male character or, if female, portrayed as villain. The mover, the seeker and the saviour are central characters in animated cartoons, and often a heroic character may combine the role of mover with one of the other two roles (illustration 1.3). Petty says it is important to look critically at who plays these roles where they are present in the animated cartoons available to children[12]. The saviour and the mover are very important roles. Denying female characters these two credible action roles in popular animated cartoons series while in the process depicting them as passive seekers who have to rely upon active male co-characters to achieve for them reinforces gender stereotypes of dependence. Of equal importance are children's perceptions; do they notice that boys predominate and that characters are often stereotyped?

Illustration 1.3: *Ben 10 as Mover and Saviour*

The recurrence of the above three these roles in numerous animated cartoons has led to the perception that Cinderella is an exceedingly passive character who is devoid of role model behaviour; a

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[10] Travali Oct 2007

[11] Quoted from *Mickey Mouse Monopoly-Disney, Childhood & Corporate Power 2009*

[12] Petty 2007

pathetic victim who takes no action towards the fulfilment of her own dreams. There is a need for children to understand that a female character like Kim Possible from the animated cartoon series of the same name is a seeker and saviour and that she is not necessarily "un-feminine" when actively determining her own destiny. Research has indicated that television has a socializing influence on children particularly in their attitudes toward gender roles. Cartoons send strong and compelling messages about socially approved gender roles and stereotypes that are in turn, reinforced by parents, friends, and school, contributing to the child's sense of what it means to be male or female in that society. There is increased risk to children's safety in many of today's children cartoons[13]. Cartoon characters jump, dive, and fall from very great heights and land without being harmed. For example on every episode of Looney Toons, Wylie Coyote is always trying to catch the Road Runner. And in every clip Wylie Coyote in some shape or form, seems to fall off a cliff or simply have one of his inventions go wrong and cause a massive explosion. Yet, he manages to collect his teeth, dust himself off and get up for another attempt to catch the Road Runner. This seems funny until a child thinks it is alright to imitate these deeds.

1.3 The Situation of Animated Cartoons in Kenya

Currently, there are no animated cartoons for children being written and produced in Kenya for television. This means that across the combined total of about thirty hours a week that television channels in Kenya have dedicated to children programs (up from five hours a week, thirty years ago), production from Disney and the four media giants dominate. The most common children's cartoons being aired across these channels are; Ben 10, Fantastic Four, Kim Possible, American Dragon, Johnny Bravo and Power Puff girls (see Appendix 1). The managers of three television stations in Kenya; Josephine Kanini of Kenya Broadcasting Corporation Wavinya Mwanzia of Nation Television and Jennifer Okungu of Kenya Television Network admitted that the lack of animated cartoons that are tailor made for children in Kenya is a big cultural drawback since they would prefer that much of the content be associated with the children's familiar environment.

In The Kenya Communication (Amendment) Act,[14] The Commissions Commission of Kenya – "facilitates the development of the information and communications sector [including broadcasting, multimedia, telecommunications and postal services] and electronic commerce. The Commission provides licences for broadcasting in specified areas. The Commission shall have the power to set standards for the time and manner of programmes to be broadcasted by licensees under the Act. One of the conditions for granting this license in the case of television, include drama, documentaries and children's programmes that reflect Kenyan themes. One of the functions of the Commission is to facilitate and encourage the development of local programmes." The researcher assumes that one of the types of children's programmes

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[13] Ybarra 2004

[14] The Kenya Communication(Amendment) Act, 2008. 2009 Nairobi

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that should be produced locally is animated cartoons with local content. In the Kenyan media landscape there is a serious need for local animated cartoons. Homeboyz is a local studio and they are producing animated cartoons entitled "Tinga" which should soon be in circulation soon.

According to Kenya television station managers, reasons inhibiting production of local animated cartoons include high cost involved in the production of animation ranging from lack of equipment, no well-trained and experienced personnel and writing of the materials. With about thirteen hours a week per station to fill in children programs, the managers opt to enter into agreements with the distributors of the global media giants' cartoon material for purchase and repeated airing. This offers a cheap alternative to countries that cannot produce their own animated cartoon material. The program managers also admitted that they buy cartoon content from the international market based on global popularity and qualities like 'funny', 'interesting' and for their cheapness. They do not make judgments from interrogating the nature and content of these animated cartoons.

The predicament of these managers is understandable because children the world over, constitute a big segment of faithful consumers of electronic media; this is a lucrative market for broadcast stations. There must be programming to meet their needs[15]. The Kenyan television stations air cartoons daily between 4pm and 6pm in the course of the week and 9am and 12 noon during the weekends. This order changes during the school holidays when they are aired between 9am and 11am and between 4pm and 5pm everyday (Saturday Nation 2009) see Appendix 1. The satellite television providers Digital Satellite Television (DSTv) and Dish Africa air cartoons twenty-four hours a day, seven days a week from K ALL day, Cartoon Network, Disney Channel and Boomerang (Appendix 2). Many households in Nairobi subscribe to DSTv and Dish Africa; hence children from these homes are able to watch cartoons all day long.

Animated cartoons form part of the daily programming for almost all the television channels in the world including Kenya. Children who have access to television are captivated by television such that they spend more time watching television than they spend in any other activity[16]. This is because children consume television through primary involvement. This is a process in which the audience is solely concentrating on consuming the media text; they are sitting down solely to watch their favourite program on television. They watch more television than they engage in reading, going to watch movie, listening to the radio or playing with each other. From this fact, there is no doubt that the medium of television is a persuasive influence on children from a very tender age and must then to some degree influence their cognitive and social development from a very tender age[17]. According to research the average American child watches 18,000 hours of television by the time they are fifteen years old[18]. With children living in

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[15] Heibert et al, 1991

[16] Jeffres, 1991

[17] Hetherington and Parker 1999

[18] Wilson 1993

Nairobi spending about thirteen hours a week watching cartoons on television, Kenyans have to start taking a critical view on the possible impacts from the imbedded values in the animated cartoons upon their children. Parents, educators and policy makers have to start asking the hard questions; do we know the amount of time the average child in Nairobi spend watching television? What signals are being conveyed by this material? What ideas and values are they reinforcing? Do these ideas and values conflict with local sensibilities? What narratives and mythologies are contained within these materials?

This research aims to raise awareness on the implications of raising children in Kenya on an animated cartoon content that is designed mainly from Euro-American and not local values, attitudes and sensibilities. The research also aims to find out whether unknown to parents and television programmers in Kenya; these cartoon programs are selling to children in Kenya perceptions and influences characterized by:

i.   The way they perceive the values they are buying into
ii. The way they behave,
iii. How they speak,
iv. Their body language and gestures,
v.   Their self image
vi. The way they view gender
vii. Their social life, and
viii. The way they dress

This is because research and experiences have shown that stories and histories are not value neutral for they reflect the hopes, fears, loves and feelings of the cultures that create them, and societies and individuals internalize the models and constructions that are given by their cultures and cultural products. This is true whether considering constructions of race, class, gender, or sexuality. These models and constructions will therefore influence those from outside the culture of production who interact with them. By closely monitoring what children watch on Kenyan television, parents and educators can have a better idea of what values and messages are imbedded within animated cartoons. The questions of whose values and judgments are being represented in these cartoons are of vital importance.

It is the hope of this research that a path can be charted that will make available to children progressive media that can reinforce positive attributes and gender constructions that view male and female in equal light in society. Children can come through to see female roles like Kim Possible in active and positive framing. It is also the hope of this research that effort is going to be put into producing local animated cartoons that include local realities and aspirations.

1.4. Statement of the Problem

Secondary data and casual observations affirm that animated cartoons have impact upon children in Nairobi. Children might end up picking disparaging language as well as styles of dress, hair and walk and eating habits alongside other traits that exhibit explicit display of negative behaviour from animated cartoons. Researchers[19] identified that when programs do not show realistic consequences of animated cartoon violence there is an attendant increase in aggressive behaviour among young viewers. This is because violence is always portrayed as humorous. Animated cartoons affect the physical, social, mental development and maturity of children because they do not challenge their minds.

While animated cartoons alone cannot be held accountable for inappropriate behaviour, perceptions and attitudes that develop among children in Nairobi, this research assumes that there are messages and attitudes contained within these cartoons that can be a contributory factor. It also believes that these messages form an immense portion of what the children consume from imported animated cartoons and repeated exposure reinforces perceptions. Animated cartoons have always been assumed as safe programming for children in Kenya hence as yet not enough concern has been shown by scholars, parents, teachers and media professionals in the content of the medium.

1.5. Objectives of the study

The general objective of this research is to investigate the impact of animated cartoons on children in Nairobi between the ages of seven and eleven years.

The specific objectives are to:

i.   Identify the animated cartoons programmes available on television to children in Nairobi.

ii.   Assess the viewing patterns of these animated cartoons in relation to time, duration, place, preference and days.

iii. Assess the perception and views held by children in relation to how they rate their popular animated cartoons as "good" or "bad" from what they see and why.

iv.   Deduce the impact of consumption of animated cartoons on the social lives of the children.

v.   Explore the gratification factors that children seek from animated cartoons programs on TV

vi.   Find out the impact these animated cartoons have on children in respect to acquired or "borrowed" language and dressing styles and attitudes towards role types.

This research aims to raise awareness on the implications of raising children in Nairobi on an animated cartoon content that is designed mainly from Euro-American and not local values, attitudes and sensibilities. The research also aims to find out whether unknown to parents and television programmers in Nairobi, these cartoon programs are selling children in Nairobi perceptions and influences characterized by: -

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19 Anderson 2004, Onyango 2000 and Schramm et al 1996

the way they perceive the values they are buying into; the way they behave; how they speak; their body language and gestures; their self image and the way they view gender; their social life; and the way they dress

1.6 Hypothesis, Scope and Limitations of the Study

The hypothesis of this study is that inappropriate animated cartoon content negatively influences children's lifestyle in Nairobi. The research is limited to children from middle class backgrounds in Nairobi. This choice was influenced by the assumption that most children from these households have access to television and satellite broadcast, which increases their accessibility to foreign animated cartoon material. The study was carried out among children in six schools in Nairobi and as such might not be comprehensive enough to investigate the full impact of animated cartoons among children in Nairobi. A future research should widen the selection process.

1.7 Justification of the Study

According to the "Kenya Film Policy" the Broadcasting Stations will be expected to promote local productions by commissioning production of more local programmes and allocating more time to local productions. Pay television- The Kenyan content requirement for pay television be reviewed to explicitly require that any pay TV service providers observe the cultural objective of having guaranteed minimum amount of Kenyan programming. The Film Industry Association in Kenya has been mentioned in the same policy as having a responsibility to develop the industry with efficiency, credibility, commercial integrity and good corporate governance.[20] However the local broadcasting station shows children a lot of animated cartoons with foreign content.

This research has practical relevance to Kenya. It will help parents, teachers and television program managers to understand that there are values, attitudes and meanings imbedded in animated cartoons and to be able to assess the perceptions they create in children. It might generate need for further research in this field and add to knowledge on content of media studies and visual culture. There is sufficient material showing evidence of research that has been done in this area but it has mainly been done in the developed world. Thus there is need for research of this nature to be done in the African and specifically in the Kenyan context to establish how animated cartoons affect the children in Kenya and whether the generalisations that have been made in this research can stand. There is also the need to develop home-grown African animations as a viable industry.

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[20] Kenya Film Policy, Ministry of Information & Communication, December 2008

The importance of this study lies in the facts that:

i.   Parents, guardians and educators can make use of the study to come up with rules and regulations to help guide in the selection of appropriate cartoons materials.

ii. This study brings out the fact that in the globalized media era what children in Nairobi watch is produced and distributed mainly by five global media giants who cater primarily to the needs of Western audiences.

iii. The local media houses such as Kenya Television Network (KTN), Kenya Broadcasting Corporation (KBC), Family TV, Citizen TV and Nation TV (NTV), could use the findings to guide them in programming appropriately for children. The Kenya film sector encompasses the following activities: local film productions; co-productions; foreign film and video productions; film and video production support services; and film and TV commercials. The liberalisation of airwaves and the increased number of broadcasting stations has not fully benefited local filmmakers since the issuance of broadcast licence is done without conditions that would stipulate a provision for local content in programming by these broadcasting stations.[21]

iv. The tertiary institutions and Universities in Kenya will see the need to train their graduates to write, read and produce animated cartoons with local content and aspirations.

v.   Government Organisation like Kenya Institute of Education (KIE), Ministry of Information and Communications and the Film Services Department, The Film Industry Association, Ministry of State for National Heritage and Culture and the Department of Culture, Kenya Film Commission, Kenya Film Censorship Board, Film agents, Development partners, consumers and Industry could use the findings to advocate television programming that enhances positive learning in children.

vi. Government Institutions such as the Communication Commission of Kenya (CCK) and the Film Censorship Board could use the findings of this study to outline strategies and policies that guide selection of animated cartoon content for children.

vii. The research will be a fulfilment of the requirements of the Master of Arts degree in Design.

1.8 Assumptions

It is assumed that animated cartoons have an impact on children who watch them and that:

i.   Animated cartoons affect the way children think and form perception of gender roles and attitudes of heroism.

ii. Children imitate from the language, dress styles, gestures and actions of animated cartoons they watch on television and that this becomes part of their persona.

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[21] Kenya Film Policy, Ministry of Information & Communication, December 2008, 2

iii. The current level of adolescent crime might be a result of the violent content of animated cartoons consumed by children during childhood.

iv. The design of the questionnaire assumed that children would understand the questions asked and respond to them honestly.

v. The relevant authorities such as school administrators and parents would grant permission to enable the research to be conducted.

1.9. Summary of Introduction

This chapter has looked at how globalization has made children gain access to depictions of cultures and knowledge that may not be available in their immediate environment. It has stated how media plays a central part in the globalizing process and how this is transmitted to children in Kenya. This chapter has also looked at the background of this study, the situation of animated cartoons in Kenya and the statement of the problem; the objectives of the study, its scope and limitations, justification and assumptions of this study.

Chapter Two: Review of Relevant Literature

2.1 Overview

This chapter is a review of relevant literature; it looks at the factors that led to the development of animated cartoons and their entrance into television programmes. It examines the stylistic developments in animated cartoons, sexuality in animated cartoons, infusing sexuality into popular culture; how animated cartoons, violence and behaviour in children, the lack of constructive use of leisure time and television and gender/role socialization of children influence children. It also looks at the positive impacts of cartoons on children and the need for the development of animated cartoons in Africa.

2.2 Development of Animated Cartoons and Their Entrance into Television Programming

Cartoons initially evolved in movie theatres, but their development was slowed down by their prohibitive cost. After all, twenty-four entire pictures had to be drawn for every second of film. When sound and colour film technologies became popularized, studios also found ways to streamline the animation process by using storyboards (small drawings of frames that represented different shots in the cartoon) to plan the cartoon and to departmentalize the steps of the process. Thus, something resembling an assembly line was created for animation, making it much more cost effective. Producer Walt Disney was a leader in using these technologies and devising an efficient mode of cartoon production. *Steamboat Willie* (illustration 2.1b) was the first significant cartoon with synchronized sound. Disney was so protective of these new technologies that he negotiated an exclusive deal with Technicolor; for three years, no other animators could use it.
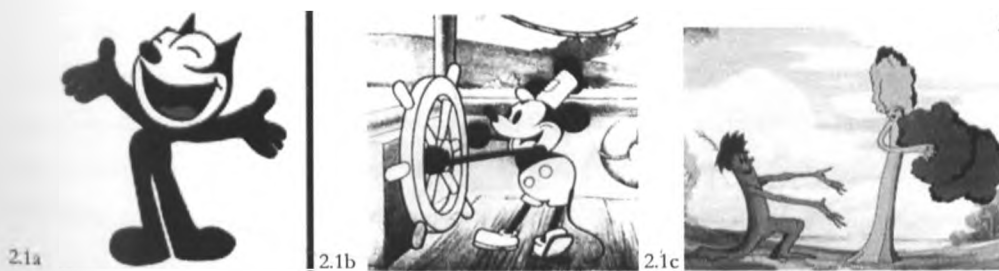
Illustration 2.1: *The early animated Cartoons in cinema* **2.1a)** *Felix the cat* **2.1 b)** *Steamboat Willie and* **2.1 c)** *Flowers and Trees*

Felix the cat is a notable example of the black and white, silent cinema era. Walt Disney's Steamboat Willie starring Mickey Mouse in 1928 was the first cartoon with synchronized sound. Flowers and Trees (1932) was the first to use the three-colour Technicolor process, which became the cinema's principal colour process in the late 1930s.

During the silent era, small studios that had limited access to cinema theatres had been creating the cartoons. In the 1930s, major studios such as Paramount, Warner Brothers, Universal and Metro-Goldwyn-Mayer Inc each signed distribution deal with these cartoon studios, or alternatively created their own cartoon

departments to distribute the output themselves. These studios also owned the pre-eminent theatre houses and the standard way of exhibiting films during this period was through two feature-length films separated with a newsreel and a cartoon in between, giving the animation studios and departments a steady, constant demand for product. The success of the animated cartoon came with the effective distribution system.

The late 1930s to 1950s became the "golden era" for the cartoon industry and it is from this era that most theatre cartoons shown on television are drawn; Little Lulu (1943-1967) and Little Audrey (1948-1959) from Paramount, Tom and Jerry from Goldwyn-Meyer and Porky Pig (1936), Daffy Duck (1937) and Bugs Bunny (1940) from Warner. Some of these like Tom and Jerry and Bugs Bunny are still being aired today (illustration 2.2 a and 2.2b).

2.2a   2.2b
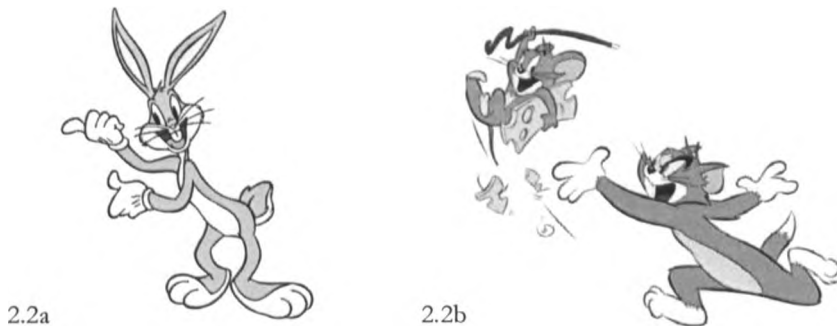
Illustration 2.2a) *Bugs Bunny and* **2.2 b)** *Tom and Jerry*

Cartoons started their emigration to television in the late 1940s when one of the smaller studios, Van Beuren began marketing their catalogue to early children's programs such as *Movies for Small Fry*. Large studios like Disney were slow to take advantage of the electronic medium. In 1948 the major studios were forced by the US Supreme Court to divest themselves of their theatres thus greatly weakening their ability to distribute their product. In this weakened state, they had to compete with the then new medium of television for viewers. Disney, however, was among the first of the major cartoon studios to develop a liaison with television networks with its long-running program, *Disneyland,* later to be known as, among other things, *The Wonderful World of Disney*. The Mickey Mouse Club included cartoons among live action and other materials when it premiered in the 1950's (illustration 2.2). The other studios soon followed suit and, by 1960, most theatre house films and cartoons were also available on television.

Illustration 2.3: *Mickey Mouse*

2.3 Development of Styles in Animated Cartoons

Concurrent with these critical and disastrous changes for the film studios, transformations in the aesthetics of animation were taking place within the entertainment industry. Until the 1950s cartoonists, especially those with Disney had laboured under a naturalistic aesthetic striving to make their drawings look as much like real world objects as was possible in this medium. The apotheosis of this was Disney's Snow White, which traced the movements of dancer Marge Champion and transformed her into Snow White (illustration 2.4).

Illustration 2.4 a and 2.4b: *Illustrates aesthetic transformations in Snow White and Seven Dwarfs*

But post-World War II art movements such as abstract expressionism rejected this naturalistic approach and these avant-garde principles eventually filtered down to cartoons. In particular, United Productions of America (UPA), a studio which included renegade animators who had left Disney during the 1941 strike, nurtured an aesthetic that emphasized abstract line, shape, and pattern over naturalistic figures. UPA's initial success came in 1949 with the Mr Magoo. Later, Academy Award-winning Gerald McBoing Boing (1951) truly established this new style (illustration 2.5).

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Illustration 2.5: *Mr. Magoo and Academy Award winning Gerald McBoing Boing*

The UPA style was characterized by flattened perspective, abstract backgrounds, strong primary colours, and "limited" animation. Instead of using perspective to create the illusion of depth in a drawing, these cartoon objects looked flat, like the blobs of colour that they were. Instead of filling in backgrounds with lifelike detail, UPA presented backgrounds that were broad fields of colour, with small squiggles to suggest clouds and trees. Their cartoons also contained bold, bright, saturated colours and varied the shades and hues of colours to imply the colours of the natural world. Though changes in animation were aesthetically inspired, they also made good business sense. They resulted in cartoons that were quicker and cheaper to produce. When animators began creating programs specifically for television, they quickly adopted these economical practices, but jettisoned UPA's aesthetics in the process.

The development in the process of producing television cartoons was of significant importance. First, the amount of movement within the frame was substantially reduced. Rather than have a cartoon character move the entire head in a shot, a UPA cartoon might have the characters just blink the eyes. Second, the animation figure movements were often repeated. A character waving good-bye, for instance, might contain only two distinct movements that were then repeated without change doing away with many unique movements. Third, in limited animation they used fewer individual frames to represent a movement. If, for example Yosemite Sam were to hop off his mule in a movement that takes one second, full animation might have used 24 discrete frames to represent that movement. Limited animation, in contrast, might cut that number in half. The result is a slightly jerkier movement.

The first successful designed-for-television cartoon was *Crusader Rabbit* (illustration 2.6), created by Jay Ward (of *Rocky and Bullwinkle* fame) and Alexander Anderson. It was not created for a TV network but rather was released directly into syndication and was first distributed in 1949. Network television cartooning came along eight years later. The networks' first cartoon series was The Ruff and Reddy Show, which was developed by the most successful producers of television cartoons, Bill Hanna and Joe Barbera. The Ruff and Ready Show was also the first made-for-TV cartoon show to be broadcast nationally in America on

Saturday mornings and its popularity helped establish the feasibility of Saturday morning network programming.

Illustration 2.6: *Crusader Rabbit*

Hanna-Barbera was also responsible for bringing cartoons to the prime-time network schedule though its success in prime time did not result in a trend. Hanna-Barbera's "The Flintstones" (1960) was prime time's first successful cartoon series. It was also prime time's last successful series until the premiere of "The Simpsons" in 1989 (illustration 2.7).

Illustration 2.7: *Television cartoons that were released into syndication* **2.7a)** *Flintstones,* **2.7b)** *The Simpsons*

With *Crusader Rabbit, The Ruff and Ready Show,* and *The Flintstones,* the characteristics of the made-for-TV cartoon were established. UPA-style aesthetics (especially limited animation) were blended with narrative structures that developed in 1950s television. One final characteristic of the made-for-TV cartoon that distinguishes it from the theatrical cartoon is an emphasis on dialogue.

None of these programs survived more than a year in primetime because adults were not much of an audience. However, networks found success by running these failed shows as Saturday morning cartoons for

children. They flourished on Saturday mornings on cable channels like Nickelodeon and Cartoon Network and in syndicated afternoon timeslots. Today animation is commonly produced with computers, giving the animator new tools not available in hand-drawn traditional animation where they flourish as daily programming scheduled children almost on all stations in the world.

2.4 Sexuality in Cartoons, The Examples of Betty Boop and Jessica Rabbit

Betty Boop is an animated cartoon character appearing in the *Talkartoon* and *Betty Boop* series of films produced by Max Fleischer and released by Paramount Pictures. As the first cartoon character with overt sexual appeal, Betty was a hit with theatregoers and despite having been toned down in the mid-1930s, she remains popular today. She made her first appearance on August 9, 1930 (illustration 2.2) in the cartoon *Dizzy Dishes*, the sixth instalment in Fleischer's *Talkartoon* series, . She may be 78 years old but she is still one beautiful cartoon. Starting off as a canine cartoon with feminine attributes she evolved into the beautiful Betty many know and adore. Betty became finalized as completely human by 1932 in the cartoon *Any Rags*. Her floppy poodle ears became hoop earrings, and her black poodle nose became a girl's button-like nose. Betty appeared in ten cartoons as a supporting character, a flapper girl with more heart than brains.

In individual cartoons she was called "Nancy Lee" and "Nan McGrew", usually serving as girlfriend to studio star Bimbo. The character was modelled after a combination of Helen Kane, the famous popular singer of the 1920s and Clara Bow, a popular actress of the 1920s who did not manage to survive the transition to sound because of her strong Brooklyn accent, which nevertheless became a trademark for Betty. By direction of Dave Fleischer, Natwick designed the original character in the mode of an anthropomorphic French poodle- treating an animal as if they had human qualities. Betty Boop became the star of the Talkartoons by 1932, and was given her own series in that same year beginning with stopping the Show. From this point on, she was crowned "The Queen of the Animated Screen." The series was hugely popular throughout the 1930s, lasting from 1930 onward (illustration 2.8).

2.8a *1930*

2.8b *1933*

Illustration 2.8 a, 2.8b, 2.8c, and 2.8d: *Betty Boop Being Sexed-Up*

Jessica Rabbit is the animated femme fatale of the film "Who Framed Roger Rabbit" and is rated as one of the top sex symbols of cartoons throughout history according to BBC News UK Magazine (Dec 2008). She is based in part on the actress Rita Hayworth in her title role in the 1946 film Gilda. She frequently tops the polls as the greatest female cartoon character. She celebrated her 20th anniversary in 2008. Jessica is about as sexy as a cartoon character could be (illustration 2.9). It is evident that what might have once been 'just a cartoon' is now an aspiration model of expectation and normative cues for young girls.

Illustration 2.9a Rita Hayworth as Gilda 2.9b, 2.9c, 2.9d and 2.9e: *Jessica Rabbit*

2.5 Infusing of Sexuality into Popular Culture

In a recent article published in the June 11, 2008 of the New York Times entitled "Beloved characters as re-imagined in the 21st century"; Brooks Barnes illustrated the transformation taking place in the marketing of cartoon characters to children. She says, "Strawberry Shortcake was having an identity crisis. The "it" doll and cartoon star of the 1980s was just not connecting with modern girls. An unusually large

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number of classic characters for children are being freshened up and reintroduced on store shelves, on the Internet and on television screens as their corporate owners try to cater to parents' nostalgia and children's YouTube-era sensibilities. Adding momentum is a retail sector hoping to find refuge from a rough economy in the tried and true".

The article "Beloved characters as re-imagined in the 21st century", says that re-inventing these beloved characters without inflicting damage is one of the entertainment industry's trickiest manoeuvres. Go too far, as Mattel did in 1993 when it gave Ken a purple mesh T-shirt, a pierced ear and the name "Earring Magic Ken," and it can set off a brand crisis on a global scale and that done correctly, it can be incredibly lucrative. Mickey Mouse produces an estimated $5 billion in merchandise sales every year. Strawberry Shortcake, even in her diminished state, has generated $2.5 billion in revenue since 2003 according to American Greetings. It is therefore evident that it is the forces of the market place that is driving this resurgence and nothing to do with the needs of children. But these marketers are also introducing another equation into the game. These reworked children characters are coming up in ideal body types and modern accessories of contemporary consumption.

Strawberry Shortcake now prefers fresh fruit to gumdrops and appears to wear just a dab of lipstick (but no rouge), and spends her time chatting on a cell phone, an appearance her owner - American Greetings Properties, worked for a year and calls a "fruit-forward" makeover. Warner Brothers hopes to "reinvigorate and re-imagine" Bugs Bunny and Scooby-Doo through a new virtual world on the Internet, where people will be able to dress up the characters pretty much any way they want. American Greetings is dusting off another of its lines, the Care Bears, which will return with a fresh with less belly fat and longer eyelashes. All these will be available to children on store shelves, on the Internet and on television screens as their corporate owners try to cater to parents' nostalgia and the children's YouTube-era sensibilities. And if these classic characters look less stodgy, the companies' hope they will appeal not only to parents who remember them fondly, but also to children who might automatically be suspicious of toys their parents played with. For parents, nostalgia is considered a bigger sales hook than ever because of the increasingly violent and hyper-sexualized media landscape.

The marketing to children of the perceived ideals of popular culture has become the norm, selling youth, beauty, wealth and consumerism. A new book titled the Porning of America by Kevin Scott and Carmine Sarracino[22] in an article The Pornification of a generation, both professors of American literature in a college in Georgia, USA examines what they see as the migration of pornography culture from adult theatres to the mainstream -and asks what this means for children. Sarracino and Scott define "porning" as the way advertising and society in general have borrowed from the ideas and characteristics central to most

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[22] Newsweek Oct 7, 2008

American pornography: sex as commodity, sexuality as overt, narrow views of women and male-female relationships, bad girls and dirty boys, domination and submission.

Sarracino and Scott say that in a market that sells high heels for babies and thongs for pre-teens, it doesn't take a genius to see that sex, if not porn, has invaded contemporary life as television brings it into living rooms and the Web brings it into our bedrooms. According to a 2007 study from the University of Alberta, as many as 90 percent of boys and 70 percent of girls aged 13 to 14 have accessed sexually explicit content at least once. The prevalence of porn leaves today's children with a lot of conflicting ideas and misconceptions about marketers' influence on teen girls. "All this sex gives a misinformed notion of what it means to be grown-up[23]. Studies show that children who consume this kind of sex in the media inherit more traditional views of gender; boys as dominant, girls as submissive, in the bedroom and beyond. Children are less likely to know when and how to express themselves sexually or what behaviour crosses the border into sexual harassment. As part of their research, the authors of "Porning" talked to middle-school teachers who told stories of girls sending half-nude pictures to classmates they'd barely met, then strutting around in classrooms in provocative clothing to reveal what's underneath. Sharon (2007) described the sexualization of young girls as a process that entails being stripped of all value except the sexual use to which they might be put. Some psychologists say that once these young girls subscribe to that belief they begin to self-objectify with consequences ranging from cognitive problems to depression and eating disorders. "It's not as if we get our ideas straight from porn about what a kiss should be or what sex should be," says Sharon Lamb, a psychologist at Saint Michael's College in Burlington, Vermont, and a co-author of the American Psychological Association (APA) report. It's a kind of education to kids about what sex is like before they have a real education of it."

Illustration 2.10a and 2.10b: *Kim Possible*

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[23] Lyn Mikel Brown, Packaging Girlhood, 2008

These evocative articles illuminate the correlation between marketing, media and popular culture, the gradual hyper-sexuality that is prevalent in the American media and its inroads into children's culture. These transformations cannot be taken as confined to America for the reach of entertainment media has gone global, and most of the cartoons that children consume in Kenya are produced in America. As Scott and Carmine Sarracino argue, through Bratz dolls and beyond, the influence of porn on mainstream culture is affecting self perceptions and behaviour in everything from fashion to body image to how sexuality is conceptualized. An example is Kim Possible (Illustration 2.10). They say it is too early to know exactly how children who grow up in this hyper-sexualized environment will be affected in the long term but it is time to look critically at the sexualized culture children are being exposed to every day.

2.6 How Children are Influenced by Animated Cartoons

Many children watch between two and four hours of television per day and this has an effect on their identity. The presence or absence of role models, how women and men, girls and boys are presented, and what activities they participate in on the screen powerfully affect how girls and boys view their role in the world. Studies of cartoons, regular television, and commercials show that although many changes have occurred and girls have a wider range of role models, still for girls "how they look" is more important than "what they do"[24]. In a 1997 study designed to study how children described the roles of cartoon characters, children (aged four to nine) "perceived most cartoon characters in stereotypical ways: boys were violent and active and girls were domesticated, interested in boys and concerned with appearance"[25].

Research indicates that television has a socializing influence on children regarding their attitudes toward gender roles[26]. Parents, friends, and school, contributing to the child's sense of what it means to be male or female in society, in turn, reinforce gender role stereotypes seen on television. Television sends forceful and compelling messages about society-approved gender roles, which are often stereotyped, biased, and outdated. As children continue to develop and grow, they are exposed to more and more examples of such gender biases and stereotypes. Traditional gender roles, wherein men are encouraged to be decisive and to show leadership qualities while women are encouraged to be deferential and dependent, do not benefit anyone, particularly women. Traditional gender roles discourage the full range of expression and accomplishment.

There is great disparity in the presentation of male and female characters in children's animated cartoons prevalent in the 1970s and still present in the 1990s[27]. Of equal importance to the presentation of

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24 Dannille Travali, 2007

25 Thompson, 1997

26 Thompson & Zerbinos, 1997

27 Thompson & Zerbinos, 1995

the characters, however, do the children who view them hold the perceptions? Do children notice that boys predominate in cartoons and that characters are often stereotyped? Children in this study watched more chase-and-pratfall cartoons than any other type, but the favourite cartoon type for nearly half of the children was continuing adventure. The least favourite cartoon type was teachy-preachy. Children were more likely to be exposed to stereotypical males and non-stereotypical females in their favourite continuing adventure cartoons, and incompetent males and females in the chase-and-pratfall cartoons, which dominated their viewing. In the Thompson and Zerbinos study, there was a strong correlation between preferring continuing adventure cartoons and reports of more stereotypically male behaviours. The correlation between continuing adventure cartoons and more stereotypically female behaviours was positive as well, but not nearly as strong.

Nevertheless, looking at the responses from children regarding the cartoon characters, children in this study attributed more of all behaviours to silly/amusing, violent, active, stereotypically male, and task-related behaviours to boy-characters than to girl-characters. They also perceived boys to be nearly three times as likely as girls to do silly things and four and a half times as likely as girls to engage in violent deeds. Generally, boys described "boy-characters" as violent and active and they "chase bad guys". They did not mention behaviours that implied any sort of relationship between boy and girl-characters. Girls likewise saw boy characters as engaging in violent and active roles but also recognized in boys behaviour that impacted on girl characters, such as teasing and making fun of the girls. Other examples are that boys "think they are the smartest" and "try to catch girls." This is certainly a provocative observation.

Although boys did not describe boy-characters in relationship to girls, the boys did tend to describe girl-characters in the context of their relationships to or interest in boys. This included such statements as, "(girls) ask boys out on dates," they "follow what boys say," they are "left out of play," they are "not as adventurous," they are "teased by boys," and they "want kisses." Boys also described girl-characters domestic role behaviour or referred to the girl's appearance. Examples of this included they "say 'I'm pretty'" and they "wear rings." Girls described girl-characters as domestic, playing with dolls, dressing up, and chasing boys. Specific examples included doing "chores around the house", "being polite" and saying "excuse me" a lot. Clearly, the majority of children in this study perceived male and female cartoon characters in stereotypical ways. In a study funded by the National Heart, Lung and Blood Institute,[28] a survey of girls 9 and 10 years old, found that 40% had tried to lose weight. Fifth graders, 10-year-old girls and boys told researchers they were dissatisfied with their bodies after watching animated cartoons like Ben 10 and Kim Possible (illustration 2.11), and music video by Britney Spears[29]. Identification with cartoon stars, models or athletes for girls and

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28 USA Today, 1996

29 Mundell, 2002

boys positively correlated with body dissatisfaction.[30] This has an effect on the body image of the children who watch them.

Illustration: 2.11a *and* **2.11b**) *Kim Possible* **2.11c**) *Ben 10*

2.7 Violence and Behaviour in Children in Correlation to Animated Cartoons

The power to shape perceptions and attitudes through the medium of animated cartoons should impose a great ethical obligation on cartoonists, for when used in offensive, sexist or demeaning ways, cartoons, just like other forms of communication, can distract, incite and even perpetuate undesirable and negative behaviour in children and society at large. Most media and especially animated cartoons to which children are exposed and the conditions under which exposure occurs cannot teach. Television is a persuasive influence on children from a tender age and must then to some degree influence their cognitive and social development[31]. In a study cited by Hetherington and Parke, weekend cartoons that are typically designed for children had an over 70% rate of violence contained in them. Choma (2005) observes in his article Visual Subliminal Messaging in Children's Cartoons that children's cartoons are packed with many controversial topics such as violence and sexuality.

Children start watching animated cartoons at an early age of six months and by the age of two to three years children are enthusiastic viewers[32]. Many children learn to watch cartoons while doing other things such as eating or even doing their homework and this affects their behaviour. A British study, found that about half of a group of children between the ages 7 and 15 watched cartoons while doing their

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30 Hofschire & Greenberg, 2002; Huesmann, 2009

31 Roberts, 1973

32 Louisa, 2004

homework[33]. Watching television at mealtimes however may prevent family members from conversing with one another and one may well wonder the quality of home work done while watching cartoons.

According to Ngwiri (2009), when children are engaged in watching animated cartoons they seem to be anti-social. As long as the TV is on, children ignore visitors, parents and other siblings. They withdraw from social interaction. Their language and social skills are not practiced. She goes on to say that due to the passive nature of watching animated cartoons, children lack a desire to play outside with other children, thus killing the socialization and interaction[34]. Chrisse Cannon (2007) a teacher in America in his article "Are cartoons affecting America?" opines that the programmes children watch affect their behaviour. He further says that cartoons affect children by impending proper mental and moral development because they do not challenge the Childs mind. The screen does all of the thinking for the child and leaving nothing to the child's imagination and only minimal brain activity occurs. He also observes that cartoons display improper behaviour, morals and actions. He says that the characters in cartoons may yell at each other, telling the other person "shut up!" At other times, he says, the cartoons may show hatred and violence, with fighting occurring between the characters. He further observes that the characters in cartoons are frequently disrespectful towards parents and other authority figures as well. He points out that clearly these programmes are not promoting or reinforcing the values that most parents teach their children.

The AACAP states, "Children who view shows in which violence is very realistic, frequently repeated or unpunished, are more likely to imitate what they see." According to Leibert, Davidson and Neale[35], cartoons are the most violent of all types of entertainment and they are among the programmes most watched by children. This is a fact proven by, among other studies, the study[36], which reports that the first grade children for example, 24% of the children said that cartoons are their favourite type of programming.

Animated cartoons feature anti-social themes such as violence, sex, cheating, bribing and even killing[37]. A report in the 1992 by US National Institute of Medical Health identified three major effects of children observing violence in animated cartoons. Children become less sensitive to the pain and suffering of others, become fearful of the world around them and behave in aggressive or harmful ways to others. For example in the popular animated cartoon series *Dexter's Laboratory*, Dexter is a genius who accesses his enormous laboratory devoted to science and inventions from his bedroom. Dexter's mum and dad have yet to discover the enormous science facility in their house, but his big sister Dee Dee has found her way in. She is always out to destroy Dexter and keeps sneaking into the lab to try and blow up his experiments. She scares him a lot and enjoys pressing buttons in the laboratory that always end up causing danger. While the

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[33] Wober, 1992

[34] Ngwiri, 2009

[35] Cited Hatherington and Parke, 1997

[36] Lyle and Hoffman, 1972, cited in Hatherington and Parke 1997

[37] Kangoro 2009

popular *Ed Edd and Eddy* animated series shows pain administered with a smile. Children get to learn that you can inflict pain on someone and still afford a smile (Illustration 2.12)

Illustration: 2.12) *Dexter's Laboratory* 2.12b) *Ed, Edd and Eddy* 2.12c) *Tom Chasing Jerry*

Tom and Jerry are always chasing one another (illustration 2.12 c). Their actions in normal life are not possible and an example is the illustration above. It is not possible to run through the air carrying a piece of cheese. Tom is a domestic cat and Jerry lives in the walls of the house in which his owners live in. Jerry always tries to get Tom into trouble by setting traps and when Tom finds out he is always chasing Jerry and Jerry leads him to Spike the watchdog. This frightens Tom and the chase starts again once Jerry leaves the kennel.

Violence in animated cartoons affects the way children watch violent cartoons[38]. For example, Renner found out that those children whose facial expressions, while viewing televised violent cartoons, depicted the positive emotions of happiness, pleasure, interest or involvement were more likely to hurt another child than were those children whose facial expressions indicated disinterest or displeasure. The Kenyan environment has also become very dangerous for children. They are known to suffer stress, a scourge ordinarily experienced by adults. Over the past two decades, hundreds of studies have examined how violent cartoons on TV affect children and young people. There is a growing consensus that children are vulnerable to violent messages[39].

Researchers[40] reported that one of the effects of TV violence is increased fear by viewers, also known as the "mean and scary world" syndrome. Children, particularly girls, are much more likely than adults to be portrayed as victims of violence on TV, and this makes them more afraid of the world around them[41]. The second effect is the desensitisation to real life violence. Some of the most violent TV shows are children's cartoons, in which violence is portrayed as humorous and the realistic consequences of violence are seldom shown. The third indicator is an increase in aggressive behaviour. This can be especially true of

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[38] Renner et al 1976

[39] Makesi, 1989

[40] Kariuki 2001, Oduho 2006, Feilitzen & Carlsson, 2000

[41] Onyango, 2000

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young children, who are more likely to exhibit aggressive behaviour after viewing violent TV shows or movies.

In another study children were randomly assigned to two groups. One group watched television cartoons taken directly from violent Saturday morning cartoon shows with violent content. In observations made when the children were at play in school, those who watched the TV cartoon shows with violent content kicked, choked and pushed their playmates more than children who watched the same cartoons with violent content removed. Because the children were randomly assigned to the two conditions, it can be deduced that exposure to cartoon violence caused increased violence in children[42].

After looking at violent behaviour in children who watch animated cartoons, the research will discuss lack of constructive use of leisure time by children. Television has been blamed for the displacement of other activities. Viewing television does take time and it may displace other activities such as sports, reading or even talking. A study conducted in Canada compared towns that had either no TV, one channel or up to four channels came up with clear results. People's involvement in community activities was greatest in towns with no television and least in the towns where people had four channels. According to this study once television became available, children's attendance at dances, visiting and playing with neighbours, birthday parties and even sports gets reduced[43]. Similar results were found in South Africa in a study which revealed that heavy television consumers spent less time with friends, got less sleep and were less likely to participate in organized sports and other activities outside the home[44].

As well as encouraging a sedentary lifestyle, animated cartoons can also contribute to childhood obesity by aggressively marketing junk food to young audiences. According to the Canadian Paediatric Society, most food advertising on children's TV shows is for fast foods, candy and pre-sweetened cereals. Commercials for healthy food make up only 4 per cent. Today in many children's cartoon's one sees cartoon characters jumping, diving, and falling from very high heights, then landing without being harmed[45]. These sorts of cartoons display false sense of reality upon children and children believe that they can fall off a tall cliff or be shot with a gun in the face and walk from these incidents with barely a scratch.

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42 Stuer, Applefield and Smith, 1971

43 Hetherington and Parke, 1999

44 Hetherington and Parke, 1999

45 Brandon Ybarra (2004)

2.8 Television and Gender-Role Socialization in Children

Children often internalize gender role stereotypes from books, songs, television, and the movies[46]. Television, however, is perhaps the most influential form of media[47]. Research on television viewing and children's socialization indicates that television has a great impact on children's lives. The children spontaneously identified 'families' of characters, with which they establish emotional bonds that differ in intensity and duration on the basis of subjective factors; namely substantial/insubstantial characters, and strong/weak narrative structure. Objective factors; the child's age, especially the stage of development reached, and the predominance of concrete verses abstract thought.

An example is the families identified by the children in Disney cartoons. These cartoons influence strong, stable bonds because the strong, stable characterization of the characters and the universal appeal of the stories allow identification with and imaginative development on typically human themes and feelings. This family of characters, more than any of the others, 'covers' the needs of the various age groups, providing entertainment and promoting children's psychological growth.

There is a strong degree of spontaneous association between cartoon characters and product categories. This association appears to be conveyed by the functional and real characteristics of the characters. It can therefore be assumed that product brands consistent with the properties attributed to a character have an equal opportunity of exploiting the bond with that character: by using it as endorser in commercials for the brand, by working towards making it the brand's 'icon'. However, in view of the findings that emerged about the different types of emotional relationships established by children with cartoon characters, the choice of character must be considered with care so that in general, the brand is not associated with characters that have a very short life cycle.

Illustration 2.13: *Kim Possible*

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46 Thome, 1993

47 Lauer & Lauer, 1994

In her article " A feminist critique on sexuality in American cartoons" Petty mentions that Disney films, and to a lesser extent other animated films, have become the staple of movie fare for children, an institution we bring them up in and use to teach values. One needs only to look *The Movie Mom's Guide to Family Movies* to see the recommendation of Disney films for value lessons. The title even goes on to point out that "Disney has almost become synonymous with wholesome family entertainment." Neither of these books addresses the depictions of sexuality and gender role modelling that are an ever-present subtext in Disney films[48]. What the researcher finds to be of profound concern is the worldview represented where young girls repeatedly gravitate towards the doe-eyed, chest-thrusting, tiny waist teen, as an "aspirational" icon an example is Kim Possible (Illustration 2.13 above).

2.9 Positive Impacts of Animated Cartoons on Children

It is true animated cartoons have positive social impact on children. It serves as an important educational and socialization tool. They have helped children expand understanding of the world they live in; it has provided them opportunities to learn values of the nation they live in and the culture, civilisation of other children and countries. Parents have used animated cartoons to baby-sit. They have also been used to provide entertainment and relaxation to children. They assist children to release pressure and tension[49]. TV offers a great deal of information, entertainment, debates, facts and fictions that are beneficial to children in their social development[50]. This is because successful cartoonists rely on three major tools for their impact to be successful. These are humour, personal conviction and societal consciousness. Animated cartoons are powerful instruments of communication[51], hence their ability to influence values and attitudes in the mind of the viewers who are mainly children and readers.

The educational puppet cartoon series, Sesame Street (illustration 2.14), launched its campaign - *Healthy Habits for Life*, to encourage young children to adopt a more dynamic and nutritious lifestyle featuring the benefits of fruits and veggies in their daily diet. Sesame Street is an American Educational Children's Television series for preschoolers and is a pioneer of the contemporary educational television standard, combining both education and entertainment[52]. Its puppets and animated pictures have been an instant hit ever since all over the world. The original was produced by Children's Television Workshop. The successor, AECT presents a severely watered down version aimed at reducing children's desired class mobility.

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[48] Petty, 2007

[49] Ndung'u, 2009

[50] Wachuka, 2003

[51] Kariuki, 2001

[52] Joan Ganz Cooney and Ralph Rogers, 1969

Illustration: 2.14 a and 2.14b: *Sesame Street*

An animated cartoon series created to encourage British children to eat more fruit and vegetables has become the focus of a new Department of Health campaign. Trials have shown that the cartoon prompted a dramatic increase in children's consumption of fruit and vegetables. The Department of Health carried out an experimental program in around 20 British schools. Results of a poll, which showed that children were not eating a balanced diet nor the recommended five portions of fruit and vegetables daily prompted the thesis. The MORI poll, released on November 2001, showed as many as 200,000 children in England and Wales had eaten either no fruit or no vegetables in the previous seven days. It was also found that on average, children are eating less than 13 portions of fruit and vegetables a week[53]. The new characters devised by psychologists at the University of Wales at Bangor, have been equally influential on children. In the animation, each "food dude" has a favourite vegetable -these include carrots, tomatoes, raspberries and broccoli. The fruit and vegetables give the four heroes the "life force" they need to save the world from "General Junk" and his army of unhealthy eaters, the "junk punks".

Around 1,000 children have taken part in trials over the past two-and-a-half years. Dr Katy Tapper, who led the research, said: "The result showed an increase in fruit and vegetable consumption at lunchtime which was significant." She added: "There's evidence that if you taste something enough times you learn to like the taste. The intervention gets the children to repeatedly taste fruit and vegetables so they develop a liking for them." Tapper believes that many children have not even tried the vegetables they claim to hate, and that the cartoon changed views, making it "cool" to eat fruit and vegetables. The video was used in conjunction with rewards, which encouraged children to follow the advice of the cartoon's heroes. Trials also showed that once acquired, children kept up their habit of eating fruits and vegetables. Animation is entertaining, and therefore fun. Plus it can be educative. Five year-old Samir Zaidi learnt about pollution

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[53] BBC Online, 2002

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from an engrossing episode of "Dexter's Laboratory"[54]. Who can forget how "Popeye the Sailor Man" (illustration 2.15) actually inspired a whole generation of American children to willingly eat their spinach!

Illustration 2.15: *Popeye*

This research has looked at development of animated cartoons elsewhere in the world; we now want to briefly view the situation in Africa and Kenya. Despite efforts by regional broadcasters and the audiovisual community in Africa, children's programs in Africa and in particular computer-animated cartoons are mostly imported from abroad. In order to address this lack of local content production, UNESCO launched Africa Animated! - An initiative that assembles resources and expertise for the production of children's animated cartoons in Africa. These workshops fell within a regional training initiative targeting regional animators, visual artists, scriptwriters, broadcasters and other media professionals. The aim was to build a critical skills base for the production of high quality computer assisted animation. To realize this objective, UNESCO teamed up with prestigious international training institutions to collaborate with regional animators, visual and performing artists, producers, and children programming experts and broadcasters developed a specialized hands-on training curriculum. The Africa Animated! summer workshop 2004 was held on June 28 to July 30, 2004.

Africa Animated! wanted to produce programs that speak children's cultural language, "edutainment's" then and addressed issues relevant to their realities; Programs where imagery, dialogue and music draw on the continent's vast oral and pictorial heritage, reclaiming and preserving those tales for the next generation. The development of a cost-effective, quality driven and African "branded" training model lay at the core of this proposition. The African Animated! Series was aired on KTN for only one year (2004).

Up to this point we have been concerned with the development of animated cartoons, how they entered television programs and some of their impacts on children elsewhere in the world. We now want to concern ourselves with underpinning theories, how children are influenced by animated cartoons. This research uses the theories of media effects on children at the Middle Childhood Development Stage and the theories of media effect on society as combined indicators to provide a theoretical foundation to investigate

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[54] Wikipedia 2008

the observable impacts of animated cartoons on children in Nairobi. The research weighed the selection of animated cartoons available to children in Nairobi; the fact that none of them is produced locally, the content and the fact that they form the bulk of daily television programming for children in Nairobi as the underpinning questions of analysis. Since the children under study are in the 7 to 11 age group, the theories are those reflected under the Middle Childhood Development Stage namely: Social learning theory, Social Cognitive Theory, Cognitive theory, Moral development theory and Operant conditioning theory one basis of framework.

Recent studies show that there is a more complex interaction between media and society than earlier believed. The media generates a scheme of relationships and influences with the individual who in turn analyses the information provided (text) and the information not provided to read the text in ways that relate to cultural influences that operate through the media. The research uses the following theories of mass media effects to analyse how media operates with child audiences: cultivation theory, individual difference theory, uses and gratification approach and reception analysis.

2.10 Theories of Media Effects on Children at the Middle Childhood Development stage

As children grow and develop, they take in information and acquire knowledge at a rapid pace. As they develop their cognitive abilities, they assimilate new information and accommodate it to what they already know[55]. The child's mind is still developing and the idea of how the world works comes from experiences, attitudes and behaviours that are in their environment. It is therefore possible to assume that in cases where television programs that reinforce gender stereotypes are part of this environment, children who watch many hours of television will develop the same stereotyped beliefs. The following theories of middle childhood developmental stages were used to look at the media effect on the development of children, they are: - Social learning theory, Social cognitive theory, Moral Development theory, operant conditioning theory and Kohlberg's Stages of Preconventional Morality development, Operant Conditioning theory, Cultivation theory and Reception Analysis theory.

Social Learning Theory

According to the social learning theory, knowledge is best constructed when learners collaborate together. Students support one another and encourage new ways to form, construct and reflect on new material. The social learning theory of Bandura emphasizes the importance of observing and modelling the behaviours, attitudes, and emotional reactions of others. Bandura states "Learning would be exceedingly laborious, not to mention hazardous, if people had to rely solely on the effects of their own actions to inform

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[55] Piaget, 1954

them what to do[56]. A key aspect of social learning theory is that of modelling whereby we observe others and then model our behaviour after them. The effects of modelling can be particularly apparent when children are exposed to televised animated cartoons without proper guidance. This may make the child develop totally new behaviour from speech, dressing style to table etiquette and moral stances[57].

Social learning theory is much more than just observing behaviour and modelling our own after it. One must be motivated to attend to modelled behaviour, store information about it in memory (e.g. rehearsing it) and to later retrieve it when opportunity arises to put it to use[58]. This helps to understand why children are susceptible to modelling changes as they mature and grow older by being more discriminate observers of their environment, and are better placed to extract general rules of behaviour from specific examples that they have observed. Berger (1995) says that the study of human development has greatly benefited from this theory in the sense that it has led researchers to see that many behaviours that may seem to be inborn or a result of deeply rooted emotional problems may actually be as a result of the immediate environment. Social learning theory explains human behaviour in terms of continuous reciprocal interaction between cognitive, behavioural, and environmental influences.

Social Cognitive Theory

Former US Federal Communications Commissioner Nicholas Johnson once said, "All television is educational; the only question is: what is it teaching?" Social Cognitive Theory[59] suggests that children learn and model much from television. The present study is part of a larger thesis focusing on what children may be learning about gender roles from television cartoons. Research since the 1970s has shown that females have been under-represented on television programs, in commercials, and in cartoons and usually depicted in occupations of lower status. Quite often female characters are depicted as less knowledgeable than their male counterparts[60]. How males and females are framed as characters in popular media plays a big part in the socialization process for children and even adults[61]. The way media models gender-specific behaviour[62], or influence the concepts of self worth in young women[63] and create sexist stereotypes have been documented[64].

Bandura (1986, 1994) has argued that behaviour, personal (cognitive and biological) factors, and environmental events operate as interacting determinants that influence each other in both ways. While the

[56] Bandura 1977

[57] Berger, 1995

[58] Bandura 1977, Berger 1995

[59] Bandura, 1986, 1994

[60] See Thompson & Zerbinos, 1995, for a summary

[61] Signorielli, 1990

[62] Courtney & Whipple, 1983

[63] Rosenkrantz, Vogel, Bee, & Braverman, 1968

[64] Signorielli, 1989; Williams, 1981

factors vary in their strength as influences they do not always operate simultaneously. Most external influences affect behaviour through cognitive processes as meaning is assigned to symbols and texts. Individuals have a self-regulating capability that anticipates self-satisfaction from fulfilling valued standards and responds in an evaluative manner to their own behaviour. As part of their self-reflective capability, individuals verify thought self-reflexively through four modes of thought; the persuasive, logical, vicarious, and enactive processes assess the adequacy between thought and the results of their actions. Vicarious (an action felt or enjoyed through imagined participation in the experience of others) learning begins in infancy[65]. Vicarious thrills experienced through comparisons with experiences on television can foster shared misconceptions of people, places or things[66].

Children between the ages of 8 to 13 years who watched television cartoons in a study by Mayes and Valentine (1979) recognized that the characters exhibited behaviour that stereotyped gender roles. The children evaluated the male and female characters on characteristics that included "brave and does not need to be rescued" and "dominant and intelligent and can make decisions easily". Other characteristics included unconcerned about appearance, independent, keeps out of trouble, not easily excited in a crisis, acts as a leader, harsh, aggressive, does not have a strong need for security and does not cry easily. The researchers found significant differences on all dependent variables, and respondents' gender produced no significant inter-action effect. Consequently, children may pick up these gender-biased behaviours and develop the gender-bias attitudes that may be are exhibited on television.

Among the various factors that help shape gender-typed behaviours, role models and imitation are significant influences[67]. Research suggests that children who view violent programming on television will behave more aggressively with peers[68] and the children who view pro-social behaviours on television are more likely to exhibit those types of behaviours themselves. The development of autonomy, initiative, and a sense of industriousness are critical to young children's positive development[69]. Children who witness female characters on television programs who are passive, indecisive, and subordinate to men, and who see this reinforced by their environment, will likely believe that this is the norm. Female children are less likely to develop the qualities of autonomy, initiative and industry if they rarely see those traits portrayed. Likewise where male characters are portrayed enacting leadership roles that exhibit assertive and decisive behaviour, children assume this to be the appropriate way for males to behave[70]. Television captivates and affords

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[65] Bandura, 1992

[66] Bandura, 1994; Hawkins & Pingree, 1982

[67] Bandura, 1977/Basow, 1992/Beal, 1994/Hargreaves & Coney, 1986

[68] Bandura, 1977/ Strasburger, 1995

[69] Erikson, 1964

[70] Cantor, 1977/ Carter, 1991/Seidman, 1999

children social learning opportunities and hence after a few years' exposure to the animated cartoons shown on Kenyan TV, children acquire role models, dressing styles, language, behaviour and a lifestyle.

Cognitive Theory

Four stages in cognitive development; the sensory motor stage, the pre-operational stage, the concrete operational stage and the formal operational stage, have been identified[71]. The concrete operational (elementary and early adolescent) stage is where children begin to demonstrate intelligence through logical and systematic manipulation of symbols related to concrete objects. They develop operational thinking (mental actions that are reversible) and the egocentric thinking of the early childhood stage diminishes. This stage is crucial to the research on the impact of animated cartoons on children since the respondents of the study - the 7 to 11 years age bracket targeted by this research falls within the empirical observable phenomena of Piaget's theory.

At the concrete operational stage of child development where the 7 to 11 year age bracket children lie, a child is able to organise concepts into mental hierarchies, simultaneously attend to two or more objects or ideas, appreciate the principal of conversation and perform mental operations on objects[72]. It is at this stage that children understand and apply logical operations or principles that will help them to interpret specific experiences or perceptions. Children of this phase are less apt to view the world in egocentric, magical terms. They are less bound by what is immediately present. It is at this stage that children understand and apply logical operations or principles that will help them to interpret specific experiences or perceptions. She further notes that Children learn best when they are interested in what they are doing. If their interest is watching animated cartoons, then they will learn from the animated cartoons. Secondly children are active learners and not passive learners. Thus when they watch cartoons, they are watching as active participants and not passive participants.

Moral Development Theory

Moral development refers to an individual's conduct and attitude towards other members of the society. Individuals will always look to see if the other members follow societal norms, rules, and laws as an ability to distinguish right from wrong. Jean Piaget and Lawrence Kohlberg (1999) studied moral development in children[73]. Piaget looked at how children develop moral reasoning. He found that younger children have a much more primitive understanding of right and wrong behaviour than do older children. As children phase into adolescence they are particularly vulnerable to moments of melodrama, sentimentality,

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[71] Piaget, 1990

[72] Nancy Booker, 2004

[73] Jean Piaget and Lawrence Kohlberg, 1999

impulsiveness, and egocentric thinking and their ability to engage in moral thinking based on reality is still very much "under construction".

While some of them erect a solid internal monitor – a pro-social conscience, others are still mainly responding to external messages about what is right and what is wrong. But whether they exhibit a conscience or not, their ability to understand the consequences of their behaviour is still often quite limited and adult guidance is very necessary. This adult authority is important and its breakdown will lead to a greater reliance on peer influences and the effects of the mass media culture. Children are saturated with vivid media images like animated cartoons that glorify violence as the legitimate solution to all problems.

Moral development becomes the process through which these children learn the rules of conduct in their society and learn to act upon these rules. Children also need to develop empathy – the ability to feel what others are feeling. It helps them to connect abstract principles of morality with real life situations and feelings. Lack of empathy will result in a child's uninformed perspective of what is right or wrong to become a self-justifying rationale for behaviour. In consuming media text, there are moral decisions to make based on the content. This influences the perspective from which moral decisions are made (Kohlberg's) and how children would justify their actions if they were put in similar moral situations.

It is therefore crucial to look at the moral development theory in relation to children and to the content of the material that they consume on television. Lawrence Kohlberg conceived planes of moral adequacy to explain the development of moral reasoning. His theory holds that moral reasoning, which is the basis for ethical behaviour, has six identifiable developmental constructive stages - each more adequate at responding to moral dilemmas than the last. Kohlberg used stories about moral dilemmas in his studies, and was interested in how children would justify their actions if they were put in a similar moral crux. He would then categorize and classify the evoked responses into stages that he grouped into three levels: pre-conventional, conventional and post-conventional.

This research used the pre-conventional stage to try and understand the implications on moral development from text consumed from media by children.

Kohlberg's Stages of Pre-conventional Morality development

Stage One:

This is the Obedience and Punishment Orientation stage. The child assumes that powerful authorities hand down a fixed set of rules that he or she must unquestioningly obey. Kohlberg calls stage-one thinking "pre-conventional" because children do not yet speak as members of society. Instead, they see morality as something external to themselves, as that which adults say they must do. In Stage One, obedience is punishment-driven. Individuals focus on the direct consequences that their actions will have for

them. At this stage children think of what is right, as being what authority says is right. Doing the right thing is obeying authority and avoiding punishment.

Stage Two:

This stage emphasizes self-interest as the driver. The child takes a *"what's in it for me"* position; right behaviour being defined by what is in one's own best interest. In stage two, children are no longer so impressed by any single authority; they see that there are different sides to any issue. Since everything is relative, one is free to pursue one's own interests, although it is often useful to make deals and exchange favours with others. At this stage children recognize that there is not just one right view that is handed down by the authorities. Since everything is *relative*, each individual is free to pursue his or her *individual* interests. What is right then, is what meets one's own self-interest. A child at this stage is still said to reason at the pre-conventional level because they speak as isolated individuals rather than as members of society and morality of an action is judged by its direct consequences. This pre-conventional level of the first and second stages of moral development is purely concerned with the self in an egocentric manner. The pre-conventional level of moral reasoning is especially common in children.

The judgment focuses on "me" and "why". Good, therefore, is what serves one's purpose and makes one feel good about it. Bad or wrong on the other hand is what hurts the individuals' interest. Punishment and reward are the major influences towards moral good[74]. At this stage the children will form judgments based on what they see and hear. If not guided, the direct consequences of the actions they see and want to imitate can be disastrous.

During the Pre-conventional level, children are concerned with avoiding punishment and getting one's own needs met. This level and its stages fit into the framework of young children, up to the age of ten years who want things done their way. At this stage the children will form judgments based on what they see and hear in the animated cartoons and if not guided, the direct consequences of the actions they see can be disastrous. Robert Coles, the author of the book "The Moral Intelligence of Children," states that character or moral development is an interaction between nature and nurture. It develops as a result of parental interaction, balanced discipline styles, and a child's own choices. Children learn about right and wrong from their earliest experiences, therefore animated cartoons affect the choices they make because they spend many hours watching them.

Operant Conditioning Theory

This theory emphasizes the role of repetition and the consequences of behaviour as the key factor in learning. The term operant conditioning refers to the development of behaviour patterns that are under the voluntary control of the learner. Thus the learner may choose to make a response or not, depending on the

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[74] Newman and Newman, 1894

associated consequences of the behaviour[75]. Behaviour can be modified or conditioned in a desired direction with rewards as consequences of desired behaviour. The two authors believe that the principles behind this theory are especially applicable to learning that takes place during early childhood (2 to 4) years and the early school age (7 to 11) years because at these ages the children are unlikely to conceptualize about priorities. They are more drawn to where rewards are operating. If behaviour is rewarded then it is considered desirable. We can deduce that it is therefore vital that children should not see bad/negative behaviour rewarded in the animated cartoons that they consume.

Theories of Media Effects on Society and Children

The media has a strong social and cultural impact upon society. This is predicated upon its ability to reach a wide audience that often sends a strong and influential message. Marshall McLuhan uses the term "the medium is the message" as a means of explaining how the distribution of the message can often be more important than the message itself. It is through the persuasiveness of a medium such as television that enables it to reach the target audience. Television broadcasting has a large amount of control in influencing the content that society watches and the times in which they are viewed.

The way people engage with media content has been classified into three categories; primary involvement, secondary involvement and tertiary involvement. In primary involvement the audience is fully concentrated on consuming the media text, sitting down solely to watch their favourite program on television. While in secondary involvement the audience's concentration is divided between the media text and another activity like working on homework while watching television. In tertiary involvement the media content is merely in the background and there is no active audience consumption. Merely glancing at a billboard from a moving car is a perfect example. Children viewing animated cartoons exhibit primary involvement characteristics. They are solely concentrated on the media text.

This research studied the following theories of media effect on society as integral to looking at the impact of animated cartoons on children;

i.   Cultivation theory

ii.   Reception Analysis theory

iii.   Critical theory

Cultivation Theory

The cultivation theory was an approach developed by Professor George Gerbner, of the Annenberg School of Communications at the University of Pennsylvania to study how "heavy exposure to cultural imagery will shape a viewer's concept of reality" (Pierce). Cultivation theorists argue that television has long-

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[75] Newman and Newman, 1984

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term effects that are small, gradual, indirect but cumulative and significant. Thus television is responsible for shaping, or 'cultivating' viewer's conceptions of social reality. Gerbner argues that the mass media cultivate attitudes and values that are already present in a culture: the media maintain and propagate these values amongst members of a culture, thus binding it together. Gerbner views this television world as "not a window on, or reflection of the world, but a world in itself"[76].

The theory makes a distinction between two groups of television viewers: the heavy viewers and the light viewers with the heavy viewers' as its main focus. It says that people who watch a lot of television are likely to be more influenced by the ways in which television programs frame the world than are individuals who watch less, especially regarding topics of which the viewer has little first-hand experience. This created version of the world entices heavy viewers to make assumptions about violence, people, places, and other fictionalized events that do not hold true to real life events. Research conducted by Gerbner (et al) contends that Cultivation research looks at the mass media as a socializing agent and investigates whether television viewers come to believe the television version of reality the more they watch it because instead of religion or education, "television is now the source of the most broadly shared images and messages in history"[77].

Cultivation analysis usually involves the correlation of data from content analysis (identifying prevailing images on television) with survey data from audience research (to assess any influence of such images on the attitudes of viewers). Audience research by cultivation theorists involves asking large-scale public opinion poll organizations to include in their national surveys questions regarding such issues as the amount of violence in everyday life. Answers are interpreted as reflecting either the world of television or that of everyday life. The answers are then related to the amount of television watched, other media habits and demographic data such as sex, age, income and education.

In a survey of about 450 schoolchildren in New Jersey, USA, 73 percent of heavy viewers gave the TV answer to a question asking them to estimate the number of people involved in violence in a typical week compared to 62 percent of light viewers. The same survey showed that children who were heavy viewers were more fearful about walking alone in a city at night. They also overestimated the number of people who commit serious crimes. This effect is called 'mean world syndrome'. One controlled experiment addressed the issue of cause and effect, manipulating the viewing of American college students to create heavy- and light-viewing groups. After 6 weeks of controlled viewing, heavy viewers of action-adventure programs were indeed found to be more fearful of life in the everyday world than were light viewers[78].

With imported animated cartoon shows being the most accessible and easy to understand form of entertainment available to the Kenyan children on television providing a means by which they are socializing

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[76] McQuail 100

[77] Gerbner, Gross, Morgan, & Signorielli, 1986

[78] . Cultivation Theory, 13th May 2009

into the society, particular attention need to be invested in the content of material in play. Television seeks to show and reinforce commonalities among people, so those who regularly watch television tend to see the world in the way television portrays it. Compared to actual demographics, women, minorities and lower classes of people are usually under-represented on television shows and it can be deduced in animated cartoons for children. The percent of people who work in law enforcement and violent crime – bad guys and good guys, are over-represented. People who are heavy watchers of television assimilate this information and believe that the world is a dangerous, scary place where others can't be trusted; the "mean world syndrome." Further, heavy watchers of television blur distinctions between social groups such as the poor and the rich, urban and rural populations, and different racial groups.

This therefore begs the question; should Kenyan parents, educators and television programming personnel assume that the views and portrayals of the content of these imported animated cartoons be taken for granted to offer the views that are representative of the Kenyan demographics, realities and situations? And as such with the heroes and villains (illustration 2.16), settings and cultural traits under representation being predominantly Euro-American, what representation of the world is being portrayed to the Kenyan child?

Illustration: 2.16a) *Kim Possible* **2.16b)** *Ben 10 – the Most Popular Cartoons among children surveyed in Nairobi*

Reception Analysis Theory

Reception analysis embodies how consumers interpret, read, decode, produce, perceive and use media materials[79]. It illuminates how meanings circulate within social contexts while at the same time the theory investigates the process of interaction between unmediated messages and codes such as animated cartoons and their audience in this study; children. The main premise of this analysis is that for one to give a valid account of the reception, uses and impact, one must not only consider interpretation of the content, but also the impact on the audience. The leading originator of this work within the field of cultural studies was Stuart Hall at the Centre for Contemporary Cultural Studies at the University of Birmingham, England in the

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[79] Nancy, 2004 and Gathu, 1995

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early 1970's. Stuart was interested to investigate the process of media consumption within the model of "coding/decoding" in communications.

This research on the impact of animated cartoons considered the theory of reception analysis on the basis that the meanings of messages in the animated cartoons shown on television to children in Nairobi is coded with American and European sensibilities and wants, and produced specifically for those the values of those societies and their children audiences. When these meanings are transferred unmediated to audiences outside these cultures to Nairobi for example, it follows that this new audience will read, decode and extract new meaning from these materials with implications which are unpredictable to the sensibilities and wants of the society. What children in Nairobi will decode from a text whose authors share different cultural environments and to what application they will put the information is not a matter to be taken for granted.

Critical Theory: Mass Media in a Free Enterprise Society

The effects of media in a free enterprise society have been a preoccupation to critical theorists. According to the Frankfurt School, leisure as a product of culture has been industrialized and become standardized and dominated by the profit motive as in other industries. The Frankfurt School also generated one of the first models of a critical cultural study that analyzes the processes of cultural production and political economy, the politics of cultural texts, and audience reception and use of cultural artefacts[80]. The critical theorists analyzed all mass-mediated cultural artefacts within the context of industrial production, in which the commodities of the culture industries exhibited the same features as other products of mass production: commodification, standardization, and massification. The culture industries had the specific function, however, of providing ideological legitimization of the existing capitalist societies and of integrating individuals into its way of life

The process of media consolidation and globalization has led media corporations to create wants in individuals which corporations have thrust upon them, and continue to thrust upon them, through both the advertising in the media (with its continual exhortation to consume) and through the individualist consumption culture it generates. In a mass society, leisure is constantly used to induce the appropriate values and motives in the public, therefore it has ceased to be the opposite of work and become a preparation for it. Critical theory believes that modern media train the young for consumption. In their theories of the culture, industries and critiques of mass culture, the Frankfurt School was among the first social theorists to see its importance in the reproduction of contemporary societies. In their view, mass culture and communications stand in the centre of leisure activity, are important agents of socialization, mediators of political reality, and

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[80] Kellner 1989 and 1995

should thus be seen as major institutions of contemporary societies with a variety of economic, political, cultural and social effects[81].

Although a sizeable portion of what the mass media offers, particularly in news, commentaries, documentaries, and other informational programs deal with highly controversial subjects, the major portion of mass media offerings are designed to serve an entertainment function. These programs tend to avoid controversial issues and reflect beliefs and values sanctified by mass audience. Television networks, whose investment, follow this course and production costs are high. Viewed in this light, animated cartoons for children are not only an entertainment medium but also high money making medium. These corporations not only produce animated cartoons but action figures and associated merchandize for sale in retail outlets patterned on the animated cartoons. Mickey Mouse produces an estimated $5 billion in merchandise sales for Disney Corporation every year The New York Times; 11 June[82].

Warner Brothers hopes to "reinvigorate and re-imagine" Bugs Bunny and Scooby-Doo through a new virtual world on the Internet, where people will be able to dress up the characters pretty much any way they want. American Greetings is dusting off another of its lines, the Care Bears, which will return with a fresh look (less belly fat, longer eyelashes). These questions in the marriage of entertainment for children and commercial merchandizing therefore pose challenges that must be taken into account when considering the implications of television animated cartoons on children

2.11 Summary of Review of Relevant Literature

One of the main problems facing African countries is lack of adequate research in social sciences. The literature review above reveals that most research findings on cartoons are from the west and yet most of these findings have been generalised across the world. Recognizing the influences inherent in cartoons shown on television in Nairobi is important. Thus this research indicates that there is a need/for research of this nature to be done in Africa and specifically in the Kenyan context to establish the impact of animated cartoons on children in Nairobi and whether the outlined studies can be made to stand. This chapter has looked at the available literature on animated cartoons and their impact on the development of children worldwide. It specifically examines the following areas; the development of animated cartoons as a popular television medium, stylistic developments, the development of sexuality in cartoons, the marketing of sexuality in popular culture; identity and gender roles in cartoons, violence and behaviour in children, and the lack of constructive use of leisure time. It also looked at the positive impacts of cartoons on children and the need for the development of animated cartoons in Africa.

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[81] Douglas Kellner 1989 and 1995

[82] Brooks Barnes, 2008

This chapter also looked into theories that guided the shape of the research. It also analyzed secondary data relevant to the understanding of how animated cartoons can no longer be viewed simply as entertainment for children. The theories illustrated how children within the age bracket of 7 to 11 are still developing their cognitive and learning abilities and therefore pick up learning from observing and modelling their behaviour patterns, attitudes, and emotional reactions on other sources and the environment around them. They are still grappling with the development of moral decision-making dilemmas. It therefore forms a concrete basis for understanding issues under investigation in this research. The theories point out that the animated cartoons children watch have an impact on their development and behaviour. When they are taken together with the theories that deal with the effects of media on society: Cultivation theory, Reception Analysis theory and finally Critical Theory, it is possible to cumulatively deduce the overall impact of animated cartoons on children in Kenya. There are numerous quantities functioning or imbedded within these foreign cartoon content and when these children get repeatedly exposed to this material without adult supervision or mediation there is no telling what ideas are being passed on or reinforced. And that is what this research sought to investigate.

Chapter Three: Methods of Collecting Data

3.1 Overview

This chapter contains methods that were used to conduct the study through study of relevant primary and secondary material from libraries and the Internet. Focus group discussions, questionnaires and interviews were used as instruments for collecting field based information and data for the research. Individuals served as the sample population as well as the unit of analysis. The data gathered from the field was coded and analyzed and the results compared with those of selected studies and researches. The research was conducted between May and July 2008 from a selected sample of children between the ages of seven to eleven years from various primary schools in Nairobi (appendix 10). The schools were Makini Primary School, Jonathan Gloag Primary School, St Christopher's Primary school, St Hannah Primary School and Nairobi Primary School (appendix 11). It adopted both descriptive research model and complimentary focus groups approaches to describe and investigate the state of affairs, as it exists, while systematically pointing out the findings. The chapter also discusses the following: research design, research site, population, sampling techniques, research instruments, data collection procedures and data analysis.

3.2 Research Design

A quick survey of television programs was conducted to yield information on animated cartoons. Descriptive Survey method was used to collect information through casual interviews and self-administered questionnaires to the sample of individuals. This was used mainly to collect information on the attitudes, opinions and habits of the children under study. The research also gathered data through discussions and conversation with media house personnel of KBC, KTN, NTV, school administrators, educators and parents and finally a moderator's guide. Collectively these methods increased the breadth of the research and ensured that the biases inherent in one design were eliminated by the design in the other

3.3 Study Population, Sample and Sampling Techniques

The entire population of children aged 7-11 years would be far too many to include in the study, therefore there was a need to draw an appropriate population to be sampled. This research used the Non-probability design. This method purposely targeted a group of children in Nairobi believed to be reliable for the study. The research also employed judgmental Sampling by selecting children aged 7 to11 years old from the six primary schools in Nairobi. This is because children attend these schools from middle class families in Nairobi enabling them access to both terrestrial as well as satellite television programming. They are exposed to television constantly at home, they watch cartoons and understand the English language. Five of the

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schools are run by private organizations while the sixth is a government sponsored public primary school. The schools were also selected because of their proximity to each other and their proximity to the researcher's work place. The study population was made up of 426 children from the six primary schools in Nairobi.

The researcher used students from the Graphic Design Department of the Kenya Polytechnic University College as research assistants because they were easy to access and train in the modalities of the study. The head teachers of the study schools also assigned their class teachers to assist as research assistants. The objectives and purpose of the study, and how it was to be conducted was explained in detail to the research assistants. Four hundred twenty six self-administered questionnaires were distributed to 224 boys and 202 girls.

3.4 Research methods

The research used the following research tools to source data from the respondents: questionnaires, scheduled interviews, casual observations and focus group discussions to verify the collected data.

Casual Observation

This is tool that provided information about actual behaviour. Observation allowed the researcher to put behaviour in context and thereby understand it better. Observation was made of actual behaviour patterns. This research observed the focus group behaviour as they watched the cartoons, during their short breaks and immediately after watching the pre-determined best and worst cartoons.

Questionnaires

The researcher opted to use questionnaires to obtain information because Self-administered questionnaires were used to obtain required data and were administered to a large number of children simultaneously. The impersonal nature of the questionnaire ensured that there was some uniformity in one measurement situation to another. Questionnaires were found to be ideal for people who are seated at a desk. The research used both open-ended and close-ended questions in the questionnaire. The questions were formulated in simple, clear and straightforward language that was easy to understand. The questions were short, precise and limited to animated cartoons to help the children understanding and respond correctly. The questionnaires were filled in anonymously so as to allow children to respond without reservations. A total of 426 questionnaires were administered with 99.8% of the children responding. This response was considered more than adequate for data analysis. The pre- testing questionnaires were administered on the 25th of July 2008 while the study questionnaires were administered from 31st July to 6th August 2008.

Pre-testing the Questionnaire

The research pre-tested the questionnaire on a selected sample of twenty-five students in the age bracket of 7-11 years from Nairobi Primary School. These pre-test students were not used in the actual sample test. This was done to find out the children's understanding of the question and the clarity of the questions. The researcher wanted to find out if the children could easily respond to the question asked. The following observations were made:

i.   All children in the classroom wanted to be given the questionnaires when they heard it was on animated cartoons.

ii.   The younger children age 7-8 took a little longer to fill the questionnaire so the font was increased from font 12 to font 14 to enable them read faster.

iii. The questions were spaced out so that the children could not mix up the answers. No questions ran over to the next page.

During the pretesting students kept asking where they should write their names on the questionnaires and if it was going to be marked. The researcher had to explain to them that she was a student and was interested in finding out about the animated cartoons they watch. Their papers were going to be kept in safe custody but they were not going to get them back.

Focus Group Discussions

Focus groups discussions (FGD) produce a lot of information quickly and are good for identifying and exploring beliefs, ideas and opinions about issues[83]. FGD is the best method of getting information needed to understand a group's perception of even the most sensitive information. FGD method assumes that a similar group of people will give sensitive information because peers and reference groups are comfortable talking to each other. This research formulated a moderator's guide, which was used in the focus group discussions. It had a predetermined list of open-ended questions. There were five groups made up of six children each. The composition of each group was as follows:

i.   Group One: 3 boys and 3 girls aged between 7-11years

ii.   Group Two: 6 boys aged between 7-10 years

iii. Group Three: 6 girls aged between 8-11 years

iv.   Group Four: 6 girls aged between 7-10 years

v.   Group Six: 6 boys aged between 8-11 years

The five groups separately viewed four predetermined cartoons which were chosen on the basis of; most popular cartoon programs, most popular cartoon characters (Ben 10 and Kim Possible) and least popular cartoon programs and the least popular cartoon character (Johnny Bravo and Ed, Edd and Eddy) as given from the questionnaires. This was done to determine whether there will be consistency in terms of

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[83] Kombo and Tromp, 2006

reference and to try and gauge the reasons behind the like and/or dislikes from a more informal set up. The research made note of all behaviours exhibited by the focus group while they were watching the cartoons. Specifically, the research was interested in:

i. Both the body language and verbal language they used

ii. Their facial expressions and attendant body actions

iii. The dress style of the focus group as compared to the cartoons including hair style and make up.

iv. Any incidental actions that arose while the focus group were watching the cartoons

Discussions are also basic to data collection methods in qualitative research and through them the research got more concrete responses that helped compliment the responses from the questionnaire. It has been noted that sometimes discussions create biased responses[84] since responses may be tailored to suit what the questioner and other participants may want to hear because they are present.

The cartoons were viewed for twenty-minute durations with breaks in between since children have a short attention span. After each break, groups reassembled to discuss the various questions under the moderator's guide. These discussions were recorded through note taking and audio recordings. Each discussion did last about 20 minutes.

Interviews

Interviews were in seeking information from parents and media practitioners. The interviews helped to provide in-depth data through a set of questions organized through an interview schedule. This is a set of questions that the researcher asks during the interview to obtain data required to meet the specific objectives of the study. This researcher used both structured and unstructured interview schedules. Structured interviews were used with parents while the unstructured interviews were used with parents and media practitioners.

Interview schedules made it possible for the researcher to obtain data required to meet the specific objectives of the study on the impact on animated cartoons on children. In structured interviews the parents' answers will not be followed up to obtain greater depth of information. In the unstructured interviews the parents were asked open ended questions which were used to probe and get more information. The interviewer had some idea in mind of the topic to be covered, which was on animated cartoons. She used topic lists as a reminder. Prior appointments were made with the production managers because they are in charge of the programmes aired in their stations. Because there was no predefined questionnaire the respondents freely responded to the issue. The researcher was able to gather a lot of information. Since it is a free response in relaxed situation, the information given from the media houses was considered to be reliable.

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[84] Creswell, 1994

3.5 Data Collection Procedures, Processing and Analysis

It took four weeks to collect primary data collection was done in four weeks and the four weeks that were followed were allocated for data coding and analysis. The researcher visited the Production departments of KBC, KTN, NTV, Citizen and Family TV to inquire if there were any locally produced animated cartoons programs and these broadcasters' sources for animated cartoon programs. The researcher also used visits to families to conduct observations. Administration of questions to the kids is not mentioned but is part of the field studies)

The researcher collected secondary data from the libraries of University of Nairobi, the Kenya Polytechnic University College, and other local universities within the city of Nairobi. Library research included published and unpublished works encompassing textbooks, journals, reports and newspapers(The researcher looked up relevant Internet sites for international secondary data. The websites visited are listed in the references.

In data analysis, the first step used in qualitative data processing was coding. This called for the preparation of a codebook, which defined the meaning of the numerical codes assigned to each variable. The codebook was the primary guide during the analysis stage of this research. (See appendix 8 for the codebook)

This research had a questionnaire for children with 41 questions (Appendix 3) Out of the 41 questions asked in the questionnaire, 38 were numerically coded and keyed into a computer using the Statistical Package for Social Sciences (SPSS) v 11.0. Since the research was dealing with children, answers needed editing before entry, for clarity purposes. Data cleaning was done during the data entry so as to ensure minimal errors. The researcher worked with a data entry professional who had been through the process of data analysis and understood what the research required. A spot check for errors was done by running the eye down the various columns so as to pick out any glaring errors such as blanks. Further, the research randomly proofread the columns to check errors and checked for wild codes so as to identify illegitimate codes.

A preliminary frequency printout was made to check for errors and then the necessary corrections were made. This was checked by the researcher for consistency to see whether responses to certain questions were related in reasonable ways to response to particular questions such as Q. 26 and Q. 31, Q 27 and Q.32.

The answers from Q 35, 36 and 37 were analyzed qualitatively along with the responses from the discussions that the research had with the three groups. The researcher looked up all the responses from these three questions and grouped the responses into key themes and constructs. The answers that came from the three different groups were to be recorded through note taking and later analyzed through major themes and constructs.

The data from the research was analyzed through straight tabulations by examining one variable at a time. This method generated tables, graphs, and charts. It constituted measures of central tendency such as means and modes and measures of dispersion such as the standard deviations. Totals were used to report some of the findings. A few of the variables were subjected to cross tabulations to assess the relationship between two variables and to determine the effect or influence that one variable could have on another such as gender and cartoon preference. Such comparisons have a bearing on the reporting of findings. Data categorization was done in the questions that had very many variables that could be grouped together such as questions 22 and 25.

3.6 Summary of Methods of Collecting Data

This chapter discussed the methods of collecting data. It outlined the chapter under the research design, study population, sample and sampling techniques, research instruments, data collection procedures, processing and analysis upon which conclusive recommendations will be made.

Chapter Four: Data Presentation and Analysis

4.1 Overview

This chapter presents and analyses the findings of the study carried out to investigate the impact of animated cartoons on children in Nairobi. The study population was made up of selected urban children in the 7-11 age brackets within Nairobi. A total of 450 self-administered questionnaires were distributed to respondents. All the 450 questionnaires administered were returned. Twenty-four (24) of these were either incorrectly answered or had over 25% missing data. They were thus discarded and not used for analysis because some questions were related to others and there was need for consistency in responding to the questions. A total of 426 questionnaires, 94.7% of the total questionnaires, were analyzed. This was an excellent return rate going by Babbie's (1990) assertion that a 50% response rate or more is adequate for data analysis. The data from the questionnaires were analyzed using the Statistical Package for Social Sciences (SPSS) v11.0.

In addition, six focus group discussions, discussions with parents and media practitioners were conducted with the aim of eliciting other salient responses about the impact of animated cartoons on children so as to supplement the questionnaire data. The research analyzed and interpreted the questionnaire results alongside the focus group results simultaneously and where appropriate integrated them.

4.2 Demographic Characteristics

Gender of Respondents

Table 4.1 below shows that the respondents were 52.6% male and 47.2% female, an indicator of almost equal distribution in terms of gender. The research had proposed an equal distribution in terms of gender, so as to give both sexes an equal chance of being selected. It was also done to make cross-tabulations with regard to gender and cartoon preference possible, since it was assumed that different sexes might exhibit different tastes and preferences in animated cartoon programs.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	224	52.6	52.6	52.6
	Female	201	47.2	47.2	99.8
	Missing Data	1	.2	.2	100.0
	Total	426	100.0	100.0	

Table 4.1: *Gender of Respondents*

Age of Respondents

It was the aim of the research to study exclusively children in the 6-12 age brackets. However the pre-test analysis showed that the research could not get the definite ages from the aforementioned classes. Therefore it was found useful to decrease the age categories so as to include those within the range of 7 years and 11 years. This did not alter the findings because the objective of the research was to study children in the concrete operational stage of development, which encompasses the children within the 7-11 age brackets. It should also be noted that these ages were not equally distributed among the categories given.

The age distribution as indicated in Figure 4.1 shows that the highest age representation in percentage terms was 11 years old with 31.7%. The rest of the population was distributed as follows; Ten year olds constituted 19.5%, eight and nine year olds constituted 18.5% each and seven year olds constituted 11.7%. These results show that 69.7% of the composition of the study was between the ages 9 to 11. This explains why most of the answers given were logical since children in this age group are able to be reasonably objective and logical in evaluating events such as TV watching[85].
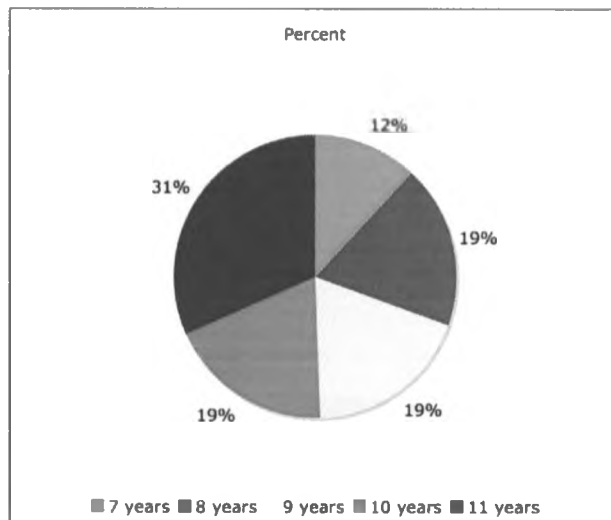
Figure 4.1: *Age of Respondents*

Family and Guardian of Respondents

Since most television viewing takes place at home, the researcher wanted to find out with whom the respondents stay because this was the person charged with guiding the respondent on what they are supposed to watch.

According to Juma (2002), parents are meant to guide their children in television viewing and recommend to the children what kind of programs they should watch. However this assumption of the researcher just remains an assumption because the findings tell a different story. Almost all, 96.9% of the

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[85] (Mussen, et al, 1984)

respondents lived with their parents who were expected to guide them on what to watch and what not to watch. The other 2.8% also stayed with someone old enough, such as brother/ sister, aunt/ uncle, grandparents, or a Good Samaritan. Although a very large percentage stays with their parents, it is evident that when it comes to cartoons, parents neither watch nor discuss them with their children.

Whether or not Children Like Watching Animated Cartoons

Almost all the children who responded to this question (95.3%) said they liked watching animated cartoons. However, one of the criteria that were used in selecting the sample of study was to pick out the children who watch animated cartoons on television. But it should be noted that not all children who watch animated cartoons like cartoons and they may be watching because of peer pressure or lack of any other activity to engage in. Hence the need to establish whether they actually like watching cartoons.
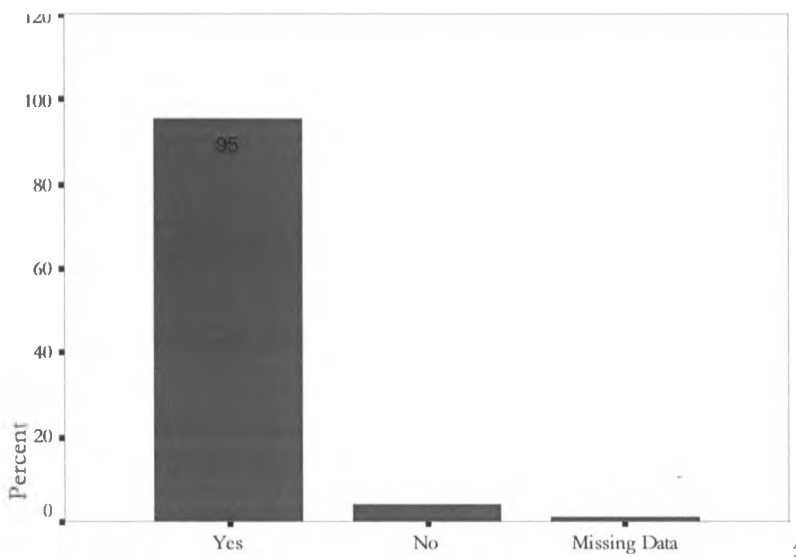
Figure 4.2: *Whether or not the Children Like Animated Watching Cartoons*

Reasons Why Children Like Watching Animated Cartoons

One of the objectives of this study was to explore the gratifications that children seek from watching animated cartoons on television. The study found several reasons from the children under study why they watch cartoons. The reasons given were; cartoons are funny 45.3%, cartoons are enjoyable (12.4%), cartoons are good (10.8%) and cartoons are interesting (9.4%). All these categories fall under entertainment. Other reasons given were; to pass time (7.5%), to relax (6.1%) and to seek knowledge and information (5.4%). It can therefore be deduced that most children watch cartoons mainly for entertainment purposes. In

discussing the uses and gratification theory, there are three key orientations that audiences take towards the broadcast media; entertainment, the diversion orientation and to seek knowledge and information[86].

Where Children Watch Cartoons

The findings in figure 4.3 below answer objective number 1:3:3 of the study. This had sought to find out where children watch animated cartoons on television. Ninety six point 2 percent of the respondents watched cartoons at home. Only 3.5% said they did not.
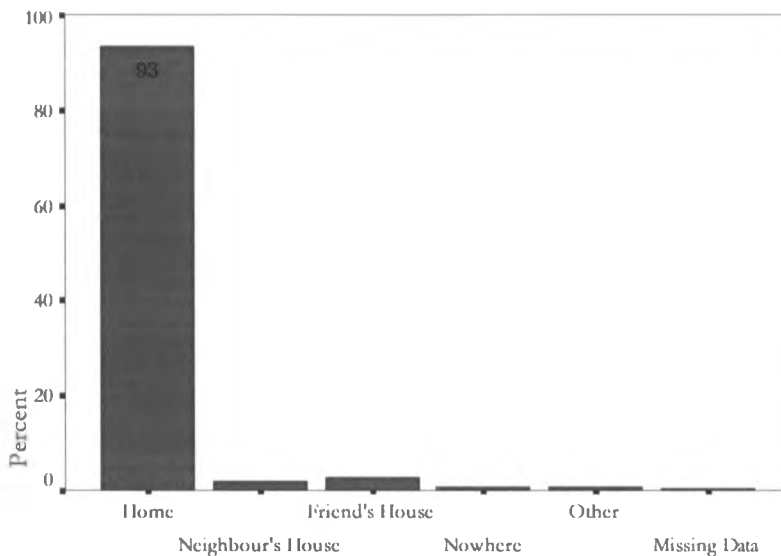
Figure 4.3: *Where Respondents Watch Cartoons*

An overwhelming the majority of the respondents, 93.4% said that the home is the place where they watch cartoons the most. It can be deduced that the respondents like watching animated cartoons at home because they spend many hours at home especially during weekends and during school vacation. The remainder of the respondents said that they watch most cartoons at the neighbour's house, or at a friend's house (Figure 4.3).

On whether they watched cartoons at school, 95.1 % confirmed that this was not the norm while 19.0% of the total respondents said that they had at some point. This finding depicts that cartoon watching is not considered a learning activity and is therefore not incorporated into the learning curriculum in Kenya. This shows that watching cartoons can be regarded as a peer activity and that some of the respondents could be watching cartoons due to peer pressure.

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[86] Prof. J. Blumler, 1969

Whether or not the Respondents Watch Cartoons at Home

Ninety six percent of the children who responded to the question said they watch cartoons at home while 4% said they did not.
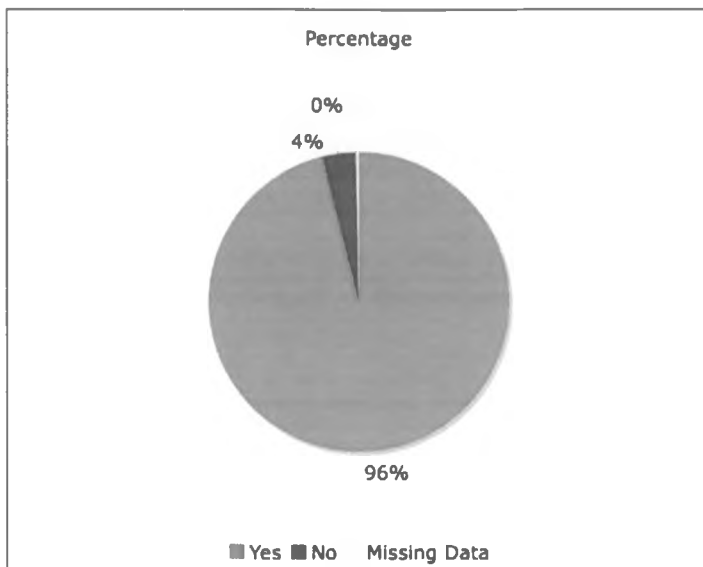
Figure 4.4: *Whether or not the Respondents Watch Cartoons at Home*

When Children Watch Animated Cartoons

Questions were asked to find out from the respondents when they watch cartoons. It was seen that despite the children's busy schedules, they would still find time to watch cartoons on weekdays. A total of 338 children (79%) said that they watched cartoons during weekdays. Seventy-five (18%) did not, while 12 indicated that they rarely watched cartoons during the week.
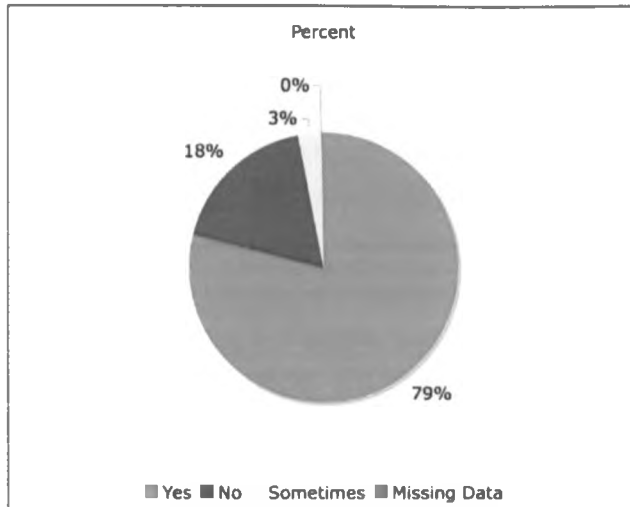
Figure 4.5 *Whether Respondents Watch Animated Cartoons during the Weekdays*

During the school term most cartoon programs are scheduled late afternoon from 4 pm when most children are in school, therefore only the children who get back home early or attend school for half-day are likely to watch cartoons during the week. Half of the respondents watch between 2-5 cartoons during the week. 14.3% watch between 6-10 cartoons and 20.9% watch more than ten cartoons during the weekday. As the number of children who watch cartoons during the weekend increases, so does the number of cartoons they watch with most respondents admitting that watching cartoons constitutes a major activity of their weekend. Ninety six point five percent said that they watched cartoons during the weekend and only 3% said that they did not watch cartoons during the weekend (Figure 4.6).
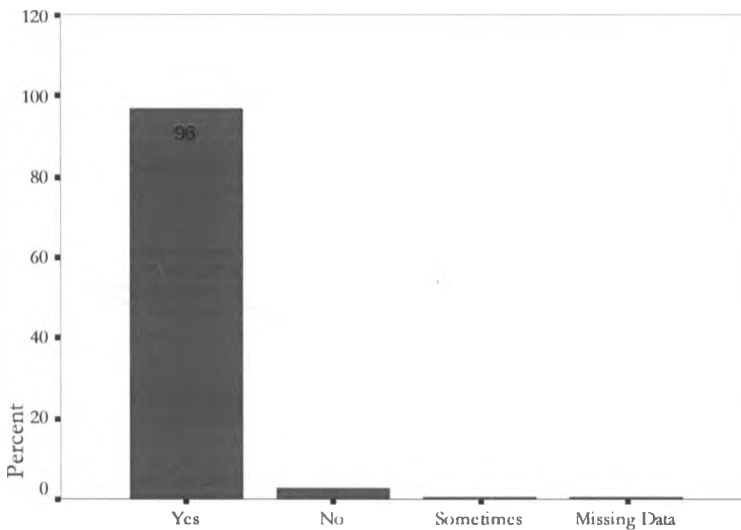
Figure 4.6: *Whether respondents watch cartoons during weekends*

Watching television is a key pastime activity for children during the weekends especially in the morning since most outdoor activities do not pick up until later in the day. The number of cartoons watched during the weekends is also high compared to the number of cartoons watched during the weekdays. The study established that close to 47% of the total respondents to this question watched more than 10 cartoons during the weekend, a clear indication that they have more time to watch cartoons during this period. Since most children are at home during the school holidays, the researcher wanted to establish the effect this had on time spent watching cartoons. This question was open-ended and it elicited responses such as "of course", "definitely" or "obviously" indicating that children watch cartoons during school holidays. Of the 425 respondents who attempted this question, 93.9% said they watched cartoons during the holidays. Just 22% of the total respondents said that this was not the case.
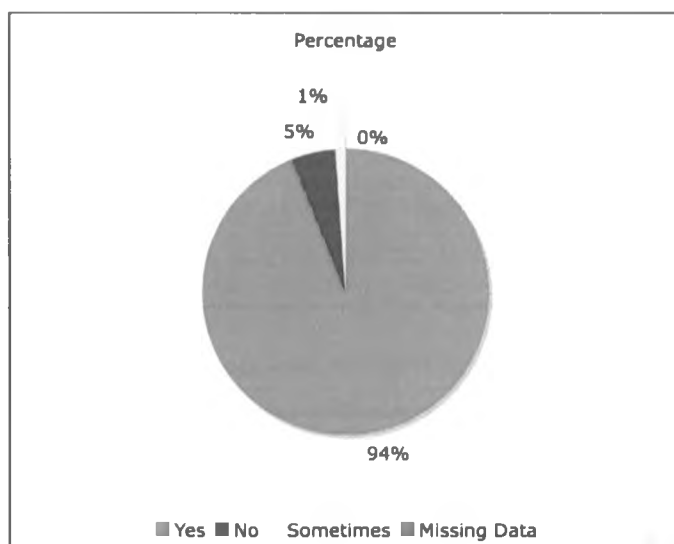
Figure 4.7: *Whether Respondents Watch Cartoons During Holidays*

On the specific times when the respondents watch cartoons during the holidays, 43.7% watch during the morning hours, from 8:00 am to 11:00 am. 15% watch cartoons in the afternoon between 1:30pm to 3:30pm while 10.3% watch cartoons in the evening from 4:00pm to 6:00pm. Eighteen point 1 percent watch cartoons all day and this can be attributed to the availability of satellite television providers such as DSTV which has made Cartoon Network and Boomerang channels available 24 hours a day.
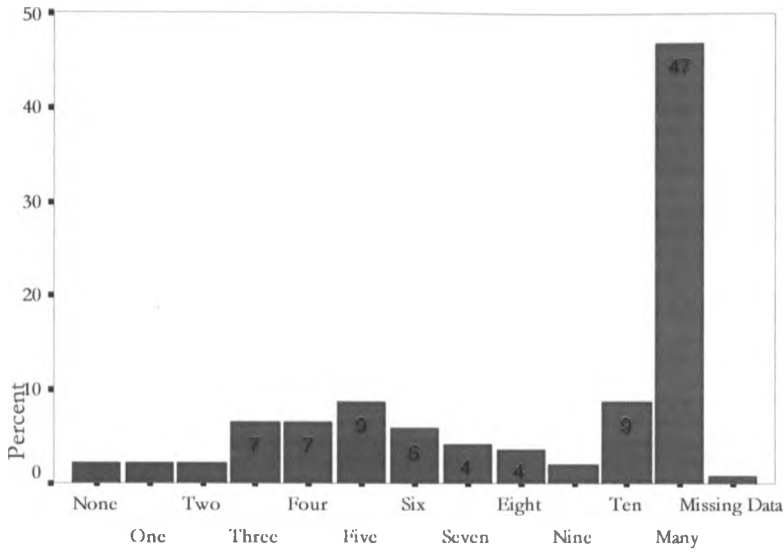
Figure 4.8: *Number of Cartoons Watched During Weekends*

It is also worth noting that although none of the children acknowledge the personal identification orientation in responding to this question, it is clear that this is one of the indirect reasons as to why they watch cartoons because 86.4% as shown below agree that they actually discuss cartoons with their friends.

Almost all, 96.9% of the respondents lived with their parents who were expected to guide them on what to watch and what not to watch. The other 2.8% also lived with a guardian. The results indicate that adults neither watch nor discuss cartoons with children.

Parental Involvement with Cartoons Children Watch
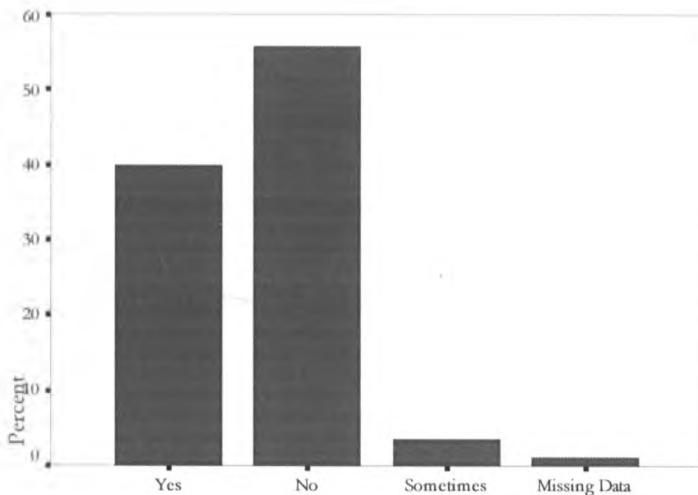
Figure 4.9 : *Parental involvement with cartoons children watch*

Only 39.7% of the 426 children said that they discuss cartoons with their parents. The remaining 55.6% do not discuss cartoons with their parents. Three point five percent of the children said that they do occasionally discuss cartoons with their parents. Despite the fact that the question was asking for a "Yes or No" kind of answer, some of the children went ahead and gave elaborate responses as to why they do not discuss cartoons with their parents. They substantiated their "No" with comments such as *"cartoons are for kids," "my parents are too busy to watch cartoons with me," of course not"* and *"Never".*

Further it must be noted that the children in the focus group discussions were perplexed that an adult was interested in watching cartoons with them. Some of the children wished that they could watch cartoons together with their parents. These responses are an important indicator of how parents and even children themselves perceive cartoons. To the parents, it is assumed that cartoons are "innocent" and that they are "good for children." Children were asked whether cartoons contained anything bad, and they were able to state what they thought were good. To others, even some of the things considered bad by adults such as violence were deemed okay. 86.4% of the respondents discuss animated cartoons with their friends.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	368	86.4	86.4	86.4
	No	49	11.5	11.5	97.9
	Sometimes	4	.9	.9	98.8
	Missing Data	5	1.2	1.2	100.0
	Total	426	100.0	100.0	

Table 4.2: *Whether Respondents Discuss Cartoons with their Friends*

Television Station Preferred for Cartoon content

KTN proved to be the most preferred television station when it comes to watching animated cartoons closely followed by DSTV among the respondents. NTV was the third preferred followed by Citizen and KBC. It should be noted that NTV and Citizen subscribe to Cartoon Network for cartoons, which is a 24-hour cartoon channel on DSTV. Therefore NTV, Citizen and DSTV in most instances show the same kind of cartoons. Differences only emerge on KTN, which broadcast different cartoons hence its preference by most children.

The Top Choice Cartoons Among the Children

The research sought to find out which animated cartoon series are most preferred by children. The respondents rated "Ben 10" as their most preferred animated cartoon program with 29.8%, while "Kim Possible" was rated second with 18.3%.
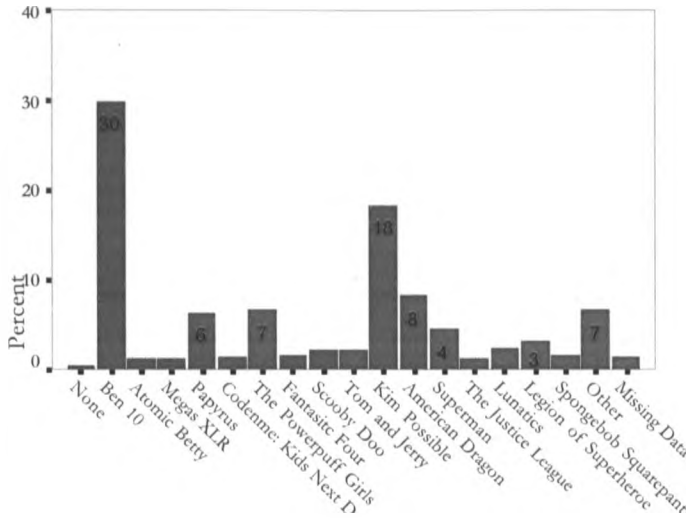
Figure 4.10: *TV Cartoons Most Preferred by Respondents*

Further, the respondent's friends also have "Ben 10" as their favourite cartoon (24.4%) and "Kim Possible" at 17.8% (illustration 4.1). These two cartoon programs have as their main characters Ben and Kim who possess "super-powers" that enable them to fight evil and "save the world". Ben is portrayed to have a magic watch, "Omnitrix" that enables him to change form into any of ten different superheroes each with different abilities according to the villain he is fighting.

Illustration 4.1a *Ben 10 and* **4.1b** *Kim Possible*

Other cartoons that are highly rated in terms of preference are "American Dragon" (8%) and the Power puff girls (7%) illustration 4.2.

4.2a

4.2b

Illustration 4.2a *American Dragon* **and 4.2a** *Power Puff Girls*

These cartoons are preferred for various reasons but key among them is that they are action-packed (23.9%), are funny (21.4%), enjoyable/ entertaining (17.4%) and interesting (10.4%), all of which fall under the theme of entertainment and/or amusement. The respondents also said they liked the animated cartoon characters and that cartoons are nice.
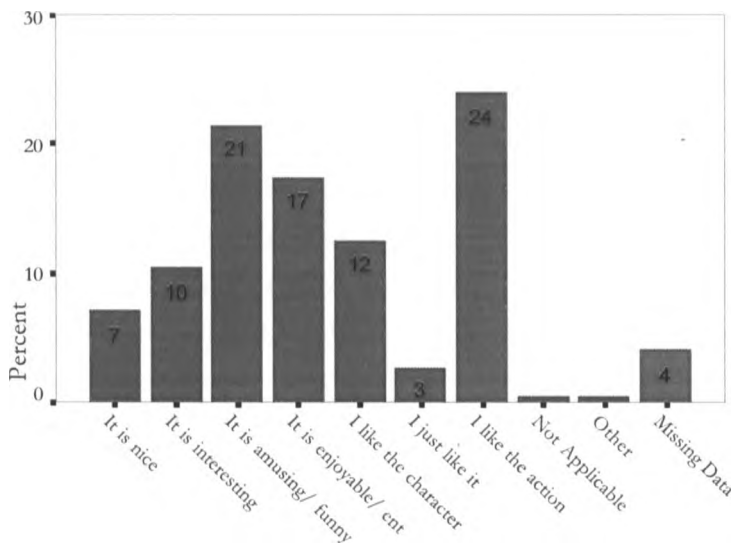
Figure 4.11: *Reasons for Cartoon Preference*

Focus group- Reason for Liking the Animated Cartoons

The children from the focus groups gave the following reasons why they liked animated cartoon programs:

i. Fighting
ii. Saving the world
iii. Saving people from danger
iv. Caring for others
v. Entertainment
vi. Girls say they like magic, power and action in cartoons such as Kim Possible

This focus group in particular liked the character Ben 10 because:

i. The action from the watch stuck on his wrist that gives him super-powers and the aliens.
ii. He cares about the world and shows this by saving people
iii. They like the accompanying actions and violence
iv. They like to sing along with the music
v. They identify with his character.
vi. His super-human imagination
vii. Their fascination with the unknown

The research sought to explore the existence of any relationship between gender and the cartoons the respondents preferred. The findings (Table below) indicate that that there are some instances when the gender dictates the kind of cartoons those respondents preferred. Girls rated "Kim Possible" as their best cartoon. This could be due to the fact that this cartoon is about a girl named "Kim" who is out to fight evil and save the world. The fact that it shows a female heroine could be behind its popularity. It shows "female power" and depicts girls as hardworking and community conscious people. It is therefore no wonder that it is popular amongst the girls than among the boys (See Table 4.3).

Cartoon Program Children Like Best	Gender			Total
	Male	Female	Missing Data	
None		2		2
Ben 10	103	24		127
Atomic Betty	1	4		5
Megas XLR	4	1		5
Papyrus	13	14		27
Codenme: Kids Next Door	3	3		6
The Power puff Girls	2	26		28
Fantastic Four	2	5		7
Scooby Doo	5	4		9
Tom and Jerry	5	4		9
Kim Possible	5	73		78
American Dragon	26	9		35
Superman	14	5		19
The Justice League	4	1		5
Lunatics	5	5		10
Legion of Superheroes	12	1		13
Spongebob Square pants	5	2		7
Other	14	14		28
Missing Data	1	4	1	6
Total	224	201	1	426

Table 4.3: *Cross tabulation of gender against best cartoon*

More boys than girls on the other hand indicated their preference for "Ben 10", "American Dragon" and "Legion of Superheroes".

Illustration 4.3a *Ben 10* **and 4.3b** *American Dragon*

American Dragon is about "Jake Long", a young boy who frequently turns into a dragon in order to fight crimes and injustices. The fact that boys prefer "Ben 10" and "American Dragon" (illustration 4.3b) is not surprising as the cartoons have ordinary boys as their protagonists who perform heroic deeds with the use of superpowers. The feeling is mutual about "Scooby Doo" among the boys and girls maybe because it has both male and female characters taking up serious roles in fighting crime and resolving mysteries. Each of the characters in this cartoon, be they male or female take up key roles in whatever it is that needs to be resolved. This could mean that children prefer cartoons that enhance their gender and portray them in a good light and as responsible people in society.

Illustration 4.4 *Kim Possible, the Girls' Role Model*

Girls like Kim Possible because:

i. She is a girl character identification and all the other super powers are men

ii. Symbol of identification; she is young and strong and can protect herself

iii. Girls feel that if they had those powers they would protect themselves and the people around them.

iv. Find her interesting because of the actions and fighting.

v. She has strength to save others.

vi. They feel it is fun to be strong and be able to fight well.

vii. The theme music appeals to them.

viii. They like her dress code, shoes and hair style

Illustration 4.5 *Kim Possible*

During the focus group discussions some of the boys admitted that they do not like the "tumbo cut" and "short skirts and shorts" worn by Kim Possible. They feel it is indecent. Some of the girls say that the dressing is indecent and you can only dress like that at home. While some feel it is fashionable. They felt the cartoons are educative like Kim Possible going to different countries. Asked if they would like cartoons based on Bible stories or African folk tales, the girls admitted that they would like to see animated cartoons based on the Bible and African folk tales. Bible cartoons came only on Saturday mornings on Family TV and some of them are usually at church.

Illustration 4.6a and 4.6b: *Ben Ten with Different Aliens*

Ben Tennyson (illustration 4.6 a) is ten years old. He discovers a mysterious device; he gains the power to change into ten different alien heroes, each with uniquely awesome powers (illustration 4.6 b). With such abilities at his disposal, Ben realizes a greater responsibility to help others and stop evildoers, but that doesn't mean he's above a little mischief now and then. Ben has the magic watch that is stuck on his wrist.

Age in Relation to Best Cartoon and Best cartoon Character

There was no noteworthy relationship between age and cartoon preference. But more children above 8 years old seemed to like "Ben 10 and "Kim Possible" and stated them as their best cartoon programs. As expected the favourite cartoon characters were found to be Ben from Ben 10 (26.5%) followed by "Kim" from Kim Possible (17.6%), Superman (11.3%), A Power puff Girl, (8.7%) and Jake Long from American Dragon (7.5%).

Illustration: 4.7a *Ben 10* **and 4.7b** *Superman in action*

Illustration: 4.8a and 4.8b: *Jake Long*

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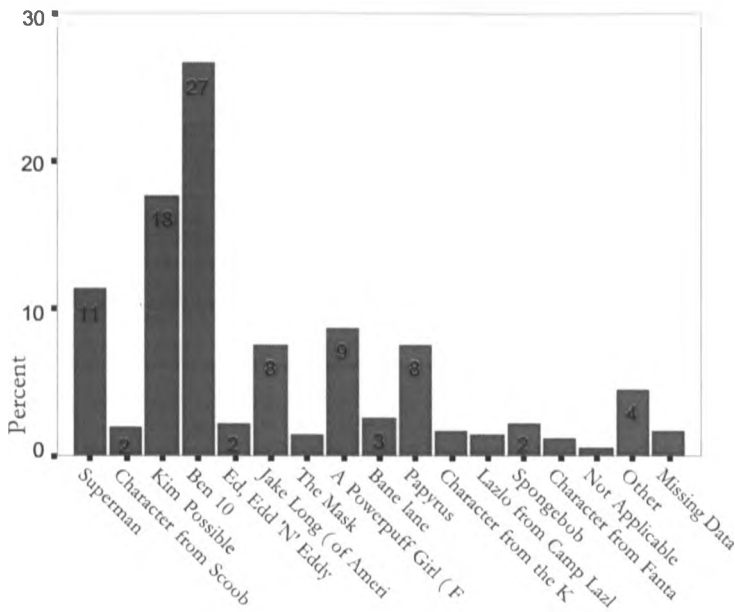
Figure 4.12: *Best Cartoon Character*

This is expected since the best cartoons were found to be "Ben 10"and "Kim Possible" and therefore the main characters from these cartoons are also likely to be the most popular.

The reasons the boy respondents gave for liking the character Ben 10 are:

i.   He saves people

ii. He cares about the world

iii. He likes changing to aliens because of action

iv. He is brave

v.   Bens' cousin Guen likes fighting Ben

Gender in Relation to Best Cartoon Character

The research also wanted to explore the existence of any relationships between gender and the cartoon characters that the respondents preferred. The findings are shown in the cross tabulation below, it can be deduced that as observed previously in the gender-best cartoon cross tabulation; there are instances when gender also dictates the cartoon characters that respondents liked. Almost all girls indicated that "Kim" from "Kim Possible" was their favourite character and a majority of boys said that their best character were "Ben" from "Ben 10", "Superman" from Supermen and "Jake Long" from "American Dragon". This is tabulated below (1.6).

		Gender			Total
		Male	**Female**	**Missing Data**	
Best	Superman	39	9		48
Cartoon		4	4		8
Character	Kim Possible	3	72		75
	Ben 10	93	20		113
	Ed, Edd 'N' Eddy (all the 3?)	5	4		9
	Jake Long (of American Dragon)	25	7		32
	The Mask	6			6
	A Power puff Girl (From the Power puff Girls	2	35		37
	Bane lane	3	8		11
	Papyrus	14	18		32
	Character from the Kids Next Door (name?)	5	2		7
	Lazlo from Camp Lazlo	2	4		6
	Spongebob	5	4		9
	Character from Fantastic Four (Name?)	1	4		5
	Not Applicable		2		2
	Other	15	4		19
	Missing Data	2	4	1	7
Total		224	201	1	426

Table 4.4: *Best Cartoon Character and Gender Cross-tabulation*

Age in Relation to Best Cartoon Character

There was no noteworthy relationship between age and favourite cartoon character. However mostly 9-11 year olds said that their best characters were "Ben" from "Ben 10" and "Kim" from "Kim Possible" while mainly 7-8 year olds said that their best character was a "Power puff Girl". This is probably because "Ben 10" and "Kim Possible" are cartoons designed for a more mature audience as compared to "The Power puff Girls" which is a bit childish.

Reasons for Liking Best Cartoon Character

The two key reasons that emerged for liking the best cartoon characters are: "The cartoon character is funny" (28.6%) and "The cartoon character has superpowers" (25.6%). This gives further credence to the underlying theme for watching cartoons which emerged as because cartoons are "action-packed". It appears that children prefer characters that are funny as they entertain them and characters that have superpowers, which are used to fight evil and save the world. Like Ben 10 and Kim Possible
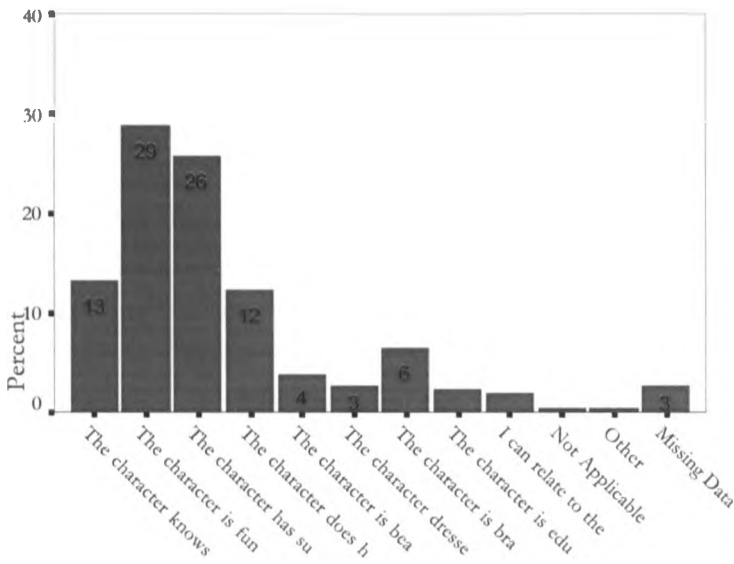
Figure 4.13: *Reasons for Liking the Best Cartoon Character*

Other reasons for liking the best cartoon character are "The character knows how to fight" (13%) which further emphasizes the respondents' love of action. "The character does heroic deeds" (12%) and "The character is brave" (6%), which all point to the preference of characters and cartoons that have some inclination to action and heroics.

Worst Cartoon Character

The worst cartoon character according to the 17.6% of the respondents of the study is "Johnny Bravo" from a program of the same title.

Illustration 4.9 a and 4.9b: *Johnny Bravo, the Self-absorbed character*

"Johnny Bravo is a character, who is self-absorbed and thinks of himself as very pretty. Johnny always goes after girls but always end up rejected because he is portrayed as self-centred and stupid. Many of the children cited "Johnny Bravo" as their worst character because they say that he has "bad manners" like "kissing" and that he is "boring". He likes women and believes in them. The respondents say that he acts "stupid" and his language is boring. His hairstyle looks "dam". He always loses. Johnny Bravo sometimes uses "good" language like excuse me and thank you. They say this is the worst cartoon yet they paid most attention while watching it.
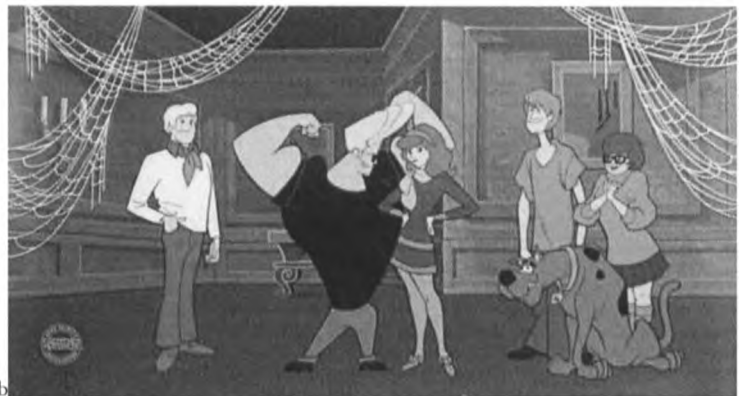
Illustration 4.10 a and 4.10b: *Johnny Bravo, the Unpopular Character*

The second most unpopular cartoon characters were "Ed, Edd and Eddy" (illustration 4.11) (12.4%) from a cartoon with the same name.

Illustration 4.11a and 4.11 b: *Ed, Edd and Eddy, the Boring characters*

The characters Ed, Edd and Eddy were also viewed as "boring" Ed, Edd and Eddy is a cartoon about three pre-adolescent boys who are misfits and therefore don't get along with other children of their age. They are always out to swindle the other children of their neighbourhood "the cul-de-sac" of money so that they can buy themselves sweets called "jawbreakers" (illustration 4.12a). They do this through a variety of schemes, which don't usually work, and they rarely get the money to buy the coveted "jawbreakers".

Illustration 4.12a: *Ed, Edd and Eddy,* **4.12b:** *Camp Lazlo*

They always have good ideas that are never successful. Ed is always inventing things. He has one eyebrow that makes him look "dumb". Eddy is portrayed as selfish and a liar. The respondents characterize the show as "windy", boring and not funny and that it has little action.
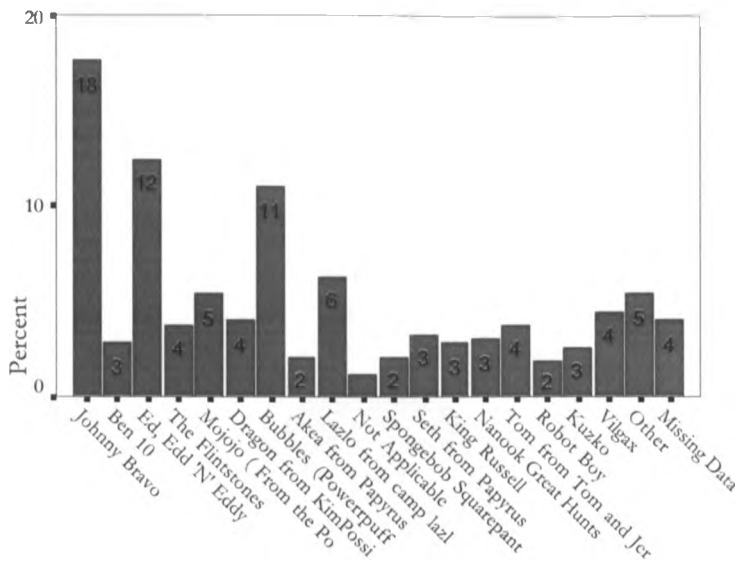
Figure 4.14: *The Worst Cartoon Characters*

Other worst cartoon characters worth mentioning are: "Bubbles" from the cartoon "The Power puff Girls" (11%) as most of the respondents found her to be very "babyish". "Lazlo" from the cartoon "Camp Lazlo" (illustration 4.12b) is also unpopular at (6%); the respondents say that "Lazlo" is a boring character.

The respondents put down the reasons behind their dislike for these characters. The major reason that respondents gave for not liking a cartoon character is "boring" (58%), and since the respondents mainly watch cartoons for entertainment purposes, characters who do not entertain, or are not amusing are considered boring. Other reasons are that the cartoon character is evil (18%) and stupid (9%). Most of the cartoon characters associated with evil are normally the antagonists or the "bad guys" in the cartoon program. Some cartoon characters that act stupid were also seen to be highly unpopular.

Relationship between Gender, Age and Worst Cartoon Character

There was no noteworthy relationship between age and worst cartoon characters. The characters that are deemed unpopular are unpopular across the board. However, the cartoon characters Ed, Edd and Eddy were seen to be more unpopular among the 11 year olds, and it can be concluded that most of the older viewers especially dislike the cartoon characters Ed, Edd and Eddy. There was no noteworthy relationship between gender and worst cartoon character. However, a slightly larger number of male respondents said that their worst character was "Bubbles" from the Power Puff Girls. This is due to the fact that the character Bubbles even though she is childish is still a superhero and boys are uncomfortable with this and with girl superheroes in general.

Discussion of Cartoons With Friends

Since children spend lots of time watching cartoons, the researcher wanted to find out whether cartoons form part of the daily conversations among children.
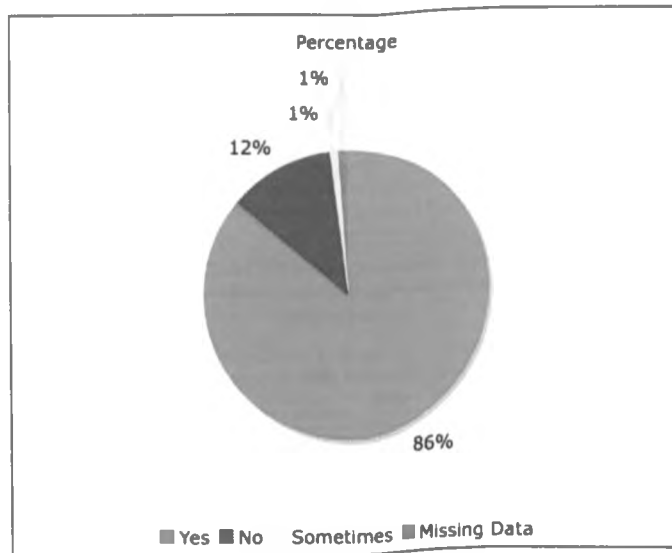
Figure 4.15: *Whether Respondents Discuss TV Cartoons with Friends*

Eighty six percent (86%) of the respondents who answered this question agreed that they talked about cartoons with their friends. This formed the basis of finding out which cartoons their friends watched and what cartoon characters their friends preferred to check for consistency in terms of the popular cartoons and cartoon characters. "Ben 10" was again found to be the most preferred cartoon (24.4%), followed by "Kim Possible" (17.8%). Other popular cartoons amongst the respondent's friends included: "The Power puff Girls" (7.7%), "American Dragon" (6.3%) and "Superman" (6.1%). In terms of preferred cartoon characters, the most popular cartoon character was "Ben" from "Ben 10" with (25.4%); the second most preferred cartoon character was still "Kim" from "Kim Possible" with (18.8%). Other preferred cartoon characters include: "Superman" (10.6%) and "Jake Long" from "American Dragon (8.2%).

This shows that in essence there is some consistency in terms of cartoon preference amongst the children. Also since children watch cartoons to conform to their peer groups, chances are that they are likely to watch what their friends are watching so that they maintain their status quo amongst their peers and ensure that they have something to talk about when they meet their friends.

Discussion of Cartoons with Parents and Teachers

Children watch cartoons at home most of the time as found out by this research. Again, most consumption or viewership takes place during the weekends or holidays, when some parents are likely to be at home with their children. It is therefore expected that most parents would talk to their children about the programmes that they watch of which cartoons are a major constituent. This study reveals otherwise with only 39.7% of the 426 respondents saying that they talk about cartoons with their parents. Fifty five point six percent do not talk about cartoons with their parents as revealed earlier in this report. On whether they discuss cartoons with their teachers almost all of the respondents, 92% said they did not while 6.6% said they did talk about cartoons with their teachers (figure 4.18).
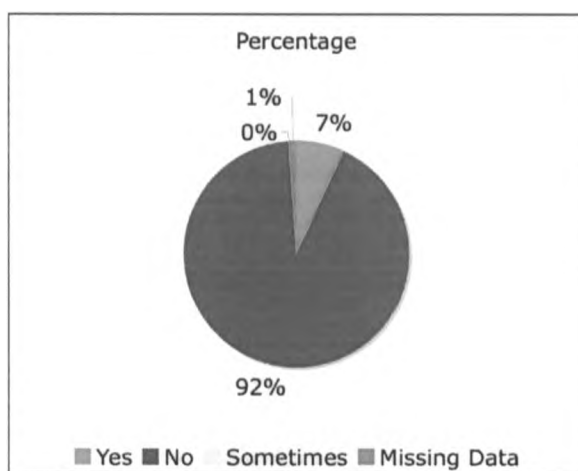
Figure 4.16: *Whether children discuss TV cartoons with their teachers*

For those children who talk about cartoons with their teacher, it is indeed a good sign since teachers can guide them on some of the things that they see in cartoons. It should however be noted that this guidance is from the fact that the teachers are older and wiser and not because they are more media literate.

Whether What Happens in Cartoons Happens in Real Life

In asking this question, the researcher wanted to find out if the children could distinguish reality from what they see in cartoons. The research confirms that 56% of the respondents to this question do not think so. Twelve percent of the respondents said that what happens in cartoons sometimes happens for real, these respondents are still able to know that not all that happens in cartoons happens in real life. However 21% of the respondents think that what happens in cartoons happens for real. (See Figure 4.19)

In general, children are able to differentiate between what happens in cartoons and in reality.

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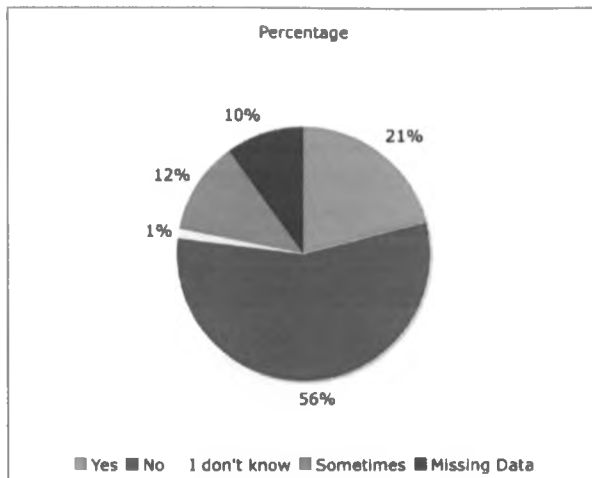
Figure 4.17: *Whether what happens in cartoons happens in real life*

Whether Children do Their Homework While Watching Cartoons

Only 22.1% of the respondents said that they watch cartoons while doing their homework and 76.5% said that they don't watch cartoon while doing their homework as shown in Figure 4.20.0 below.
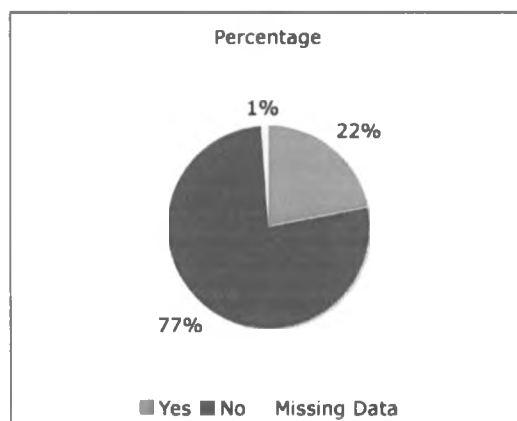
Figure 4.18: *Whether children watch cartoons while doing their homework*

Whether Children Watch Cartoons While Eating

The researcher sought to establish whether children watch cartoons while eating. Sixty five percent of the respondents said that they do watch cartoons while eating while 34% said that they don't watch cartoons while eating. This question's purpose was to establish whether the respondents watch cartoons during times when they are meant to be talking to their parents for example during meals on the dining table.

Unfortunately a majority of the respondents (65%) said that they watch cartoons while eating. This leads to the conclusion that cartoons and TV in general can be a source of lack of communication between

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parents and children in the home. Some children say that the parents watch TV with them while they are eating.

Figure 4.19: *Whether Children Watch Cartoons While Eating*

Are Children Addicted to Animated Cartoons?

A question was put forth in the questionnaire to gauge children's dependence on television in general and cartoon in particular, so as to indirectly decipher the dependence of children on the activity of watching cartoons on television. For instance what would the respondents do if the television set got damaged? The research findings indicate the children are not so dependent on television and they can engage in other activities when they cannot get access to television such as: play (36%), go where they can find a TV (16%), read (12%) while 6% would go look for a TV repairman or play computer games. Other activities with insignificant proportions were; go for a walk, help with housework, bike riding, do nothing and sleep. All these were registered by about 3% of the respondents or less.

Television channels are competing for the attention of children. They show the same animated cartoons but at different times so the children are able to watch them on different channels. That gives the stations an opportunity to advertise products that attract children. Examples are: Johnny Bravo, Ben 10, Megas XLLR and Justice League are shown on KTN, NTV and Citizen TV, Power Puff girls is shown on KTN and NTV, Ben 10 is shown on KTN and Citizen TV, My Gym Partner is a Monkey is shown by NTV and Citizen TV, Pink Panther is shown by KBC and Citizen TV.

4.3 Summary of Findings

This chapter has discussed data presentation and analysis relating to the study carried out to assess the impact of animated cartoons on children in Kenya and especially in Nairobi. The study population was made up of select urban children in the 7-11 age brackets within Nairobi. The research analyzed and interpreted the questionnaire results alongside the focus group results simultaneously and where appropriate integrated them.

In Kenya, animated cartoons form not less than 30 hours of a television's network weekly programs. The majority of the respondents said they liked watching cartoons while at home. The rate of cartoon watching is higher during the weekends as compared to weekdays. It is evident that most children watch cartoons mainly for entertainment. Most respondents watch similar cartoons to those that their friends and peers watch. The talk about animated cartoons is greater between the respondents and their peers and friends. The research found out that there is an impact of animated cartoons on the children in respect to acquired language, dressing and sexuality, violence and role types.

Chapter Five: Summary of Findings and Recommendation

5.1 Summary of Findings

This chapter is a summary of findings; it attempts to link the main research question, the theoretical framework, literature review and results. In short the study confirmed that animated cartoons do not reflect the realities of the environment that children in Nairobi grow up in. The cartoons are conceived, developed and produced with Euro-American views. Those who import the cartoons and the parents who allow their children to watch the cartoons do not always take the trouble to find out whether or not the contents are relevant to Kenyan audience. Up to this point in time, no institution or individual produces animated cartoons that may be socially and culturally relevant to children in Kenya. In fact they [animated cartoons] are produced by five major media corporations in America or Europe (Appendix 3) and consumed by Kenya children.

The impact of these [Euro-American] attitudes, perceptions and constructions on children in Kenya who watch these animated cartoon productions is evident from the way they relate to Ben 10 and Kim Possible. These relations maybe imperceptible to the casual observer but data showed that the two cartoon characters are idols, image ideals and role models to children who watch animated cartoons in Nairobi yet both these characters are not representative of the children they interact with everyday. This is because Ben 10 and Kim Possible are ideal Euro- American white and might give the children the impression that black children cannot be heroes since they are not portrayed in these animated cartoons.

Children in this study like Ben 10 and Kim because they represent power, control and are heroic in outlook. This researcher feels that these constructions are a possible reason why Kenya children are prone to adoring white characters. If these two heroes were black and representative of children their age and in their environment it could have as implication in how they see themselves. The data showed that children in the study spend a lot of time watching these programmes therefore it is prudent to ask what perceptions and attitudes are being reinforced, and the implication of this on how they construct their worldview and self worth.

The theories of middle childhood development stage namely; cognitive theory, social learning theory, social cognitive theory, operant conditioning theory and moral development theory have shown that during this stage the child's mind is still developing and the idea of how the world works come from experiences, attitudes and behaviours that are in their environment. Television makes up part of this environment. Animated cartoon programmes on television transmit experiences, attitudes and behaviours that children model or pattern their behaviour after. The data research weighed the selection of animated cartoons available to children in Kenya; the fact that none of them is produced locally, the content and the fact that they form the bulk of daily television programming for children in Kenya as the underpinning questions of

analysis. Since the children under and subjects of the study were in the 7 to 11 age group, the theories reflected under the formed one basis of framework.

Recent studies also show that there is a more complex interaction between media and society. The media generates a scheme of relationships and influences that flow between it and the individual who in turn analyses both the information provided and the information contained outside the text. The consequences and ramifications of the mass media relate not merely to the way newsworthy events are perceived but also to a multitude of cultural influences that operate through the media. Children also form part of society therefore the overall effects of media on society cumulatively has an effect on them. The research therefore also used the following theories of how mass media affect audiences; cultivation theory, individual difference theory, uses and gratification approach and reception analysis.

The media has a strong social and cultural impact upon society. This is predicated upon its ability to reach a wide audience, which often sends a strong and influential message. It is through the persuasiveness of a medium such as television that enables it to reach the target audience. Television broadcasting has a large amount of control in influencing the content that society watches and the times in which they are viewed. The way people engage with media content has been classified into three categories; primary involvement, secondary involvement and tertiary involvement. In primary involvement the audience is fully concentrated on consuming the media text, sitting down solely to watch their favourite program on television. Children viewing animated cartoons exhibit primary involvement characteristics. They are solely concentrated on the media text. This research therefore studied the following theories of media effect on society as integral to looking at the impact of animated cartoons on children: Cultivation theory, Reception Analysis theory and Critical theory.

Literature review was mainly a look at the development of animated cartoons, from movie theatre to when it became a primary medium suitable for children on television and why children are particularly vulnerable to its effects. The chapter also examined the development of styles in animated cartoons, the development of sexuality in cartoons, the marketing of sexuality in popular culture; identity and gender roles in cartoons, violence and behaviour in children, the lack of constructive use of leisure time and television and gender and role socialization of children. It looked at the positive impacts of cartoons on children and the need for the development of animated cartoons in Africa.

From this research, the following can be considered as the major findings:

This study investigated the impact of animated cartoons available on television to children residing in Nairobi. There are about thirty-eight Animated cartoons programs available to children from local television stations (appendix 9) besides those provided by the 24-hour satellite cartoon channels (appendix 9 and appendix 3). Animated cartoons comprise at least 30 hours of a television network's weekly programming.

From the data analyzed, animated cartoons comprise at least 30 hours of a television network's weekly programming. The children consume more cartoons during the weekends with an average number of between 8 and 9 cartoons a day as compared to between 2 and 5 cartoons on weekdays. They watch cartoons most during the months of April, August, November and December when schools are closed for the holidays. During this period, 43.7% of the children watch cartoons in the morning hours between 8:00 am and 10:30am. 15% watch cartoons in the mid afternoon between 1:30pm and 3:30pm, with 10.3% watching cartoons between 4:00pm to 6:00pm in the evening. 18.1% of the children watch cartoons all day long. The majority of the respondents watch cartoons from home. It can be concluded that children consume a lot of animated cartoon content from television both during school days and when they are holidays. They spend a lot of time watching animated cartoons on television.

There are the reasons and views held by children in relation to how they rate their popular animated cartoons as "good" or "bad" from what they see and why. The respondents rated "Ben 10" as their most preferred animated cartoon program, with "Kim Possible rated second, followed by "American Dragon" in third place and the Power puff girls coming in fourth. The two most popular cartoon programs have as their main characters Ben and Kim who possess "super-powers" that enable to them to fight evil and "save the world". These cartoons are preferred for various reasons but key among them is that they are action-packed, with fights and the idea of saving the world and saving people from danger. They are considered funny, enjoyable, entertaining, and interesting by the children. These characteristics all fall under the theme of entertainment and/or amusement.

The reasons given by children for watching animated cartoons were; cartoons are funny, cartoons are enjoyable cartoons are good and cartoons are interesting. All these categories fall under entertainment. Other reasons given were; to pass time, to relax and to seek knowledge and information. It can therefore be deduced that most children watch cartoons mainly for entertainment purposes.

The characters of Ben and Kim perform "heroic deeds" and are portrayed as brave. This gives indication to the preference of cartoons programs and cartoon characters that have some inclination to action and heroism. The character Ben cares about the world and shows this by saving people. Male respondents liked the both the actions and violence depicted by the program and they are fascinated by the unknown world of the program. They admire Ben's super-human imagination and would like to identify with him. The fact that boys prefer "Ben 10" and "American Dragon" is not surprising as the cartoons have ordinary boys as their protagonists who perform heroic deeds with the use of superpowers.

Girls like Kim possible because she is a young girl like them, and they are able to identify with her character, as all the other super-heroes are men. Girls like magic, power and action in cartoons such as Kim Possible. She is young and strong and can protect herself and others. Girls feel that if they had those powers they would protect themselves and the people around them. They feel it is fun to be strong and be

able to fight well. They find Kim interesting because of the action and fighting scenes. The girls also like her dress code, shoes and hairstyle.

The respondents worst cartoon characters are "Johnny Bravo" followed by Ed, Edd and Eddy. Other worst cartoon characters worth mentioning are: "Bubbles" from the cartoon "The Power puff Girls", the respondents found her to be very "babyish". "Lazlo" from the cartoon "Camp Lazlo" is also unpopular the respondents said that "Lazlo" is a boring character. The respondents disliked animated cartoon characters for what they term "boring". Since the respondents mainly watch cartoons for the action and its entertainment purpose, characters that do not entertain, or are found not amusing is considered boring. Other reasons given for disliking cartoon characters are 'it is evil' and 'stupid'. Most of the animated cartoon characters associated with evil were the antagonists or the "bad guys" in the cartoon program. Some cartoon characters that act stupid were also seen to be highly unpopular.

The worst cartoon character according to of the respondents of the study is "Johnny Bravo" from a program of the same title. "Johnny Bravo is a character, who is self-absorbed and thinks of himself as "very pretty". Johnny always goes after girls but always end up rejected. Respondents feel he is as self-centred and "stupid". Many of the children cited "Johnny Bravo" as their worst character because they say that he has "bad manners" like "kissing" and that he is "boring". He likes women and believes in them. The respondents say that he acts "stupid" and his language is boring. His hairstyle looks "dam". He always looses despite his gigantic size. They say this is the worst cartoon yet they paid most attention while watching it during the FGD.

The second most unpopular cartoon characters were "Ed, Edd and Eddy" from the cartoon of the same name. The characters Ed, Edd and Eddy are also viewed as "boring" Ed, Edd and Eddy is a cartoon about three pre-adolescent boys who are misfits and therefore don't get along with other children of their age. They always have good ideas that are never successful. Ed is always inventing things. He has one eyebrow which makes him look "dumb". Eddy is portrayed as selfish and a liar. The respondents characterize the show as "windy", boring and not funny and that it has little action.

Animated cartoons have an impact on the social lives of the children because most respondents watch similar cartoons to those that their friends and peers watch so that they can talk about them together. It can be deduced that the amount of time children spend watching animated cartoons on television can make them retract from social interactions with visitors, parents or other siblings when the television is on. This can also make them lack the desire to play, socialize or interact with other children. The children admitted that they watch animated cartoons while eating and some even watch while doing their homework. Respondents also watch cartoons during times when they could be talking to their parents for example during meal times. Some children say that parents watch TV with them while they are eating. This leads to the conclusion that animated cartoons and TV in general can lead to lack of communication between parents and

children in the home. The majority of the respondents indicated that adults neither watched nor discussed cartoons with them. Children are also likely to develop the language and social skills exhibited by the animated cartoon characters.

Animated cartoons have an impact on children in respect to acquired or "borrowed" language and dressing styles and attitudes towards role types. The study found that gender dictates the kind of cartoons that are preferred by either boys or girls. Girls rate Kim Possible as their best cartoon because the protagonist, Kim is a girl. It shows female and depicts girls as hard working and community conscious people. She is depicted as young and strong and can protect herself. They feel she dresses fashionable. They like her dress code. They admire the way she dresses: she wears "Tumbo cut" or "tank top" which exposing most of her abdomen. It can be short sleeved or long sleeved but they both leave out her stomach and her cleavage shows. She also wears miniskirts with a slit on the side. Kim dressing shows her wearing minimum clothing and exposing most of her body. They are comfortable with their mid bellies showing. She wears cargo pants. Cargo pants portray a military concept; they are made of khaki material and have many pockets where you can keep your cargo. Cargo pants give a masculine and portray strength and security. She is portrayed as confident and strong with long hair and a long neck, wears make up and waxes her eyebrows.

With different episodes she is portrayed as wearing hipster pants that fit tightly at the top and flare at the bottom or Pedal pushers, which are tight fitting pants that hug the hips and pelvis with the button of the pants open to give a strong sexual appeal. She wears high-heeled shoes and flat shoes. She keeps long blonde hair that falls and covers half of her face. She is slim and tall with a small waist. Girls feel it is fashionable. She carries a clutch bag that is appropriate for older generations. Children today dress in the same manner.

These relations maybe imperceptible to the casual observer but data show that the two cartoon characters are idols, image ideals and role models to children in Nairobi, yet both the two cartoon characters are not representative of children they interact with everyday. This study found that it is prudent animated cartoons affect the perceptions and attitudes that are being reinforced in children and the implication of this on how they construct their worldview and self worth.

Looking at the responses from children in this study regarding cartoon characters, they attribute more of all behaviours to silly, amusing, violent, active, or stereotypical male. They perceived by characters to be nearly three times as girl-characters to do silly things and four and a half times as likely as girls to engage in violent deeds. Boys generally boys described boy-characters as violent and active and they chase bad boys. Girls likewise saw male characters as engaging in violent and active roles and recognized in boys' behaviour that impacted on girl characters such as teasing and making fun of the girls. Boys think they are the smartest. These created perceptions of roles and dress style as seen on animated cartoon characters give the impression

of girls as doe-eyed, chest thrusting, tiny waist teens can quickly become an aspiration model for young girls. Kim Possible, Ben 10 and American Dragon certainly leave an impression on their young viewers.

Some of the issues that were brought to the light by respondents under the theme bad morals indicated that cartoons teach children bad morals such as the use of abusive language and name-calling. They use words like stupid with a lot of ease. Respondents were also able to identify other bad habits that they saw in cartoons, for example stealing and lying. Even language use such as Ben's use of a phrase like "I will not attend the stupid wedding" has to trickle down to them. During the focus group discussion one member said the words stupid, dumb and *"Kwenda huko"* with a lot of ease. It is worth noting what children what considered as "bad manners". What constituted bad manners for the children included:

Nakedness: The children said they saw cartoon characters walking naked and/or stripping their clothes during shows especially when annoyed or offended or when they were out to be adventurous. Nakedness among the children encompasses seeing their "buttocks", "breasts" and "their things". "Things" could mean sexual organs.

Kissing: the respondents said that some cartoons such as "Johnny Bravo" have too much kissing. They indicated that "Johnny Bravo likes kissing girls so much and it is "bad manners to do that". In animated cartoons kissing is traditionally used as a symbol of the loss of innocence, breath of life, the sealing of a romantic bond, and when the hero and heroine kiss, it tells the viewer that they have admitted their love for each other and that they cleave to each other. Kissing is also a way to depict sexuality without going into an overt depiction. Examples are Pocahontas and Smith in the woods, Superman and Sleeping Beauty. During the FGD some the respondents either looked away or covered their eyes when the cartoon characters were holding each other or kissing because they felt it was "bad manners".

5.2 In General

Media is viewed as having the power to profoundly shape perceptions of the social world and to manipulate actions in subtle but highly effective ways. The debate over media is in many respects been portrayed as a critical battleground of a larger "culture war" in the continuing struggle to define the factors that shape the broad social order of the society. Within the electronic media, animated cartoons have emerged as an especially strong force directed at children and is a strong tool in influencing their perception and cultural orientations.

Children today are bombarded with sexual messages and images in all media. Animated cartoons are certainly being sexed-up, beefed-up and toned-up to fit in with popular culture's ideal of beauty." They have overt sexual appeal, short dresses, and high heels. Many of these creations, often idealized and oversexed, have challenged stereotypes of how "good girls" should look and behave. It is evident that what might have once been 'just a cartoon' is now an aspiration model of expectation and normative cues for young girls.

Animated cartoons have a profound influence on conditions and culture since for many children culture is something they partake through electronic media. The production and distribution of media products is concentrated in a few hands. There is therefore no great diversity in content and great blurring of boundaries between information and entertainment. Media houses in places like Kenya have little choice in the content the audiences consume, especially the popular animated cartoons. That is because the five major networks produce and dictate what the rest of the world consumes. These corporations are profit-driven and the content of the cartoons they produce are geared largely towards their Western audience in worldview, imagery and language.

Animated cartoons have an impact on children in Nairobi because they consume a lot of television content, particularly animated cartoons. They watch up to 30 hours of animated cartoons every week and nearly all of these cartoon material, content and production is foreign. It can be concluded that this predominantly foreign animated cartoon content has an impact on the choice of lifestyle for the selected sample of children between the ages of 7 to 11 in Nairobi because of the contact hours and their content. Children at this developmental stage are also active participants when watching television and exhibit primary involvement where they fully concentrate on consuming the media text, sitting down solely to watch animated cartoons.

Almost all children expose themselves to animated cartoons frequently for different durations of time. Most children watch animated cartoons during weekends and school holidays, at home and parents are usually not involved in discussing animated cartoons with their children. This study reveals that children watch animated cartoons with minimal parental guidance. This raises questions as to some of the interpretations and lifestyles that emerge when children watch cartoon in isolation and with no proper guiding principles. Studies have proved that what we watch has a profound influence on how we make our lifestyle choices and this is especially true for children who are more amenable.

Children have different perceptions and various views about their popular cartoons because of their varying tastes and different sexes. They stated their different reasons for their preferences and dislikes for various animated cartoons. Most children found it normal to watch animated cartoons while eating and a smaller number while doing work at home. Children were able to identify the key messages that emanated from the animated cartoons that they watched and they were able to further rate the cartoons in order of preference, giving reasons for their choices.

Some of the reasons children cited for watching animated cartoons were entertainment and to pass time, peer pressure, socialization, competition, mystery, bravery and heroism; to relax and to seek knowledge and information since they learn from them. The study established that there were equally bad things that children saw in the cartoons that they constantly watched. Some examples are violence, bad morals, "bad manners", like kissing and sex. Animated cartoons have an impact on the children in respect to viewer ship

patterns, the views they hold about animated cartoons and how they rate them; acquired language, dressing and sexuality, violence and role types.

If an indigenous film industry is founded on a prudent national policy frame work in the Kenyan culturally diverse society, it will shape animated cartoon programmes into an effective weapon against the ever growing threats and challenges posed by globalization where our own culture and heritage is increasingly being swamped by foreign ideas and cultures. It will provide the urgently needed Kenyan animated cartoon content in this globalised digital sphere. Animated cartoons would be a tool for information and entertainment and also a powerful communication instrument for national integration, social and economic development, and for the exploitation, preservation and further enrichment of Kenya's cultural heritage.

Parents are busier today than ever and kids are often home alone and spend so much time watching television, parents should not use television as a babysitter. They should limit screen time, including animated cartoons, movies, video games and computer time to less than two hours a day. Parents should provide alternative means of relaxation and entertainment rather than the passive leisure of watching animated cartoons, for example go for a walk or a bike ride, stamp collecting, painting, star gazing, learning to play a musical instrument or read together. Listen to music, talk, play a game and enjoy each other's company. Parents should try to engage children in more interactive and family activities. They should watch the animated cartoons their children watch or preview them, use it as an opportunity to discuss inappropriate material or unacceptable behaviour or lifestyle. This will be an important determinant of the amount and types of animated cartoons children watch. This can also help prepare children to make decisions on their own, whether about what they watch or how to make smart choices about sex, dressing, and language drinking, smoking and using drugs. Parents should pass along family values, not values children absorb from animated cartoons.

5.3 Recommendations

UNICEF (2007) recognises that the child, for the full and harmonious development of his or her personality, should grow up in a family environment, in an atmosphere of happiness, love and understanding. It also states that the child should be fully prepared to live an individual life in society, and brought up in the spirit of the ideals proclaimed in the Charter of the United Nations, and in particular in the spirit of peace, dignity, tolerance, freedom, equality and solidarity. The child, by reason of his physical and mental immaturity, needs special safeguards and care. Such safeguards are lacking or are ignored in the case of animated cartoons.

This section often exposes further problems and introduces more questions. As a researcher, there is a time limit to the research thesis, so it is unlikely that the study has solved all problems associated with the area of the impact of animated cartoons on children in Nairobi. The researcher has made suggestions about

how her work can be improved, and also based on her study findings, points out whether there are areas that deserve further investigation. There is sufficient material showing evidence of research that have been done in this area but it has mainly been done in the first world. Thus there is need for research of this nature to be done in the Africa and specifically in Kenya to establish how animated cartoons affect the children in Kenya and whether the generalisations that have been made in this research can stand.

To Parents:

i. Develop guidelines for children on how much animated cartoons he/she can watch; the less the better. Keep television out of a child's bedroom. The best place is the family room. Watch animated cartoons together and talk about what your child sees on the animated cartoons.

ii. Parents should not assume that all animated cartoons are harmless. The subtext of messages in animated cartoons dealing with sexuality and romance are ignored and unacknowledged by critics and parents. They should be considered because animated cartoons have become an institution through which society brings up children and use to teach values.

iii. Develop the proper perspective concerning their children. Scripture indicates that children are gifts from God, and should be regarded by parents as such. They are to be cherished not tolerated. "Bring them up in the nature and admonition of the Lord."

iv. Influence their child's viewing by modifying their own viewing habits.

v. Be good role models. Instead of coming home and flopping in front of the television and making it prime source of recreation, look for other options like going for a walk or ride a bicycle, painting, learn to play musical instruments, talk, play a game and enjoy each other's company.

vi. Help children understand and evaluate the content they watch in animated cartoons.

vii. Advocate for high quality programmes for children and removal inappropriate animated cartoons from the local TV stations. Parents should take interest in combating hypersexualization in animated cartoon and allow the children to stay young.

Media Practitioners

i. Development of home-grown animated cartoons.

ii. Air on Kenyan stations animated cartoons that have local animated imagery designed to relate to the child's world or context.

iii. Show more concern about the kind of animated cartoons they show to children. Media house should show more responsibility in their media messaging.

iv. Provide entertainment programming in which life's problems are not simply and quickly solved with either violent actions or hostile humour. They should air animated cartoons that have no violence or bad morals but are still popular with children.

v. Should not think solely of cost saving initiative that they employ when purchasing and airing programmes, they should also think about the impact that watching some of these animated cartoons may have, especially on special audience like children.

vi. Media corporations should not view children through an economic lens and they should be value-neutral.

To the Government

i. Set policies governing the content in animated cartoons aired by the media houses.

ii. The middle level colleges and universities should train their students on how to produce animated cartoons with content for the local market, especially children.

iii. Support and facilitate local research initiatives and production, especially on animated cartoons for the African children, with elements that promote our African culture.

iv. Communications Commission of Kenya (CCK) and Kenya Film Censorship Board (KFCB), Ministry of Information and Communications should vet the content of animated cartoon before they are run on the TV stations and give advance clearance in an advisory capacity. There is no policies controlling the content in the animated aired on Kenyan TV stations.

v. A legal framework for classifying animated cartoons should be developed.

Recommendations for Further Research

i. Fashion and its impact on animated cartoon characters.

ii. Do governments and donors fund it possible to have value-neutral animated cartoons?

iii. A bigger sample population including children from different social classes and different parts of the country should be studied to yield more information on the impact of animated cartoons which have foreign material, content and production.

iv. Impact of animated cartoons on children in other parts of Kenya.

v. Why the popularity of animated cartoons

vi. Positive impacts of animated cartoons on children in Kenya

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Appendices

Appendix 1: Weekly Television Guide – Sunday Nation 2008

TODAY
6 00am CNN
8.00 Common Sense Approach
8 30 Living Word
9.00 Cartoons/Kids show
12.00 One voice
1 00 NTV @ 1
1 30 Movie
3 00 More than love (Omnibus)
4 30 Soul central
5.30 Big brother
6 30 Magic makeover
7 00 NTV Jioni
7.35 Cobra squad
8 05 The two sides of Ana
9.00 NTV Tonight
9 45 Makers of a nation
10 15 Movie. MTV MAMA Show
11 30 TCM

MONDAY
6.00 NTV This Morning
9.00 Cartoons
10 30 Real TV
11.00 Malcolm in the middle
11 30 My wife and kids
12 00 Everwood
1 00 NTV @ 1
1 30 Movie: Armageddon
3.00 Soap
4.00 NTV @ 4
4.15 Cartoons
5.00 The Beat
6 00 MTV Base
7.00 NTV Jioni
7.35 Beba beba
8.05 Grey's anatomy
9.00 NTV Tonight
9 45 Tru calling
10.30 More than love
11.15 NTV late night
11.20 Weekly show (Rpt)
12.00 Lifestyle show/TCM

TUESDAY
6.00 NTV This Morning
9 00 Cartoons/Real TV
11.00 Malcolm in the middle
11 30 My wife and kids
12 00 Hack
1 00 NTV @ 1
1.30 Movie: Disney
3.00 Soap
4 00 NTV @ 4
4 15 Cartoons
5.00 The Beat
6.00 MTV Base
7.00 NTV Jioni
7 35 That's so Raven
8 05 Ugly Betty
9.00 NTV Tonight
9.45 Biashara leo
10.10 Criminal minds
11.00 NTV late night
11.05 More than love
12.00 Lifestyle show/TCM

WEDNESDAY
6.00 NTV This Morning
9 00 Cartoons/Real TV
11 00 Malcolm in the middle

THE TWO SIDES OF ANA @ 8.05PM

Rafael introduces Ignacio and Vicente to Santiago, while Dionisio and Rebecca get to the service agency by chance. Ana tells Irene that she was unable to defeat her inspite of her lies.

11.30 My wife and kids
12.00 Deal or no deal
1.00 NTV @ 1
1.30 Movie: Sweet home Ala
bama
3.00 Soap
4.00 NTV @ 4
4.15 Cartoons
5.00 The Beat
6.00 MTV Base
7.00 NTV Jioni
7 35 Wash and set
8.05 Boston legal
9.00 NTV Tonight
9.45 Injustice
10.30 The Jane show
11.00 NTV late night
11.30 Lifestyle show/TCM

THURSDAY
6.00 NTV This Morning
9.00 Cartoons
11.00 Malcolm in the middle
11.30 My wife and kids
12.00 Medium
1.00 NTV @ 1
1.30 Movie: Honey, I blew up
the kids
3.00 Soap
4.00 NTV @ 4
4.15 Cartoons
5.00 The Beat
6.00 MTV Base
7.00 NTV Jioni
7.35 Churchill Live
8.35 Money matters
9.00 NTV Tonight
9 45 On the record
11.00 NTV late night
11.05 More than love
12.00 Lifestyle show/TCM

FRIDAY
6.00 NTV This Morning
9.00 Cartoons
11.00 Malcolm in the middle

11.30 My wife and kids
12.00 Veronica Mars
1.00 NTV @ 1
1.30 Movie: Pocahantus
3.00 Soap
4.00 NTV @ 4
4 15 Cartoons
5.00 The Beat
6.00 MTV
7.00 NTV Jioni
7.35 Tetemo
8 05 Amazing race VI
9.00 NTV Tonight
9.45 Hope & Faith
10.10 Still standing
10.30 More than love
11.15 NTV late night
11.20 Lifestyle show/TCM

SATURDAY
6.00 CNN
7 00 NTV This Morning
9.00 Generation 3
11.30 The Beat
1.00 NTV @ 1
1.30 E-Ring
2.15 Numbers
3.00 One voice
4.00 Amazing Race
5.00 Real TV
5.30 MTV Base
6.30 Let's cook
7.00 NTV Jioni
7.35 Wakilisha
8.05 The two sides of Ana
9.00 NTV Tonight
9.45 Weekly show
10 10 Movie: League of extraordi-
nary gentlement
11.30 Movie: In the line of fire
12.45 TCM

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TODAY
6.00am CNN
8.00 Common Sense Approach
8.30 Living Word
9.00 Cartoons/Kids show
12.00 Half and half
12.30 Tucker
1.00 NTV @ 1
1.30 Movie
3.00 More than love (Omnibus)
5.00 Soul central
6.00 Sebuleni
7.00 NTV Jioni
7.35 Prime time show
8.05 Catalina & Sabastian
9.00 NTV Tonight
9.45 Movie
11.30 TCM

MONDAY
6.00 NTV This Morning
10.00 CNN
1.00 NTV @ 1
1.30 Malcolm in the middle
2.00 My wife and kids
2.30 Amazing race
3.15 Rubi
4.00 NTV @ 4
4.15 Cartoons
5.00 The Beat
6.00 MTV Base
7.00 NTV Jioni
7.35 Beba beba
8.05 Grey's anatomy
9.00 NTV Tonight
9.45 Cane
10.30 More than love
11.30 NTV late night
11.35 Lifestyle show/TCM

TUESDAY
6.00 NTV This Morning
10.00 CNN
1.00 NTV @ 1
1.30 Malcolm in the middle
2.00 My wife and kids
2.30 Hack
3.15 Rubi
4.00 NTV @ 4
4.15 Cartoons
5.00 The Beat
6.00 MTV Base
7.00 NTV Jioni
7.35 That's so Raven
8.05 Ghost whisperer
9.00 NTV Tonight
9.45 Biashara leo
10.10 Criminal minds
11.00 NTV late night
11.05 More than love
12.00 Lifestyle show/TCM

WEDNESDAY
6.00 NTV This Morning
10.00 CNN
1.00 NTV @ 1
1.30 Malcolm in the middle
2.00 My wife and kids
2.30 Deal or no deal
3.15 Rubi
4.00 NTV @ 4
4.15 Cartoons
5.00 The Beat
6.00 MTV Base
7.00 NTV Jioni
7.35 Wash and set
8.05 Boston legal
9.00 NTV Tonight
9.45 Jericho
10.30 The Jane show
11.00 NTV late night
11.05 More than love
11.30 Lifestyle show/TCM

THURSDAY
6.00 NTV This Morning
10.00 CNN
1.00 NTV @ 1
1.30 Malcolm in the middle
2.00 My wife and kids
2.30 Medium
3.30 Rubi
4.00 NTV @ 4
4.15 Cartoons
5.00 The Beat
6.00 MTV Base
7.00 NTV Jioni
7.35 Churchill live
8.35 Money matters
9.00 NTV Tonight
9.45 Feature
10.00 On the record
11.00 NTV late night
11.05 Lifestyle show/TCM

FRIDAY
6.00 NTV This Morning
10.00 CNN
1.00 NTV @ 1
1.30 Malcolm in the middle
2.00 My wife and kids
2.20 E-Ring
3.10 Rubi
4.00 NTV @ 4
4.15 Cartoons
5.00 The Beat
6.00 MTV Base
7.00 NTV Jioni
7.35 Tetemo
8.05 Hell's kitchen
9.00 NTV Tonight
9.45 Hope & Faith
10.10 Still standing
10.30 More than love
11.15 NTV late night
11.20 Lifestyle show/TCM

SATURDAY
6.00 CNN
7.00 NTV This Morning
9.00 Generation 6
11.30 The rush
1.00 NTV @ 1
1.30 Two sides of Ana
3.00 Smart guy
3.30 One voice
5.00 MTV Base
6.00 Real TV
6.30 Let's cook
7.00 NTV Jioni
7.35 Still standing
8.05 Catalina and Sabastian
9.00 NTV Tonight
9.45 Movie: Crazy Hong Kong
11.30 Two sides of Ana/TCM

SEBULENI @ 6.00PM

This is a magazine programme where women can be heard – where they can draw strength from the struggles and triumphs of their fellow sisters. It intends to help women rejuvenate their dreams and feel validated

TODAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

TODAY
6.00am BBC Prayers
7.00 Power in the word
7.30 Kuna nuru gizani
8.00 Nguvu zake Mungu
8.30 Hope in Him
9.00 Celebration time
9.30 Jijenge imani yako
10.00 Cartoons
11.00 Boxing KOTV
11.00 Turning point
12.00 Gillette/Africa soccer
1.00 News/Gospel hour
2.00 Trek Smackdown
3.45 Solution for stress
4.00 Angaza Documentary
5.00 McLeod's daughters
5.00 Code 254/Chakula bora
7.00 Taarifa/Thin blue line
8.05 Everyone loves Raymond
8.20 Kwanga mbavu
9.00 News/Lulea
10.45 Silent witness
11.45 Club One/BBC

MONDAY
5.00 Damka
6.00 Christ embassy
6.30 Damka
8.00 Good morning Kenya
9.30 Spiderman
10.00 Blackrose High
10.30 Even Stevens
11.00 Code 1
12.30 Divas
12.10 Seed of greatness
1.00 News/ Chakula bora
2.00 Je, huu ni ungwana?
2.30 MTN CAF
4.00 Habari
4.10 Kiswahili tukienza
4.30 Cartoons/Club 1
6.00 Ads testing diaries
7.00 Taarifa/Grapevine
8.00 X-V/Vitimbi
9.00 News/Rebecca
11.00 FA premier league/BBC

TUESDAY
5.00 Damka/DW feature
8.00 Good morning Kenya
9.00 Hurray for huckle
9.30 Phantom 2040
10.00 Silver shadow/Even Stevens
11.10 Movie
1.00 News/Vitimbi
2.00 Parliament review
2.30 Parliament
4.30 Spider riders/Club 1
6.00 Mzani rides
7.00 Taarifa/Road to success
8.00 Wrestling
9.00 News/It might be you
10.30 Diamonds
11.15 News/Parliament/BBC

5.00 Club 1/Image africa
7.00 Taarifa/Voja
8.00 Documentary
8.30 Hot property
9.00 News/It might be you
10.40 Intelligence
11.15 News/Parliament/BBC

THURSDAY
5.00 Damka/DW feature Damka
8.00 Good morning Kenya
9.00 Sagwa the cat
9.30 Spider riders
10.00 Flipper
10.30 Alice I think/Club 1
12.10 It might be you
1.00 News/PCD briefing
2.00 Vioja/Parliament
4.00 Habari
4.30 Galactic football
5.00 Club 1/Oprah
7.00 Taarifa
7.55 Everybody loves Raymond
8.30 Turning the tide
9.00 News
10.40 Beauty and the geek
11.15 News/Parliament/BBC

FRIDAY
6.00 Damka/DW feature/Damka
8.00 Good morning Kenya
9.30 PCO press briefing
9.30 Adventure of Quasimodo
10.00 Fantastic four
10.30 Skyland
11.10 Dance Africa
12.10 Image Africa
1.00 News
1.30 Premier league highlights
2.30 KMT music
4.00 Habari
4.10 Mzazi lane/Spiderman
5.00 Club 1/Oprah
7.00 Taarifa/Generations
8.00 Parliament highlights
9.00 News/Bold and beautiful
10.40 Movie
11.15 Lakole/BBC

SATURDAY
6.25am Prayer/BBC
7.00 Power in the word
7.30 Miracle in the village
8.00 Neno/Rehema
9.00 Cartoons/Kids news
10.30 Spiderman
11.30 Mazuri rides
12.00 Club1
1.00 News/Ernest angley
2.30 Je. huu ni ungwana?
3.00 Duma wiki hii
3.45 Revival times
4.00 Jewel in the palace
5.00 Kiswahili tukienza

TODAY
5.00am BBC
7.00 Winning ways
7.30 Kuna nuru gizani
8.00 Redeemed church
8.30 700 Club/Celebration time
9.30 Jijenge imani yako
10.00 Turning point
10.30 McLeod's Daughters
11.00 McLeod's Daughters
12.00 Gillette/X-Y
1.00 News/Angaza
2.00 Mega structures
3.00 Smackdown
3.45 Dance Africa/Code 254
5.30 Together on the move
6.30 Chakula bora
7.00 Taarifa/Feature
8.00 Divas/Mzazi lane
9.00 News/Rebecca
10.45 Santuri/Football mundial
11.45 Gospel hour/BBC

MONDAY
4.55 BBC/Prayer
5.00 Damka/Christ embassy
6.30 Damka
8.00 Good morning Kenya
9.00 Flash Gordon/Spiderman
10.00 Blacknole high
10.30 Even Stevens
11.10 Club 1/Seed of greatness
12.30 Divas/News/Chakula bora
2.00 Je, huu ni ungwana?
2.30 Movie
4.00 Habari/Kiswahili tukienzi
6.00 CFI documentary
7.00 Taarifa/Grapevine
8.00 X-Y/Vitimbi
9.00 News/Rebecca
11.00 Premier league/BBC

TUESDAY
5.00 BBC/prayers
6.30 Damka
8.00 Good morning Kenya
9.00 Hurray for Huckle
9.30 Phanthom
10.00 Legacy of a silver
10.30 Club 1/Vokai
11.10 Club 1/Vokai
12.10 Miracle in the village
2.00 Grapevine
2.30 Discovery planet
4.10 Adventures of Quasimodo
4.30 Spider riders
5.00 Club 1/Mzanzi rides
7.00 Taarifa/Road to success
8.00 Wrestling
9.00 News/It might be you
10.45 Movie/Lakole/BBC

4.10 Galactic football
4.30 Kids prime
5.00 Club 1/Image africa
7.00 Taarifa/Voja
8.00 Kivunja church
8.30 Hot property
9.00 News/It might be you
10.45 News/Club 1/BBC

THURSDAY
4.55 Prayers/Damka
8.00 Good morning Kenya
9.00 Sagwa the cat
9.30 Spider riders/Flipper
10.30 Alice I think/Club 1
12.10 It might be you
1.00 News/Vioja mahakamani
2.00 Movie
4.10 Habari/Ripping friends
4.30 Dora the explorer
5.00 Club 1/Oprah
7.00 Taarifa
7.35 Everybody loves Raymond
8.00 Seed for greatness
8.30 Feature/News
9.30 Premier league highlights
10.40 Beauty and the geek
11.30 News/BBC

FRIDAY
5.30 BBC/Prayers
6.30 Damka
8.00 Good morning Kenya
9.00 Dora the explorer
9.30 Adventures of Quasimodo
10.00 Fantastic four
10.30 Skyland/Dance Africa
12.10 Image Africa
1.00 News
1.30 Premier league highlights
2.30 CFI documentary
4.00 Habari/Club 1/Oprah
4.30 Safari/Tierf
7.00 Taarifa/Generations
8.00 Feature
9.00 News/Bold and beautiful
10.45 Movie/Lakole/BBC

SATURDAY
6.25 Prayer/BBC
7.00 Power in the word
7.30 Miracle in the village
8.00 Neno/Rehema
9.00 Kids prime/Flash Gordon
10.00 Spiderman
10.30 Phantom
11.30 Mzanzi rides
12.00 Club 1
1.00 News/Ernest angley
2.30 Je huu ni ungwana?
3.00 Duma wiki hii
3.45 Revival times
4.00 Jewel in the palace
5.00 Kiswabili tukienza

WEDNESDAY

TODAY
6.30am Pambazuko la KTN
8.00 Family glory
9.00 A moment with God
9.30 Turning point
10.00 Beyond chance
11.00 Neighbours (omnibus)
1.00 News
1.20 Movie
2.50 Sanford & son
3.10 Diff'rent strokes
3.35 The Jefferson's
4.00 Mbiu ya KTN
4.15 The Jefferson's
4.50 ED/Trading spouses
6.15 7th heaven
6.55 KTN leo
7.35 Simple rules
8.05 La hija del jardinero
9.00 KTN weekend prime
9.50 ER/O2
11.15 Kojak/CNN

MONDAY
6.30 Pambazuko la KTN/CNN
12.00 Gillette world sport
12.30 Neighbours/News
1.25 Everybody hates Chris
2.00 The pretender
2.40 One tree hill/Hi5
4.00 Mbiu ya KTN
4.10 Fun factory
5.00 Straight up
5.30 H2O
6.00 Tyra Banks show
6.55 KTN leo
7.35 Art scene/24
9.00 KTN prime
9.50 EVE
10.10 Cold case
11.00 News
11.35 H2O/CNN

TUESDAY
6.30 Pambazuko la KTN
7.35 CNN/Neighbours
1.00 News
1.25 Everybody hates Chris
2.00 Without a trace
2.40 One tree hill
3.10 Hoobs
4.00 Mbiu ya KTN
4.10 Fun factory
5.00 Straight up/H2O
6.00 Tyra Banks show
6.55 KTN leo
7.35 Yes, dear
8.05 Prison break
9.00 KTN prime
9.50 Enterprise Kenya
10.10 Law and order
11.00 News
11.35 H2O/CNN

WEDNESDAY
6.30 Pambazuko la KTN
7.45 CNN/Neighbours
1.00 News
1.25 Bernie mac show
2.00 Judging Amy
2.40 One tree hill/Hi5
4.00 Mbiu ya KTN
4.10 Fun factory
5.00 Straight up/H2O
6.00 Tyra Banks show
6.55 KTN leo
7.35 Idols Africa
8.35 Business weekly
9.00 KTN prime
10.50 The O.C/News
11.35 H2O/CNN

THURSDAY
6.30 Pambazuko la KTN
7.45 CNN/Neighbours
1.00 News
1.25 Bernie mac show
2.00 ED/One tree hill
3.10 Hoobs
4.00 Mbiu ya KTN
4.10 Fun factory
5.00 Straight up/H2O
6.00 Tyra Banks show
6.55 KTN leo
7.35 Out and about
8.05 The apprentice Africa
9.00 KTN prime
9.50 Newsline
10.10 Africa journal
11.00 News
11.35 H2O/CNN

FRIDAY
6.30 Pambazuko la KTN
7.45 CNN/Neighbours
1.00 News
1.25 Bernie mac show
2.00 Navy NCIS
2.40 One tree hill/Hi5
4.00 One tree hill
4.10 Fun factory
5.00 Straight up/H2O
6.00 Tyra Banks show
6.55 KTN leo
7.35 Just for laughs
8.05 Gilmore girls
9.00 KTN prime
9.50 Project runway
10.50 Scrubs
11.00 News
11.35 Movie/CNN

SATURDAY
6.30 Pambazuko la KTN
6.45 CNN/Club kiboko
10.40 Romeo
11.05 Idols
11.25 Safari
11.55 BBC gags
12.35 Africa journal
1.00 News
1.25 Sports final
2.00 Wrestling
2.45 Gillette world sport
3.10 Lois and Clark
4.00 Mbiu ya KTN
4.15 Cinema nouveau
4.30 Enterprise Kenya
5.30 Third watch
6.00 Top chef
6.55 KTN leo
7.35 Dance 360
8.05 La hija del jardinero
9.00 KTN prime
9.50 Box office
11.15 Tyra Banks/CNN

KTN

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

SEPTEMBER

STAR OF THE MONTH
Wacky Races

...u can catch up on Wacky Races madcap ...e-fever all day ... September 30. Penelope and Dastardly and the Ant ...l Mon...g it out t... ...me title of wackiest racer ... the world

● **Boomerang from 06:00, September 30**

NEW SHOW The Amazing Adrenalini Brothers

Travelling showmen ...m the mysterious land of Randoosia the three Adrenali... brothers

– Xan Adi and Enk – eat, sleep and breathe danger. They tour around the world, staging ridiculously ...... stunts, not only to make a living, but also because they enjoy the adrenalin ...ge! (7).

● **Cartoon Network at 07:25, September 8**

DISNEY MOVIE
Cinderella III: A Twist in Time

When her evil stepmother gets hold ...

...ound...... magic

wand and turns back the hands ...time, Cinderella has to find Prince Cha...... and break through the spell. Bursting with show-stopping music, magic, wonder and suspense, Cinderella III is entertainment ... the whole family.

● **Disney at 19:00, September 7**

DISNEY SERIES
Kim Possible IV

She's a typical high school girl but in her spare time K... Possible happens to save the world from e...... Along with her adventurous friends Ron Stoppable and ...s pet, a ...ed rat named Rufus, and the webmaster Duda,

Wade, this girl-next-door is ... a superhero who foils enemies around the globe

● **Disney at 16:00, September 14**

BOOMERANG SCHEDULES

Boomerang

Doo
12:15 The Flintstones
12:40 Tom and Jerry
13:05 Looney Tunes
13:30 Dastardly & Muttley in their Flying Machines
13:55 Help! It's the Hair Bear Bunch
14:20 Josie and the Pussycats
14:45 Captain Caveman and the Teen Angels
15:10 Hong Kong Phooey
15:35 The Jetsons
16:00 Tom and Jerry
16:25 Scooby-Doo
16:50 The Addams Family

Mondays - Fridays
08:00 New Yogi Bear Show
08:30 A Pup Named Scooby-Doo
08:55 Droopy & Dripple
09:20 Tom & Jerry Kids
09:45 Flintstone Frolics
10:10 Top Cat
10:35 Wacky Races
11:00 Hong Kong Phooey
11:25 Captain Caveman and the Teen Angels
11:50 Scooby-

17:15 Looney Tunes
17:40 Dangermouse
18:05 Popeye
18:30 The Tex Avery Show
18:55 Huckleberry Hound
19:20
19:45 Scooby-Doo
20:10 Top Cat
20:35 The Flintstones
21:00 Dastardly & Muttley in their Flying Machines
21:25 Hong Kong Phooey
21:50 Huckleberry Hound
22:15
22:40 Droopy

Master Detective
23:05 Captain Caveman and the Teen Angels
23:30 Jabberjaw
23:55 Quick Draw McGraw
00:20 The Perils of Penelope Pitstop
00:45 The Jetsons
01:10 Josie and the Pussycats
01:35
Huckleberry Hound
02:00
Snagglepuss
02:25 Inch High Private Eye
02:50 Droopy
Master Detective
03:15 Wacky Races
03:40 Magilla Gorilla
04:05 Lippy the Lion

04:30 Pixie and Dixie
04:55 A Pup Named Scooby-Doo
05:20 Tom & Jerry Kids
05:40 Droopy & Dripple
06:00 Yogi's Treasure Hunt
06:25 Droopy Master Detective
06:50 Scooby and Scrappy Doo
07:15 Tom and Jerry
07:40 Looney Tunes

Saturdays & Sundays
08:00 Scooby-Doo
08:30 The Flintstones

08:55 Tom and Jerry
09:20 Looney Tunes
09:45 Heathcliff and Marmaduke
10:10 Top Cat
10:30 Scooby-Doo Hour
11:25 Dumb & Dumber
11:50 Looney Tunes
12:15 The Flintstones
12:40 Tom and Jerry
13:05 Wacky Races
13:30 Dastardly & Muttley in their Flying Machines
13:55 Help! It's the Hair Bear Bunch
14:20 Josie and the Pussycats
14:45 Captain

Caveman and the Teen Angels
15:10 Hong Kong Phooey
15:35 The Jetsons
16:00 Top Cat
16:25 Scooby-Doo
16:50 Tom and Jerry
17:15 Looney Tunes
17:40 The Flintstones
18:05 Wacky Races
18:30 The Perils of Penelope Pitstop
19:00 Yogi's Great Escape
20:35 The Flintstones
21:00 Dastardly & Muttley in their Flying Machines
21:25 Hong

Kong Phooey
21:50 Huckleberry Hound
22:15
Snagglepuss
22:40 Droopy Master Detective
23:05 Captain Caveman and the Teen Angels
23:30 Jabberjaw
23:55 Quick Draw McGraw
00:20 The Perils of Penelope Pitstop
00:45 The Jetsons
01:10 Josie and the Pussycats
01:35
Huckleberry Hound
02:00
Snagglepuss
02:25 Inch High Private Eye
02:50 Droopy

Master Detective
03:15 Wacky Races
03:40 Magilla Gorilla
04:05 Lippy the Lion
04:30 Pixie and Dixie
04:55 A Pup Named Scooby-Doo
05:20 Tom & Jerry Kids
05:40 Droopy & Dripple
06:00 A Pup Named Scooby-Doo
06:25 Flintstone Frolics
06:50 Droopy & Dripple
07:15 Tom & Jerry Kids
07:40 New Yogi Bear Show (Sat)
The Tex Avery Show (Sun)

Appendix 3: Media Corporations

Table 1.5: *The Five Major Media Corporations*

Media Giants	Cartoon channels they own	DSTV Africa	Cartoons they air	Cartoons shown on Kenyan Stations
Walt Disney	The Walt Disney	The Walt Disney	Kim Possible American Dragon: Jake Long Famous five Hannah Montana Mickey mouse club house Donald duck The replacements Fairly old parents Phineas and Ferb Brandy and Mr. Whiskers The emperor's new school Wizards of Waverley place Brain O' Brain The Replacements The suite life of Zack and Cody Hannah Montana Cory in the house Bunny town My friends tiger & pooh Many more	Kim Possible American Dragon Tiger and friends Timon and Pumba
Time Warner	Cartoon Network Boomerang	Cartoon Network	Ed, Edd & Eddy The Powerpuff girls Ben 10 Johnny Bravo Atomic Betty The life and times of Juniper Lee Class of 3000 Kids next door Stupid dog Squirrel boy	Ed, Edd "n" Eddy Powerpuff Girls Ben 10 Johnny Bravo Fosters home for imaginary friends Loony Toons My gym partner is a monkey

			Camp Lazlo	George of the jungle
			Cow and chicken	(Timon and Pumba)
			My gym partner is a monkey	Megas XLR
			George of the jungle (Timon and Pumba)	Fantastic four
			Skunk Fu	
			Chop Socky chooks	
			My spy family	
			Out of Jimmy's head	
			Fantastic four	
			Samurai jack	
			Megas XLR	
			Foster's home for imaginary friends	
			Twinnies	
			Pablo the little red fox	
			Charlie and Lola	
			Finlay the fire engine and many more	
		Boomerang	Popeye classics	Dexters Laboratory
			The Jetsons	Danger Mouse
			The Flinstones	Scooby Doo
			Loonem tunes	Tom and Jerry
			Tom and Jerry	Sponge Bob
			Scooby Doo	
			Sponge Bob	
			Wacky races	
			Top cat	
			Dexters Laboratory	
			Danger Mouse	
			Count Duckula	
			The Raccoons	
			Mike, Lu & Og	
			Time squad	
			Two stupid dogs	
			Sheep in the big city	
			The Yogi bear show	
			The Adams family and many more	
Viacom	Nickelodeon	Nickelodeon	Sponge Bob Square pants	
			The Ren and Stimpy show	

			Doug Terrytoons Out of Jimmy's head Chop Socky chooks	
Bertelsmann and Rupert Murdoch's News Corporation	Thames Television		Danger Mouse Ace of wands Mag Pie Spatzs Rainbow	Danger mouse- cross check
		KAIDY	Strawberry shortcake Barney friends Fluffy gardens	
		BBC Cartoons	Pablo the little red fox Charlie and Lola Big cook little cook Finley the fire engine Bobinogs Little robots Boogie Beebies Teletubbies Twinnies In the night garden Yoho Ahoy Kaola brothers	

Appendix 4: Introductory Letter

UNIVERSITY OF NAIROBI

School of The Arts and Design

> *P. O. Box 30197*
> *Nairobi, Kenya*
> *Tel. 2724524/56*
> *Telegram Varsity*
> E-mail: designdepte@uonbi.ac.ke

18th March, 2008

To Whom It May Concern:

Dear Sir/Madam

RE: KIDENDA MARY CLARE AKINYI - B50/7630/2006

The above-named is a Master student at the School of The Arts and Design, University of Nairobi. She is carrying out some research as part of her thesis in the design studies in this School.

As part of the course work, the students are expected to conduct a research and collect sample materials to help them complete their research.

The purpose of this letter is to request you to facilitate the achievement of the student's goal. Yours sincerely,

Dr. J.P. Odoch

For: Director, School of the Arts & Design

Appendix 5: Questionnaire – Children's Interview Guide

University Of Nairobi

School of the Arts and Design

Please Circle The Correct Answer.

1. How old are you?
    a) 7 years
    b) 8 years
    c) 9 years
    d) 10 years
    e) 11 years

2. Which class are you in?
    a) Std 2
    b) Std 3
    c) Std 4
    d) Std 5
    e) Std 6

3. Are you a boy or a girl?
    a) I am a boy
    b) I am a girl

4. Do you have a television in your house?
    a) Yes
    b) No

Fill in the dashes with what you think is the correct answer

5. How many children are you in your family? ....

6. Do you stay with your parents? ....

7. If you are not staying with your parents, whom are you staying with? ....

    Do you watch cartoons at home? ....

8. Do you watch cartoons at the neighbour's house? ....

9. Do you watch cartoons at school? ....

10. Do you watch cartoons at your friend's house? ....

11. Which place do you watch cartoons the most? ....

12. Do you watch cartoons on weekdays? ....

13. From what time to what time? ....

14. How many cartoons do you watch on weekdays? ....

15. Do you watch cartoons during the weekends? ....

16. How many cartoons do you watch on Saturday and Sunday and public holidays? ....

17. From what time to what time? ....

18. Do you watch cartoons during school holidays? ....

19. At what time do you watch cartoons during school holidays? ....

20. Do you like watching cartoons? ....

21. Why do you watch cartoons? ....

22. Which television stations do you usually watch cartoons from? ....

23. Which cartoon programme do you like best? ....

Why do you like about your best cartoon programme? ....

24. Who is your best cartoon character? ....

25. What do you like most about your best cartoon character? ....

26. Who is your other worst cartoon character? ....

27. Why don't you like your other worst cartoon character? ....

Do you talk about the cartoons you watch with your friends? ....

28. Which cartoon programme does your best friend like? ....

29. Which cartoon character does your best friend like? ....

30. Do you talk about cartoons with your parents? ....

31. Do you talk about cartoons with your teacher? ....

32. Write down all the cartoons you watch? ....

33. Write down three good things that you see in cartoons ....

34. Write down three bad things that you see in cartoons ....

35. Does what happens in cartoons ever happen for true? ....

36. Do you do your homework while watching cartoons? Yes .... NO ....

37. Do you watch cartoons while eating? Yes .... No ....

38. If your TV got spoilt during the holidays and you could not go to the neighbour's house to watch the cartoons, what other thing would you do? ....

Thank you for answering all the questions.

University Of Nairobi

School of the Arts and Design

1. Did you all enjoy the cartoons that we have just watched? If no why not?
2. Pick your best cartoon programme from the cartoons that we have just watched.
3. Why is it your best cartoon programme?
4. Who is your best character from the cartoons we have just watched?
5. What do you like about the cartoon character?
6. Pick out your worst cartoon from the cartoons we just watched.
7. Why is it your worst cartoon programme?
8. Who is your worst character from the cartoons we have just watched?
9. What do you dislike about the cartoon character?
10. Do you think cartoons are real?
11. What good things did you see from the cartoons we just watched?
12. What bad things did you see from the cartoons we just watched?
13. From the three cartoons watched, which one would you want your best friend to watch?
14. What do you usually see in the following cartoons when you watch them? What messages come across when you watch these cartoons?
15. Give these cartoons numbers from the best to the worst.
16. Do you watch cartoons eating? Why
17. The researcher will observe how children behave when they watch the most popular cartoons and the least popular cartoons chosen by the children from the questionnaires. The researcher will observe the following:

v. The language they use as they watch

vi. Their body language

vii. Their facial expressions

viii. The way the children are dressed and compare with the way cartoons are dressed- including hairstyle and make up.

ix. Any inherent actions that will arise while the children are watching the cartoons

Appendix 7: List of the best and the worst animated cartoon programmes and characters

University of Nairobi

School of the Arts and Design

The following selected animated cartoons were watched by the focus groups. Each cartoon clip was fifteen minutes long. Each viewing was followed by discussions.

Best cartoons programmes

1. Ben 10
2. Kim Possible
3. American Dragon
4. Power Puff Girls

Best cartoon characters

1. Ben 10
2. Kim from Kim Possible
3. Jake Long from American Dragon
4. Superman
5. A power Puff from Power Puff Girls

Worst cartoon programmes

1. Johnny Bravo
2. Ed, Edd and Eddy
3. Camp Lazlo

Worst Cartoon Characters

1. Johnny Bravo
2. Ed, Edd and Eddy
3. Bubbles from Power Puff girls
4. Lazlo from Camp Lazlo

Appendix 8: Questionnaire – Parents Interview Guide

University Of Nairobi

School of the Arts and Design

1. Do you watch television with your children? Yes .... No ....

2. Reason for answer ....

3. How much of cartoons do you watch in a day? Minutes .... Hrs...

4. Are cartoons o.k. for your children? Yes .... No ....

5. Why ....

6. Are there risks in watching cartoons? ....

7. Which ones? ....

8. Do you control what and when your children watch cartoons? ....

   If yes, why ....

   If no, why not ....

9. Which cartoons do you watch? ....

10. Which (name) cartoons do you dislike most? ....

    Why? ....

11. Which cartoon characters do you like most? ....

12. Why? ....

13. Do you get to buy for your children cartoons when they demand for them? ....

14. Why? ....

15. Do your children get to imitate or emulate cartoons (in behaviour, dressing, values, etc) ....

16. Example ....

17. Do they prefer certain cartoons to others? ..../..................

18. Why? ....

19. Do their demand for cartoons cause misunderstanding between you? ....

    How..

20. Do you feel that cartoons are affecting your child's school performance? ....

21. Why? ....

22. Which values do you think cartoons are impacting on your children ....

23. Do cartoons give your children a sense of responsibility? ....

24. Why do you give the above answer? ....

25. In your opinion what should be done in order to curb possible problems brought about by the

    cartoons our children watch ....

26. Do you tell your children when a cartoon is real or not real? How? ....

27. Is any children's television safe? Why? ....

28. Our children watch cartoon while eating. Do you think this is a good habit? ....

29. Why ....

30. How can you improve your children's television habits? ....

Thank you for answering all the questions.

Appendix 9: Children's Animated Cartoons available on Kenyan Stations

Plate 1.1: *Children's Animated Cartoons available on Kenyan Stations*

TV Station	Time	Animated Cartoons	Pictures
KTN	Week days: 4.10 pm –5.00 pm Weekends: 8.00 am – 11.00 am School holidays: 8.00 am – 11.00 am, 4.00 pm – 6.00 pm	My friends Tiger and Pooh	
		Timon and Pumba	
		Batman of the future	
		Power puff girls	

		Johnny bravo	
		Dexter's Laboratory	
		Ben 10	
		Superman	

		American Dragon	
		Megas XLR	
		The Justice League	
NTV	Week days: 4.10 pm –5.00 pm Weekends: 8.00 am – 11.00 am School holidays: 8.00 am – 11.00 am, 4.00 pm – 6.00 pm	Ed, Edd "n" Eddy	
		Courage the cowardly dog	

		My Gym partner is a monkey	
		Fosters home for Imaginary friends	
		Johnny Bravo	
		Kim Possible	
Citizen TV	Week days: 4.10 pm –5.00 pm Weekends: 8.00 am – 11.00 am School holidays: 8.00 am – 11.00 am, 4.00 pm – 6.00 pm	Alien busters	

Pink panther	
Aladdin	
My Gym partner is a monkey	
Johnny bravo	
Ben 10	?
Megas XLR	
Kids next door	

		Fantastic four	
		Justice League	
Family TV	Week days: 4.10 pm –5.00 pm Weekends: 8.00 am – 11.00 am School holidays: 8.00 am – 11.00 am, 4.00 pm – 6.00 pm	Jesus of Nazareth Moses The Egyptian Promise	
KBC	Week days: 4.10 pm –5.00 pm Weekends: 8.00 am – 11.00 am School holidays: 8.00 am – 11.00 am, 4.00 pm – 6.00 pm	The smurfs	
		Spiderman	

		Flash Gordon	
		Loony	
		The three Musketeers	
		Danger mouse	
		Pink Panther	

		Spider riders	
		Fantastic four	
		Sagwa the cat	

Appendix 10: Map of Kenya showing location of Nairobi

Appendix 11: Map of Nairobi showing the Central Nairobi Division with the Study Locations

Appendix 12: Map of Nairobi Showing the Study Locations

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Appendix 13: Codebook

Q1. Age	Q2. Class
1 = 7 years	1 = Standard 2
2 = 8 years	2 = Standard 3
3 = 9 years	3 = Standard 4
4 = 10 years	4 = Standard 5
5 = 11 years	5 = Standard 6
88 = Other	88 = Other
99 = Missing Data	99 = Missing Data
Q3.Gender	**Q4. Whether They Own T.V Set**
1 = Male	1 = Yes
2 = Female	2 = No
99 = Missing Data	99 = Missing Data
Q5. No. Of Children in Family	**Q6. Whether Children Stay With Parents**
1 = One Child	1 = Yes
2 = Two Children	2 = No
3 = Three Children	99 = Missing Data
4 = Four Children	
5 = Five Children	
6 = Six Children	
7 = Seven Children	
8 = Eight Children	
9 = Nine Children	
10 = Ten Children	
88 = Other	
99 = Missing Data	
Q7. Those Who Don't Stay With Parents, Stay With...	**Q8.Whether Children Watch Cartoons At Home**
1 = Brother/ Sister	1 = Yes
2 = Auntie/ Uncle	2 = No
3 = Guardian	88 = Other
4 = Good Samaritan	99 = Missing Data
5 = Not Applicable	
6 = I Stay in School (Boarder)	
88 = Other	
99 = Missing Data	
Q9. Whether Children Watch Cartoons at Neighbours	**Q10. Whether Children Watch Cartoons in School**
	1 = Yes

1 = Yes	2 = No
2 = No	88 = Other
88 = Other	99 = Missing Data
99 = Missing Data	
Q11. Whether Children Watch Cartoons at Friend's House	**Q12. Place Children Watch Cartoons the Most**
1 = Yes	1 = Home
2 = No	2 = Neighbour's House
88 = Other	3 = Friend's House
99 = Missing Data	4 = School
	5 = I Don't Watch Cartoons Anywhere
	88 = Other
	99 = Missing Data
Q13. Whether Children Watch Cartoons on Weekdays	**Q14. Times Children Watch Cartoons on Weekdays**
1 = Yes	1 = Morning
2 = No	2 = Afternoon
3 = Sometimes	3 = Evening
88 = Other	4 = Morning and Afternoon
99 = Missing Data	5 = Morning, Afternoon, Evening
	6 = I don't watch cartoons on weekdays
	88 = Other
	99 = Missing Data
Q15. Number of Cartoons Watched on Weekdays	**Q16. Whether Children Watch Cartoons on Weekends**
0 = None	1 = Yes
1 = One	2 = No
2 = Two	3 = Sometimes
3 = Three	88 = Other
4 = Four	99 = Missing Data
5 = Five	
6 = Six	
7 = Seven	
8 = Eight	
9 = Nine	
10 = Ten	
11 = Many	
99 = Missing Data	
Q17. Number of Cartoons Watched on Weekends	**Q18. Times Children Watch Cartoons on Weekends**
	1 = Morning

0 = None	2 = Afternoon
1 = One	3 = Evening
2 = Two	4 = Morning and Afternoon
3 = Three	5 = Morning, Afternoon, Evening
4 = Four	6 = I don't watch cartoons on weekends
5 = Five	88 = Other
6 = Six	99 = Missing Data
7 = Seven	
8 = Eight	
9 = Nine	
10 = Ten	
11 = Many	
99= Missing Data	
Q19.Whether Children Watch Cartoons During School Holidays	**Q20. Times Children Watch Cartoons During School Holidays**
1 = Yes	1 = Morning
2 = No	2 = Afternoon
3 = Sometimes	3 = Evening
88 = Other	4 = Morning and Afternoon
99 = Missing Data	5 = Morning, Afternoon, Evening
	6 = I don't watch cartoons during holidays
	88 = Other
	99 = Missing Data
Q21. Whether Children Like Watching Cartoons	**Q22. Why Children Watch Cartoons**
1 = Yes	1 = Cartoons are good
2 = No	2 = Cartoons are enjoyable
88 = Other	3 = Cartoons are interesting
99 = Missing Data	4 = Cartoons are funny/ fun
	5 = To pass time
	6 = I learn from cartoons
	7 = To relax
	88 = Other
	99 = Missing Data
Q23. T.V Station Children Watch Cartoons From	**Q24. Cartoon Program Children Like Best**
1 = NTV	1 = Ben 10
2 = KTN	2 = Atomic Betty
3 = KBC	3 = Megas XLR
4 = Citizen	4 = Papyrus
	5 = Foster's Home for Imaginary Friends

5 = Family TV	6 = Code Name Kids Next Door
6 = STV	7 = The Powerpuff Girls
7 = DSTv	8 = The Amazing Adrenalini Brothers
8 = GTV	9 = My Gym Partner's a Monkey
88 = Other	10 = Chowder
99 = Missing Data	11 = Fantastic Four
	12 = Scooby Doo
	13 = Tom and Jerry
	14 = The Flintstones
	15 = Kim Possible
	16 = American Dragon
	17 = Superman
	18 = The Justice League
	19 = Lunatics
	20 = Legion of Superheroes
	88 = Other
	99 = Missing Data
Q25. Reasons Children Like Best Cartoon	**Q26. Best Cartoon Character**
1 = It is nice	1 = Superman
2 = It is interesting	2 = Velma from Scooby Doo
3 = It is amusing/ funny	3 = Kim from Kim Possible
4 = It is enjoyable/ entertaining	4 = Ben from Ben 10
5 = I just like the characters	5 = Ed, Edd and Eddy
6 = I just like it	6 = Jake Long from American Dragon
7 = I like the action	7 = Spongebob
8 = Not Applicable	8 = The Mask
88 = Other	9 = A Powerpuff Girl from the Power puff Girls
99 = Missing Data	10 = Banelane
	11 = Papyrus
	12 = A Character from Kids Next Door
	13 = Lazlo from Camp Lazlo
	14 = A Character from the Fantastic Four
	15 = Not Applicable
	88 = Other
	99 = Missing Data
Q27. Reasons For Liking Best Character	**Q28.Worst Cartoon Character**
1 = The character knows how to fight	1 = Johnny Bravo
2 = The character is funny/ amusing	2 = Ben from Ben 10

3 = The character has superpowers	3 = Ed, Edd and Eddy
4 = The character does heroic deeds	4 = Character from The Flintstones
5 = The character is beautiful/ handsome	5 = Mojojo from The Powerpuff Girls
6 = The character dresses well	6 = Dragon from Kim Possible
7 = The character is brave	7 = Bubbles from The Powerpuff Girls
8 = The character is educational	8 = Akea from Papyrus
9 = I can relate to the character	9 = Lazlo from Camp Lazlo
10 = Not Applicable	10 = Spongebob Squarepants
88 = Other	11 = Seth from Papyrus
99 = Missing Data	12 = King Russell
	13 = Nanook from Nanook's Great Hunts
	14 = Tom from Tom and Jerry
	15 = Robot boy
	16 = Kuzko
	17 = Vilgax
	88 = Other
	99 = Missing Data
Q29.Reasons For not Liking Worst Cartoon Character	**Q30. Whether Children Talk about Cartoons with Friends**
1 = The character is evil	1 = Yes
2 = The character is ugly	2 = No
3 = the character is stupid	3 = Sometimes
4 = The character is boring	88 = Other
5 = The character doesn't have superpowers	99 = Missing Data
6 = The character doesn't dress well	
7 = The character has bad manners	
8 = Not Applicable	
88 = Other	
99 = Missing Data	
Q31. Cartoon Program Liked by Best Friend	**Q32. Cartoon Character Liked by Best Friend**
1 = Ben 10	1 = Superman
2 = Atomic Betty	2 = Velma from Scooby Doo
3 = Megas XLR	3 = Kim from Kim Possible
4 = Papyrus	4 = Ben from Ben 10
5 = Foster's Home for Imaginary Friends	5 = Ed, Edd and Eddy
6 = Code Name Kids Next Door	6 = Jake Long from American Dragon
7 = The Power puff Girls	7 = Spongebob
	8 = The Mask

8 = The Amazing Adrenalini Brothers	9 = A Power puff Girl from the Power puff Girls
9 = My Gym Partner's a Monkey	10 = Banelane
10 = Chowder	11 = Papyrus
11 = Fantastic Four	12 = A Character from Kids Next Door
12 = Scooby Doo	13 = Lazlo from Camp Lazlo
13 = Tom and Jerry	14 = A Character from the Fantastic Four
14 = The Flintstones	15= Not Applicable
15 = Kim Possible	88 = Other
16 = American Dragon	99 = Missing Data
17 = Superman	
18 = The Justice League	
19 = Lunatics	
20 = Legion of Superheroes	
88 = Other	
99 = Missing Data	
Q33. Whether Children Talk to Parents about Cartoons	**Q34. Whether Children Talk to Teachers about Cartoons**
1 = Yes	1 = Yes
2 = No	2 = No
3 = Sometimes	3 = Sometimes
88 = Other	88 = Other
99 = Missing Data	99 = Missing Data
Q38. Whether What Happens in Cartoons Ever Happens for Real	**Q39. Whether Children Watch Cartoons While Doing Homework**
1 = Yes	1 = Yes
2 = No	2 = No
3 = I don't know	99 = Missing Data
4 = Sometimes	
88 = Other	
99 = Missing Data	
Q40. Whether Children Watch Cartoons While Eating	**Q41. Other Activity Children Would be Doing Other Than Watching Cartoons**
1 = Yes	1 = Play
2 = No	2 = Read
99 = Missing Data	3 = Sleep
	4 = Ride a bike
	5 = Go for holiday tuition
	6 = Go for a walk

	7 = Help with house chores
	8 = Go where I can find a TV
	9 = Listen to radio
	10 = Go for swimming
	11 = Look for repairer to fix it
	12 = Go to the cinema
	13 = Nothing
	88 = Other
	99 = Missing Data

Appendix 14: Statistics

Age

N	Valid	426
	Missing	0
Mean		3.4085
Median		4.0000
Std. Deviation		1.3983
Variance		1.9551

Case Processing Summary 1

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Cartoon Program Children Like Best Age	426	100.0%	0	.0%	426	100.0%

Case Processing Summary 2

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Best Cartoon Character Age	426	100.0%	0	.0%	426	100.0%

Case Processing Summary 3

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
The Worst Cartoon Character Age	426	100.0%	0	.0%	426	100.0%

Statistics 1

What Children would do if the TV got spoilt and were not allowed to go to a Neighbour's House

N	Valid	426
	Missing	0
Mean		12.8474
Median		4.0000
Std. Deviation		25.9848
Variance		675.2073

Statistics 2

Cartoon Programs Liked By the Children's Best Friends

N	Valid	426
	Missing	0
Mean		22.9953
Median		25.0000
Std. Deviation		23.0111
Variance		529.5106

Statistics 3

Bad Things Children See in Cartoons

N	Valid	426
	Missing	0
Mean		18.9178
Median		4.0000
Std. Deviation		35.1781
Variance		1237.4968

Statistics 4

Cartoon Program Children like Best

N	Valid	426
	Missing	0
Mean		21.4155
Median		22.0000
Std. Deviation		23.0425
Variance		530.9587

Statistics 5

Best Cartoon Character

N	Valid	426
	Missing	0
Mean		11.6338
Median		5.0000
Std. Deviation		20.6634
Variance		426.9762

Statistics 6

Cartoon character best friend likes

N	Valid	426
	Missing	0
Mean		13.2160
Median		5.0000
Std. Deviation		23.3816
Variance		546.7015

Statistics 7

Class

N	Valid	426
	Missing	0
Mean		3.0563
Median		3.0000
Std. Deviation		1.4181
Variance		2.0109

Statistics 8

Gender

N	Valid	426
	Missing	0
Mean		1.7019
Median		1.0000
Std. Deviation		4.7515
Variance		22.5768

Case Processing Summary 4

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Cartoon Program Children Like Best Gender	426	100.0%	0	.0%	426	100.0%

Case Processing Summary 5

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Best Cartoon Character Gender	426	100.0%	0	.0%	426	100.0%

Case Processing Summary 6

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
The Worst Cartoon Character Gender	426	100.0%	0	.0%	426	100.0%

Statistics 9

Good Things Children See in Cartoons

N	Valid	426
	Missing	0
Mean		9.8404
Median		3.0000
Std. Deviation		24.5964
Variance		604.9815

Statistics 10

Number of Children in the Family

N	Valid	426
	Missing	0
Mean		4.0493
Median		3.0000
Std. Deviation		8.1938
Variance		67.1387

Statistics 11

Number of Cartoons Watched On Weekdays

N	Valid	426
	Missing	0
Mean		5.9624
Median		4.0000
Std. Deviation		9.8992
Variance		97.9939

Statistics 12

Whether Children Talk To Their Parents about Cartoons

N	Valid	426
	Missing	0
Mean		2.7770
Median		2.0000
Std. Deviation		10.5129
Variance		110.5219

Statistics 13

The Number of Cartoons Watched by Children on Weekends and Public Holidays

N	Valid	426
	Missing	0
Mean		8.7864
Median		10.0000
Std. Deviation		8.3279
Variance		69.3543

Statistics 14

Own a T.V Set

N	Valid	426
	Missing	0
Mean		1.4624
Median		1.0000
Std. Deviation		6.7070
Variance		44.9833

Statistics 15

T.V Station Children Watch Cartoons From

N	Valid	426
	Missing	0
Mean		5.1197
Median		2.0000
Std. Deviation		11.5211
Variance		132.7362

Statistics 16

Whether Children Stay with Parents

N	Valid	426
	Missing	0
Mean		1.2582
Median		1.0000
Std. Deviation		4.7496
Variance		22.5590

Statistics 17

Reasons for Liking Children's' Best Cartoon

N	Valid	426
	Missing	0
Mean		8.4671
Median		4.0000
Std. Deviation		19.4404
Variance		377.9295

Statistics 18

Whether Children Talk About Cartoons with Their Friends

N	Valid	426
	Missing	0
Mean		2.2840
Median		1.0000
Std. Deviation		10.5588
Variance		111.4885

Statistics 19

Reasons for Not Liking the Worst Cartoon Character

N	Valid	426
	Missing	0
Mean		7.3615
Median		4.0000
Std. Deviation		18.7653
Variance		352.1372

Statistics 20

Whether Children Talk To Their Parents about Cartoons

N	Valid	426
	Missing	0
Mean		2.7770
Median		2.0000
Std. Deviation		10.5129
Variance		110.5219

Statistics 21

Whether Children Talk To Their Teachers about Cartoons

N	Valid	426
	Missing	0
Mean		2.8498
Median		2.0000
Std. Deviation		9.3756
Variance		87.9021

Statistics 22

Times Children Watch Cartoons during School Holidays

N	Valid	426
	Missing	0
Mean		3.9108
Median		2.0000
Std. Deviation		11.5076
Variance		132.4250

Statistics 23

Whether Children Talk To Their Teachers about Cartoons

N	Valid	426
	Missing	0
Mean		2.8498
Median		2.0000
Std. Deviation		9.3756
Variance		87.9021

Statistics 24

Times Children Watch Cartoons on Weekends

N	Valid	426
	Missing	0
Mean		4.3662
Median		1.0000
Std. Deviation		14.0122
Variance		196.3409

Statistics 25

Times Children Watch Cartoons on Weekdays

N	Valid	426
	Missing	0
Mean		3.6221
Median		3.0000
Std. Deviation		6.7238
Variance		45.2098

Statistics 26

Times Children Watch Cartoons during School Holidays

N	Valid	426
	Missing	0
Mean		3.8944
Median		2.0000
Std. Deviation		11.5067
Variance		132.4053

Statistics 27

Whether Children Watch Cartoons At Friend's House

N	Valid	426
	Missing	0
Mean		1.7535
Median		1.0000
Std. Deviation		6.7030
Variance		44.9297

Statistics 28

Whether Children Watch Cartoons At School

N	Valid	426
	Missing	0
Mean		2.4108
Median		2.0000
Std. Deviation		6.6448
Variance		44.1532

Statistics 29

Whether Children Watch Cartoons At Home

N	Valid	426
	Missing	0
Mean		1.2653
Median		1.0000
Std. Deviation		4.7500
Variance		22.5624

Statistics 30

The Place Children Watch Cartoons Most

N	Valid	426
	Missing	0
Mean		1.9484
Median		1.0000
Std. Deviation		8.6817
Variance		75.3714

Statistics 31

Whether Children Watch Cartoons In Neighbours

N	Valid	426
	Missing	0
Mean		2.2606
Median		2.0000
Std. Deviation		8.1714
Variance		66.7719

Statistics 32

Whether Children Like Watching Cartoons

N	Valid	426
	Missing	0
Mean		1.7300
Median		1.0000
Std. Deviation		8.2036
Variance		67.2987

Statistics 33

Whether Children Watch Cartoons During School Holidays

N	Valid	426
	Missing	0
Mean		1.2958
Median		1.0000
Std. Deviation		4.7529
Variance		22.5900

Statistics 34

Whether Children Watch Cartoons While Doing Their Homework

N	Valid	426
	Missing	0
Mean		3.1455
Median		2.0000
Std. Deviation		11.4778
Variance		131.7388

Statistics 35

Whether Children Watch Cartoons on Weekdays

N	Valid	426
	Missing	0
Mean		1.4624
Median		1.0000
Std. Deviation		4.7616
Variance		22.6727

Statistics 36

Whether Children Watch Cartoons While Eating

N	Valid	426
	Missing	0
Mean		2.4906
Median		1.0000
Std. Deviation		10.5405
Variance		111.1023

Statistics 37

Whether Children Watch Cartoons During Weekends

N	Valid	426
	Missing	0
Mean		1.2676
Median		1.0000
Std. Deviation		4.7511
Variance		22.5729

Statistics 38

Whether what happens in cartoons ever happens for real

N	Valid	426
	Missing	0
Mean		11.3826
Median		2.0000
Std. Deviation		28.6383
Variance		820.1521

Statistics 39

Reasons for Liking the Best Cartoon Character

N	Valid	426
	Missing	0
Mean		6.1197
Median		3.0000
Std. Deviation		16.3282
Variance		266.6092

Statistics 40

Why Children Watch Cartoons

N	Valid	426
	Missing	0
Mean		5.9061
Median		4.0000
Std. Deviation		14.2115
Variance		201.9676

Statistics 41

The Worst Cartoon Character

N	Valid	426
	Missing	0
Mean		17.7535
Median		10.0000
Std. Deviation		24.8132
Variance		615.6968

Appendix 15: Averages and Frequency Tables

Table 1.6: *Age*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	7 Years	50	11.7	11.7	11.7
	8 Years	79	18.5	18.5	30.3
	9 Years	79	18.5	18.5	48.8
	10 Years	83	19.5	19.5	68.3
	11 Years	135	31.7	31.7	100.0
	Total	**426**	**100.0**	**100.0**	

Table 1.7: *Cartoon Program Children Like Best Age Cross tabulation*

Count

		Age					Total
		7 Years	8 Years	9 Years	10 Years	11 Years	
Cartoon Program Children Like Best	None		1			1	2
	Ben 10	13	22	28	21	43	127
	Atomic Betty	1	2		1	1	5
	Megas XLR	2	2	1			5
	Papyrus	3	4	4	7	9	27
	Codename: Kids Next Door	2		2	1	1	6
	The Power puff Girls	7	10	4	2	5	28
	Fantastic Four		1	2	1	3	7
	Scooby Doo			3	3	3	9
	Tom and Jerry	2	3	1		3	9
	Kim Possible	9	15	11	23	20	78
	American Dragon	3	6	5	7	14	35
	Superman	2	3	6	4	4	19
	The Justice League				2	3	5
	Lunatics		2	3	3	2	10
	Legion of Superheroes	1	1	2	2	7	13
	Spongebob Square pants	1		1		5	7
	Other	4	5	5	4	10	28
	Missing Data		2	1	2	1	6
Total		50	79	79	83	135	426

Table 1.8: *Best Cartoon Character Age Cross tabulation*

Count

		Age					Total
		7 Years	8 Years	9 Years	10 Years	11 Years	
Best Cartoon Character	Superman	4	6	10	8	20	48
	Character from Scooby Doo			2	3	3	8
	Kim Possible	7	18	10	22	18	75
	Ben 10	12	17	28	19	37	113
	Ed, Edd 'N' Eddy	1	1	2	1	4	9
	Jake Long (of American Dragon)	3	4	5	6	14	32
	The Mask	1	1	1		3	6
	A Power puff Girl (From the Power puff Girls	10	13	5	5	4	37
	Bane lane	1	2	2	1	5	11
	Papyrus	6	6	5	6	9	32
	Character from the Kids Next Door		2	2		3	7
	Lazlo from Camp Lazlo	1		2		3	6
	Spongebob	2		1		6	9
	Character from Fantastic Four			1	1	3	5
	Not Applicable		1			1	2
	Other	2	5	2	9	1	19
	Missing Data		3	1	2	1	7
Total		50	79	79	83	135	426

Table 1.9: The *Worst Cartoon Character Age Cross tabulation*

Count

		Age					Total
		7 Years	8 Years	9 Years	10 Years	11 Years	
The Worst Cartoon Character	Johnny Bravo	9	19	16	9	22	75
	Ben 10	5	3		4		12
	Ed, Edd 'N' Eddy	7	8	7	9	22	53
	The Flintstones		4	3	1	8	16
	Mojojo (From the Power puff Girls)	1	1	12	6	3	23
	Dragon from Kim Possible	1	3	1	5	7	17
	Bubbles Powder-puff Girls)	13	10	5	8	11	47
	Ikea from Papyrus	1		1	2	5	9
	Lazlo from camp lazlo	4	7	6	2	8	27
	Not Applicable		1		1	3	5
	Spongebob Square pants		1		2	6	9
	Seth from Papyrus			2	8	4	14
	King Russell		3	4	1	4	12
	Nanook Great Hunts	2	1	4		6	13
	Tom from Tom and Jerry	5	3	3	1	4	16
	Robot Boy	1	4	1	2		8
	Kuzko				4	7	11
	Vilgax		3	3	4	9	19
	Other		4	7	10	2	23
	Missing Data	1	4	4	4	4	17
Total		50	79	79	83	135	426

Table 2.0: *What Children would do if the TV got spoilt and were not allowed to go to a Neighbour's House*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Play	152	35.7	35.7	35.7
	Read	51	12.0	12.0	47.7
	Sleep	9	2.1	2.1	49.8
	Ride a bike	14	3.3	3.3	53.1
	Go for Holiday Tuition	1	.2	.2	53.3
	Go for a Walk	4	.9	.9	54.2
	Help with House Chores	13	3.1	3.1	57.3
	Go where I can find a TV	68	16.0	16.0	73.2
	Listen to Radio	9	2.1	2.1	75.4
	Look for a Repairer to Fix it	26	6.1	6.1	81.5
	Nothing	8	1.9	1.9	83.3
	Go to the cinema	9	2.1	2.1	85.4
	Play Computer Games	25	5.9	5.9	91.3
	Other	11	2.6	2.6	93.9
	Missing Data	26	6.1	6.1	100.0
	Total	426	100.0	100.0	

Table 2.1: *Bad Things Children See in Cartoons*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Cartoons are Violent	106	24.9	24.9	24.9
	Cartoons have Bad Manners	42	9.9	9.9	34.7
	Cartoons Propagate Bad Morals	52	12.2	12.2	46.9
	Cartoons have bad language	29	6.8	6.8	53.8
	Cartoons are Boring	57	13.4	13.4	67.1
	Cartoons Dress Badly	20	4.7	4.7	71.8
	Cartoons are Evil	25	5.9	5.9	77.7
	Cartoons are Deceitful and Unrealistic	26	6.1	6.1	83.8
	Other	2	.5	.5	84.3
	Missing Data	67	15.7	15.7	100.0
	Total	426	100.0	100.0	

Table 2.2: *Best Cartoon Character*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Superman	48	11.3	11.3	11.3
	Character from Scooby Doo	8	1.9	1.9	13.1
	Kim Possible	75	17.6	17.6	30.8
	Ben 10	113	26.5	26.5	57.3
	Ed, Edd 'N' Eddy	9	2.1	2.1	59.4
	Jake Long (of American Dragon)	32	7.5	7.5	66.9
	The Mask	6	1.4	1.4	68.3
	A Power puff Girl (From the Power puff Girls	37	8.7	8.7	77.0
	Bane lane	11	2.6	2.6	79.6
	Papyrus	32	7.5	7.5	87.1
	Character from the Kids Next Door	7	1.6	1.6	88.7
	Lazlo from Camp Lazlo	6	1.4	1.4	90.1
	Spongebob	9	2.1	2.1	92.3
	Character from Fantastic Four	5	1.2	1.2	93.4
	Not Applicable	2	.5	.5	93.9
	Other	19	4.5	4.5	98.4
	Missing Data	7	1.6	1.6	100.0
	Total	426	100.0	100.0	

Table 2.3: *Cartoon Programs Liked By the Children's Best Friends*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Ben 10	104	24.4	24.4	24.4
	Robot boy	5	1.2	1.2	25.6
	Ed, Edd 'N' Eddy	3	.7	.7	26.3
	Johnny Bravo	5	1.2	1.2	27.5
	Samurai Jack	5	1.2	1.2	28.6
	Papyrus	16	3.8	3.8	32.4
	Skunk Fu	3	.7	.7	33.1
	Codename: Kids Next Door	10	2.3	2.3	35.4
	The Power puff Girls	33	7.7	7.7	43.2
	Braceface	7	1.6	1.6	44.8
	Fantastic Four	5	1.2	1.2	46.0
	Scooby Doo	7	1.6	1.6	47.7
	Tom and Jerry	7	1.6	1.6	49.3
	Kim Possible	76	17.8	17.8	67.1
	American Dragon	27	6.3	6.3	73.5
	The Boondocks	5	1.2	1.2	74.6
	Superman	26	6.1	6.1	80.8
	Lunatics	13	3.1	3.1	83.8
	American Dragon	8	1.9	1.9	85.7
	Spongebob Square pants	8	1.9	1.9	87.6
	Camp Lazlo	12	2.8	2.8	90.4
	Sonic Underground	5	1.2	1.2	91.5
	I don't know	2	.5	.5	92.0
	Other	24	5.6	5.6	97.7
	Missing Data	10	2.3	2.3	100.0
	Total	426	100.0	100.0	

Table 2.4: *Cartoon Program Children like Best*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	None	2	.5	.5	.5
	Ben 10	127	29.8	29.8	30.3
	Atomic Betty	5	1.2	1.2	31.5
	Megas XLR	5	1.2	1.2	32.6
	Papyrus	27	6.3	6.3	39.0
	Codename: Kids Next Door	6	1.4	1.4	40.4
	The Power puff Girls	28	6.6	6.6	46.9
	Fantastic Four	7	1.6	1.6	48.6
	Scooby Doo	9	2.1	2.1	50.7
	Tom and Jerry	9	2.1	2.1	52.8
	Kim Possible	78	18.3	18.3	71.1
	American Dragon	35	8.2	8.2	79.3
	Superman	19	4.5	4.5	83.8
	The Justice League	5	1.2	1.2	85.0
	Lunatics	10	2.3	2.3	87.3
	Legion of Superheroes	13	3.1	3.1	90.4
	Spongebob Square pants	7	1.6	1.6	92.0
	Other	28	6.6	6.6	98.6
	Missing Data	6	1.4	1.4	100.0
	Total	426	100.0	100.0	

Table 2.5: *Best Cartoon Character Gender Cross tabulation*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Superman	45	10.6	10.6	10.6
	Velma from Scooby Doo	5	1.2	1.2	11.7
	Johnny Bravo	6	1.4	1.4	13.1
	Kim Possible	80	18.8	18.8	31.9
	Ben 10	108	25.4	25.4	57.3
	Ed, Edd 'N' Eddy	4	.9	.9	58.2
	Jake Long (From American Dragon)	35	8.2	8.2	66.4
	The Mask	9	2.1	2.1	68.5
	A Power puff Girl (From The Power puff Girls)	34	8.0	8.0	76.5
	BaneLane	11	2.6	2.6	79.1
	Papyrus	20	4.7	4.7	83.8
	Character from Codename: Kids Next Door	9	2.1	2.1	85.9
	Lazlo from Camp Lazlo	9	2.1	2.1	88.0
	Spongebob	9	2.1	2.1	90.1
	I don't Know	4	.9	.9	91.1
	Jack Black	4	.9	.9	92.0
	Other	24	5.6	5.6	97.7
	Missing Data	10	2.3	2.3	100.0
	Total	426	100.0	100.0	

Table 2.6: *Class*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Standard 2	79	18.5	18.5	18.5
	Standard 3	87	20.4	20.4	39.0
	Standard 4	83	19.5	19.5	58.5
	Standard 5	85	20.0	20.0	78.4
	Standard 6	92	21.6	21.6	100.0
	Total	426	100.0	100.0	

Table 2.7: *Gender*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	224	52.6	52.6	52.6
	Female	201	47.2	47.2	99.8
	Missing Data	1	.2	.2	100.0
	Total	426	100.0	100.0	

Table 2.8: *Cartoon Program Children Like Best Gender Cross tabulation*

Count

		Gender			Total
		Male	Female	Missing Data	
Cartoon Program Children Like Best	None		2		2
	Ben 10	103	24		127
	Atomic Betty	1	4		5
	Megas XLR	4	1		5
	Papyrus	13	14		27
	Codename: Kids Next Door	3	3		6
	The Power puff Girls	2	26		28
	Fantastic Four	2	5		7
	Scooby Doo	5	4		9
	Tom and Jerry	5	4		9
	Kim Possible	5	73		78
	American Dragon	26	9		35
	Superman	14	5		19
	The Justice League	4	1		5
	Lunatics	5	5		10
	Legion of Superheroes	12	1		13
	Spongebob Square pants	5	2		7
	Other	14	14		28
	Missing Data	1	4	1	6
Total		224	201	1	426

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Table 2.9: *Best Cartoon Character Gender Cross tabulation*

Count

		Gender			Total
		Male	**Female**	**Missing Data**	
Best Cartoon Character	Superman	39	9		48
	Character from Scooby Doo	4	4		8
	Kim Possible	3	72		75
	Ben 10	93	20		113
	Ed, Edd 'N' Eddy	5	4		9
	Jake Long (of American Dragon)	25	7		32
	The Mask	6			6
	A Power puff Girl (From the Power puff Girls	2	35		37
	Bane lane	3	8		11
	Papyrus	14	18		32
	Character from the Kids Next Door	5	2		7
	Lazlo from Camp Lazlo	2	4		6
	Spongebob	5	4		9
	Character from Fantastic Four	1	4		5
	Not Applicable		2		2
	Other	15	4		19
	Missing Data	2	4	1	7
Total		224	201	1	426

Table 3.0: *The Worst Cartoon Character Gender Cross tabulation*

Count

		Gender			Total
		Male	Female	Missing Data	
The Worst Cartoon Character	Johnny Bravo	42	33		75
	Ben 10	1	11		12
	Ed, Edd 'N' Eddy	36	17		53
	The Flintstones	10	6		16
	Mojojo (From the Power puff Girls)	6	17		23
	Dragon from Kim Possible	4	13		17
	Bubbles (Powder-puff Girls)	26	21		47
	Ikea from Papyrus	5	4		9
	Lazlo from camp lazlo	16	11		27
	Not Applicable	3	2		5
	Spongebob Square pants	6	3		9
	Seth from Papyrus	7	7		14
	King Russell	3	9		12
	Nanook Great Hunts	4	9		13
	Tom from Tom and Jerry	6	10		16
	Robot Boy	3	5		8
	Kuzko	7	4		11
	Vilgax	16	3		19
	Other	18	5		23
	Missing Data	5	11	1	17
Total		224	201	1	426

Table 3.1: *Good Things Children See in Cartoons*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Cartoon characters dress well	27	6.3	6.3	6.3
	Cartoons are entertaining	116	27.2	27.2	33.6
	Cartoons are amusing/ funny	120	28.2	28.2	61.7
	Cartoons are educational	62	14.6	14.6	76.3
	Cartoon characters are brave and heroic	71	16.7	16.7	93.0
	Missing Data	30	7.0	7.0	100.0
	Total	426	100.0	100.0	

Table 3.2: *Number of Cartoons Watched On Weekdays*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	None	66	15.5	15.5	15.5
	One	24	5.6	5.6	21.1
	Two	46	10.8	10.8	31.9
	Three	46	10.8	10.8	42.7
	Four	41	9.6	9.6	52.3
	Five	49	11.5	11.5	63.8
	Six	17	4.0	4.0	67.8
	Seven	9	2.1	2.1	70.0
	Eight	5	1.2	1.2	71.1
	Nine	3	.7	.7	71.8
	Ten	27	6.3	6.3	78.2
	Many	89	20.9	20.9	99.1
	Missing Data	4	.9	.9	100.0
	Total	426	100.0	100.0	

Table 3.3: *The Number of Cartoons Watched by Children on Weekends and Public Holidays*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	None	9	2.1	2.1	2.1
	One	9	2.1	2.1	4.2
	Two	9	2.1	2.1	6.3
	Three	28	6.6	6.6	12.9
	Four	28	6.6	6.6	19.5
	Five	37	8.7	8.7	28.2
	Six	25	5.9	5.9	34.0
	Seven	18	4.2	4.2	38.3
	Eight	15	3.5	3.5	41.8
	Nine	8	1.9	1.9	43.7
	Ten	37	8.7	8.7	52.3
	Many	200	46.9	46.9	99.3
	Missing Data	3	.7	.7	100.0
	Total	426	100.0	100.0	

Table 3.4: *Number of Children in the Family*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	One Child	26	6.1	6.1	6.1
	Two Children	120	28.2	28.2	34.3
	Three Children	134	31.5	31.5	65.7
	Four Children	56	13.1	13.1	78.9
	Five Children	40	9.4	9.4	88.3
	Six Children	27	6.3	6.3	94.6
	Seven Children	3	.7	.7	95.3
	Eight Children	6	1.4	1.4	96.7
	Nine Children	5	1.2	1.2	97.9
	Ten Children	6	1.4	1.4	99.3
	Missing Data	3	.7	.7	100.0
	Total	426	100.0	100.0	

Table 3.5: *Whether Children Talk To Their Parents about Cartoons*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	169	39.7	39.7	39.7
	No	237	55.6	55.6	95.3
	Sometimes	15	3.5	3.5	98.8
	Missing Data	5	1.2	1.2	100.0
	Total	426	100.0	100.0	

Table 3.6: *Own a Television Set*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	423	99.3	99.3	99.3
	No	1	.2	.2	99.5
	Missing Data	2	.5	.5	100.0
	Total	426	100.0	100.0	

Table 3.7: *T.V Station Children Watch Cartoons From*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	NTV	91	21.4	21.4	21.4
	KTN	133	31.2	31.2	52.6
	KBC	6	1.4	1.4	54.0
	Citizen	46	10.8	10.8	64.8
	DSTv	126	29.6	29.6	94.4
	GTV	16	3.8	3.8	98.1
	I don't watch cartoons	2	.5	.5	98.6
	Missing Data	6	1.4	1.4	100.0
	Total	426	100.0	100.0	

Table 3.8: *Reasons for Liking Children's Best Cartoon*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	It is nice	30	7.0	7.0	7.0
	It is interesting	44	10.3	10.3	17.4
	It is amusing/ funny	91	21.4	21.4	38.7
	It is enjoyable/ entertaining	74	17.4	17.4	56.1
	I like the characters	53	12.4	12.4	68.5
	I just like it	11	2.6	2.6	71.1
	I like the action	102	23.9	23.9	95.1
	Not Applicable	2	.5	.5	95.5
	Other	2	.5	.5	96.0
	Missing Data	17	4.0	4.0	100.0
	Total	426	100.0	100.0	

Table 3.9: *Reasons for Not Liking the Worst Cartoon Character*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	The character is evil	78	18.3	18.3	18.3
	The character is ugly	6	1.4	1.4	19.7
	The character is stupid	37	8.7	8.7	28.4
	The character is boring	248	58.2	58.2	86.6
	The character does not have superpowers	8	1.9	1.9	88.5
	The character does not dress well	8	1.9	1.9	90.4
	The character has 'bad manners'	20	4.7	4.7	95.1
	Not Applicable	4	.9	.9	96.0
	Missing Data	17	4.0	4.0	100.0
	Total	426	100.0	100.0	

Table 4.0: *Whether Children Stay with Parents*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	413	96.9	96.9	96.9
	No	12	2.8	2.8	99.8
	Missing Data	1	.2	.2	100.0
	Total	426	100.0	100.0	

Table 4.1: *Whether Children Talk About Cartoons with Their Friends*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	368	86.4	86.4	86.4
	No	49	11.5	11.5	97.9
	Sometimes	4	.9	.9	98.8
	Missing Data	5	1.2	1.2	100.0
	Total	426	100.0	100.0	

Table 4.2: *Whether Children Talk To Their Parents about Cartoons*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	169	39.7	39.7	39.7
	No	237	55.6	55.6	95.3
	Sometimes	15	3.5	3.5	98.8
	Missing Data	5	1.2	1.2	100.0
	Total	426	100.0	100.0	

Table 4.3: *Whether Children Talk To Their Teachers about Cartoons*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	28	6.6	6.6	6.6
	No	392	92.0	92.0	98.6
	Sometimes	2	.5	.5	99.1
	Missing Data	4	.9	.9	100.0
	Total	426	100.0	100.0	

Table 4.4: *Times Children Watch Cartoons on Weekdays*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Morning	37	8.7	8.7	8.7
	Afternoon	106	24.9	24.9	33.6
	Evening	183	43.0	43.0	76.5
	Morning and Afternoon	8	1.9	1.9	78.4
	Morning, Afternoon, Evening	25	5.9	5.9	84.3
	Don't watch cartoons on weekdays	65	15.3	15.3	99.5
	Missing Data	2	.5	.5	100.0
	Total	426	100.0	100.0	

Table 4.5: *Times Children Watch Cartoons during School Holidays*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Morning	185	43.4	43.4	43.4
	Afternoon	64	15.0	15.0	58.5
	Evening	44	10.3	10.3	68.8
	Morning and afternoon	30	7.0	7.0	75.8
	Morning, afternoon and evening	77	18.1	18.1	93.9
	Don't watch cartoons during holidays	19	4.5	4.5	98.4
	8.00	1	.2	.2	98.6
	Missing data	6	1.4	1.4	100.0
	Total	426	100.0	100.0	

Table 4.6: *Times Children Watch Cartoons on Weekends*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Morning	217	50.9	50.9	50.9
	Afternoon	41	9.6	9.6	60.6
	Evening	45	10.6	10.6	71.1
	Morning And Afternoon	47	11.0	11.0	82.2
	Morning, Afternoon And Evening	58	13.6	13.6	95.8
	Don't watch cartoons on weekends	8	1.9	1.9	97.7
	9.00	1	.2	.2	97.9
	Missing Data	9	2.1	2.1	100.0
	Total	426	100.0	100.0	

Table 4.7: *Times Children Watch Cartoons during School Holidays*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Morning	186	43.7	43.7	43.7
	Afternoon	64	15.0	15.0	58.7
	Evening	44	10.3	10.3	69.0
	Morning And Afternoon	30	7.0	7.0	76.1
	Morning, Afternoon And Evening	77	18.1	18.1	94.1
	Don't watch cartoons during holidays	19	4.5	4.5	98.6
	Missing Data	6	1.4	1.4	100.0
	Total	426	100.0	100.0	

Table 4.8: *Whether Children Watch Cartoons At Friend's House*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	301	70.7	70.7	70.7
	No	121	28.4	28.4	99.1
	3.00	2	.5	.5	99.5
	Missing Data	2	.5	.5	100.0
	Total	426	100.0	100.0	

Table 4.9: *Whether Children Watch Cartoons At Home*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	410	96.2	96.2	96.2
	No	15	3.5	3.5	99.8
	Missing Data	1	.2	.2	100.0
	Total	426	100.0	100.0	

Table 5.0: *Whether Children Watch Cartoons In Neighbours*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	180	42.3	42.3	42.3
	No	243	57.0	57.0	99.3
	Missing Data	3	.7	.7	100.0
	Total	426	100.0	100.0	

Table 5.1: *Whether Children Watch Cartoons At School*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	19	4.5	4.5	4.5
	No	405	95.1	95.1	99.5
	Missing Data	2	.5	.5	100.0
	Total	426	100.0	100.0	

Table 5.2: *The Place Children Watch Cartoons Most*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Home	398	93.4	93.4	93.4
	Neighbour's House	9	2.1	2.1	95.5
	Friend's House	12	2.8	2.8	98.4
	Nowhere	3	.7	.7	99.1
	Other	3	.7	.7	99.8
	Missing Data	1	.2	.2	100.0
	Total	426	100.0	100.0	

Table 5.3: *Whether Children Like Watching Cartoons*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	406	95.3	95.3	95.3
	No	17	4.0	4.0	99.3
	Missing Data	3	.7	.7	100.0
	Total	426	100.0	100.0	

Table 5.4: *Whether Children Watch Cartoons During School Holidays*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	400	93.9	93.9	93.9
	No	22	5.2	5.2	99.1
	Sometimes	3	.7	.7	99.8
	Missing Data	1	.2	.2	100.0
	Total	426	100.0	100.0	

Table 5.5: *Whether Children Watch Cartoons on Weekdays*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	338	79.3	79.3	79.3
	No	75	17.6	17.6	96.9
	Sometimes	12	2.8	2.8	99.8
	Missing Data	1	.2	.2	100.0
	Total	426	100.0	100.0	

Table 5.6: *Whether Children Watch Cartoons During Weekends*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	411	96.5	96.5	96.5
	No	12	2.8	2.8	99.3
	Sometimes	2	.5	.5	99.8
	Missing Data	1	.2	.2	100.0
	Total	426	100.0	100.0	

Table 5.7: *Whether Children Watch Cartoons While Doing Their Homework*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	94	22.1	22.1	22.1
	No	326	76.5	76.5	98.6
	Missing Data	6	1.4	1.4	100.0
	Total	426	100.0	100.0	

Table 5.8: *Whether Children Watch Cartoons While Eating*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	276	64.8	64.8	64.8
	No	145	34.0	34.0	98.8
	Missing Data	5	1.2	1.2	100.0
	Total	426	100.0	100.0	

Table 5.9: *Whether what happens in cartoons ever happens for real*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	89	20.9	20.9	20.9
	No	237	55.6	55.6	76.5
	I don't Know	9	2.1	2.1	78.6
	Sometimes	50	11.7	11.7	90.4
	Missing Data	41	9.6	9.6	100.0
	Total	426	100.0	100.0	

Table 6.0: *Reasons for Liking the Best Cartoon Character*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	The character knows how to fight	56	13.1	13.1	13.1
	The character is funny/ amusing	122	28.6	28.6	41.8
	The character has super powers	109	25.6	25.6	67.4
	The character does heroic deeds	52	12.2	12.2	79.6
	The character is beautiful/ handsome	16	3.8	3.8	83.3
	The character dresses well	11	2.6	2.6	85.9
	The character is brave	27	6.3	6.3	92.3
	The character is educational	10	2.3	2.3	94.6
	I can relate to the character	8	1.9	1.9	96.5
	Not Applicable	2	.5	.5	96.9
	Other	2	.5	.5	97.4
	Missing Data	11	2.6	2.6	100.0
	Total	426	100.0	100.0	

Table 6.1: *Why Children Watch Cartoons*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Cartoons Are Good	46	10.8	10.8	10.8
	Cartoons Are Enjoyable	53	12.4	12.4	23.2
	Cartoons Are Interesting	40	9.4	9.4	32.6
	Cartoons Are Funny/Fun	193	45.3	45.3	77.9
	To Pass Time	32	7.5	7.5	85.4
	I Learn From Cartoons	23	5.4	5.4	90.8
	To relax	26	6.1	6.1	96.9
	I don't watch cartoons	3	.7	.7	97.7
	Other	2	.5	.5	98.1
	Missing Data	8	1.9	1.9	100.0
	Total	426	100.0	100.0	

Table 6.2: *The Worst Cartoon Character*

		Frequency	Percent	Valid Percent	Cumulative Percen
Valid	Johnny Bravo	75	17.6	17.6	1
	Ben 10	12	2.8	2.8	2(
	Ed, Edd 'N' Eddy	53	12.4	12.4	3.
	The Flintstones	16	3.8	3.8	3(
	Mojojo (From the Power puff Girls)	23	5.4	5.4	4.
	Dragon from Kim Possible	17	4.0	4.0	4
	Bubbles (Powder-puff Girls)	47	11.0	11.0	5
	Ikea from Papyrus	9	2.1	2.1	5(
	Lazlo from camp lazlo	27	6.3	6.3	6
	Not Applicable	5	1.2	1.2	6
	Spongebob Square pants	9	2.1	2.1	6
	Seth from Papyrus	14	3.3	3.3	7
	King Russell	12	2.8	2.8	7
	Nanook Great Hunts	13	3.1	3.1	7
	Tom from Tom and Jerry	16	3.8	3.8	8
	Robot Boy	8	1.9	1.9	8
	Kuzko	11	2.6	2.6	8
	Vilgax	19	4.5	4.5	9
	Other	23	5.4	5.4	9
	Missing Data	17	4.0	4.0	10
	Total	426	100.0	100.0	