CHARACTER DESIGN IN A KENYAN ANIMATION FILM: PROPENSITY AND PROSPECTS

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DECLARATION

I declare that this thesis is my original work and has not been submitted for a degree in any other university.

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DEDICATION

This thesis is dedicated to my niece Talia, who was the core of this idea, my parents Mr. Japheth Kanyangi Kihima and Mrs. Hellen Aleyo Kanyangi and to my lovely wife Beatrice Gatwiri.

To my son, Fadhili Kanyangi Kihima, this is for you Baba!

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OPERATIONAL DEFINITION OF TERMS

a. **Kenyan animation films**- Kenyan animation films are animated productions (short films, feature films, or series) created explicitly for Kenyan audiences, focusing on Kenyan stories. At least 50% of their production crew must be Kenyans.

b. **Character design**- is the process of creating individual characters for animation productions. This process entails developing a character's aesthetics, personal traits, personality, and visual appearance in a 2D animation.

c. Kenyan-Child audience- The Kenyan child audience refers to school-going children between ages 7 and 11, typically enrolled in grades 1-6 of the Kenyan education system.

d. **Alternative character design approach**- The alternative character design approach systematically creates animation characters by incorporating the Kenyan child audience's feedback through focus groups, interviews, and Likert Scales.

e. **Familiarity-** Familiarity refers to a sense of recognition and understanding from young audiences based on their previous and shared experiences or surroundings. It is measured through surveys, interviews, and observational studies.

f. Familiarity in character design: Familiarity in character design refers to the degree to which characters are perceived as recognizable and relatable based on previous experiences and cultural context. This study operationalizes familiarity through several dimensions: visual appearance, emotional expressiveness, cultural symbols, and narrative roles. These dimensions are assessed using a combination of qualitative and quantitative methods, including Likert scale surveys and focus group discussions, to ensure a comprehensive understanding of the audience's perception.

g. **Main character**- A main character plays a significant role in a series, has fundamental talking points, and possesses a fully developed character arc, including development, conflict, and resolution.

h. Engagement- The level of attention, interest, and emotional involvement demonstrated by the Kenyan child audience when interacting with animation content, a key indicator of the content's effectiveness and impact.

i. Cultural relevance- The extent to which the animation content and character designs reflect and resonate with the Kenyan audience's cultural backgrounds, values, and experiences.

j. Appreciation- The recognition and enjoyment of the artistic and narrative elements that make up an animation film.

k. Engagement- The extent to which a film captures and retains an audience's attention by evoking emotional response and resonance.

ABSTRACT

Animation in Kenya has experienced significant growth, evidenced by the increasing number of productions, government and private sector support, and heightened audience consumption. Recently, there has been a concerted effort to showcase more Kenyan content and stories. Despite these advances, the appreciation of Kenyan animation films has not reached its full potential. Among the key target audiences, Kenyan children comprise a large segment of this industry. Therefore, it is essential to explore how young audiences interact with and engage in the content they consume to enhance the appreciation of animation films. Familiarity plays a crucial role in the appreciation and engagement of animation films, particularly among young audiences. This study examined character design in Kenyan animation, focusing on the animation series *Super Sema*, to evaluate the characters' familiarity with a Kenyan child audience. The study analyzed the characters in the film and assessed their familiarity to Kenyan children. Various aspects affecting familiarity were tested, and results were discussed, revealing that physical attributes of the characters were less familiar to the audience. To address this, the study proposed an alternative character design approach aimed at enhancing familiarity, which was tested with a child audience. The approach incorporated feedback from children through focus group discussions, Likert scale surveys, and interviews. The results indicated an increase in familiarity following the redesign. Specific elements that improved familiarity were identified and discussed. Recommendations for producers, animators, and suggestions for further research are provided. The study underscores the importance of incorporating familiar elements, particularly characters, in Kenyan animation films to enhance appreciation and engagement among child audiences. Steps to achieve this have been outlined. The research was guided by five theories: audience reception, Semiotics, usability testing, Piaget's theory of cognitive development, and expressionism.

CHAPTER 1: CONTEXT OF THE STUDY

1.1 History of Animation in Africa and Kenya

Animation in Africa has its roots in the local industry, with the establishment of African Film Productions in 1916. This South African company, led by Harold Shaw, created the first African animation, *An Artist's Dream* (Callus, 2018). The animation, which narrates the story of an artist whose drawings come to life, was a pioneering effort. African Film Productions continued its contribution to the industry by releasing four more short animations in 1917: *The Adventures of Ranger Focus, Don't You Believe, Crooks and Christmas, and The Adventures of Ben Cockles* (Shapurjee, 2008). This early period of African animation was followed by a hiatus until the 1940s.

In the early 1930s, the Frenkel Brothers from Egypt created their first animation, *Mish Mish Efendi,* whose character was inspired by Disney's *Mickey Mouse*. The Egyptian government used animation to spread propaganda and cultivate patriotism in the country (Alrimawi, 2014). Mish Mish Efendi's studio was destroyed in a fire in Cairo, but their later works are preserved in Egyptian museums. This shows the crucial role that animations can play in society. Their impact cannot be ignored. DRC's Jean Michel Kibuishi was introduced to animation during a workshop by a Belgian Production Company. In 1988, he established *Malembe Maa* studio, which provided training in film animation. Kibuishi made his first stop-motion animation, *The Toad Visits His In-laws,* based on Congolese folklore (Ehrenreich, 2018). In 1992, he created a documentary animation, *Septembre Noir,* which narrates the effects of the 1991 coup massacre. Kibushi's progress as an animator and mentor to a new generation of African animators is captured in *Palabres Animées du Griot*, a compilation of five of his animation films between 1991 and 2004. This progression majors in the applications

and uses of animated films. In this study, the positive use of animation is emphasized. The study posits that through familiarity, the appreciation of animation films is enhanced, which provides a myriad of opportunities for messages to be communicated to different audiences in a specific and tailored manner.

The animation landscape in Kenya has varied accounts of when it began. The different accounts indicate that animation in Kenya was practised from as late as 1990, with the introduction of the first animation school, Mank and Tank, which John Githongo and Martin Khamala set up in the capital city, Nairobi. However, animation in Kenya began modestly when children's books featured drawn cartoons, political satire pieces, and entertainment books, (Callus, 2018). The UNESCO Africa Animated Projects, held in Nairobi, Kenya, between 2001 and 2004, was a crucial contribution to the growth of animation in Kenya. Many African artists who had begun as cartoonists, painters, and graphic designers were trained to be animators. The program also produced several short animations, such as *Shiku's song* and *Toto's journey.* These two films were focused on articulating children's issues. For instance, the film *Toto's Journey* which also makes use of images of the African fertility doll, chronicles the difficulties faced by a young boy on his quest to bring water back to his tribe on the other hand, *Shiku's Song,* depicts Shiku, who aspires to be a musician but is forced to perform housework instead—a predicament that many young girls in rural and periurban Africa encounter. From the inception of animation in Kenya, one can note that they were initially made for child audiences. This implies that the child audience is the major consumer of animated films. It is then imperative to gauge their reception and perception of the content they consume and find ways to improve this reception. This study offers an opportunity through familiarity for this to be conducted.

Established animation associations, film boards and commissions, broadcasting stations, and organizations like the Association of Animation Artistes in Kenya (founded in 2008) have contributed to the expansion and appreciation of animation in Kenya.

In 2009, two schools, Shang Tao Media and The Institute of Technology, were established to provide an exceptional service to the advertising and film industry instead of entirely producing animated films as an art form (Callus, 2018). The Kenya Film Commission and Kalasha Film and Television Awards were set up this same year. Kalasha has continuously played a significant role in creating and heightening awareness around Kenyan animation films with special categories being set up. For instance, in 2011, The Legend of Ngong Hills won an award for best animation, and in 2012, Wageuzi, a Kenyan animation film, won it. With this increased awareness, more films started being produced.

The XYZ program, an African animated political satire show, debuted on Citizen TV in Kenya in 2009. It is an animation program that employs puppetry. Homeboyz TV, a Kenyan multimedia production company, and a British production company collaborated in 2011 to create *Tinga Tinga Tales*, a 52-episode colourful 2D animation that told African stories. This growth has been steady, considering that schools took it up as a course. Several colleges and universities in Kenya offer animation training, such as Homeboyz Animation School, Nairobi Institute of Technology, Shang Tao Media Arts College, Multimedia University of Kenya and Kenyatta University. Filmmakers and musicians, Just-A-Band and professional advertisers Fat Boy Animations, have embraced animation and are experimenting with and employing it in their daily work because of the 2D and 3D possibilities it provides.

According to Onywera et al. (2012), even though this is a common trend in the Kenyan scene, the characters that have been produced/designed tend to lean more towards the Western style. This lack of originality puts the Kenyan animation scene in a position where very small steps are achieved regarding growing the industry.

Beginning in 2011, the range of animated work produced in Kenya expanded in scope and expression, moving beyond traditional media forms like advertisements and children's programming to more provocative engagements with social and political issues through innovative and aesthetically diverse imagery (Callus, 2018). Mangeci Wutu, Ng'endo Mukii, Phoebe Boswell, Jim Chuchu, and Peterson Kamwathi are a few well-known Kenyan artists who have all produced work that uses animation or animated techniques without necessarily labeling it. This work can take the form of projected drawings, altered photographs, narrative pieces, non-narrative pieces, and non-fictional pieces that address a variety of personal interests in addition to socio-political issues like migration, Afro-futurism, myths, skin bleaching, and colonial histories.

These developments from 2011 show that the animation content is stable enough to be studied, and this study does that by examining familiarity with the Kenyan animation film *Super Sema.*

1.1.1 Background to the study

Animation is an art that has continuously evolved over the years, with significant strides being spearheaded by Disney and Japanese Anime. Throughout this evolution, character design has been a critical consideration for animators. Designing good characters for games or films entails more than gathering ideas. Designing good animated characters entails having coherent and consistent character design skills and restrictions that help develop suitable characters for the story (Filho da Silva et al., 2016). In addition, Sajad et al. (2012) argue that designing animated characters has a crucial role beyond just creating the visual aspects; it is also bound to many specifications that originate from issues inspired by society throughout the ages. They go on to say that character design presents a character's physical and psychological characteristics, giving the character depth and ensuring that the character connects with the audience.

A study conducted by Juhan and Ismail (2016) on the observation of Malaysian youth in a bid to understand how they feel about Malaysian animated film characters' appeal and design highlighted the essence of understanding human emotion toward the local animated film characters by examining what they term 'enjoyable experiences.' The results showed that character appearance is a crucial aspect of character design. The results also showed that creating a dominant and distinct character enhances the mood and understanding of the film. In the case of this study, the researcher considered the findings of the study above in examining familiarity with Kenyan animation films.

Familiarity in character design is often understood through the lens of cognitive psychology and visual perception. According to the mere exposure effect, people (film

audiences) tend to develop a preference for stimuli they have been exposed to repeatedly. This effect suggests that familiarity can lead to increased liking and positive appreciation of animation films.

In addition, Reber et al. (2004) aver that familiarity can influence the processing of characters' fluency, which refers to the ease with which they are perceived and understood. They further say that more familiar characters are processed more fluently, leading to quicker and more positive evaluations. This was one of the key objectives of this study. The researcher sought to determine the impact of familiarity on child audiences regarding story engagement and appreciation.

According to Calvert et al. (2014), the familiarity of characters in an animated film can help child audiences learn more from videos presented to them. Lauricella et al. (2011) studied children using two characters- Elmo (from Sesame Street)- familiar to the children, and Dodo-unfamiliar to them. The results showed that children who deduced familiarity from the characters demonstrated better learning outcomes than their counterparts for whom the characters seemed unfamiliar.

In addition to this, Fisch and Fisch (2000) proffer that with increased familiarity, the child audiences did not need to have the memory resources to understand the characters, thus reducing the cognitive load and allowing the child audience to focus on the message being put across. The study agreed with this argument since it focused on understanding the degree of familiarity of Kenyan characters with a child audience.In addition, Fisch and Fisch (2000) proffer that with increased familiarity, the child audiences did not need to have the memory resources to understand the characters, thus

reducing the cognitive load, allowing the child audience to focus on the message being put across. The study agreed with this argument since it was focused on understanding the degree of familiarity of Kenyan characters to a child audience.

Danovitch and Mills (2014) say that familiarity with characters can be a crucial gauge for child audiences to establish whether the content (animation films) presented to them is of help or significance when learning. They further allege that child audiences are more likely to ask questions about a character they deem familiar than the unfamiliar ones. In this study, the researcher sought to investigate this analogy in the Kenyan scene by examining the importance of familiarity in Kenyan animation films to a child audience.

Calvert (2017) posits that child audiences can learn quickly from familiar characters in animation films since they may have already established a parasocial relationship with them. The researcher interpreted this statement to mean further that when child audiences are presented with familiar characters, the chance of them fully internalizing the characters and, in turn, decoding meaning or keenly following the animation stories is increased. This statement is supported by Krcmar (2010), who says that young children would more easily imitate their parents' behavior than a stranger. The researcher interpreted this to mean that just as the ‘aping’ of behavior is based on familiarity, the child audiences tend to trust familiar characters as a vital knowledge source.

Looking at the previous studies on familiarity in animation, especially in Kenya, most studies have focused on the application of familiarity in products, the realism of characters, and educational videos. In addition, the Kenyan scene has had few to no

studies that have considered familiarity in character design for child audiences as a crucial component in creating content for child audiences. Moreland and Zajonc (1982) affirm that understanding familiarity in character design has implications for design practice. Designers can leverage the more exposure effect by creating visually familiar characters, increasing the likelihood of audience acceptance and engagement.

There has been a call to action by the Communications Authority in Kenya on the need to promote local content to support the creative economy. Awards such as the KUZA awards, government initiatives, and the collaboration efforts of stakeholders pose an excellent opportunity for artists to produce content. Therefore, there is a need to set guidelines and provide insights into the type of content that will be produced and how it will be consumed. With this in mind, the researcher looked at the content for young audiences. Is it familiar? How is it consumed? What issues affect familiarity? What is the implication of the issues of familiarity? Can familiarity be enhanced?

In April 2024, Multichoice Kenya called on more Kenyans to support and grow local content. In an article published in the Daily Nation newspaper, there was a push to spotlight the creativity in the industry and, most notably, tell the local story. In this media content showcase, there was also a commitment to promote Kenyan narratives on a global stage. This commitment then allows the animators to think of showcasing the Kenyan content. As this is being discussed, the study raises the question of what content is being produced. The study leans on familiarity aspects in animation to ensure that the local content is contextualized, showcasing the Kenyan story and giving the child audience the opportunity to fully comprehend the story.

A new trend of many young people taking up animation as a career means that there is hope for even more and constant content being produced. Even with these great strides however, a big percentage of the current animation films aired in Kenya for the child audiences is either 'imported' or the creators have been greatly influenced by other industries.

Apprehensions have been raised in the past that most visiting animation companies for purposes of training animators in Kenya have had an effect in their style of animation (Salkowitz, 2020). If this is the case, the study raised the question of whether this effect leads to character designs that are not familiar to the child audience in Kenya and whether this familiarity or lack thereof has any impact on how the stories are interpreted. If so, the study sought a practical approach to recreate characters in Super Sema with the urge to try and capture child audiences' views that lean towards familiarity. The study then tested the degree of familiarity achieved on the recreated and sought to see the importance of familiarity to the child audiences.

The researcher also notes that few studies have been done on the familiarity of character design to the Kenyan child audience. Most studies have been on applications of animation in different fields that affect child audiences, as well as on thematic concerns and the effects of animation content on child audiences. This study, therefore, hoped to fill this gap by looking at the whole aspect of familiarity and its impact on story appreciation and reception for the Kenyan child audience.

As discussed above, the Kenyan animation industry is achieving remarkable milestones. It's important to remember that films like *The Lion King* and *Madagascar* have proven the global appeal of African themes, even if initiated by

foreigners. However, this also suggests that African animation artists have a significant opportunity to make a global impact. The potential is there, and it's up to us to seize it (Salkowitz, 2020).

Character design requires the designer to convey relevant information about a character. There are two primary ways of presenting information about a character. The first one is explicit characterization, in which the audience learns about the character, their traits, and personality through what the screenwriter/ director/ author says about the character through narration, monologue, or dialogue. The other way is that characters are delineated through their actions towards others and what they say about others and themselves. Hence, whether in a film, play, or novel, the screenwriter/director/playwright does not comment at all on the characters but instead expects that the viewer, audience, and reader will be able to deduce the attributes of the character from his actions and talk (Mugubi, 2021). The study focused on ensuring that the Kenyan child audience fully understands a character's traits and background, among other relevant details, through evoking familiarity. Most studies have focused on the applications of animation in various fields impacting child audiences, as well as on the thematic concerns and effects of animation content on these audiences.

1.2 Statement of the Problem

The animation industry in Kenya has experienced substantial growth, marked by an increasing number of local productions and support from both governmental bodies and private stakeholders. Despite these advances, there remains a critical gap in understanding whether these locally produced animation films are genuinely appropriate and resonant for Kenyan audiences, particularly children.

Characters in animation films play essential roles in capturing the interest, connection, appreciation, and engagement of audiences. However, there has been limited research on their impact, especially concerning the Kenyan child audience. Most Kenyan studies on animation have focused on educational applications, thematic concerns, content preferences, product choices, or general appreciation of animation as a genre. The specific role of character design in fostering familiarity and its effect on audience engagement and appreciation has not been sufficiently explored.

This study aimed to address this gap by investigating the familiarity of character design in the Kenyan animation film *Super Sema* and its impact on Kenyan child audiences. The research involved examining the characters in the film, assessing their traits, and evaluating their familiarity among Kenyan children. Furthermore, the study explored an alternative character design approach that incorporated feedback from Kenyan children to enhance character familiarity and engagement.

The proposed character design approach was tested for its effectiveness in increasing familiarity and engagement among Kenyan children. The findings of this study shed light on the propensity and prospects of character design in Kenyan animation films, providing valuable recommendations for enhancing the appropriateness and appreciation of these films for Kenyan child audiences.

1.3 Objectives of the Study

i. To examine selected characters and their traits in the Kenyan animation film, *Super Sema*.
ii. To establish the degree of familiarity of the selected characters to a Kenyan Child audience.

iii. To recreate the selected characters based on their traits using an alternative character design approach.

iv. To test the degree of familiarity achieved for the child audience using the alternative character design approach.

1.4 Research Questions

i. What are the characters and their character traits in the selected Kenyan film, *Super Sema?*

ii. Is there a degree of familiarity of the selected characters to a Kenyan Child audience?

iii. Can the selected characters be recreated using an alternative character design approach?

iv. What is the degree of familiarity achieved to a Kenyan child audience using the alternative character design approach?

1.5 Research Assumptions

The assumptions for this study are that:

i. The selected characters in *Super Sema* films have recognizable traits.

ii. There is limited familiarity of the selected characters to a Kenyan Child audience.

iii. The selected characters can be recreated using an alternative character design approach.

iv. A degree of familiarity can be achieved to a Kenyan child audience using the alternative character design approach.

1.6 Significance of the Study

Most animation films produced in the Kenyan film industry entail children's animations. It is crucial to ensure that these productions are not only of high quality but also effectively engage the Kenyan child audience. The study posits that familiarity will enhance the appreciation of these films.

This study has also contributed to scholarly material on character design in the Kenyan animation industry. Further, the findings will serve as a link to the practical aspect of character design tailored for Kenyan animation films that are meant for the Kenyan child audience. The study also contributes to the current theoretical knowledge on character design. In addition, the study will encourage other scholars in the animation field to study character design from different angles, like in 3D animation films, and other elements, like sound, colour, or cinematography, that affect the audience's engagement with animation films. The study encourages other researchers to dig deeper into issues that affect familiarity from different approaches like other audiences.

1.7 Scope and Delimitations of the Study

The film chosen for this study, *Super Sema,* holds a significant position in the Kenyan animation industry. It meets the study's criteria as one of the most consistent animation series in Kenya with a sustained plot. The film's rich content, particularly its characters, forms the basis of this study. Despite the large number of characters in Super Sema, the researcher focused specifically on the main characters, analyzing Sema, MB, Tobor, Babu, Moyo, and Bongolalas.

While this study has thoroughly analyzed the physical attributes of characters in animation films and their impact on the Kenyan child audience, it is important to note that there are other aspects that could be further explored. This study provides a foundation for future research in the field of animation familiarity.

Owing to inadequate local literature on Kenyan animation, the study employed other research references such as local and international journals, online articles, academic paper presentations, animation captures, and existing animation productions.

The researcher recognized that multiple software is used in drawing and colouring 2D animation characters, but chose to use Adobe Illustrator and Adobe Photoshop as the main software for developing these characters. The study is privy to the fact that these two software are the most commonly used in the Kenyan animation industry and provide a broader range of tools and interfaces for character design. This component was vital in this study.

This study was focused exclusively on character design within the broader field of animation. The researcher knew that animation production is an extensive discipline encompassing other departments such as storyboarding, sound design, motion design, background design, and post-production effects. Covering all these aspects within a single research would, therefore, be impractical due to time constraints and the depth required for a comprehensive and concrete analysis. This targeted approach allowed for a detailed and concentrated study, giving insights that explore the nuances of character design in animation.

- **Sample Size Limitations**

One of the limitations of this study is the relatively small sample size. The focus group discussions and surveys involved 283 child participants from a few selected schools. While this provides valuable insights, the sample may not fully represent the diversity of the entire Kenyan child audience. As a result, the findings may have limited generalizability, and further studies with larger and more diverse samples are recommended to validate and extend these results

- **Methodological Constraints**

The study relied on qualitative methods such as focus group discussions and interviews, complemented by Likert Scale. While these methods provide in-depth insights, they also have limitations. For instance, the self-reported nature of surveys can introduce bias, as participants may provide socially desirable responses. Additionally, the observational nature of focus groups may influence participants' behaviour, potentially affecting the authenticity of the responses. Future research could benefit from incorporating more objective measures, such as eye-tracking or physiological responses, to complement self-reported data

- **Potential Biases**

Selection bias is another limitation of this study. The schools and participants were selected based on convenience and availability, which may have introduced bias. Additionally, the researchers' involvement in the design and analysis process may have introduced unintentional biases. To mitigate these biases, future studies should aim for random sampling and consider involving independent researchers in the analysis process to enhance objectivity.

- **Cultural Context and Generalizability**

The study's focus on Kenyan animation and the Kenyan child audience means that the findings are context-specific. The cultural elements that make characters familiar and relatable in Kenya may not have the same effect in other cultural settings. Therefore, while the study provides valuable insights into character design for the Kenyan audience, caution should be exercised when applying these findings to different cultural contexts. Comparative studies in other regions are recommended to explore the universality of the identified principles.

- **Time Constraints**

Time constraints were a significant limitation in this study. The limited duration of the research period restricted the scope of data collection and the depth of the analysis. As a result, some aspects of character familiarity and audience engagement may not have been explored as thoroughly as desired. Future research with extended time frames could provide more comprehensive insights.

1.8 Organization of the Study

This thesis has six chapters. The first chapter establishes the context of the study and offers background information necessary for grounding the study within the topic of character design in Kenyan animation films. It also describes the study's objectives, research questions and assumptions, justification and significance of the study, the scope and limitations of the study, the literature review, and the research methodology.

Chapter two dissects the selected characters and their traits, providing a comprehensive understanding of who, when, where, how and what these characters are. Chapter three discusses the selected characters' familiarity with a Kenyan Child audience while chapter four delves into the recreation of the selected characters using an alternative character design approach. Chapter five focuses on testing the degree of familiarity achieved to a Kenyan child audience using the alternative character design approach and discussing the importance of familiarity to the audience and finally, chapter six provides a summary answer to the research questions posed in the study. The chapter also discusses the findings and conclusions of the study, offers recommendations to producers, filmmakers, educators, parents, and policymakers, and, finally, offers directions for future research.

1.9 Review of Related Literature

1.9.1 Introduction

This section reviews related literature to the study's main objectives identified in this chapter's preliminary stages. The section provides a comprehensive overview of the existing research related to this study.

1.9.2 Character Design in Animation

Character design can be defined as a process of personifying and visualizing ideas and conceptions (Rall, 2018). Character design is one of the practices of visual arts and is predominantly used in the context of animation films and games which have fictional characters which the audience identifies with (Seegmiller, 2003). Barncroft (2006), defines character design as the process of developing a character for a specific purpose, either in TV, films, or product design. He further says that this is achieved through determining a character's personality and traits and consequently conveying that through physical appearance. The study believes that character design is the method of clearly defining a character based on their traits through visual aspects presented in the final artwork of the development process.

Character design's history can be dated back to the beginning of storytelling. Animation can be traced back to the Palaeolithic cave paintings drawn in an overlapping manner to suggest that there is movement (Heraldson, 1975). Every story comprised of one or more characters that had their characteristics, mannerisms, likes and goals. These characters were verbally described, so the audience had to form the images and likenesses of the defined characters in their heads (Rall, 2018). This imagination was used for a long time until man developed a system of presenting his

thoughts and ideas through writing and drawing. During this period, man drew simple illustrations, leaving many details unaccounted for.

It can be argued that the most commonly known animation studio is the Walt Disney Company, founded by Roy Oliver Disney in 1923. During this period, there was a rising demand for animation films. This led to Walt developing a systematic training program to commercialize its animation process. Notably, in 1928, Walt Disney and Ub Iwerks created the character Mickey Mouse, an anthropomorphic character that is an iconic animated character of all time. During this period, Hanna Barbera Studios, the predecessor of Cartoon Network Studios, introduced Flinstones in the 1960s. This further increased the demand for animation films, forcing Cartoon Networks to adopt a modernistic character design with thick outlines, geometrical models, and heightened hues.

According to Tsukamoto (2006), early character models were greatly influenced by Disney in Japan. Celebrated artist Osamu conceptualized several approaches to cope with increasing production demands as animation films became exceedingly popular on TV. These included recycling backgrounds, using simpler movements and outfits, and changing hairstyles to geometric shapes. This later changed to more realistic proportions as the industry grew up until the 1980s, during the golden age of animation. Character design has developed into a separate field in the digital age. With almost thirty years of experience in character design, Hiroyoshi Tsukamoto noted in his work that an endless range of character shapes can be merged by employing the matrix method of form, clothes, and inner personality.

In 1987, Lasseter came up with an additional principle of animation, which he called ‘Personality’. According to this principle, a character’s actions and movements result from its thought processes (Frugone, 2016). He has continuously looked into the applications of the 12 principles of animation in enhancing character design. Lasseter explains that his main goal and artistic passion is to provide entertainment for young audiences and families. He prefers believability to realism and emotionally compelling characters. This argument was a key consideration during this study. In addition, Lasseter says that manipulation of different animation principles can help attain this.

Scott (1993), provides crucial insights into the mechanics of visual storytelling. He explains concepts that can determine how characters can be designed. To begin with, Scott talks about understanding the nature of comics to ensure that visual coherence and sequential flow of character actions and expressions are attained. Secondly, he insists on understanding the vocabulary of comics. He breaks down the components of comics into categories such as panels, gutters, and icons.

On the other hand, he breaks animation into several analogous components, including frames, transitions, and symbolic representations. The researcher agreed with this statement since such components help animators create characters that are not only visually appealing but also narratively functional. He further looks at the six steps of art creation: idea, form, idioms, structure, craft, and surface. For character designers, his steps provide a structured approach that ensures characters have maximum audience engagement.

He adds that Through the use of keyframes and suggested motion, the comic book concept of closure, that is, the idea that readers fill in the blanks between panels, transforms into animation. Good character design uses the audience's imagination to give animated frames a sense of continuity and vitality. According to Scott's arguments, a character designer can achieve visual coherence, expressiveness and emotion, narrative integration, and audience engagement. These were key considerations throughout this study's process.

The works of Disney animators, especially "The Illusion of Life," also offer detailed insights into the classic principles of character animation and design (Thomas et. al, 1981**)**. They articulate 12 fundamental principles of animation that have become the cornerstone of traditional and modern animation. Among the principles, the concepts of appeal and personality stand out as crucial elements in creating engaging and memorable characters. In their discussion, appeal is the quality that makes a character interesting and attractive to an audience. This does not imply that the character must possess conventional beauty or good looks. Instead, it indicates that the persona must maintain a distinct appeal and eye-catching features that draw in the audience. According to Thomas and Johnston (1981), appealing characters have a robust and distinct design, expressive features, and a certain amount of relatability. Storytelling requires that the audience develop an emotional bond with the character, and this appeal makes sure of it. They discuss vital aspects such as simplicity, clarity, and expressiveness as ingredients for appeal.

Personality refers to a character's depth and uniqueness. Characters are distinctive and believable because they amalgamate qualities, actions, and mannerisms. According to

Thomas and Johnston, the most interesting characters have a strong sense of life and distinct personalities that inform their decisions and actions throughout a narrative. Animators need to comprehend each character's history, relationships, and motives to accomplish this. Characters can respond in ways consistent with their established personalities, thanks to this depth, enabling more nuanced performances. These arguments were crucial in this study and applied during the selected characters' recreation process.

The character development process is tightly knit with the story development process during the storyboarding stage. As noted by Withrow and Danner (2007), a story, be it fictional or factual, can function without a specific time, place, plot, or theme but should possess at least one character. This character becomes the root of the narrative. The filmic development of the characters can shake up the story to the same degree as the narrative necessities would apprise the character development and vice versa (Rall, 2018). Developing a character’s qualities, look, and personality early in character development creates a strong foundation when dealing with the final animation (Bancroft, 2006). Further to this, successfully understanding the self-image of the character is crucial in presenting a character's emotions, because the animator should know how the character feels about themselves and other characters to be able to animate both the character and emotions. Therefore, The character design process becomes a pivotal step in the animation process (Heraldson, 1975). This process requires thoroughly interrogating what suits the character and the audience. This study considered such intriguing steps as central in helping to achieve the study's objectives.

Animations that successfully enthrall an audience(s) are created/developed in tandem with a caricature of realism, which showcases actions that seem real. However, the movements are normally exaggerated as per the principles of animation (Mattesi, 2012). These exaggerations are essential in trying to match the character's personality and traits with the script's. The focus of this study was creating familiar characters that are easily identifiable by the Kenyan child audience. This argument, therefore, is agreeable in the study as per the set objectives. This crucial process is entirely a burden of the character designer. However, it is normally a concerted effort with the other team members, especially the animators, who will eventually bring the characters to life.

Character design involves crafting a character's complete concept, aesthetic, and artwork from the ground up. This usually entails delving into the character's mentality to form a visual image of the character's physical characteristics (Gibson, 2015). Characters must have a relationship with the audience to elicit emotion and investment in the plot. In addition, a writer or designer must know how to develop believable and appealing characters to successfully create stories that resonate with the audience (Ballon, 2003).

To support this, (Wade, 2011) says you do not have to like a character to find it appealing. You only need to care about what happens to it. Characters that are appealing to the eye are not necessarily adorable or cuddly. An engaging character will have an exciting design that isn't so complicated that it can't accomplish the tasks required by the plot. The design of a character should, therefore, drive the story and not impede it. The character's design should never obscure the audience's ability to see the character's actions (Wade, 2011). This is an analogy that the study used as a building block that was crucial to the realization of the objectives of this study.

Character design begins with a sequence of sketches that blend various shapes until a character's unique appearance is achieved. The designer then works out expressions once a character's drawing has been approved. Expressions depict a character displaying various emotional actions such as sobbing, laughing, yelling, sneaky, etc. Gibson (2015) suggests that finding expressions that a character would never have can be just as crucial as capturing the correct expressions for a character.

Further, Gibson (2015) notes that mouth forms required for each sound are the next thing drawn. It is done once the dialogue has been analysed and broken down into individual phonetic syllables. To maintain consistency, each character must have a set of mouth positions.

A good character design and a good story will go a long way in ensuring the animation is well received. Some movies have been beautifully animated, yet the character's physical looks may seem ironic to what the audiences are accustomed to. Just like good acting cannot redeem a lousy film, great animation cannot turn an unappealing character into an appealing one (Isbister, 2006). Even villains must have a certain degree of sinister appeal (Bergstrand & Jasper, 2018). Additionally, to truly come up with stories that will stick with the audience, the writer or the character designer should know how to come up with credible and attractive characters (Ballon, 2003). The researcher applied such arguments in the quest to recreate the characters in the selected Kenyan 2D animation film. The study further postulates that since characters are primarily designed to communicate a particular message, every character should have an intended message for the viewer. Therefore, to achieve this to the Kenyan child audience, the researcher believes familiarity will help attain this.

Okoye (2016) explores the incorporation of traditional African art forms into contemporary animation, emphasizing how these aspects may be used to develop characters and narratives that profoundly impact African viewers. Okoye's research offers a distinctive viewpoint on integrating cultural aesthetics into character design and storytelling, making it an important contribution to animation. As Okoye points out, traditional African art is full of meaning, vivid colours, and unique patterns that can be used to improve animated figures' visual appeal. Animators can create characters with cultural meaning and a distinctive appearance by incorporating elements of African art forms into their work. According to Okoye, characters need to represent the cultural identity and values of the African people for them to be relatable to audiences on that continent. This entails including narratives and culturally significant characters in addition to the visual design. Okoye's sentiments were considered while recreating the selected characters. Cultural nuances were key in this process.

Kenyan culture profoundly influences character design. Traditional art forms, folklore, and societal values shape characters' visual and narrative aspects. For example, the use of vibrant colours and symbolism in traditional Kenyan art often translates into animated characters, as Ndumu (2014) discussed in "Cultural Narratives in Kenyan Animation."

Audience research specific to Kenya reveals distinct preferences and perceptions. Studies show that Kenyan children relate more to characters that reflect their cultural background and daily experiences (Onywera et al., 2012). Comparing this with audience reactions to international characters highlights the critical role of cultural relevance.

1.9.3 Character Design Constraints

Every character designer thrives to get the best design that suits the story. However, there are constraints for the designer, and therefore, he/she must constantly develop solutions to get the best results. Beiman (2007) says that ‘do anything you like’ is a character designer's most arduous task. Beiman was involved in teaching character design, and she notes that the students found it hard to develop characters without limitations. She insists that a set of constraints is created by 'narrowing the focus' when designing a character. These constraints, in turn, become the freedoms of the designer. She concludes by saying that as much as designing a character that is placed within a specific context is not only easily achievable, it brings forth more meaningful results. This argument was crucial to this study. The child audiences guided the constraints or borders within which this study worked. The data collected through FGDs, Likert Scale, and interviews were key in guiding the study. Additionally, aspects of familiarity that affect the reception, connection, and perception of animation films, especially to a Kenyan child audience, served as borders and constraints.

The interplay between a character and a story is a complex and intriguing one. The story shapes the development of the character, while the character, in turn, enhances the understanding of the story. Beiman (2007) posits that a good character can be born from any story, just as a character can inspire a story. This study reaffirms the need to carefully consider all factors that influence a character, as they serve as crucial parameters in the design process.

A character designer should, therefore, keenly analyze their character to establish the constraints within which they are working. The designer can then develop character

descriptions and be guided in the development stage. Bancroft (2006) argues that constraints will help designers develop much-needed design boundaries. He goes on to say that, for instance, if the hero is shy and an introvert who needs to learn how to emerge from his cocoon to win the day and a lady, then the character designer will be wasting time drawing the character with a large chest, muscles and prettifying them. He emphasizes the importance of knowing what you do not want to do or what you intend to communicate. This study agreed with the above-discussed arguments.

1.9.4 Character design processes

Character designers may apply various techniques and processes to achieve a particular character. Regardless of the method or process, the results should always be based on the character's relevance to the story and the audience (Laybourne, 1979). Some of the standard processes that one can apply include:

1.9.4.1 Methodical process

According to Hedgpeth and Missal (2006), a methodical process in character design requires the character designer to identify a problem that exists when creating a character, find solutions to the problem, and then develop and give form to the character. The form should possess visually compelling attributes. Hedgpeth and Missal (2006) further assert that the ability to manipulate abstracted visual elements such as line and shape into a unified, clear, and identifiable form is often a challenge to the designer. They further state that it is the character designer's responsibility to define how the character will be perceived, thereby intentionally resolving any conflicting opinions.

This study differs from the analogy of the methodical process since it holds that it is essential first to understand the character the designer is focusing on. Further, this study holds that to enhance familiarity, views from the target audience, in this case, the Kenyan child audience, should be collected and analyzed. In addition, aspects of familiarity ranging from audience appeal, contextual relevance, cultural relevance, voice, dialogue, motion, and movement must be keenly analyzed. This understanding at the onset is theoretical before the designer engages in the practical aspects of bringing the character to life. This study did not apply the methodical process when recreating the characters.

1.9.4.3 Stereotypical process

According to Mattesi (2012), this process involves relying on the pre-existing physical looks of the characters being designed. Once this is determined, the character designer engages in the design process, guided by the different elements and principles of design and animation. He further avows that by altering the commonalities, a character designer can create very identifiable and memorable characters that leave a significant mark on the audience. The designer, however, has the leeway to go against this, if the message being communicated is well done. This study agreed and employed these arguments since familiarity and non-familiarity of the characters were vital among the objectives, as well as engaging in determining the degree of familiarity of the recreated characters.

In character design, artists typically use shapes, poses, and proportions as the basis for visually expressing the characters. This is crucial as it enables successful storytelling in animated films and comics (Mattesi, 2012). However, Chris (2003) offers a counterargument by noting that the stereotyped characters are normally preconditioned

to cultural aspects that might limit the character's understanding. He suggests that the character designer in such cases should investigate the archetypes instead. Archetypes, he defines as the universal understanding of heroes, villains, mentors, and guardians, among other characters that exist in every cultural setting.

The researcher focused on the stereotypical process of identifying the pre-existing looks, analyzing them, and getting reviews from the child audience before recreating the characters. The study differs from the archetypal approach since, as much as different cultures share the archetypal characters, some audiences are continuously fed on certain archetypes. For instance, in the Kenyan animation scene, most audiences consume Western content (Nguru, 2013). This implies that the audience will align themselves to a particular look of a hero or villain. When this is contrasted with the heroes and villains of the different communities in Kenya, holes of originality and familiarity are poked. This is a subject that the study interrogated in two ways. The first was gauging familiarity from a Kenyan child audience with the selected characters while gathering views. The second one was gathering views after recreating the characters to once again gauge the familiarity achieved on the characters.

1.9.4.4 Principles of Animation

Disney animators created the Principles of Animation in the 1920s, and they have remained the cornerstone of the industry ever since. The aforementioned concepts encompass several aspects such as Squash and Stretch, Arc, Exaggeration, Timing, Ease in & Ease out, Staging, Appeal, Solid Drawing, Personality, and Straight Ahead versus Pose to Pose Technique. Stretch and Squash give characters volume and weight, which is essential for expressing emotion and movement. While exaggeration heightens feelings or behaviors, anticipation prepares the audience for a certain action.

In contrast to the inflexible motions of mechanical things, the smooth motion path of dynamic objects is described by arc. While Secondary Action assists primary movements, Overlapping Action and Follow Through provide actions greater depth and enhance realism. Character emotions are determined via timing, with variances such as slow motion for sadness and quick movements for aggression. Ease in and Ease out apply at the start and end of actions, creating smoother transitions.

Staging, borrowed from theatre, warrants clarity in conveying ideas and actions to the audience. Appeal involves creating well-rounded characters to engage the audience. Solid Drawing focuses on distinct shapes for clarity, crucial in animation. Straight Ahead and Pose to Pose techniques pertain to character animation, with Pose to Pose being efficient for timing and key postures, and Straight-Ahead capturing motion by drawing each frame. These principles collectively ensure animated characters are expressive, believable, and engaging.

1.9.4.5 Elements of Design

Gatto, Porter and Selleck (2011) describe elements of design as ingredients that designers can use to create artworks. These elements are line, texture, shape, and space. These elements were extensively used in this study, especially during the recreation process of the characters.

- **Line**

Lines according to Gatto, Porter and Selleck (2011) are divided into six kinds: structural line, outline, contour line, gesture line, sketch line or implied line. The researcher applied these lines in the digital creations of the characters. More details are described by sketch lines than by other kinds of lines

Shape

The shape is a two-dimensional entity composed of lines, and according to Gallo, Porter, and Elleck (2011), there are two main types of shapes: geometric and organic. Whereas organic shapes are asymmetrical, geometric shapes are squares or circles.

Form

Form is a three-dimensional object which notonly has width and height but also has depth (Gatto,Porter, & Selleck, 2011).

- **Value**

According to Lohr (2008), value is the intensity of white in a colour; alsoknown as brightness and luminance." Value is limited in its ability to explain an object's depth and to create mood.

- **Space**

Space refers to the area around, between, and within objects. Positive space is the area objects occupy, while negative space is the empty area around them. Effective use of space can create balance, emphasize elements, and convey depth (Lohr, 2008)

- **Texture**

The texture is a quality of objects' surface, and itcould be, for example, rough or patterned (Lohr,2008)

- **Colour**

When light strikes an item and is reflected back to the eye, colour is created. Hue (the kind of colour), value (lightness or darkness), and saturation (intensity) are thethree characteristics of colour. Colour is used to evoke emotions, add visual appeal or convey information (Lohr,2008)

1.9.4.6 Principles of Design

- **Rhythm**

It allows the eye to move from one part of a design to another part. Repeating a colour, shape, texture, line, or space when designing, Varying the size of objects, shapes, or lines in sequence (small to large), Using a progression of colours from tints to shades (light blue to dark blue), Shifting from one hue to a neighboring hue (yellow to yellow-orange to orange to red-orange to red) (Gatto,Porter, & Selleck, 2011).

- **Proportion**

Proportion refers to the relationship between one part of a design and another part or to the whole design. It is a comparison of sizes, shapes, and quantities (Gatto,Porter, & Selleck, 2011).

- **Emphasis**

This is the point of interest in a design. Emphasis is the quality that draws your attention to a certain part of a design first. (Gatto,Porter, & Selleck, 2011).

- **Balance**

Balance makes a design feel stable. It can be symmetrical, where both sides are the same, or asymmetrical, where different elements are balanced by their visual weight (Gatto,Porter, & Selleck, 2011).

- **Movement**

Movement guides the viewer's eye through the design. It can be achieved with lines, shapes, or the placement of elements that lead from one to another.

- **Unity**

Unity is oneness in a design, achieved by using the elements of design. (Gatto,Porter, & Selleck, 2011).

- **Proportion**

Proportion is the size relationship between elements. It ensures that everything looks like it belongs together.

1.9.5 Character design and target audiences

When a character designer embarks on creating specific characters, understanding the target audience becomes the first and most crucial step. This not only provides a solid grasp of the audience's needs but also unleashes the potent force of animation character design to captivate a diverse range of viewers. Animators and designers can craft characters that not only attract but also leave a lasting impression on the audience, thanks to their unique personalities, cultural representation, emotional resonance, and the use of cutting-edge trends and technology. The study underscores the pivotal role of character design in Kenyan animation films, a key element that captivates Kenyan child audiences, immersing them in imaginative worlds as the stories unfold.

A target audience includes age, religious inclinations, gender, and socio-economic and political situations (Danner, 2007). All these crucial aspects help shape how a designer will work out their characters. In this study, for instance, the Kenyan Child audience was the target audience. Tillman (2011) avers that when designing characters for small children, one ought to make them colourful, make the characters using modest shapes, as well as show apparent alterations in the characters' moods, behavioural changes, and social relations. This can be attributed to the limited ability of small children to comprehend information about a character. This study builds on such arguments by going deeper and presenting characters that evoke familiarity, enabling the Kenyan child audience to closely assess, interact with, and endear themselves to these characters.

Bancroft (2006) says that when determining target audiences in the character design process, it is essential to understand the medium by which the target audience will interact with the character. This helps a designer to understand the style, approach, and purpose clearly. It is also very crucial to optimize the characters for their intended purpose. To elaborate this more, media such as video games, animation films, comic books, and graphic novels will require special considerations to disseminate the intended message successfully. In addition, the style and approach, purpose, functionality, and suitability will matter. All in all, considering the means through which the audience will interact with the character can lead to compelling characters. Compelling in this regard refers to characters that are familiar and thus engaging and suitable for the audience. The next section discusses societal associations and character design.

1.9.6 Societal associations and character design

Just as humans are social, characters in fictitious worlds tend to have social relations. In principle, societal associations and character relations refer to how the characters exhibit their individualities. Johnstone (1992) provides a frame for social interactions, saying that a character must be able to engage in social interactions. He further says that these interactions ought to be independent for each character. The researcher interpreted social associations as ways characters in fiction express their personality. By looking at these interactions, one gets a deeper understanding of the characters' arcs and the dynamism of a narrative. More importantly, as the characters create relationships in the fictitious world, they also develop relationships with the audience.

Ways in which this study looked at these associations are as follows;

Character roles play a significant role in shaping their social interactions. The researcher began by delving into the personalities and backgrounds of each character, establishing connections between them. This process allowed for the identification of each character's role in the story, distinguishing between the protagonist, antagonist, and their allies. The character's role is a key determinant of the type of social interactions they engage in. The antagonist forms alliances for antagonistic and devious actions, while the protagonist forges alliances that aid them in their quest for good.

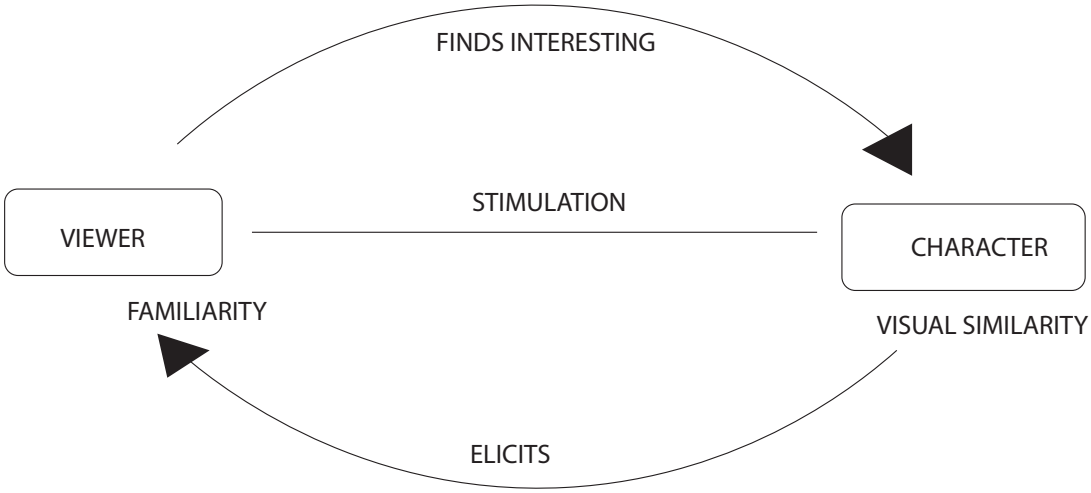
The study also placed significant emphasis on the interdependence and independence of characters. This was a crucial aspect in understanding the growth of a character, their complexities, friends, enemies, mentors, and rivals.

Johnstone's focus on autonomous social interactions emphasizes the importance of characters showing their uniqueness in their relationships (Johnstone, 1992). Authors and creators can create rich, credible worlds that captivate audiences by ensuring that every character interacts distinctively and genuinely. These exchanges help clarify the characters and advance the story by creating a foundation for exciting and dramatic engagements. The researcher applied these concepts during the analysis and recreation process of the selected characters.

1.9.7 Familiarity and character design

According to Dubois et al. (1999), familiarity can be defined as a sense of knowing that elicits meaning based on previous and/or common experiences. This study takes the view that even as much as this is the case, familiarity does not directly mean a straight-ahead recognition of a character but rather a character that elicits acquaintance from lived experiences, memory, surroundings, or any relevant allusion. This is supported

by Hatley (2011), who says that as humans, we operationalize a familiar item, object, or situation as one that possesses fair visual similarity to past known items, objects, or situations that then lead to or prompt access to associated semantic knowledge for the viewer. The model for this argument is illustrated below.



Model 1: Familiarity in character design

Hatley (2011) says that as much as apparent familiarity is likely to differ across different individuals, there is ample agreement on what makes a personalized image (in this case, a 2d animation character) fascinating across individuals. The study considered the above arguments as crucial in the study since the study was centred on developing an alternative character design approach that was then tested to the child audience to determine further the degree of familiarity achieved.

Further, the researcher recognized that in some situations, the unfamiliar is interesting but chose to stick to the familiarity of characters to the child audience, such that the degree of familiarity would create a sense of connection, curiosity, robust cognitive response as well as self-reflections all in a bid to build on appreciation of films.

1.9.8 Child audience and character design in Kenya

The Kenyan TV transmission has transitioned from the analogue to the digital era, a shift that significantly empowers the child audience with increased access to diverse content, particularly animation. Onywera et al. (2012) observe that in Kenya, unlike in other foreign nations, there are no strict time constraints on children's screen time. According to Healthy Active Childs Kenya (2014), Kenyan children dedicate more than two hours daily to screen viewing. This substantial engagement positions the Kenyan child audience as a significant consumer of content, particularly animation films. However, with this escalating demand for content, it becomes crucial to consider their thoughts, needs, and preferences towards the content they consume, thereby acknowledging their pivotal role in the evolving media landscape.

Since Kenyan child audiences watch animations a lot, how characters are designed becomes a crucial aspect beyond mere aesthetics. This study posits that this process involves a concrete understanding of the child audience based on their cultural, social, and psychological bearings. The diversity of these bearings provides its challenges and opportunities for character designers. However, as demonstrated in the findings of this study, a balance of different aspects ensures that optimum familiarity is attained.

As children watch these films, they develop parasocial behaviours. According to Padilla-Walker et al. (2013), young audiences tend to want to behave like the characters they see on screen as well as have wishful identification. Since animation films go beyond just entertainment, some are for educational purposes, the researcher believes that aspects of familiarity will enhance how the child audiences easily interact as well as understand the characters. In addition to this, Rosaen and Dibble (2008) assert that

younger audiences tend to have strong emotional relationships with the onscreen characters. The study therefore recognizes the important role that character design processes and results have on the final product and hopes that the findings of this research will be instrumental in customizing characters that the Kenyan child audience can easily relate to and/or with, thereby understanding and empathizing with their emotional connections.

Further, the fact that Kenyan child audiences are part of an ever-evolving media environment means that various elements must be considered for one to ensure engagement and familiarity. For instance, visual cues, traits, and cultural context can be vital in achieving this.

Key points from the discussions for this study are that by integrating Barncroft's (2007) focus on character personality, coupled with Scott's techniques, one can attain character personality and emotional engagement from the audience. For instance, Barncroft's (2006) detailed character biographies can inform Scott's iconography, ensuring a robust visual appeal.

Lasseter's (1981) principles of animation can be coupled with Beiman's shape language and silhouette focus to enhance visual appeal and familiarity. In addition, cohesive character interaction can be enhanced by combining Scott's sequential art techniques with Barcfrot's personality traits or cohesive storytelling, where character interactions are consistent with their established personalities.

The researcher believes that combining the ideas of Beiman (2007), Bancroft (2006), and Lasseter (1981) enabled the study to have a strong framework for character design that encouraged both emotional connection and visual attractiveness. With fully realized, visually arresting, and intricately woven characters, this multifaceted approach guaranteed an enhanced level of audience enjoyment and connection.

1.10 Theoretical Framework

The study was based on five main theories: Audience Reception Theory, Expressionism Theory, Semiotics Theory, Piaget's theory of development, and Usability Testing Theory. The theories were used to address the objectives of this study. Each theory provided a distinctive lens through which the researcher examined the study's objectives, with the main aim of exploring the propensity and prospects of character design in Kenyan animation films.

1.10.1 Audience Reception Theory

Audience reception theory was founded by, among others, Hans Robert Jauss (cited in Kinoshita, 2004), who says that there is a need for a reader of a text to understand it independent of accumulated facts surrounding it. This theory necessitates understanding media texts as decoded or read by audiences. This theory is concerned with the experience of watching films (animation) for audiences and how meaning is created through experience. According to Holub (2013), reception theory is an alteration of concern from the work of art and its maker (author) to the reader and the text (in the case of this study, the work of art is the character in the animation, the author is the character designer, the reader is the child audience). An important aspect of this theory is that the media text has no intrinsic connotation in and of itself. Instead, this meaning is generated in the interaction between the audience and the text as they watch the media text (animation film) presented to them. Therefore, this theory places the

audience in context, considering any factors, such as social, historical, political, and genre of the film, that influence how meaning will be created from the text. In addition, the reception theory's other tenet is that of a horizon of expectation, which means that the reader of a text will experience meaning dependent on the location and the time they interact with it.

This study majorly focused on David Morley's (1980) strand when recreating the characters, implicitly drawing from Morley's argument that differences based on things like social class, gender, and ethnicity may determine an individual's cultural tastes. People from different social groups will decode the codes of media texts differently. Morley's model of the Audience reception theory suggests that audiences have expectations that they expect to be satisfied by media texts. The study leveraged this standpoint when recreating the characters.

The study also employed Blumler and Katz's (1974) strand of Reception theory. The strands avers that the audience needs when it comes to media text are surveillance – telling them about the world around them; personal identity – influences how we see ourselves and our place in society; personal relationships – that audiences desire to develop relationships with media characters and these kinds of relationships aid social interaction in real life.

The researcher was aware that it is challenging to learn an audience's reaction to a given film. However, drawing from this theory, the study applied the goal of this theory that provides for the identification of a range of possible reactions and interpretations from an audience. This was crucial as the study aimed to get views from the child audience

that helped recreate the characters using an alternative character design approach. To effectively use this theory, the researcher interviewed used focus group discussions and Likert Scale on a selected Kenyan child audience to find out their reactions concerning the characters. These views were then harmonized and informed the recreation process of the characters.

In conclusion, this theory was used to deeply examine how different divisions of Kenyan child audiences interpret and respond to the characters in animation films, with a key focus on familiarity. The different divisions were majorly in the gender orientations, male and female. The specific group of children was between 7 and 11 years old.

1.10.2 Expressionism Theory

The expressionist theory focuses on communicating feelings, emotions, and thoughts. Art is the language through which artists seek to make themselves and their audience understand their feelings. Collingwood (1958) defines an artwork as an imaginative experience through which we express our feelings. He further says that a man does not know what emotion he is experiencing until he has voiced it. As a result, expressing it is an examination of his feelings. This means that art is an interaction between the artist and the audience. The viewer participates in the artist's imaginative expression by recreating an artwork in his mind. The expressionist theory is about the art creation process and the relationship between the artist, the piece of art, and the audience (Styan, 2009). This study agrees with this statement as it offered an opportunity for the artist to express their personal feelings and/or emotions. Through this, the researcher was aware that the work is meant for an audience, so the audience should always be considered an important determinant in the creation process.

According to this viewpoint, an artist's sentiments can be read through their art, just as a person's grief can be seen from their tears. The audience's emotional response to an artwork's expressiveness is a response to the work as conveying feelings felt by its author at the moment of creation. That is, an artwork's expressiveness exposes and is seen as revealing its creator's sentiments.

The study fundamentally focused on the genre of animation, which is intricately intertwined with the expressionism movement. Animation is the embodiment of expressionism, as its primary objective is to evoke the audience's emotions. Expressionism demands the utilization of distorted images and exaggerated shapes to evoke a wide range of emotions from the audience, which is rudimentarily aligned with the mechanisms of animation as a genre. Animation is characterized by different factors that generally congeal into a performance that helps in expressing the animator's thoughts and feelings while evoking emotions from the audience.

Expressionism theory highlights how art can be used to express different ideas using shape distortion, caricature, and exaggeration (Bordwell & Thompson, 2010). Therefore, in examining and exploring different characters in animation, expressionism theory can play a significant role in appreciating the author's and director's underlying rationale, resulting in a comprehensive understanding of the character and their consequent re-imagination. Rethinking animation characters demands a holistic appreciation of the effort of the animator by highlighting the different emotions emphasized by the various pieces of art (Bassie, 2019). Further,

expressionism can fundamentally revolutionize how an individual interacts with animation as it drives the desire to ensure the film is a graphic art in motion.

Just as the Germans investigated their art history to craft unique German art, Kenyan animators can borrow from the traditional art and patterns of the different social compositions to develop a novel and exciting style. The study adopted the analogy that even as much as the artist, in this case, the character designer, has the freedom to create, they should realize that their creation is entirely intended for the audience. Since this study was engaged in the recreation of characters in *Super Sema,* the study recognized that the alternative approach that was used in the recreation of these characters was respectful of the fourth objective of this study, which ensured that the approach is subjected to test on a child audience on its validity. The study, therefore, found this theory to help in achieving the study's objectives.

In conclusion, the researcher applied this theory by examining the emotional impact of character aesthetics and actions. This was crucial in underscoring the vital role of evoking appropriate emotions from the child audience. By concentrating on having clear visual cues that are culturally relevant, contextually appropriate, emotionally resonant, and above all familiar characters, the study posits that the child audience's attention will be captured more. In addition, their emotional connection will be enhanced.

1.10.3 Semiotics Theory

Semiotics, at its basic definition, refers to the study of signs and how these signs convey meaning. Meaning in the case of this study referred to how the presentation of characters in 2D animation films affect the way the meaning is interpreted by the child audience.

Semiotics is the study of signs or an epistemology concerned with the presence of signs in society's life (Yakin & Totu, 2014). Semiotics was founded by Ferdinand De Saussure (1857-1913) and Charles Sanders Pierce, (1839-1914). In his definition, Saussure says that Semiotics refers to the study of symbols and how they relay meaning. He groups the symbols into three major components: the **signifier**, which refers to the symbol that is used to symbolize a particular object; the **signification,** which is the process of a symbolization; and, finally, the **signified;** which is the object being symbolized. Semiology is an intrinsic study of the mechanisms of film (Roth, 2014). This means that Semiotics relies significantly on carefully examining a film or parts of a film.

Characters are a crucial part of a film, as it is through them that we get to see the unfolding of a story. This study recreated characters in the selected Kenyan 2D animation film *Super Sema.* Through recreating these characters, the main objective was to develop a design approach that would enhance familiarity in the Kenyan child audience. Film Semiotics seeks to create a detailed model that explains how a film constructs meaning and conveys it to an audience. Cinematic Semiotics can be thought of as either connotative or denotative Semiotics. Denotative Semiotics is represented by the literal meaning of the images and sounds in the film, while in connotative Semiotics, it is the idea or feeling invoked by the style and genre of the film (Roth,

2014). This analogy was relevant to the study as the characters in a film are a crucial ingredient in conveying a particular message/meaning to an audience. Further, Semiotics is an evident phenomenon in animation. From the concept sheets throughout to the fully designed characters, symbols are used as representatives or connotations of messages intended by the character designer.

When applying Semiotics, the study argues that every image that a character designer develops is an analysis of Semiotics. Since Semiotics depends heavily on observational skills, employing auditory, visual, and psychological aspects, a character designer should find a balance that will engage these aspects.

Images, gestures, musical sounds, or anything can qualify as a sign, regardless of their substance, since Semiotics aims to include any system of signs (Barthes, 1967). Robert (1982) further states that Semiotics is a science or a method of analysing different signs. This study applied this theory through such discussions.

The theory helped achieve its intended purpose since every filmmaker wishes to ensure that the intended meaning of their work of art (film) is received by the audience as initially intended by the filmmaker of the film. The theory was applied in analysing the second and third objectives of this study to ensure that the signs and symbols in the recreated characters contribute to the visual elements of the film. Thereby ensuring that the children's audiences can easily understand and construct meaning from the characters.

1.10.4 Cognitive Theory

1.10.4.1 The Piaget Theory of Cognitive Development

Papalia et al. (1990) argue that development can be dubbed as an upgrade in functional efficiency. Cognition encompasses thinking and memory. It is a means of perceiving, understanding, and conceiving. Cognitive development refers to the capability of knowing, comprehending, or understanding. This development is expedited by maturity and environmental interaction.

The study applied the concept developed by Piaget in cognitive development. Piaget studied how children develop the ability to think logically and scientifically (Piaget et al., 1929). He says assimilation and accommodation are the key pillars of effective learning. He defines assimilation as the process of adjusting to new experiences to fit prior concepts, while accommodation is adjusting concepts to fit new experiences. His main goal for the two arguments is that they lead to both short-term learning as well as long-term developmental change.

In developing this theory, Piaget made assumptions about children, including that children build knowledge based on their experiences, learn things without influence from others, and are motivated to learn by nature. This can further be broken down into four major elements: maturation, experience, social transmission, and equilibrium.

1.10.4.1.1 Stages of Cognitive development

To accomplish this study's purposes, cognitive development stages were crucial. This is because the researcher had to identify a suitable child audience. Piaget discusses distinct stages of cognitive development. These stages have unique characteristics that

mimic the staircase model of development (Berk, 1997). Bukatku and Daelher (1995) add that during every stage of cognitive development, the child exhibits a unique level of analysis, internal organization of thoughts as well as understanding of the environment, surrounding, and unfolding. The stages happen in a uniform order, and no stage is missed by a child, with each stage transforming the previous stage. The stages are age-specific and include goals that are expected to be achieved. This argument was crucial in this study when selecting the age brackets for the child audiences.

The stages are as follows:

a. Sensory motor stage: Birth to 2 years

This stage is characterized by children using their senses and motor actions. They learn by touching, looking, listening, or biting things (Lazarus, S, 2010). At this stage, no symbols are used or interpreted by the child, and trial and error are the main ways of learning. Kendra (2014) adds that at this stage, the child's schema is naive and restricted to what the child can explore through body and senses. This stage was not considered for this study because the study entailed having critical ability.

b. Pre-operational stage: 2-7 years

Lazarus (2010) says that at this stage of development, the child is capable of reasoning and giving a coherent train of thought. He further says that this stage is characterized by the child using different objects and symbols to represent things that exist in a concrete form. This stage was not considered for this study since the subject matter, the film, is a fictional world that needed critical analysis from the child audience.

c. Concrete operational stage: 7-11 years

This stage entails the child having ability to solve concrete problems and understand the laws of conservation (Lazarus, 2010). Lazarus adds that the child's logical reasoning based on concrete evidence is noted. The child can create logical structures that explain their physical experiences and abstract problem-solving capabilities. This stage is further characterized by organization skills, decentred thinking, dynamism, and reversibility thinking. This stage enhances the child's logical thinking. The researcher considered this development stage when selecting the Kenyan child audience.

When equated to understanding the characters on screen, several connections can be drawn to Piaget's concrete operational stage. The researcher posits that the child can understand the characters and plot of animated films. This was based on the logical approach of the child to their environment, in this case, the characters presented to them. Since the logical mind is developed, the researcher concluded that child audiences at this stage can comprehend complex storylines as well as understand the motivations of the characters in Kenyan animation films. Further, the child can understand the cause-and-effect relationship in the plot.

At this stage, the researcher also believed that the appreciation of symbolic representation is evident. Piaget notes that children at this stage can understand the use of symbols to represent and present objects and ideas. Coupled with Semiotics, the Kenyan child audience at this stage holds a concrete position as critics of the characters presented to them in Kenyan animation films. In addition, this study posits that this ability allows child audiences to understand that the characters presented to them are representations of real-world concepts. The study also notes that the use of symbols is heavily present in character design, and as such, this stage fits the purpose of this study.

The researcher also conjectures that drawing from Piaget's arguments at this stage, the child can appreciate films more in areas such as cultural relevance and appreciation of themes. Children in the concrete operational stage can better relate to and appreciate the different cultural elements in a film as well as understand themes presented in a film. These themes include bravery, friendship, and perseverance.

Overall, Piaget's concrete operational stage provided a framework for this study's understanding of how Kenyan child audiences in this age group are likely to consume, relate to, and interpret 2D animation films, highlighting their growing cognitive abilities and capacity for more sophisticated understanding and engagement with media.

d. Formal Operational Stage: 11 years-upwards

At this stage, children can now come up with solutions to problems in a systematic fashion. The social context is more important at this stage (Piaget et al., 1929). The child now understands the importance of abstract relationships. This stage occurs during early adolescence and continues into adulthood (Lazarus, 2010).

To conclude, this theory was critical, especially at the operational stage, since children think logically at this stage. They are also in a good position to understand the concepts of time and opposing perspectives. This meant that measurable design implications could be achieved at this stage.

1.10.5 Usability Testing Theory

According to Alty (1992), usability is the length to which stipulated users can use a product to achieve stipulated goals with efficacy, effectiveness, and satisfaction in a

specific context. For this to be successful, usability ought to be specific, referring to tasks, environmental surroundings, and specified users.

The foundations of usability testing lie squarely in the experimental methods of cognitive psychology. In a conventional experiment, the researcher meticulously plans the study, including how many volunteers each of the several experimental treatments will be exposed to. The subjects are people who belong to the population to which the researcher hopes to extrapolate the findings.

In a conventional experiment, the participant is given instructions and is debriefed; the researcher does not engage in conversation with the participant unless it is a component of the experimental treatment. A usability test is less like a standard experiment that is more formative (diagnostic, problem-discovery-focused), and sampling is done from an actual population of users. On the other hand, the more summative (measurement-focused) a usability test is, the more an experiment's design and procedures should match. Usability testing benefits from many of the psychological experimentation safeguards (e.g., control of demand characteristics) that are in place to protect experimenters from risks to validity and reliability (Holleran, 1991; Wenger and Spyridakis, 1989).

Usability testing aims to assist developers in creating more user-friendly products. The two main approaches, formative and summative testing, not only influence testing goals but also shape how usability is defined (as identifying problems or measuring effectiveness). Rubin (1994) describes formative testing as identifying and fixing usability issues before product release, while Dumas and Redish (1999) emphasized

setting specific usability goals early in the process and designing to meet them. These goals complement rather than conflict with each other, but they suggest different emphases in practice. For instance, focusing on measurement tends to result in more formal testing with less interaction, whereas focusing on problem discovery leads to more informal testing with greater interaction. Additionally, two common types of measurement tests are comparing against set objectives and comparing different products.

In the context of this study, usability testing theory is a valuable tool since it focuses on evaluating a product's design by testing it with actual users as well as direct observation and feedback from children interacting with media content. This practical approach can provide concrete insights into how children engage with characters and the factors contributing to familiarity. The study conjectures that when applied to character design in animation films, usability testing can help ensure that the resulting characters not only elicit familiarity but also result in appealing, relatable, engaging characters for Kenyan child audiences.

The first way usability testing was relevant in the study is through audience understanding, where the theory emphasizes the importance of understanding the target audience (Rubin, 1994). In the context of character design, this meant considering Kenyan children's preferences, interests, and cultural background. Through interviews, Likert Scale and focus group discussions, great insights into familiarity and appreciation of characters as well as Kenyan animation films were highlighted.

Another way through which usability testing was applied in this study is iterative design. The theory conjectures that designers continually refine and improve their

designs based on feedback (Rubin (1994). In the context of this study, this involved creating multiple iterations of a character based on character design sheet and views from child audiences and testing the characters with children to see their reactions regarding familiarity, relatability, and appeal.

The concept of engagement and emotional appeal was also explored. According to (Alty, 1992), usability theory recognizes the importance of emotional engagement in design. The study is of the view that characters in Kenyan animation films should be designed to evoke emotions and create connections with the Kenyan child audience. Usability in this case was crucial in analysing traits and creating expressions during the recreation process of the selected characters.

In the application of usability testing, the researcher looked at cultural sensitivity in that, through usability testing, it is possible to ensure that characters designed for Kenyan child audiences are culturally appropriate and resonate with the child audiences. The study posits that testing with a diverse group of children, as done in this study, helps identify any potential cultural issues or stereotypes in the designs and elicits familiarity.

Finally, usability testing leans on usability metrics. Metrics involve using metrics to evaluate the effectiveness of a design. In character design, metrics could include measures of familiarity, likability, memorability, and character appeal. By using metrics, the researcher believes that character designers creating for Kenyan child audiences can objectively assess the success of their designs and make informed decisions for improvement.

Overall, usability testing theory was crucial in providing a systematic approach to interrogating and recreating characters in Super Sema for the Kenyan child audiences, ensuring that characters are not only familiar and visually appealing but also resonate with the audience on a deeper level. This theory was vital in gauging and refining the selected characters based on direct responses from the Kenyan child audience.

1.11 Contextualizing Content in Super Sema

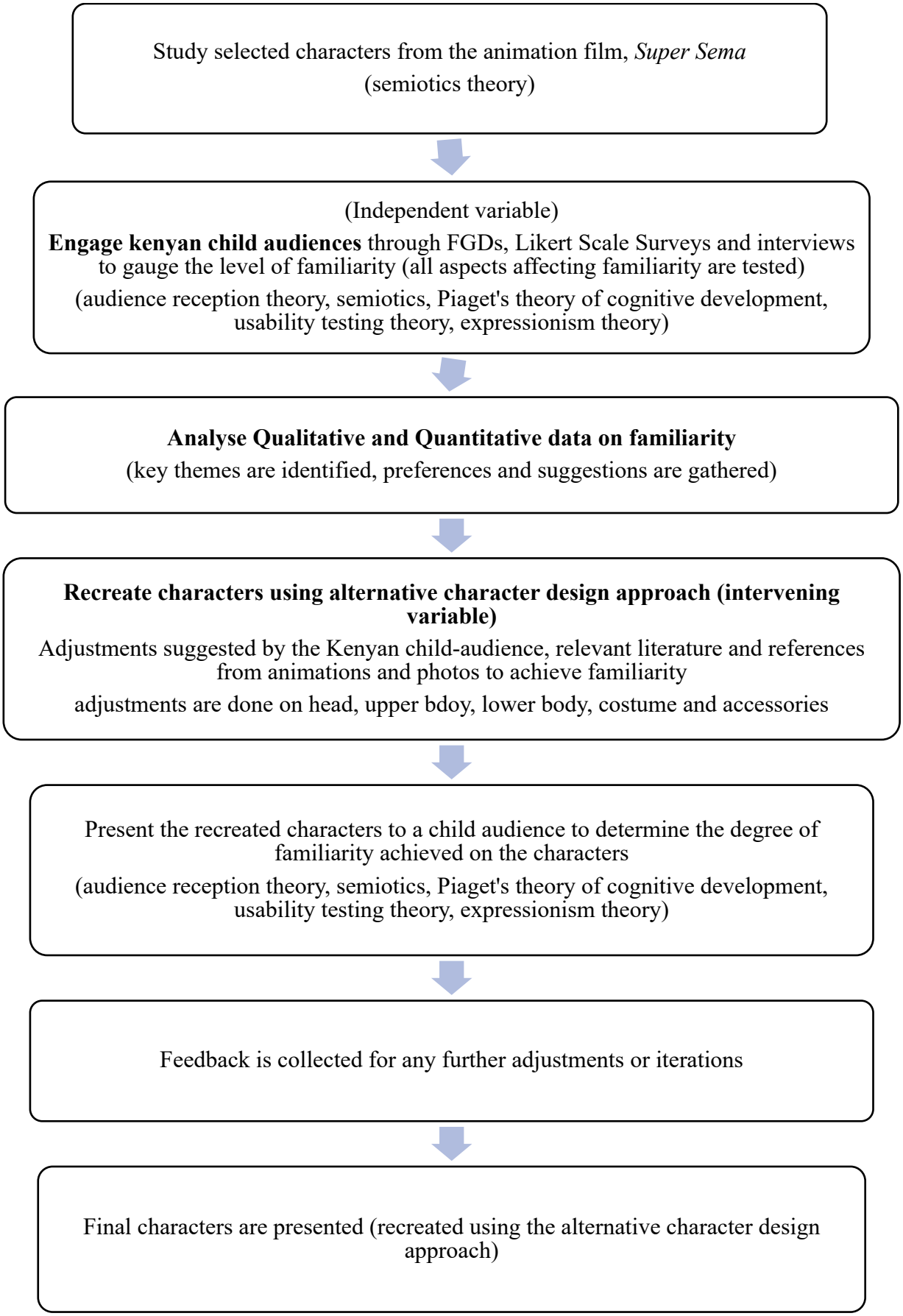
Super Sema is a Kenyan animated series that follows the world-changing escapades of an extraordinary young girl called Sema and her twin brother, MB. The two are on a mission to shield their African town of Dunia against Tobor and his robots. The series is based on innovative ideas that handle different topics in the society, ranging from the environment to technology to family. It mainly focuses on creativity, science, technology, and determination as the fuel to success. The series had 20 episodes during this study but is still in production.

1.12 Conceptual Framework

The study used a conceptual framework as a structured approach to organizing ideas and concepts in recreating the selected characters. It provided a way of thinking about and understanding the alternative character designer approach developed during this study by breaking it down into smaller, more manageable components.

The conceptual framework contains an independent variable, the Kenyan child audience, and a dependent variable, the resulting character. The intervening variable is the different adjustments made to the head, upper body, lower body, costume, and accessories.

Below is the conceptual framework used in this study.



Flow chart 1: Conceptual Framework

As seen in the flow chart above, the conceptual process outlines key steps that were used in the study to achieve familiarity on the selected characters.

The process started by selecting characters from the selected film, *Super Sema.* The characters are then studied thoroughly. This step involved analysing the selected characters, with a key focus on their traits. This step was crucial in understanding the initial design of the selected characters, to establish a firm basis for enhancing familiarity. This step also ensured that the initial understanding and documentation of the selected characters are well-kept before embarking on any changes. This preservation also served as a key reference point.

The second step involves engaging Kenyan child audience. The researcher gathered data on the selected characters Through one-on-one interaction with children in the selected schools (see methodology). Valuable insights on the degree of familiarity on the initial characters were gathered. The approach to achieve this was both qualitative and quantitative (see Chapter 3). The quantitative data was gathered through Likert scale and was crucial in providing statistical data. The qualitative approach involved focus group discussions and interviews. In addition, this step was essential in ensuring that the resulting characters achieved using the alternative approach were informed by the Kenyan child audiences.

The next step involved analysis of data. This step involved analysing data from both qualitative and quantitative approaches. Common themes, preferences, and specific suggestions raised by the child audiences were analyzed and presented. Triangulation of data through statistical and thematic analysis helped to organize and interpret the data collected systematically. This step enabled the researcher to get actionable insights and specific adjustments suggested by the child audience. The data analysis was also

crucial in warranting that the alternative character design approach was based on the preferences of the Kenyan child audience as opposed to subjective changes.

The next step involved recreating the characters. Using the acumens obtained from the data analysis, the researcher engaged in redesigning the characters. All relevant and actionable adjustments were made to the characters. The characters were divided into four parts: head, upper body, lower body, costume, and accessories. This was important in easing the adjustment process. The process involved artistic redesign using Adobe Photoshop and Adobe Illustrator. New versions of the selected characters were produced. The characters reflected the audience's feedback through tangible changes in the selected characters' design. The final artworks were tailored to the Kenyan child audience.

The last step involved gauging the degree of familiarity achieved on the characters. The recreated characters were once again presented to the Kenyan child audience (same as the initial one) for a subsequent round of evaluation. The child audiences were given an opportunity to assess whether the changes made to the characters increased familiarity and relatability. To achieve this, similar methods of focus group discussions, Likert scale, and interviews were employed. Feedback was gathered, analysed, and presented (see Chapter 5). This step was the last step that served to confirm whether the alternative character design approach worked. In addition, the study was open to incorporate further adjustments, since the feedback offered a loop for such accomplishments.

In conclusion, this conceptual framework outlines a structured approach to creating, designing, or adjusting characters that are tailored for the Kenyan child audience. The key point outlined here is familiarity. Based on direct input and iterative design

changes, every stage is created to guarantee that the final characters are familiar and appealing to the intended audience. The study suggests that familiarity is a key component in ensuring that Kenyan child audiences have a better connection, reception, and perception of animation films.

1.13 Research Methodology

Introduction

This section focuses on the research methodology used in this study. It outlines the procedures and techniques used to collect, analyse, and present data. It also provides detailed descriptions of the research design, data collection methods, sampling techniques, and analytical tools used in this study.

1.13.1 Research Design

This study is based on a pragmatic view as it is grounded on the proposition that researchers should use the philosophical and/or methodological approach that works best for the research problem being investigated (Tashakkori and Teddlie 1998). In addition, Tashakkori and Teddlie (1998), Morgan (2007), and Patton (1990), express its significance for concentrating attention on the research problem in social science research and then employing pluralistic ways to extract knowledge about the problem. This was relevant to the study and offered the researcher a window to achieve the objectives of this study fully.

In addition, the study applied an interpretivist approach. This was necessary since it looked at a social world in which the Kenyan child audience needed to provide varied interpretations of the characters presented to them based on their lived experiences and realities. This was necessary in handling the second and fourth objectives of this study.

This study is mixed research, combining qualitative and quantitative methods. Qualitative methods are clearly outlined, including interviews, focus groups, and open-ended questions that allowed children to express their thoughts and feelings about the characters. The variables related to character familiarity for this study are:

i. Measures of recognition

This variable refers to the ability of a child audience to recognize and identify a character. It was measured by asking children to name or describe characters from the film.

ii. Knowledge of traits

In films with multiple characters, such as *Super Sema*, this variable considered how well children can differentiate between characters based on their appearance, personality, or role in the story. Beyond the physical

iii. Emotional connection

Character emotional connection related to the emotional connection that children feel towards a character. This was be assessed through interviews, asking children to rate how much they like or relate to a character.

iv. Character recall

Like recognition, character recall measured the ability of children to remember specific characters from the film after a period.

v. Character association

This variable looked at the extent to which children associate certain traits or characteristics with a character.

vi. Character novelty

While the study conjectures that familiarity is important in character design, the study recognises that some degree of novelty can also be engaging for children. This variable looked at the balance between familiar and novel aspects of a character.

vii. Character design consistency,

This entailed looking at the consistency of the designs of the characters across the episodes in *Super Sema*. The researcher believes that this aspect is crucial as it would enable the child audiences to effortlessly recognize characters

viii. Voice, sound, and dialogue

Examining this metric, the researcher concluded that the aural component of Kenyan animation is a key component in examining familiarity. According to the study, voice, and sound encompass more than just recorded sound; they also include intonation, tonal variations, tonal quality, and emotional resonance inferred from character speech, dialogue, and monologues.

Qualitative research is a multi-method form that employs an interpretive, naturalistic approach to its subject matter Denzin and Lincoln (cited in Newman and Benz, 1998). They point out that qualitative research entails carefully considering and gathering a wide range of empirical materials, including case studies, first-hand accounts, introspective memoirs, life stories, interviews, observations of historical events, interpersonal interactions, and visual texts.

Moreover, according to Kothari (2005), qualitative research is concerned with qualitative phenomena concerning quality or kind. According to him, this kind of research seeks to understand the rudimentary desires and intentions. To add on to this, Mugenda and Mugenda (2012) note that information in a qualitative study is gathered in a natural context without purposefully altering the environment while applying the principles and practices of qualitative methodology. The fundamental tenet of the qualitative approach is that there are numerous ways in which reality might exist and be interpreted.

A quantitative approach provided numerical insights into the levels and variations of character familiarity among child audiences. Quantitative methods also involved rating scales to measure the level of recognition, knowledge, or emotional connection with specific characters.

Since the study had both qualitative and quantitative data, a triangulation method was used in the analysis and presentation of the findings. Data integration was used, where qualitative insights were combined with quantitative results. In this case, qualitative themes were used to enhance the quantitative findings. A convergence of findings was used where necessary, and this involved identifying convergence or divergence in the data and giving reasons.

In some cases, complementarity was applied in such a way that qualitative data was used to explain or contextualize quantitative data. On the other hand, quantitative data was also used to generalize qualitative insights.

This study was descriptive in nature. According to Mugenda and Mugenda (2003), a descriptive design can be used when collecting information bordering on people's attitudes, opinions, and habits. They further assert that this design permits the researcher a chance to gather data and present and interpret it for the purposes of elucidation. Since descriptive studies focus more on describing the characteristics of a particular group, in this case, the Kenyan child audience, this design was crucial in supporting data collection covering many people and geographic areas. The study chose this design as the most suitable for the objectives set in this study.

1.13.2 Target Population

a. Animation Films

The study used *Super Sema,* a Kenyan animation film series.

This animation series film was selected because it met the predetermined qualifications set by the study. For the film to be selected it had to meet the following criteria;

a) It had to be a Kenyan animated series
b) It ought to have been produced between 2017-2021
c) It had to be a 2D animation film
d) It had to have all types of characters ranging from round to flat; main to minor.
e) It had to be a professional production employing animation production techniques and artistic styles that could be studied.
f) It had to be suitable for children between 7-11 years in terms of content.
g) It had to be a production meant for young audiences.

Furthermore, this animation series film was selected since it is one of the most consistent animation series in the Kenyan animation industry in terms of plot sustenance and therefore provided a solid ground upon which the study could be undertaken in line with the set objectives. With the set criteria, *Super Sema* was the most viable animated series.

b. *Super Sema* Episodes

At the time of the study, the animation series had a total number of 20 episodes. The first season of the series was considered for the study. In this first season, all 20 episodes were studied.

c. Characters

The animation series had a total of 6 main characters. All these characters were considered in this study.

d. Child respondents

The total number of Child respondents from the five schools was 2830. The male children were 1478 while the female children accounted for 1352. The study used 283 students, accounting for 10% of the total population.

1.13.4 Sample Size

The quality of data, the scope of the study, the nature of the topic, the amount of useful information obtained from each participant, the number of interviews per participant, the use of shadow data, and the qualitative method and study design used; all influence the number of participants required to reach saturation (Morse, 2000)

.

This study dealt with selected characters from the animation film *Super Sema* and has a sample of 6 main characters from 20 episodes of the series. The film was selected as described in the sampling procedure (see sampling procedure below). Data gathered by observing the films was supplemented by focus group discussions and interviews from the Kenyan child audience in selected primary schools: Losengeli, Mululu, Givudianyi, KU, and Kasarani. A total number of 283 children were randomly selected from a pool of 2830 children. This number represents 10% of the total population. The total number of male children was 137, while the number of female children was 146.

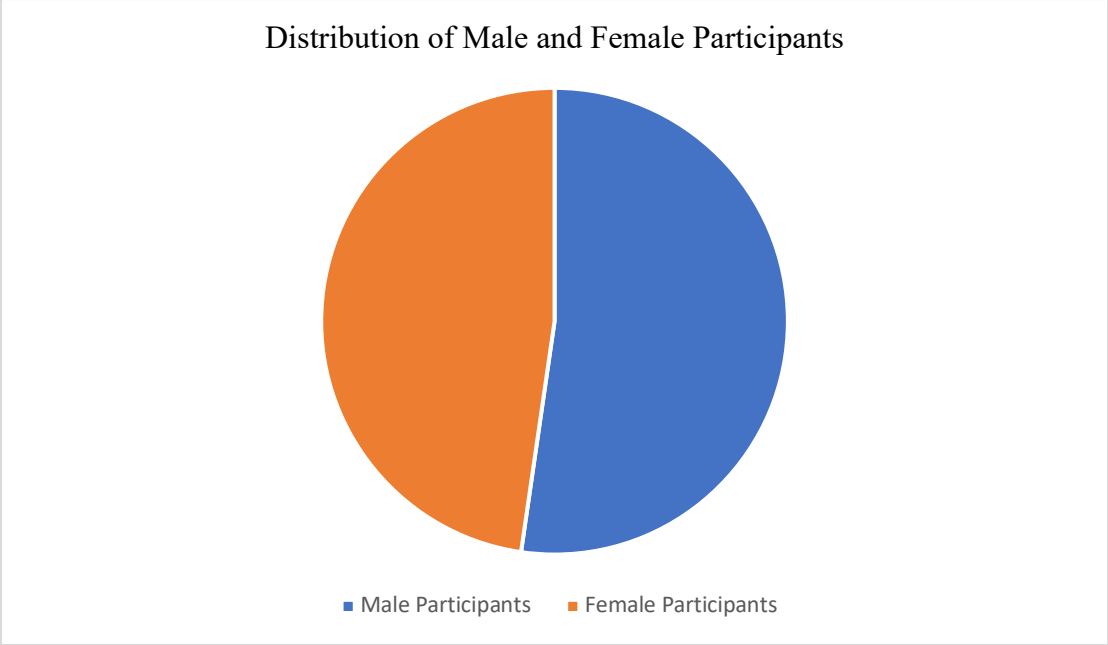
The child audience who engaged in the focus group discussions, Likert Scale, and interviews in this research are the main target audience of the animated series *Super Sema,* and a majority had interacted with the series. The study, therefore, considered

them a rich source of data. The study considered the data gathered sufficient to achieve the set objectives for this study.

Children who served as key participants in this study were shown the episodes of the animated series severally. The children were then engaged in focus group discussions, Likert Scale as well as interviews as discussed in the methodology section. The interviews were conducted using an interview guide while the focus group discussions were facilitated and structured using the guide provided in the methodology section. A total number of 283 students were engaged in both the focus group discussions as well as the interview procedures across the 5 schools. The distribution of the participants across the schools is as follows:

SCHOOL	**CONSTITUENCY**	**COUNTY**	**APPROX. POPULATION (7-11 years)**
MULULU	SABATIA	VIHIGA	800
GIVUDIANYI	SABATIA	VIHIGA	380
LOSENGELI	SABATIA	VIHIGA	900
KASARANI	ROYSAMBU	NAIROBI	400
KU PRIMARY	ROYSAMBU	NAIROBI	350
TOTAL			2830
TOTAL (**MALE CHILDREN)**			1478
TOTAL (**FEMALE CHILDREN**)			1352

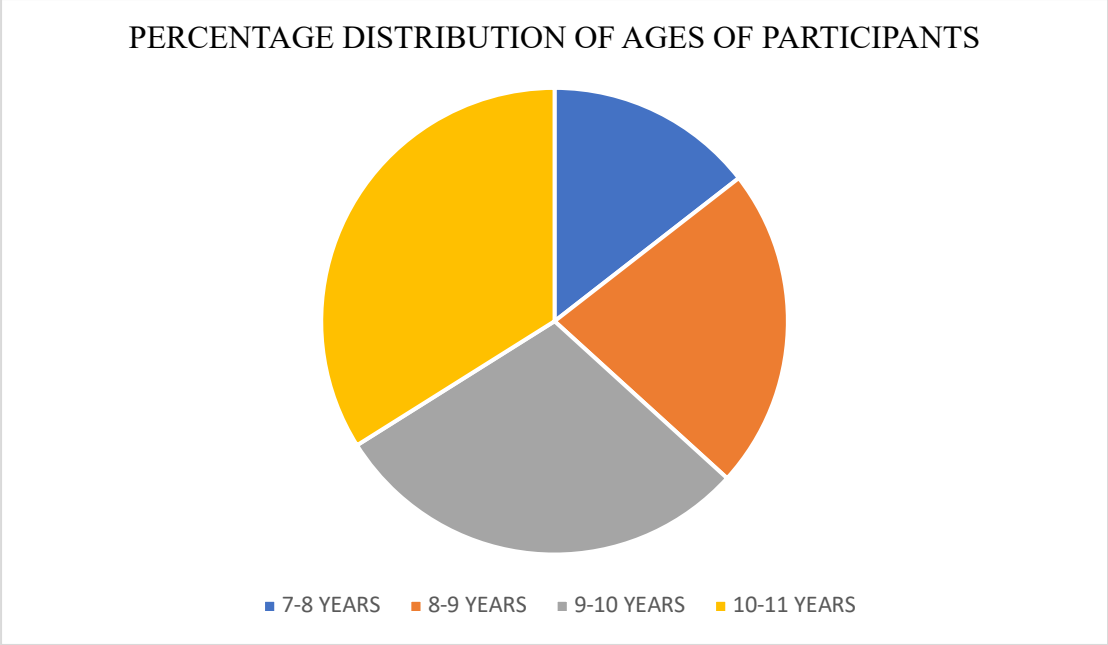
Table 1: The distribution of the participants across the schools



Pie chart 1: Distribution of Male and Female Participants by gender

Primary School	FGD participants	Interview participants	Total number of participants
Mululu	50	30	80
Givudianyi	28	10	38
Losengeli	60	30	90
Kasarani	30	10	40
KU primary	25	10	35
Total	**193**	**90**	**283**
TOTAL MALE CHILDREN		**148**	
TOTAL FEMALE CHILDREN		**135**	

Table 2: Distribution of interviews, Likert Scales and focus group participants



Pie chart 2: Percentage distribution of ages of participants

PHASE 1 OF THE STUDY

The first phase of the study involved presenting the characters as they were. During this stage, the degree of familiarity was determined. Views were gathered and they informed the process of recreating the characters. The table below shows the distribution of participants.

Primary School	FGD participants	Interview participants	Total number of participants
Mululu	50	30	80
Givudianyi	28	10	38
Losengeli	60	30	90
Kasarani	30	10	40
KU primary	25	10	35
Total	**193**	**90**	**283**
TOTAL MALE CHILDREN		**148**	
TOTAL FEMALE CHILDREN		**135**	

Table 3: Distribution of interviews, Likert Scales and focus group participants

PHASE 2 OF THE STUDY

This phase involved determining the degree of familiarity achieved on the recreated characters.

Primary School	FGD participants	Interview participants	Total number of participants
Mululu	50	30	80
Givudianyi	28	10	38
Losengeli	60	30	90
Kasarani	30	10	40
KU primary	25	10	35
Total	**193**	**90**	**283**
TOTAL MALE CHILDREN		**148**	
TOTAL FEMALE CHILDREN		**135**	

Table 4: Distribution of interviews, Likert Scales and focus group participants

1.13.5 Sampling procedure

1.13.5.1 Sampling procedure for Primary texts

In contrast to sample studies, where the probability sample can be used in most research settings, Gaskell (2000) points out that there is no single approach for choosing respondents for qualitative enquiries. The quantity of responses is necessary, he claims, so the researcher employs their social scientific imagination to guide the selection of respondents, no matter how small.

This study used purposive sampling to arrive at the film, *Super Sema.* This animation series film was selected because it met the predetermined qualifications set by the study.

Furthermore, this animation series film was selected since it is one of the most consistent animation series in the Kenyan animation industry in terms of plot sustenance and therefore provided a solid ground upon which the study could be undertaken in line with the set objectives. With the set criteria, *Super Sema* was the most viable animated series.

1.13.5.2 Sampling Procedure for characters in *Super Sema*

The researcher studied a total of 6 characters. The selection of these characters was done using purposive sampling, where only the main characters in the films were considered for the study. Purposive sampling, according to Etikan et al. (2016), is the deliberate selection of a participant based on the participant's characteristics. The researcher keenly read the selected film to determine the main characters in the episodes. Diyyani (1965) describes a main character as an individual who has a huge role in the development and conformation of a story. He further says that the absence of such a character causes the absence of a story. Based on this definition, the study considered a main character as one on which all elements, such as theme and plot, are vested. Therefore, the study mainly studied the main characters who drive the main story plot.

For the characters to be selected, they had to meet the following criteria:

- **i.** They had to appear in more than ten episodes of the animation series.
- **ii.** They had to have pivotal roles in the episodes in which they appeared.
- **iii.** They had to drive the plot in the episodes that they are appearing in
- **iv.** They had to have full character arcs, with the characters facing challenges, victories, and evident resolutions to their stories.
- **v.** Had to have substantial dialogue and/or monologue points

The characters that were arrived at are:

a) Sema
b) MB
c) Tobor
d) Moyo
e) Babu
f) Bongolalas

The study considered this population adequate to provide enough relevant data to complete the study.

1.13.5.3 Sampling Procedure for Focus Group Discussants, Likert Scales & Interviews

Focus Group Discussions

The study considered that Focus Group Discussions are more beneficial since they offer more real situations where participants can influence and be influenced (Casey & Krueger, 1994). The other benefit is that they provide a coactive effect on participants through group interaction, according to Stewart and Shamdasani (2014). When determining the focus group discussants, the study considered Kitzinger (1995), who avers that groups can naturally exist (school-going children) or may be brought together for the purpose of particular research.

The participants for the focus group discussions in this study were selected from school-going children, both male and female, aged between 7 and 11 years old. The total number of focus group discussions were 20, four in each school, comprising approximately 10-20 participants.

Gender and Social Cognitive Research suggests that there can be differences in how girls and boys decode film characters, influenced by a combination of biological, cognitive, social, and cultural factors as follows:

From a young age, children are exposed to societal norms and gender stereotypes. These stereotypes can influence how children perceive and interpret characters in films. For example, boys may be socialized to identify with male protagonists who are portrayed as strong, adventurous, or heroic, while girls may be socialized to relate to female characters who are nurturing or focused on relationships.

Research indicates that both girls and boys tend to identify more strongly with characters of their gender. This identification can influence how they interpret the character's actions, motivations, and emotions. However, it's essential to recognize that identification is a complex process influenced by various factors. Girls and boys may look for role models in film characters who embody traits or qualities they aspire to possess. Therefore, the decoding of film characters can vary across different cultures and regions. As such, the study was keen to have both male and female responses considered and carefully analysed.

The study was carried out in Vihiga and Nairobi Counties. The schools that were selected for the study are Moses Mudavadi School-Mululu, Givudianyi, Losengeli, Kasarani, and KU primary schools. The study used primary schools from Vihiga and Nairobi counties. A total number of 3 schools were chosen from the Western region (Vihiga-Sabatia) and 2 schools were chosen from Nairobi region.

The schools were chosen from these two regions to ensure that there is a balance in terms of ensuring that both the urban and rural Children's perspectives are given due consideration. The researcher believes that the five schools chosen were sufficient for the realization of the objectives of the study. The study chose to use the rural and urban schools listed below as they offered cultural and socio-economic diversity. The distribution of the population (7-11 years) in the selected schools is in the table below:

SCHOOL	**CONSTITUENCY**	**COUNTY**	**APPROX. POPULATION (6-12 years)**
MULULU	SABATIA	VIHIGA	800
GIVUDIANYI	SABATIA	VIHIGA	380
LOSENGELI	SABATIA	VIHIGA	900
KASARANI	ROYSAMBU	NAIROBI	400
KU PRIMARY	ROYSAMBU	NAIROBI	350
TOTAL			2830
TOTAL (MALE CHILDREN)			1478
TOTAL (FEMALE CHILDREN)			1352

Table 5: School population of children between 7-11 years

The total populations in the Schools were considered during the selection for the focus group discussants.

Interviews

The participants for interviews were children between 7 and 11 years, selected through a random sampling technique. The film chosen for this study defined the target audience. The children were grouped into two major groups (Lower primary and Upper primary) for each school. The researcher then divided the students into different groups of 10 pupils. The participants who did not take part in the focus group discussions were used in the interviews to avoid duplication of responses and material.

Likert Scales

All the participants who took part in FGDs and Interviews were used in the Likert Scales. A total of 283 participants were used.

The study targeted Kenyan children aged 7-11 years, a primary audience for the Super Sema series. The total population of the selected schools was 2830, and 283 students (10%) were chosen to ensure a representative sample. Given the diversity within this age group and the need to capture a range of perspectives, a sample size of 283 was chosen. This represents 10% of the total population, providing a balance between manageability and representativeness. According to Mugenda and Mugenda (2012), a sample size of 10-50% is acceptable for descriptive research. The chosen sample size of 10% aligns with these guidelines, ensuring sufficient data to reach saturation and support reliable conclusions.

A sample size of 283 participants allows for sufficient data to identify consistent patterns and themes across various focus groups and Likert Scale responses. This helps in achieving reliable results that can be replicated in similar studies.

To enhance validity, participants were randomly selected from five schools, ensuring a diverse representation of urban and rural children. This approach ensures that the findings are generalizable to the broader population of Kenyan children.

While a sample size of 283 provided a robust dataset, it may not capture the full diversity of the Kenyan child audience. To mitigate this, participants were selected from both urban and rural schools to ensure a wide range of experiences.

Interviews were conducted both individually and in small groups. This was brought about by the fact that some of the participants couldn't respond to interview questions alone and needed to be in small groups. The researcher therefore adjusted the style of conducting interviews to ensure that the children were comfortable and the responses given were sufficient as per the objectives.

Pilot testing was conducted to refine the focus group and Likert Scale questions, enhancing the clarity and relevance of the data collected. This helped ensure that the information gathered was comprehensive and reflective of the participants' true perspectives.

1.13.6 Study Location

The research was based in two counties, Nairobi (Roysambu Constituency) and Vihiga (Sabatia Constituency). Since the research was anchored on investigating child audiences, the researcher used primary schools to get the respondents for the focus group discussions, interviews as well as the population for the Likert scale.

1.13.7 Data Collection Instruments and Procedures

1.13.7.1Data Collection Instruments

a. Unstructured Observation

According to Clayton and Baker (2006), observation studies are those that involve the systematic recording of observable phenomena or behaviour in a natural setting. The researcher watched the selected episodes while noting the observable phenomena of the character designs, their visual portrayal as well as their traits.

b. Unstructured Interviews

Although the study developed semi-standardized questions to ensure a higher degree of validity of the data gathered in the interviews, the questions not only served as boundaries to the topic at hand but allowed the participants to answer the questions in their own way freely. This provided more information to the study, considering the participants were children and a restriction would limit their answers. The interview sessions were formally arranged in the schools, taking into consideration the class hours. The researcher leveraged free lessons and breaks as guided by the schools. This ensured that there was no interruption to the normal operations of classes and school procedures. It is also important for the researcher to note that when dealing with the interviews, follow-up questions and answers were not included in the guide, but the resulting responses, if any, were keenly considered.

c. Focus Group Discussions

A focus group discussion according to Wilkinson (1998) is an informal discussion among chosen/selected individuals on specific scientific topics. She goes on to aver that this method may involve one or more groups, in which the participants pay attention jointly on a topic that is presented by the researcher. The topic may be presented as a set of questions or film, vignette, cards or sets of advertisements.

The researcher employed a focused group discussions method to gather information from children in the selected schools on their views about the characters in *Super Sema,* when handling the second and fourth objective. The participants were randomly selected (done during common breaks as per the schools' schedules), after which

different episodes were shown to them, with clear instructions as per the set objectives of the study.

The researcher was granted permission to gather the specific respondents in a common room to ensure that the exercise went smoothly. After the viewing sessions, a teacher from each of the schools, in conjunction with the researcher and assistants, helped in conducting the focus group discussions. The researcher believed that expert personnel, which in the case of this study refers to teachers who, at the core, have adept knowledge and skill when it comes to handling the children and/or learners in a school setting and environment, would be appropriate in helping gather the relevant information and data from the participants. These sessions were recorded audio-visually and later transcribed by the researcher to cluster the data and present as well as discuss the resultant information. The researcher developed key questions to guide the sessions. The researcher also ensured equal participation, keen wording of the key questions, maintained a neutral position, and summarised the session to clearly reflect the opinions of the participants in a fair and even manner.

A. Adapted Likert Scale

A focus group discussion according to Wilkinson (1998) is an informal discussion among chosen/selected individuals on specific scientific topics. She goes on to aver that this method may involve one or more groups, in which the participants pay attention jointly on a topic that is presented by the researcher. The topic may be presented as a set of questions or film, vignette, cards or sets of advertisements. Likert (1932) proposed a straightforward and effective approach to creating an attitude scale based on the idea that sets of linked questions gauge a respondent's attitude toward a

particular topic those questions discuss. He showed that a relevant and tractable measure of the underlying attitude could be obtained by adding the answers to the linked questions. Likert scales, when appropriately fashioned, imprecise interval data and are therefore agreeable to conventional parametric techniques.

In the case of this study, the researcher developed an adapted Likert scale to gauge the familiarity of selected characters to a Kenyan child audience. The Likert scale provided a comprehensive understanding in the following ways:

Scaled responses that allowed for capturing of variations in the degree of familiarity. These provided more detailed insights into the depth of children's familiarity with specific characters. In addition, understanding the level of familiarity helped in identifying patterns among different groups of children. Further, assessing the level of familiarity provided more targeted insights for the final character designs, helping to understand the most familiar characters as well as aspects of those characters that resonate most with the Kenyan child audiences.

The Likert scale responses also enabled a comparative analysis on the familiarity of the different selected characters that helped in informing decisions on character design priorities.

The researcher employed a focused group discussion method to gather information from children in the selected schools on their views about the characters in *Super Sema,* when handling the second and fourth objective. The participants were randomly selected (done during common breaks as per the schools' schedules), after which

different episodes were shown to them, with clear instructions as per the set objectives of the study.

The researcher was granted permission to gather the specific respondents in a common room to ensure that the exercise went smoothly. After the viewing sessions, a teacher from each of the schools, in conjunction with the researcher and assistants, helped in conducting the focus group discussions. The researcher believed that expert personnel, which in the case of this study refers to teachers who, at the core, have adept knowledge and skill when it comes to handling the children and/or learners in a school setting and environment, would be appropriate in helping gather the relevant information and data from the participants. These sessions were recorded audio-visually and later transcribed by the researcher to cluster the data and present and discuss the resultant information. The researcher developed key questions to guide the sessions. The researcher also ensured equal participation, keen wording of the key questions, maintained a neutral position, and summarised the session to reflect the participants' opinions in a fair and even manner.

The elements that were considered mostly for familiarity include:

i. Distinctive features
ii. Colour palette
iii. Iconic Symbols
iv. Consistency
v. Expressiveness
vi. Recognition
vii. Emotional connection

viii. Visual traits

1.13.8 Data Collection Procedures

Effective data collection is key to ensuring the accuracy and reliability of the findings. In this study, the researcher used a systematic approach to data collection on diverse aspects of familiarity. This section details both primary and secondary data sources. It also outlines the steps taken to design the data collection instruments and manage the collected data in line with the set objectives.

1.13.8.1 Primary Data Collection Procedures (Observation)

This research employed a textual study where data was collected through unstructured observation from the primary texts, *Super Sema*. The different episodes were read with a keen focus on character traits and visual techniques/approaches of character design representation being noted. Notes were taken during this process and stored electronically for interpretation in the later chapters. The study used an observation matrix that involved looking at the individual characters and the specific episode.

EPISODE	CHARACTER NAME	PHYSICAL TRAITS	PERSONALITY TRAITS	NARRATIVE ROLE	CHARACTER ARC	INTERACTION WITH OTHER CHARACTERS	CHARACTER'S KEY EVENTS	NOTES

Table 6: Observation Guide

Instructions for using the observation matrix:

a) **Episode**; this section was recording the specific episode being read.

b) **Character name**; the name of the character that was being analysed.

c) **Physical traits**; this was for noting the physical attributes of the character being studied. This included any aspect that touched on physical attributes such as, but not limited to; age, gender, distinctive features, costume, and accessories.

d) **Personality traits/character traits**; this was majorly poised on looking at the personality of the characters. All character traits were noted.

e) **Role in the narrative**; this was used to identify the specific role of the character in the story. This step helped on two levels. The first on was to determine traits like protagonist, antagonist, mentor, helper; the second level was categorising the characters as; round, flat, dynamic, background character.

f) **Character arc;** This was concerned with looking at a character and noting any growth, shifts or changes.

g) **Interaction with other characters**; This step described the relationship between the character being studied and the rest of the characters.

h) **Key events and action points for the character;** This step focused on recording key vents that involved the character and that impacted the narrative.

i) **Notes;** This section had any other relevant additional information or observations that did not fit into the other categories.

The study keenly looked at the traits using this observation matrix to help in further understanding how the characters have been presented before engaging in the recreation of the selected characters. The traits that were analysed helped in realizing the objectives of this study.

The findings have been presented in the data analysis chapters.

1.13.8.2 Secondary Data Collection Procedures

i. Interview procedures

The study took the views of children in the selected schools into account. The interviews were aimed at answering the objectives of this study. In addition to this, the interviews were conducted with the help of an interview guide (see appendices). The study relied on the mentioned school populations to undertake this exercise. However, to avoid duplication of content, the children who had participated in the focus group discussions were not considered for this exercise. The study used random sampling to select the respondents for the interview sessions.

The interviews were conducted after ensuring that the respondents were at ease and understood the content. The data and information gathered through these interviews have been presented in the discursive chapters.

ii. Focus Group Discussion Procedures

A focus group discussion can be defined as an informal discourse among a select group of people about a particular topic (Wilkinson, 1998). Focus group discussions were used in this study in line with the objectives of the study.

A discussion guide for focus group discussion sessions was developed before. The guide and questions were developed in line with the study's needs and objectives. After this, the participants were grouped according to their class levels, and the focus group discussions were conducted through facilitation. The different episodes were shown to the focus groups for viewing and subsequent discussions. During this process, the researcher ensured that there was even participation, careful wording when asking key questions, maintaining a very neutral attitude as well as appearance, and summarising

the points raised to ensure that the opinions were even and fair. The researcher also allowed the participants to either agree or disagree with each other to provide a perspective on how the participants think about different issues raised by the study. This also helped in having diverse opinions and ideas as well as the inconsistencies that exist in the groups. The moderators, primarily teachers and research assistants in the selected schools who guided focus group discussions, as well as some children, were taken through a training session on what was expected of them as they conducted the exercise.

The proceedings of the focus group discussions were recorded in an audio-visual format for analysis. The data gathered helped in achieving the set objectives for this study. The findings are presented in the data analysis chapters.

During the exercise, the study was aware that the schools' daily routines override any other activity in the school. The researcher, therefore, informed the schools at least two weeks before the study was conducted. The study also had prior meetings with the schools' management to map out times when the study would be suitable to conduct. The researcher leveraged free lessons, afternoon sessions, and/or any other specific time provided by the schools' management to conduct the study.

iii. Likert Scale Procedures

The Likert Scale focused on quantitative assessment of familiarity and engagement levels using a structured questionnaire. The scale had three levels (low, medium, and high familiarity) as well as (agree, neutral, and disagree) in cases where it was deemed necessary. This was intentional to ensure that the child audiences clearly understood the Likert Scale.

Responses from the Likert scale were tabulated, and percentages were calculated.

Objectives of the the study were clearly defined to the child audiences. Simple, age-appropriate questions that were easily understandable to the child audiences were asked. The researcher used straightforward language that avoided vocabulary complexities and jargon.

Three-point scales were used to measure responses. Simple pilot tests were done on small groups of children to ensure the questions were clear and understandable. Any alterations that needed to be done were made to improve lucidity and understanding.

Informed consent from the teachers was obtained. Beyond this, children were explained to the purpose of the study and were allowed to withdraw consent at any point. The participation was purely voluntary.

Anonymity and confidentiality of the respondents was protected and explained to the participants and the teachers. No personal identifying information was collected. The researcher also ensured that no distressful questions were asked. In case any discomfort was noted, the participants were allowed to withdraw or move on to other questions. In addition, the environment, the schools, were used to ensure comfort and familiar environments.

Data recording was accurately done, ensuring that the data reflected the true positions of the participants.

iv. Literature Review Procedures

Literature with relevant and crucial information on character design was considered in this study. This literature was sought from libraries, journals, case studies as well as books that are relevant to the study. Relevant and credible internet sources were used during this study and will be employed during the analysis of primary texts.

1.13.9 Validity of the Research

Validity ensures that the study findings with utmost precision reflect the subject being investigated. The researcher was keen to ensure all instruments applied in the research met the objectives and the intended purpose of the study and were used and/or applied accordingly.

1.13.10 Data Analysis

The research employed the content analysis method to examine the selected texts. Discourse analysis was also applied to analyze the responses given in the focus group discussions and the interviews. According to Potter (2009), discourse analytic research may be conducted on virtually any compendium of materials that includes conversation and texts since it enables some degree of standardization among a sample of interviewees and enables the study to concentrate on specific subjects or themes. The study used this analogy.

Observable data (films and characters) were handled in accordance with the study's objectives. The films were read several times in accordance with the research questions, and key traits were noted. The study then engaged in a deep analysis of each selected character, taking a keen view of all the objectives' needs.

With the information gathered, the researcher developed an alternative character design approach that specifically elicited familiarity interpretations from the Kenyan child audience. This was divided into;

- Preliminary sketches (hand drawn concepts)
- Digital studies in adobe photoshop and adobe illustrator
- Digital development of characters in the software using Wacom tablet
- Expression sheets
- Action poses and staging (line of action)
- Value studies
- Shape studies
- Grey scaling and colour addition
- Final digital character designs
- Rendering and exporting

1.13.11 Ethical Considerations

a. The researchers held informational sessions at each school, where the study was explained to the children in simple, clear language. Visual aids and storytelling techniques were used to ensure understanding.

b. The participants' consent was sought for them to participate and for their data to be used for research.

c. Consent forms were sent home with the children, accompanied by a detailed information sheet for parents or guardians. The forms included a clear explanation of the study's objectives, procedures, potential risks, and benefits. Parents were asked to sign and return the forms if they agreed to their child's participation.

   The consent form included:

   - A detailed description of the study's objectives and methods.

- Information on what participation would entail (e.g., duration, activities).
- Potential risks and benefits of participation.
- Assurance of voluntary participation and the right to withdraw at any time.
- Measures to ensure confidentiality and anonymity.

d. Participants were assigned unique identification codes to ensure anonymity. Personal identifiers were removed from all data records, and only the codes were used in data analysis

Confidentiality Measures:

- All collected data was stored securely. Digital data was protected with passwords and encryption, while physical data was kept in locked cabinets accessible only to the research team.
- Access to the data was restricted to the research team. Access logs were maintained to monitor who accessed the data and when.
- Communication of Findings - Findings were reported in aggregate form to prevent the identification of individual participants. Identification codes were used in instances where specific quotes or examples were necessary.

e. All data were stored on password-protected computers and in locked filing cabinets accessible only to the research team. Data sharing was strictly controlled, and any dissemination of results included only aggregated data to prevent identification of individual participants.

f. Since getting answers from children can be difficult, the researcher sought the help of professionals as well as sought training on how to handle children. The professionals that were used were primary school teachers in the respective schools.

g. The questions posed and content screened were suitable and understandable to the children who participated in the study.
h. The research was conducted following approval from Graduate School.
i. The researcher sought a research permit from NACOSTI (National Commission for Science, Technology, and Innovation) and the Ministry of Education before undertaking the research study.
j. The researcher sought clearance from the KU Ethics directorate before undertaking the study due to involvement of humans (children) in the study.
k. The researcher sought consent from the teachers on behalf of the pupils before carrying out the study.
l. Respondents were not coerced into giving information.
m. The content of the research provided accurate data.
n. Proper citation and acknowledgement of references was observed.
o. Respect for the principles of justice, consent, confidentiality, and avoiding doing harm to child participants was highly upheld.
p. The participants were provided with the opportunity to express their views in a space that is safe and inclusive- the school.
q. The participants were made aware that they have the option to opt out of the study at any time. This was also communicated to teachers.
r. The data gathered was solely for the purposes of this study and were not be shared to any other third parties.
s. The privacy and confidentiality of participants was upheld. This covered their privacy with regards to how much information the participant wanted to reveal or share.

t. The privacy of the research participants was also highly upheld so that they are not identifiable in the publication and dissemination of findings.
u. The content of the research provides accurate data.
v. Although the researcher did not provide monetary reimbursements for the participants, food and refreshments were provided to the participants, since the exercise consumed time.

1.13.12 Conclusion

This chapter gave an introduction of this study by outlining the set research problem, objectives of the study, research questions, assumptions, review of related literature, conceptual framework, and methodological framework. The next chapter examines the selected characters and their traits in the selected film, *Super Sema.*

CHAPTER 2

2.0 Examining Selected Characters and Their Traits in the Selected Kenyan 2d Animation Film.

This chapter discusses the selected characters and their traits as presented in the animation film, *Super Sema.* These traits informed the recreation process using an alternative character design approach.

2.1 Introduction

In animation, characters serve as the bedrock upon which narratives are built, resonating deeply with audiences and driving emotional engagement. They are very important in the production and experience of animation films by audiences.

Eder (2008) says that although it is highly contentious to define a character, they are, in many cases, cogitated as imaginary human beings. Their continuum, he adds, incorporates animals, machines, gods, aliens, or mere abstract shapes. They are set apart from other fictional worlds by their objectives, intentions, perceptions, thoughts, motives, and emotions. He further says that because human beings are shaped by the experiences of their lives, their imaginary worlds are primarily obliged to their realities. At the same time, fictitious worlds often depart from realities to present a dramatic feel and offer escapist feelings as well as exotic spaces.

According to Kirszner and Mandell (2017), characters are described as the persons presented in works of film or literary works who convey their personal qualities through dialogue, monologue, and action, through which the readers of the work or audiences understand their thoughts, feelings, intentions, motives, and goals. They further state

that these individuals have an identity that comprises their appearance, actions, inner thoughts, names, and conversations.

In animation, characters are used to perform the actions as well as speak the dialogues and/or monologues. Characters help the audience in to understand the stories through their actions, reactions to different circumstances, their physical appearance, spoken words, gestures, expressions as well as their names (Kirszner and Mandell, 2017).

In character design, as noted by Withrow and Danner (2007), a story, whether fictional or factual, without specifications of time and place, plot, or theme, every story needs to have at least one character. This character becomes the one whom the story is about. They go further and agree that just like story design, the character design should grab the attention of the reader, in this case, the child audience.

Audiences might learn about characters in two different ways. The initial one is told by the narrator, either the first or the third one. Narrators can convey details about the actions, words, and thoughts of characters as well as information about their past experiences, appearance, attire, and other characteristics (Kirszner and Mandell, 2017). Occasionally, these storytellers also provide evaluations and insights on the actions or intentions of a character. The second one is via the use of the characters' deeds, conversations, and thoughts.

2.1.1 Types of characters

According to Burroway and Stuckey (2017), there are two major ways of characterization. The first is direct characterization, where the storyteller (animator) tells the audience directly about the character. This can be achieved through narrations.

The second method is indirect characterization, where a variety of aspects are used as a gateway into the character's world. These aspects are speech, thoughts, actions, and looks.

According to Wiehardt (2018), there are different types of characters, majorly born out of how the characters have been characterized. The two major divisions are the major and minor characters. Major characters are the pivotal characters in a story. They are majorly the protagonist in the story. Stories revolve around them. On the other hand, minor characters appear for a brief period in the story. They, however, serve a crucial role in the development of the story.

Wiehardt goes further to discuss other different categories. They are as follows:

a. Flat Characters

Wiehardt (2018) describes these characters as minor characters in a work of fiction. They do not undergo significant change or growth during the narrative. Their main role is to help move the story along. He alleges that in some instances, these characters are merely parts of the setting rather than individual characters. According to Henderson et al. (1997), flat characters are viewed from one aspect of their personalities, ostensibly because the filmmaker does not need to reveal or expose more about them for the purpose of the story.

b. Static characters

Static characters do not change. They are sometimes referred to as flat characters. Pickering and Hoeper (1962) state that static characters 'leave the plot as they found it.' They are largely unaffected by the events that occur in a story. They do not undergo significant changes. Their personalities remain essentially stable throughout the story.

c. Round characters

Round characters are multidimensional. Pickering and Hoeper (1962) aver that they are complex, nuanced, and often contradictory. They are not always necessarily the main characters in a story, but they serve a crucial role in advancing the plot and subplots. These characters also offer their personalities compound layers of psychological traits. Additionally, these characters possess several qualities and traits. This, therefore, means that such characters will require more and deeper analysis to reveal their character.

d. Dynamic characters

These characters are opposite of static characters. They are round characters who usually undergo change in the story. According to Birket (1993), dynamic characters undergo significant changes during the story. In addition, Laurence and Thomas (1984) argue that dynamic characters undergo an undeviating alteration in some aspects of the character, such as personality or outlook (appearance).

e. Stock characters

Static and stock characters are similar in frequently embodying a specific stereotype. A stock character advances the plot by assuming the viewer is familiar with the character.

f. Protagonists

These are usually the main characters in a film. They are round characters with whom the audience sympathizes. They possess a combination of heroic acts, such as courage, determination, and a strong sense of morality, which normally drives them to overcome obstacles in pursuit of their goals. Pickering and Hoeper (1962) argue that the protagonist is usually easy to identify in a story since it is through them that the fictitious world of film is created. They add that without them, there would be no film

in the first place. It is the protagonist's fate upon which the story is built. They are the drivers of the plot.

These characters are also usually complex, with multidimensional traits. These traits range from strengths, weaknesses, flaws, internal conflicts, or difficult moral choices. Through relatability, audiences connect with these characters, often sharing their experiences, emotions, goals, and aspirations. In the story, protagonists usually undergo development, gaining lessons from their experiences, tackling their fears, and growing as individuals. Motivated by precise goals or wishes, protagonists thrust the plot forward, actively affecting their own destinies through the choices and actions they take despite facing setbacks and obstacles along the way.

g. Antagonists

Sometimes referred to as the 'bad guys,' these characters are the opposing force to the protagonist. They prevent the protagonist from getting what they want to achieve. They are usually round characters. Laurence and Thomas (1984) define antagonists as any force that is meant to deter the protagonist from attaining their goal. This could be a person's forces, the conversation of society, or even one's own character.

2.2 Analysing characters in *Super Sema.*

To be able to analyze the selected characters and their traits, it was crucial to understand characterization. Laurence and Thomas (1984) define characterization as a method used by a creator of a work of fiction (filmmaker) to make a character seem real to the audience. They further posit that there are principles that help in characterization. The first is that the characters ought to be consistent in their behaviour, the characters need to have a clear motivation, and finally, the characters need to be plausible or life-like.

2.2.1 Character Traits

These are the distinct qualities, attributes, and behaviours exhibited by different characters in a film. They are the core components in shaping a character's personality, motivations, actions, and goals, and in turn affect how the story is developed. This development further affects the audience engagement.

When analysing the character traits of the selected characters, the researcher considered the following aspects:

The personality of the character, which includes the attitudes, temperaments, habitual behaviour, motivation, to include the driving force behind the character's behaviour and choices; strengths and weaknesses; values and beliefs; emotional range; relationships; development arc and consistency.

In addition to the above, the study considered Eder's (2008) approach to analysing characters, which postulates that characters and their traits can be analysed in the following ways:

a) **Characters as fictional beings**: this refers to their features, relations and the behaviour exhibited by the characters in the fictitious world of film.
b) **Characters as artefacts**: in this case, characters are analysed through the formal structures that they possess.
c) **Characters as symbols and symptoms**: symbols refer to the indirect meanings conveyed by characters while symptoms refer to the causes in their production process that leads to their specific properties and the consequent effects on the viewers, during and after reception.

The researcher recognised that the analysis of characters possesses complexity and is purely a subjective endeavour. The researcher therefore chose to handle this complexity in a functional manner to avoid uncertainty. The researcher therefore looked at characters in the following standardized framework;

(a) Physical Appearance

Physical appearance included all observable traits of a character, such as height, build, hair colour, clothing, and any other distinguishing features.

This trait was chosen based on the fact that physical traits are the most immediately recognizable and memorable aspects of a character. The researcher believed that looking at these traits would make it easier to assess how easily Kenyan child audiences can identify and remember a character based on their appearance. These traits were also crucial in gauging the selected characters' initial familiarity and visual impact.

(b) Emotional Traits

These included internal attributes defining a character’s emotional range, expressions, and responses to situations. These included emotions such as happiness, sadness, anger, and grief. They also included how the characters responded to various situations in the course of the story. These were key in determining a character’s motivations and actions.

Emotional traits significantly contribute to the depth of the character. This is crucial in gauging and enhancing familiarity. By examining these traits, the researcher was able to understand how well the children's audiences connect and engage with the characters

emotionally. Since familiarity can significantly be influenced by emotional engagement, having this criterion enabled a closer look at the characters' emotional tone scales.

(c) Cultural Relevance

This involved looking at the character's cultural background and how it influences their interaction, beliefs, and behaviours. This included ethnicity and cultural practices. This was crucial for this study as it added depth to the character, making the character more realistic and relatable to the child audiences. The aspect of relatability was vital in attaining familiarity.

Since this study focused mainly on familiarity, the researcher posits that characters embodying cultural traits and nuances can resonate strongly with audiences who share or can identify with that culture. This was important as it helped evaluate the cultural elements evident in the characters and how they contributed to their identity. In addition, their impact on audience familiarity and character recognition could be analysed.

(d) Narrative Role

This referred to the character's function within the narrative. It included the character's role in the plot such as protagonist, antagonist, mentor, helper. The character arc was also important in this category as well as the relationship between the character and other characters. Understanding a character's arc was crucial in determining how the character contributes to the story's progression as well as enhancing relatability.

Narrative role was selected and emphasised since it is through it that the character's importance and presence in a story is determined. This also affected the screen-time of

a character, which directly impacted how the audience interacted with the character. In addition, by analysing this trait, the researcher was able to gauge how important the character is to the plot.

2.2.1.1 Three-dimensional characters

In characterization, three-dimensional character refers to a fully and complex character that possesses depth, complexity and layers that qualify them to feel lifelike and believable. These characters constantly evolve, are emotionally rich and reflective of the multifaceted nature of real people. These qualities make them resonate well with audiences.

In addition, three-dimensional characters exhibit the following traits:

(a) Complexity - with a mix of strengths, weaknesses, virtues, and flaws. They are not defined by a single trait or motive; instead, they have multifaceted personalities that can sometimes be contradictory or in conflict with themselves.

(b) Growth and Change - These characters often undergo significant development or transformation throughout the story. They learn from their experiences, change their opinions, and evolve in response to the events and relationships in the narrative.

(c) Realistic Motivation and Goals - have clear, believable motivations and goals that drive their actions. Their desires and objectives are often relatable and are deeply integrated into their personality and backstory.

(d) Consistent yet capable of Surprise - While they are consistent in their core traits, three-dimensional characters can still surprise the audience. Their actions are grounded in their established personality and backstory, but they can react in unexpected ways to certain situations, adding depth and intrigue.

(e) **Emotional Depth** - These characters display a wide range of emotions and react in emotionally realistic ways to situations. Their emotional responses are complex and can include conflicting feelings or internal struggles.

(f) **Backstory and history** - They have a well-defined backstory that explains their behaviours, attitudes, and beliefs. Their past experiences significantly impact their present actions and decisions.

(g) **Relatability** - Despite (or because of) their complexities, three-dimensional characters are often relatable to the audience. They possess human qualities and vulnerabilities that resonate with real-life experiences.

(h) **Interactions with other characters** - Their interactions with other characters reveal different facets of their personality. They have meaningful relationships that influence their development and showcase different aspects of their character.

(i) **Internal and External Conflicts** - They often face both internal (emotional, psychological) and external (physical, situational) conflicts. How they deal with these conflicts adds to their depth.

(j) **Unique voice and perspective** - Three-dimensional characters have a distinct voice and perspective, making their dialogue and thoughts unique and recognizable.

Understanding the traits of the characters was crucial in helping to fully understand how to recreate the characters since all the necessary information about them was gathered through this analysis.

The study further presents relatability between the physical appearance and the character traits of the character to fully understand them.

2.3 Sema's Character Traits

The table below shows a summary of Sema's character traits.

CHARACTER: SEMA	
TRAIT	DESCRIPTION
Physical appearance	• Female • 10 years • Medium height (befitting a 10-year-old) • Brown coloured eyes • Black Hair • Dark skin • Dynamic posture that is fir, astute, sporty • Has unique features (Super power, trademark hair style) • No deformities • Strong and sporty physique • Sema has a recognizable and vibrant look that makes her stand out. She often sports a bright, colourful outfit that reflects her energetic personality and heroic nature. • Her clothing incorporates elements of African culture, highlighting her heritage.
Emotional Traits	• Exhibits different traits depending on the situation at hand • Mostly happy • Bravery: Sema is depicted as courageous, always ready to tackle challenges and face dangers head-on to protect her community. • Empathy: She shows a deep sense of empathy and care for her friends and family • Optimism: Sema is consistently positive and hopeful, believing in the power of good to overcome evil. • Her determination is evident in her relentless pursuit of justice and innovation
Cultural Relevance	• She serves as a positive role model for children • She accentuates the importance of community responsibility • She tackles issues that affect her community
Narrative role	• Sema is the main character • She is the protagonist in the story • She is a heroic figure

	• Sema is not just a superhero in terms of physical feats but also uses her intelligence and creativity to solve problems, often employing science and technology. • • Sema presents a morally upright child through her actions. She consistently engages in innovations that are out to help her friends and the community. Her dedication in solving problems and believing that science can be for the good of the people is proof enough of her moral standing in her society. • Her character represents the moral centre of the show, teaching valuable lessons about courage, kindness, and resilience.

Table 7: Summary of Sema's Traits

Super Sema is a young African girl who is ten years old. She is the main character and protagonist in the series. As deduced from the stories, Sema is the leader of the group. She is a superhero, as portrayed through her acts to permanently save the day through her tech-novations. From the onset, the theme song tells us who Super Sema is. The theme song describes her as a maker, creator, a 'super tech-novator'. The theme song goes on to describe her as a girl who is out to change the world. This song also places her as a consistent character yet full of surprises. In the film, her consistency is seen through her innovations as well as her urge to make the world a better place. Her surprise factor comes in the way she handles Tobor. Although touted as a humble and friendly girl, she keeps on shifting, when necessary, to defeat him. In various instances, one can clearly see how ruthless she is when handling Tobor, albeit for the good of society.

In line with Eder (2008), this analysis presents the character as a symbol of empowerment of young African girls. Through her, we get to know their potential as heroes and innovators. Sema's character further challenges the traditional gender roles.

In addition, she portrays hope and change, which is a crucial symbol to her peers. This was also noted by a participant.

> '….I like Sema because she looks like me and my friends. I want to be like her…'

This feedback highlights the importance of visual relatability in character design. According to Audience Reception Theory, characters that children can identify with are more likely to be popular. The similarity in appearance between Sema and the children fosters a sense of connection and engagement.

Sema is portrayed as loving, caring, passionate, playful, a leader, responsible, cheerful, brave, hardworking, selfless, and smart with great ideas. These qualities appeal to her emotional depth. She reacts to situations in a realistic manner and even exhibits urgency when she is called upon. This emotional depth also spans in the way she handles different people in the story. She becomes ruthless when faced with evil from Tobor and gets compassionate when the people of Dunia call upon her to assist them. She is also seen to change tack when the Bongolalas decide to leave Tobor's camp and join the Dunia people. Although she hated them at first, Sema forgives the Bongolalas and incorporates them in the society.

In the various episodes, her confidence and determination to win against Tobor are depicted, which sets her aside as a superior character as compared to Tobor despite her small size. The animator uses Sema to convey the persistent spirit of a fighter who defends the poor and the helpless against oppression in society by the antagonist Tobor and ensures safety and justice for them. For instance, when Moyo is kidnapped by Tobor and runs away with it to the mountain, Sema is seen doing everything to find

them and save Moyo. Her braveness is manifested when she decides to climb up to the top of Mount Mbali Sana to save Moyo.



Figure 1: Sema on top of Mount Mbali Sana

Sema's braveness is also demonstrated when she decides to hang on a rope to save Moyo after Tobor has blocked it inside a cliff. In this animated series, Sema is shown as a character that is ready to do anything, whether risky or not, to save the people of Dunia. This demonstrates her love for the people.

Sema's love for the Dunia people is demonstrated in a scene in episode six where Tobor parades Dunia people and tells them that he would open the gates of floods to wipe away Dunia. Her imagination, determination, and vast understanding of technology are crucial in her quest to protect her community from Tobor and save the day. This is compounded in the first episode, which talks about love. In this episode, Sema insists on the need for love. As much as this sets the audience on a path that endears them to this character, we also get to know and understand the kind of character that a character designer must come up with.

Sema is also portrayed as an adventurous lady who owns a secret lab from where she carries out her innovations. It is important to note that although fictitious, she sets out realistic goals in every episode, which she completes before embarking on a different goal. Her tech-novations are deeply rooted in her personality as a helper and saviour of the Dunia People. This further qualifies Sema as a rounded character. As outlined by Eder (2008), Sema is a cultural representation among the Dunia people. The creation of Sema is influenced by the need for diverse representation in media. Her character addresses the lack of African and female superheroes in mainstream media, aiming to provide relatable role models for children.

Her interactions with other characters make her a very friendly, considerate, and loving girl, further cementing her as a rounded character. Sema also loves the environment, and she cares for the surroundings in most scenes; she is shown trying to find solutions that favour the environment. In episode three of the animation series, when Tobor is busy cutting all the trees to build his castle, Sema is so heartbroken to see that Tobor has cut most of the trees. She goes to her favourite tree in Dunia, and she is seen as very worried about it since she loves it. She is deeply thinking about what she would do to stop Tobor from cutting it.



Figure 2: Sema hugging her favourite tree

Conversely, Sema is easily angered by any slight provocation from Tobor. As much as she is always out to correct the wrongs done by him, her initial reactions anytime she learns of his mistakes make her vengeful.

In the animated series, Sema is smart and full of creative ideas. This is seen through her hard work and determination to help people even when they are all indoors due to the virus, 'spoti maspoti'. In episode eight of the series, Sema invents the cure for the virus that had infected most of Dunia's people.

Sema's intelligence is also seen in episode three when she discovers a chemical booster that makes trees grow super-fast. This booster is sprayed on seedlings planted around Tobor's palace, boosting them to grow fast around it, locking him up to prevent him from cutting more trees in the Forever Forest, including Sema's favourite tree.



Figure 3: Sema, MB and Moyo in the lab

Another instance that shows how bright Sema is, is episode four of the animated series *Super Sema*. In the episode, Tobor steals electric power from the Dunia people and uses it to power his palace and outside swimming pool, leading to a blackout. In the blackout, Sema is able to invent electric power out of piles of garbage with MB's aid, helping the people of Dunia to get power again, as shown in the image below.



Figure 4: Sema inventing power from garbage

Sema is also portrayed as responsible in episode four of the animated series. She is seen together with her soulmates collecting garbage that had polluted Dunia's environment.

She takes the responsibility of leading her intimate friends in collecting trash around Dunia. Later, tells Tobor to clean up Dunia in exchange for electric power.

Another trait the Sema possesses is her unique voice. Compared to the rest of the characters, Sema is always upbeat and has a high-pitched voice. She is also audible and articulate. Her speaking fluency is also evident compared to other characters like Bongolalas. This fluency and eloquent expression of ideas are crucial in her leadership. She frequently gives directions to her team as well as the Dunia people. Typical of a proper leader, Sema possesses oratory skills, which set her apart from the main character in the animation series. When examined using Eder's (2008) methodology, she exhibits a complex combination of qualities that make her an engaging fictional character, a useful storytelling tool, and a potent symbol of empowerment and transformation. Her work is a considered response to the demands of culture and education, and the audience's response highlights her importance and influence.

Looking at her physical traits and the way she is presented, Sema is a preteen girl aged 10. She is also female and of medium height. Sema has brown-coloured eyes, a dark complexion, and a trademark hairstyle. She does not have any deformities. In addition, Sema has a superpower and is of Kenyan origin.

2.4 MB's Character Traits

The table below shows a summary of MB's character traits.

CHARACTER: MB	
TRAIT	DESCRIPTION
Physical appearance	• Male • 8-10 years • Medium height (befitting a 10-year-old boy) • Brown coloured eyes • Black Hair

	• Dark skin • Dynamic posture that is fit, astute, sporty, agile • Has unique features (Super power, trademark hair style) • No deformities • Hereditary features are that of Kenyan child • Sporty and athletic physique
Emotional Traits	• Exhibits different traits depending on the situation at hand • Mostly happy • Bravery through his unwavering support for his sister • Curiosity and Intelligence: MB's character might exhibit high levels of curiosity and intelligence, often engaging in problem-solving and innovative thinking, reflecting his robotic and human hybrid nature. • Empathy: She shows a deep sense of empathy and care for her friends and family • Protectiveness**:** As Sema's brother, MB is portrayed as protective and caring towards her, showing a strong familial bond. • Loyalty and Dependability: MB's loyalty to Sema and his reliability in critical situations underline his role as a supportive sibling and a trustworthy ally.
Cultural Relevance	• He serves as a positive role model for African children

	• Blending Tradition with Futurism: MB's character represents a fusion of traditional familial roles with futuristic elements, aligning with the show's African Futurism theme
Narrative role	• Key Supporting Character: MB plays a significant role as Sema's brother, providing emotional support and assistance in her adventures. His involvement is crucial in advancing the plot and adding depth to Sema's character. • Innovator and Problem-Solver: MB often takes on the role of an innovator and problem-solver, using his advanced capabilities to help overcome challenges and devise creative solutions. • Emotional Anchor: As a family member, MB serves as an emotional anchor for Sema, contributing to character development and adding layers to the narrative by exploring themes of family, loyalty, and support. • Helper. MB is also a helper based on how he supports Sema's ideas to have a better Dunia for the Dunia people.

Table 8: MB's traits

MB is Sema's brother. Throughout the series, MB is seen as the pivotal point in Sema's innovations. He is the supporting character of the protagonist in the series. Although

MB is not entirely a round character, he exhibits dynamism. He grows with the story to complement Sema's character, although his role remains the same throughout the series. He is not independent in his thinking or decision-making, but it depends on what Sema suggests. Despite this, his role in the animation film cannot be ignored because it is through some of his interactions with Sema, his dialogue, and his character that we get to understand the story fully. MB shares a background with Sema, coming from a middle-class family home. This is deduced from his lifestyle and neighbourhood. The neighbourhood presented is a village setting that does not present lavish living. A closer look at the interior of the house he lives in presents a scarcely stocked house. The meaning deduced is that she lives in a typical Kenyan middle-class home. These arguments are in line with Eder (2008) in terms of how the character is portrayed. For instance, as a symbol, MB's character is support and teamwork. MB symbolizes the importance of support systems and teamwork. His role highlights the value of collaboration and the strength of sibling bonds. One participant noted this:

> '…Watching MB and Sema makes me appreciate my own siblings more. It's nice to see them working together and caring for each other….he loves his sister'

This sentiment also goes in hand with the audience reception theory, where the character was received well by the audience. The statement also proves that the Kenyan child audiences learn and associate with characters the see on screen.

MB is also a morally upright child. He consistently engages in helping Sema with her innovations that are out to help their friends and the community. His dedication to

helping his sister solve problems and his belief that science can be for the good of the people is proof of his moral standing in her society. One could argue that coming from a middle-class family and having probably encountered challenges as a child, MB wishes for a better society and, by large, a better life. This explains his dedication and determination to assist his sister's ambitions. This directly supports Eder's (2008) views on analyzing a character as a cultural representation. MB's character reflects the supportive roles often seen within families in Kenyan culture. His interactions with Sema underscore the cultural emphasis on family unity and cooperation.

MB loves football. He prides in having good football skills as well as computer skills. He is a big fan of the 'Imagine African' football club and he gets very happy when he finally meets them at the cycle Mania competition.



Figure 5: MB at the cycle mania competition

MB is friendly, as seen throughout the series. He interacts with the other characters freely and is always on cue to assist when needed. He has a good family relationship, as viewed through the way he interacts with his grandfather. In addition, he is seen to have good family relations, seeing how he is always available to help his sister and grandfather in their adventures and even in their troubles.

MB is portrayed as a tech genius through the way he involves himself in Sema's creations of advanced equipment and gadgets. The animator has used MB to introduce a technological theme in the animated series to illustrate how technology solves problems through creativity. When Sema suggests that they can make something that can fly and pour water on the trees to make them grow to trap Tobor in his own castle in episode three, MB suggests that they can develop a drone, and he programs it, and it works.



Figure 6: MB flying a drone

Another instance where we see MB as a tech-savvy character is through his creation and development of a virtual game that is played between Sema and Tobor in the sixth episode of the series. The game is meant to show who is smarter and greater between the two, and as expected, Sema (protagonist) emerges as the winner. The character is also portrayed as a very supportive character. Every time Sema needs assistance, MB is always ready to cooperate and/or offer a supporting hand. This is seen in the case when Tobor kidnaps Moyo. MB is very willing and prepared to help Sema recover Moyo. He assists in developing a tracking system, 'Goat Position System,' which they

use to find Moyo. In episode seven, when Tobor destroys pizza and bans it from being produced in Dunia, MB partners with Sema to develop a 3D pizza that can be 'printed' in large quantities over a short period. Through this, the audience is exposed to a very supportive and creative character.



Figure 7: MB at the pizza printing shop

MB is also portrayed as a team player throughout the animated series. The character works well with the other characters. In episode four, where they must generate power from the rotting garbage, MB works closely with Sema, and they both succeed in converting the rubbish heat to power, which helps bring back light to the Dunia people after Tobor has stolen all the power to heat his pool.

Beyond his supportive character and role in the film, MB's physical characteristics are visible in the series. MB is a male boy of around nine years, as deduced from the story. He is of medium height with a sporty and athletic physique, which stems from his love for football. He also possesses a dynamic posture that is aggressive, astute, fit, and agile.

He has a unique hairstyle with dark brown hair. His is of dark complexion. From the story, his aggressiveness suggests that he has scar marks, although they are missing.

To conclude, MB is a vital character that supports the main character. It is through him that some of Sema's traits are exuded. Using Eder's method of character analysis, we can see that he is a helpful, curious, and eager-to-learn person. The theory of audience reception sheds light on how viewers interpret MB; comments emphasize his relatability, impact on education, and positive portrayal of family interactions. By offering Sema's heroic journey a steady, encouraging presence, MB's character enhances the narrative.

2.5 Tobor's Character Traits

The table shows a summary of Tobor's character traits.

CHARACTER: Tobor	
TRAIT	DESCRIPTION
Physical appearance	• Male • Middle aged – mid 20s early 30s • He is tall • A black and red coloured eye • Dark grey hair with a fading hair cut • Clean shaven • Dark grey Hair • Dynamic posture • Robotic eye with a red iris • Heavily built physique that is robust and tough

	• Tobor’s attire and overall look exude a menacing and authoritative presence, suitable for a primary antagonist.
Emotional Traits	• Exhibits different traits depending on the situation at hand • Mostly angry • Lack of Empathy: Tobor is a strong and frequently merciless opponent due to his emotional flaws, which include a lack of empathy. He doesn't care about the effects on other people; his main concern is reaching his objectives. • Arrogance and Pride: Tobor is a villain who frequently exhibits arrogance and pride, especially when it comes to his superior intellect and technological prowess. • Tobor is skilled in manipulation, using his knowledge and resources to deceive and control others to further his plans. • Tobor is highly intelligent and strategic, always several steps ahead in planning his moves. His sharp mind is a key trait, making him a formidable opponent. • Calculating and Strategic: Tobor's strategic thinking and analytical disposition define him. He meticulously considers each move he makes,

	outwitting his opponents with his cunning and technological prowess.
Cultural Relevance	• Symbol of technology Abuse: Tobor stands for the darker side of technology progress, illustrating the ethical conundrums raised by AI and cybernetic improvements as well as their potential for abuse. • African Futurism: Tobor's character, despite being a villain, adheres to the show's African Futurism theme by fusing cutting-edge technology with traditional cultural components to produce a nuanced foe. • Tobor's character serves as a cautionary tale about the dangers of unchecked technological ambition and the importance of using technology responsibly.
Narrative role	• Tobor serves as the main antagonist in *Super Sema,* driving the conflict and creating challenges for Sema and her allies. His actions and schemes are central to the plot. • Tobor's dual nature as a human with robotic enhancements adds depth to his character, allowing for potential exploration of themes such as humanity versus technology and the loss of empathy in the pursuit of progress. • Tobor's presence and deeds frequently serve as impetuses for Sema's progress. Meeting Tobor's

	obstacles enables Sema to advance her knowledge, pick up new abilities, and grow as a person. • The show tackles issues like the moral application of technology, striking a balance between progress and humanity, and the perils of having power without empathy via the lens of Tobor's character.

Tobor is the primary antagonist in the story. Although an antagonist, he is a round character. He exhibits complexity in his character and is quite dynamic in his innovations. He is constantly shifting his ideas to defeat Sema. As a round character, Tobor also has the element of surprise. This can be seen through his unexpected ways of handling defeat. He humbly accepts defeats from Sema, although he comes up with a new trick to try and defeat her. Another instance of his element of surprise is when he competes in the fashion show. Through suspense, the story leaves the audience guessing what he could be plotting during the event. The story also tries to make it appear in the beginning that Sema will win. In the end, unexpectedly, Tobor wins and does not cause any trouble during the event. In addition, unusual of himself, he does not overly brag about it. However, as expected, after the event, he goes on to plot another trick that puts Dunia people in danger.

Tobor is an Artificial Intelligence guru. This can be seen from his interactions as well as his insistence that “One day AI will Triumph.” He loves fashion. Tobor is a schemer. He is always trying to ruin the world for humans through his destructive innovations. From the discussions, it is clear that the character fits Eder's (2008) idea. To begin with, as an artefact, Tobor’s design is modern and menacing. In addition, as a symbol, Tobor

symbolizes the potential dangers of unchecked technological advancement. His character serves as a cautionary tale about the ethical considerations of artificial intelligence.

Further looking at this character through the lens of audience reception theory, the child audiences noted that the character was complex and unpredictable. One participant supported this by saying that

> '…Tobor is strange. You don't know what he is planning…he surprises me with his actions….'

Tobor is portrayed as a heartless character who lacks concern for any other person's existence. He has internal and external conflicts that keep on plaguing him throughout the series. His urge to cause harm is unwavering. His evil mind is always poised to ensure that the Dunia people are suffering. In addition to this, his heartless attitude can be seen from his interactions with his army of robots, Bongololas, who, despite working diligently for him, on several occasions he, tries to eliminate them and constantly threatens to re-program them.

Tobor is also presented as a strong-willed character who stops at nothing to ensure that his wishes are achieved. He sets out goals that he wants to accomplish in every episode of the animation series. Although, in many instances, he fails to achieve them due to Sema's opposition, one cannot ignore the fact that Tobor is strong-willed, resilient, and persistent in his undertakings.

In addition to this, Tobor is presented as an egocentric character. This can be seen when he secures the crushing site of the meteorite and orders his robots to sculpt faces of him

despite Sema's efforts to put it to him that the precious stone can be spared for research and other meaningful purposes and for the good of Dunia.



Figure 8: Tobor's sculptures as carved by Bongolalas

Another instance where Tobor shows his egocentric nature is when he decides to cut down trees for the construction of his wooden place despite the benefits it had for Dunia people as seen in episode three.



Figure 9: Cut down trees

In episode four, Tobor illustrates his self-centered trait when he steals power and misuses it to heat up his pool and lighting at the expense of the Dunia people, causing

a power outage. He orders his Bongolalas to add more power without considering other users on the power grid. Tobor further illustrates his egocentric trait in episode Seven of *Super Sema* in a scene where he bans pizza in Dunia because he cannot taste it. Tobor is seen live on TV ordering no more pizza in Dunia after tasting and destroying all the equipment his Bongolalas used to make him pizza.

In episode two of the animated series, Tobor is seen to have a curious nature. The episode begins with a meteorite crushing into Dunia and Tobor gets concerned with the loud bang he hears. He gathers his army of robots and heads to the crushing site immediately after discovering it's a meteorite as shown in the following image through Sema's telescope.

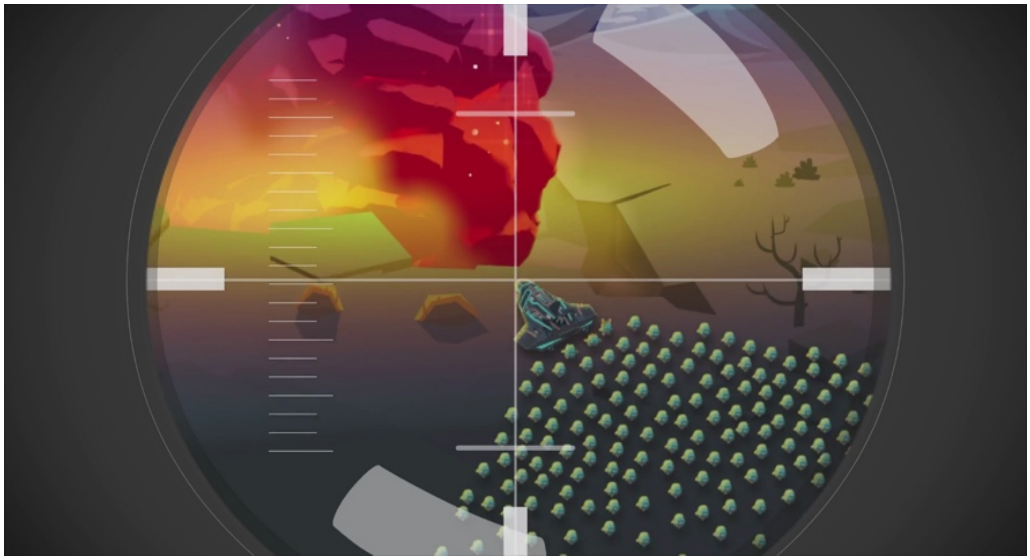


Figure 10: Figure 10: Tobor's binoculars' view

In episode five of the animated series, we are introduced to a contest called 'the upcycle mania' This contest happens occasionally in Dunia and is broadcast on national television. The audience is shown a zealous, talented, and creative side of Tobor through the many trophies that he has won. The trophies are displayed in the cabinet.

Tobor is prolific as he can come up with amazing shows and costumes in this contest. It is then right to allege that the animator is trying to thrust a three-dimensional character that can be identified by the audience.

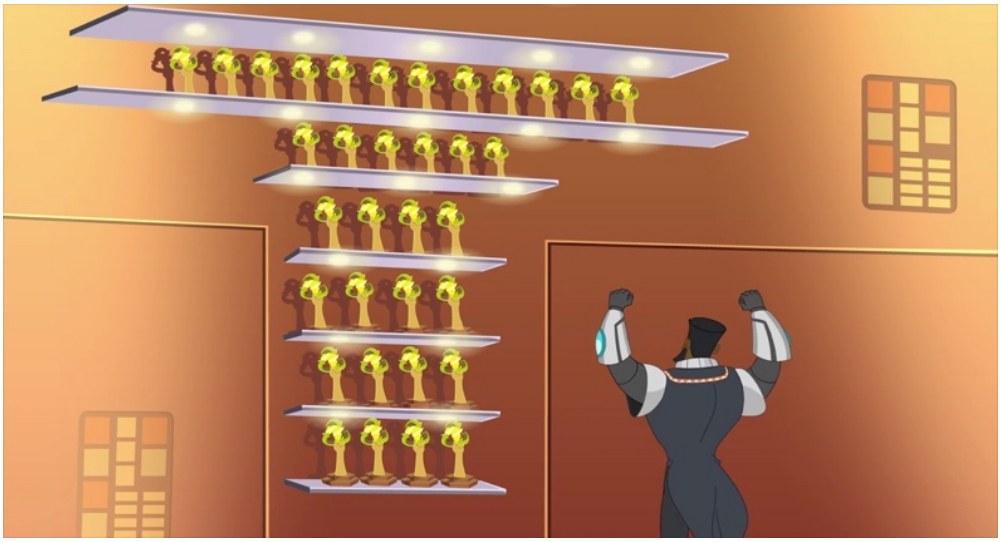


Figure 11: Tobor's cabinet of trophies

Tobor is also portrayed as a bossy and authoritative character. For instance, in episode fifteen of the series, he is shown sitting in a pool of hot water while his robots, Bongolalas, are attending to him. In the very scene, Tobor makes orders that should be acted upon without wasting time. This authoritative nature sets him apart as appertains his interactions with the other characters. In rare cases, Tobor is seen as having a good relationship with the other characters. His interaction is heavily anchored on power dynamism. He wants to rule over them. He sees the rest as his subjects. This is clear in the way he interacts with his minions, the Bongolalas. He is always commanding them to do tasks and does not give them rest. Anytime they refuse to execute his tasks, he threatens to re-programme them. Since they are robots, this could easily translate to ending their lives.

Tobor also portrays an authoritative figure throughout the series. In most episodes, Tobor is presented as a commandeering and demanding character. He places tough demands on the Dunia people, such as banning pizza and threatening to flood the whole of Dunia. Further, in episode six of the animated series, Tobor is seen threatening the Dunia people, saying that he will wipe the entire Dunia by flooding it unless they bow to his authority. As bad as this interaction with other characters is, it helps in grounding him as a complete villain. However, as expected, he loses this battle to Sema, and the Dunia people stay safe. This trait of perceived authority was noted by the audience and guided by the audience reception theory. The participants were able to note this through his actions. One participant said that:

> '…Because he is so domineering and controlling, Tobor is a very terrifying villain. His threats seem genuine, which heightens the intensity of one's support for Sema…'

The recurring theme of Tobor being perceived as evil underscores the character's role as a villain. This further shows that Kenyan child audiences can analyse major narrative roles of different characters.



Figure 12: Tobor issuing commands to Dunia people

Tobor is also portrayed across the animated series as a resilient, tireless, and insistent character. This is compounded by his consistency in coming up with new innovations and creations that are aimed at taking over Dunia. The animator shows Tobor as a character who does not give up despite failing numerous times in various challenges. For instance, when Tobor is defeated by Sema in a challenge when Sema rescues Moyo from Tobor's captivity, although defeated, Tobor insists that he will win the next challenge. He continues to hold his head high despite numerous defeats throughout the series.

Tobor's strong, tireless, and fighter nature is also seen in a scene where he is removing his Virtual Reality headset, admitting Sema's victory but still insisting that he will win in the following challenge against Sema, as shown in the image below. This is after Tobor accepted Sema's challenge in the virtual reality game on the condition that if he wins, he will flood Dunia. Tobor's tireless nature is evident in the subsequent episodes, where he is in constant battles with Sema but still fails to outsmart Sema. The viewer clearly sees Tobor's tireless reputation, where he is determined to try again at every next challenge despite failing in the previous challenges against Sema.

The animator also portrays Tobor as a leader across the episodes of the animated series *Super Sema*. He is given a tall and majestic body frame to make him superior to others. Tobor is rich and lives a better life than the rest of the Dunia people, which enables the viewer to perceive him as a character with authority and power.

Another character trait shown by Tobor is intelligence. This trait is spread throughout the entire animated series through his innovative ways to counter Sema's influence.

As much as other characters regard him as an evil character, Tobor possesses a compassionate side of him that is seen through his concessions anytime he is defeated. He is also a remorseful character (albeit sometimes forced). He pleads for forgiveness whenever he is in the wrong. This element completes him as a villain and cements that although a villain or evil character, there is always a flip side to the worst characters. This compassion helps in ensuring that the audience connects with the character.

The observable characteristics of Tobor include him being of male gender. His age ranges between mid-20s and early 30s based on his stature, physique, and appearance. He is tall, has a very masculine body, and has a robotic eye. He generally has exaggerated physical features to amplify his villain nature. He also has a dynamic, burly, and firm posture. Tobor is of African descent with a dark complexion. His unique and notable hairstyle is his trademark look.

Tobor lives in the upper class of the economic ladder. This can be seen in his residence. He resides in a lavish mansion isolated at the top of a hill, away from most civilization, that is run by technology from the entryway to the servants, the Bongolalas. He is the self-proclaimed king of Dunia. The animator poetically uses this to show the disparity in the economy of the Dunia people. The animator also uses Tobor to depict the class struggle and oppression from supposed higher-ranking members of the society, particularly the political class. It is also important to note that his evil deeds are only done to the Dunia people. He remains immune to these effects. From littering, taking over all electric power, destroying forests, and flooding, among others, the animator portrays modern Kenyan society and the atrocities meted out to the people. The

animator further presents solutions through Sema's innovative ideas. The society, after all, has a glimmer of hope.

Generally, when looking at Tobor's physique in relation to the character, the animator has tried to present most of the aspects. However, as seen in chapters 3 and 4, once presented to the child audience, holes were poked. The different views and concepts aired by the child audience were keenly considered during the recreation process of the character.

A significant component of Tobor's persona in "Super Sema" is his domineering and forceful demeanor, which fuels a lot of the series' tension and conflict. Eder's (2008) method of analysis of Tobor emphasizes his function as a symbol of authority and control, and audience reception theory shows how viewers understand and react to his persona. Tobor is a formidable foe because of his assertive demeanor, cunning plans, and menacing threats. According to audience feedback, his autocratic actions raise the story's stakes, evoke intense emotional reactions, and connect with current concerns of oppression and power. Tobor adds depth to the story by being an authoritative figure who challenges Sema and emphasizes the concepts of resiliency and resistance throughout the series. Audience reception theory highlights how Tobor's character resonates with viewers, reflecting contemporary technological concerns and providing an intriguing, multi-dimensional villain. Through his formal structure, symbolic significance, and audience impact, Tobor stands out as a crucial element in the series, driving the plot and enhancing the thematic depth of the story.

2.6 The Bongolalas' Character Traits

Summary of Bongolalas' character traits.

CHARACTER: Bongolalas	
TRAIT	DESCRIPTION
Physical appearance	• No clear definition of sex • Age not defined • Short • No defined hair • They have quirky, less-defined facial features • Skin colour is teal • Dynamic posture • Extendable and flexible robotic arms
Emotional Traits	• Exhibits different traits depending on the situation at hand • Mostly angry • They show unwavering loyalty to the main villain, often carrying out orders without question. • Despite their outward bravado, they are often fearful of the main villain and quick to retreat or panic in dangerous situations. • Bongolalas exhibit a playful and mischievous side, engaging in slapstick humor and antics that provide comic relief. • They are depicted as somewhat incompetent, bungling tasks, and providing opportunities for the hero to outsmart them.

Cultural Relevance	• Bongolalas highlight the ingenuity of the hero and the menacing nature of the main villain by fitting the stereotype of the bumbling henchman seen in folklore and contemporary storylines across many cultures. • Their antics and errors provide humorous relief, lightening the mood and improving the narrative's accessibility and enjoyment for younger viewers. • They represent the disposable nature of evil's foot soldiers, emphasizing that while the main villain might be formidable, his underlings are less so.
Narrative role	• The main antagonist, Tobor, uses Bongolalas as his principal henchmen and enforcers to carry out his plots and supply force when required. • They serve as initial obstacles for Super Sema, creating conflicts and challenges that she must navigate and overcome. • Their awkward and comical actions frequently stand in stark contrast to the hero's skill and resourcefulness, showcasing her advantages and winning the audience over. • Bongolalas are employed in vast quantities to highlight the hero's overwhelming odds and expendability. Their repeated losses highlight the hero's journey and the villain's strength being gradually undermined.

Table 9: Summary of Tobor's traits

The Bongolalas (Swahili for lazy brains) can be equated to the Minions in the "Despicable Me" series.

The Minions are Gru's obedient and foolish goons in the world of "Despicable Me," the show's protagonist. They are instantly recognized and charming due to their silly nonsense, known as Minions.

Like the Minions, the Bongolalas' appeal stems from their relatability and simplicity. The Minions overcome linguistic and cultural barriers with their charming antics and innocent demeanour. Something about the Minions appeals, whether it be their slapstick humour, their innocent curiosity, or their never-ending search for bananas.

The Minions also serve as a testament to the effectiveness of visual storytelling. Their round, goggle-wearing, wide-eyed features and slapstick humor instantly captivate, which makes them a great source of physical and nonverbal fun. The Minions are ideal for both kids and adults because of their capacity to elicit empathy and amusement in addition to their global humour. This is an approach taken by the animators in Super Sema.

Essentially, the Bongolalas represent laughter, mischief, and friendship in the series. They remind us that camaraderie and laughter can occasionally be found in the most unusual and unexpected locations. However, they are presented as flat characters who are stagnant and only serve the role of helping other characters.

The Bongolalas are an army of robots that report to Tobor. They are Hardware, Cookie, and Bluetooth. Bongolalas are presented as dramatic and entertaining characters. They are persistently used in the animated series as the epitome of loyalty and hard work. The Bongolalas are always ready and willing to serve their master, Tobor, as well as execute all his orders. This can be seen in several episodes of the animated series. For instance, in episode two of the animated series, we see them creating giant sculptures of Tobor's face. They are shown in a well-established site that requires dedication, coordination, and resilience, as shown below in the image.

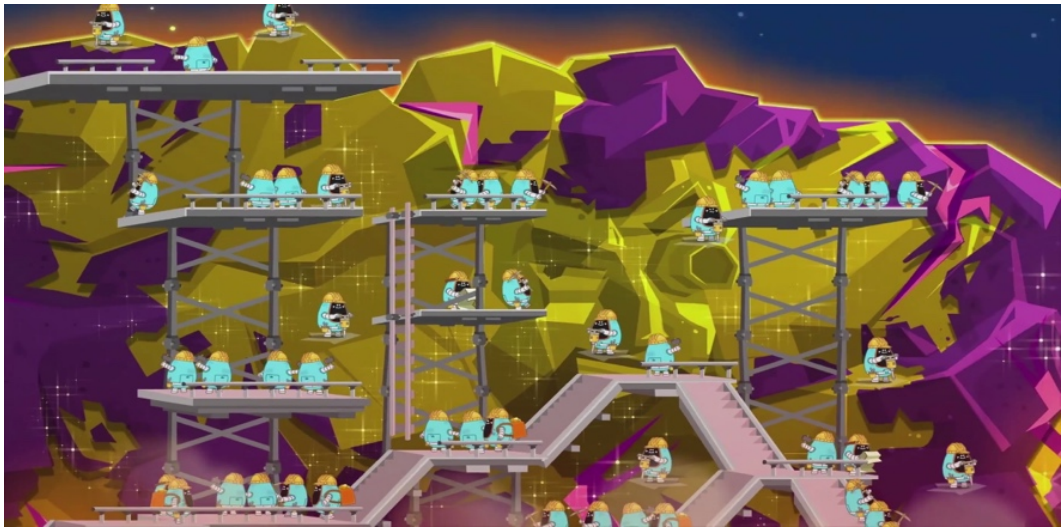


Figure 13: Bongolalas working

Another instance where the audience gets to experience Bongolalas as hardworking is in episode three of the series. In this episode, Tobor orders the Bongolalas to clear the forever forest for wood that is needed to construct his palace. The Bongolalas can be seen working tirelessly in cutting the trees and building the palatial home as can be seen in the image below.



Figure 14: Bongolalas building a home for Tobor

In the case of loyalty to their master, the animator shows the Bongolalas' dedication and availability when called upon. They diligently obey and execute the orders of their master even when they seem toxic and illicit. For instance, when Tobor agrees to collect litter in exchange for electric power, Tobor is seen enjoying himself together with his Bongolalas in their heated pool, as well as powering his floodlights to a point where they exhaust all the power. The Bongolalas remain loyal and help in collecting garbage, albeit without being ordered to do so. The motive is to make sure that they win the favour from their master as well as show their allegiance and loyalty to him. This loyalty was noted as a key aspect based on Eder (2008). The Bongolalas symbolize the value of loyalty and dedication, even when faced with tough or unjust leadership. In addition, the participants, through the lens of audience reception theory, noted that the Bongolalas are likable and captivating individuals because of their traits and behaviors that arouse sympathy and laughter. They provided both comedic relief and an emotional connection with their awkwardness and devotion.

The Bongolalas are also portrayed as fun-loving characters. For instance, when a meteorite falls in Dunia, Sema discovers that the crystals that make up the meteorite

can display a spectrum and rays of bright colours when exposed to sunlight. The Bongolalas can be seen dancing and merry-making as they join the Dunia people.



Figure 15: Bongolalas merry-making with the Dunia people

The fun-loving nature of the Bongolalas is also seen in episode one of the animated series in a seen when Sema is looking for Moyo. In the scene, the Bongolalas are seen playing in Tobor's palace when Sema storms in only to find Moyo and Tobor are not present.

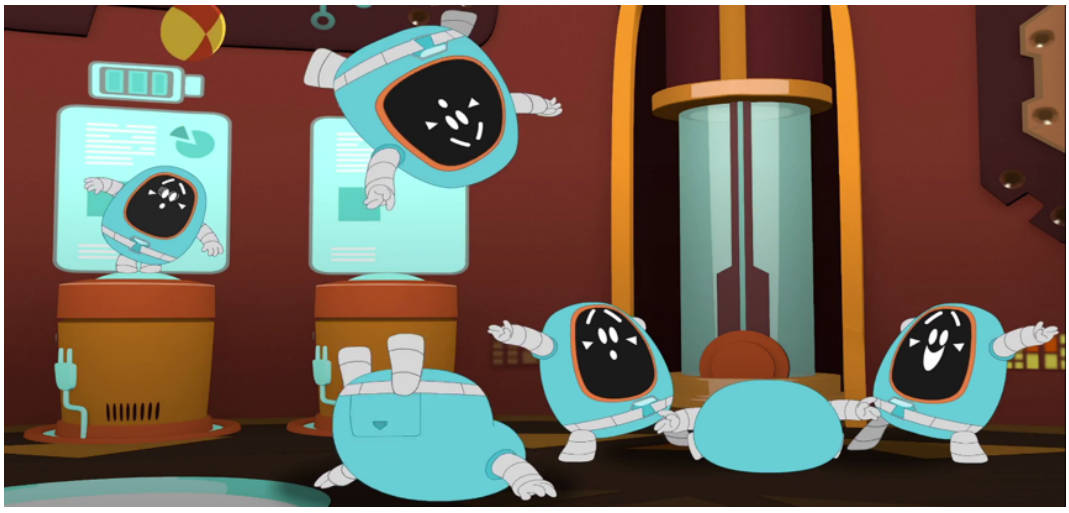


Figure 16: Bongolalas playing

The Bongolalas also portray their fun-loving nature in episode four of the animated series in a scene around the swimming pool. The animator uses Bongolalas to illustrate

the extravagant lifestyle Tobor is living at the palace, as they are seen enjoying and having a lot of fun, together with the environment and facilities on the premises.

Bongolalas exude characters who are friendly, likeable, and sociable. They are loyal to their master even though they are not so intelligent. They are clumsy in their engagements and will always mess up to fits of laughter.

When the above analysis was related to the audience reception theory, where cultural upbringings, life experiences, and individual circumstances affect how an audience interprets media text, it was noted that the simplicity and relatability of the Bongolalas are what make them appealing to the child audience. This was corroborated by the following comments:

> '…Bongolalas are so funny! They remind me of the Minions, and I love how they always manage to mess things up in the most hilarious ways…'

The positive reception of Tobor, described as funny by the focus group participants, aligns with the Likert Scale results where a large percentage of children rated Bongolalas as goofy characters. This indicates that Bongolalas narrative role successfully captures elements that appeal to children, reinforcing the importance of dynamic and engaging character traits in animation.

In conclusion, the Bongolalas are crucial characters that portray different traits, from loyalty to hard work to playfulness. Using Eder's framework, they were analysed as fictional beings with distinct features, relationships, and behaviours, as artefacts designed to appeal visually and narratively. They are also presented as symbols

representing common themes among the participants' society such as loyalty and humour. In addition, audience reception theory has highlighted how different viewers connect with these characters, appreciating their relatability and humour.

2.7 Babu's Character Traits

The following table shows a summary of Babu's character traits.

CHARACTER: Babu	
TRAIT	DESCRIPTION
Physical appearance	• Babu appears to be in his late 60s to early 70s, indicating an elderly stage of life. • He is of short stature but maintains an upright and sturdy posture, which is impressive for a man his age. • Babu has white hair with a visibly bald head, signifying his advanced age. • He has a long beard, further emphasizing his elderly appearance. • No deformities • Brown skin
Emotional Traits	• Exhibits different traits depending on the situation at hand • Mostly happy
Cultural Relevance	• Babu's character challenges the stereotypical portrayal of elderly individuals as weak and feeble. He embodies a more dynamic and resilient image,

	which is crucial in reshaping perceptions about aging. • Babu's lifestyle and setting provide a relatable and authentic depiction of a typical Kenyan middle-class household, resonating with the target audience. • Babu is a pillar of the community, providing stability, counsel, and continuity. His presence in the village setting underscores the importance of maintaining cultural heritage and communal values.
Narrative role	• Babu serves as a mentor figure, offering wisdom and guidance to younger characters • His unexpected vigor and active lifestyle often provide humorous moments, adding a light-hearted element to the narrative. • Babu's character symbolizes resilience and the idea that age does not necessarily diminish one's ability to contribute meaningfully to society. • He also serves a bridge between the old and the new

A wise old African man is what best defines Babu (Swahili for Grandfather). He exudes an old and ancient approach to issues, especially technology but easily blends in with his grandchildren. He is a flat character in the series. He, however, plays a major role in advancing Sema's character and contributing to the understanding of MB's role. His crucial role in bridging the old and the new cannot be ignored. He serves as a reminder

of what was there before and what is current. This role is vital as it guides Sema in trying to reclaim the state of calm that existed among the Dunia people before Tobor's invasion. This is etched in Eder's (2008) framework of designing a character as a symbol. He symbolizes the wisdom and experience that come with age. His character serves as a reminder of the valuable contributions that older individuals can make to their communities. In addition, he represents the concept of active aging, challenging stereotypes about the weakness and inactivity of old people. This was gathered through the audience reception, with participants citing that they loved Babu because he interacts with his grandchildren freely and offers them support.

Babu is a helpful grandparent, although he always ends up messing Sema's works. Despite his advanced age, Babu exudes a strong character physically who is brave and always on the go. His character is typical of many old people in the African setup, specifically Kenya. His interactions with other characters place him on the podium of a humble and friendly character to deal with. Babu is also presented as one who loves traditional ways of handling issues, a trait that helps the other characters to learn about their history. One participant said that:

> '…Babu teaches me a lot. He is old but he is very wise…he also tells people old stories so that we can learn more things…'

This statement is a positive reception of Babu's character by the child audiences. In many African cultures, elders are respected for their wisdom and life experiences. Babu's character reflects this cultural norm, portraying him as a respected elder who plays a crucial role in his community. This was noted by the participants. In addition, the participants said that Babu's portrayal as an active and wise elder inspired them to

value and respect their own elders. His character fosters a sense of appreciation for the older generation's contributions and encourages positive intergenerational relationships.



Figure 17: Babu telling a story

Babu is presented as a male character who is in his sunset ages. From a closer look, he looks to be between late 60s and early 70s. He is of short stature but with an upright and sturdy posture which is strong for a man his age.

Babu has white hair and a visible bald head. He also has a long beard that further advances his age.

His economic status is middle class, deduced from his lifestyle and neighbourhood. The neighbourhood presented is a village setting that does not present lavish living. The meaning deduced is that he lives in a typical Kenyan middle-class home.

Looking at his traits in relation to what the animator has presented, there is a deviation in terms of his appearance and his conduct. Babu is touted as very active, outgoing, and sturdy. However, his appearance presents an old, feeble man who has little to offer. In addition to this, he is seen to be always on the move, and as such, he needs some more energy in his appearance, preferably making him appear a bit younger. The researcher found this to be lacking, although it is very crucial. Therefore, this character was presented to a Kenyan child audience for them to review and give suggestions on the same. The views and suggestions were carefully considered during the recreation process of this character, as seen in chapters 3 and 4 of this study. After the character was recreated, the researcher sought to gauge the degree of familiarity of the character to a Kenyan audience. The findings are outlined in chapter 5 of this study.

Babu is a fascinating character in *Super Sema* who blends aspects of experience, wisdom, and active aging. He can be examined as a fictional character with unique traits, relationships, and actions using Eder's (2008) paradigm. He can also be seen as an artifact meant to dispel myths about aging and encourage positive views of the aging process, as well as a representation of cultural wisdom and respect for the elderly. The theory of audience reception elucidates the various ways in which spectators relate to Babu, valuing his activity, wisdom, and cultural significance. His involvement in the show gives it greater nuance and complexity, which makes Super Sema more interesting and significant for viewers of all ages.

2.8 Moyo's character traits

Summary of Moyo's traits.

CHARACTER: Moyo	
TRAIT	DESCRIPTION

Physical appearance	• Sex not defined • Black pupils with a brown iris • Posture is all fours • Has a tag • He has expressive eyes and a friendly, intelligent face that conveys a range of emotions, making him endearing to the audience.
Emotional Traits	• Exhibits different traits depending on the situation at hand • Mostly happy • He exhibits a high level of curiosity and enjoys exploring his surroundings, leading to various adventures. • Moyo has a playful nature, engaging in light-hearted antics that bring joy and laughter to those around him.
Cultural Relevance	• Goats are integral to many African communities, providing milk, meat, and other resources. Babu's lifestyle and setting provide a relatable and authentic depiction of a typical Kenyan middle-class household, resonating with the target audience.

	• Goats are known for their ability to thrive in various environments, symbolizing resourcefulness and adaptability, traits that Moyo embodies. • In many African cultures, animals like goats are more than just livestock; they are companions and part of the family, reflecting the close bond between Moyo and the village residents.
Narrative role	• Moyo acts as a supportive companion to Babu, Sema, MB and the other characters, assisting in various tasks and adventures. His unexpected vigor and active lifestyle often provide humorous moments, adding a light-hearted element to the narrative. As a traditional animal in a contemporary setting, Moyo represents the blend of tradition and modernity, showcasing how cultural heritage can coexist with progress.

In the animated series, Moyo is a character with anthropomorphic nature. Being an animal in appearance, the character is given human-like qualities. Moyo possesses feelings, emotive responses as well as behaviours synonymous to human. Moyo is shown as a jovial character. In one episode, he is handed a tag made by Peter, with the words ‘If lost, contact Sema’. He reacts in a very jovial and jumpy manner.



Figure 18: Moyo jumping happily

This trait is crucial to a character designer, since they have an opportunity to express this trait in the physicality of the character.

In the first episode, Moyo is shown to be one of the most emotionally dynamic characters via various visuals depicting gestures and posture. When Tobor enters Peter's workshop and keeps intimidating Sema, MB, and Chege, imitating how they show their love, Moyo is shown ready to fight back, which connotes it is irritated by Tobor's assertion to the other characters. The posture it is shown standing signifies Moyo's readiness to knock Tobor despite his small size. He is a friendly, loveable character. He is presented in the image of a goat. He is also loving and loyal. He is also presented as a dramatic and emotional character. Moyo is a glutton and constantly chews on anything. This is typical of goats.



Figure 19: An angry Moyo

The study considered this character to be a straightforward design. A few inclusions would amplify the traits and increase the aspect of familiarity. As such, the character was presented to a Kenyan child audience for reviews before engaging in the recreation process. This is discussed in chapters 3, 4, and 5.

Moyo symbolizes loyalty and bravery, especially in the face of danger. His willingness to confront Tobor despite his small size underscores these qualities. Moyo's gluttonous behavior and dramatic reactions add humor and relatability to his character. He reminds us of the importance of standing up for loved ones, in line with Eder's (2008) framework.

According to their unique circumstances and experiences, viewers' interpretations and reactions to Moyo are examined by audience reception theory. Child audiences were particularly drawn to Moyo's character because of his endearing features and expressive movements. This was in line with the audience reception theory.

To conclude, Moyo is a dynamic and endearing character who brings humor, loyalty, and bravery to the series. Using Eder's (2008) framework, Moyo was analyzed as a fictional being with distinctive features and behaviors. In addition, he exuded traits as an artefact designed to convey emotions and intentions effectively. Moyo was also presented as a symbol of loyalty, bravery, and cultural familiarity. Audience reception theory highlighted how viewers, especially child audiences, connected with Moyo's expressive nature and relatable traits. This was seen through the way they appreciated his humor, bravery, and the lessons he imparted to them. Moyo's role enriches the narrative, making *Super Sema* a more engaging and relatable experience for the child audience.

2.9 Conclusion

In summary, the characters that were analysed are Sema, MB, Tobor, Bongolalas, Babu and Moyo. It was noted that the selected characters could be categorized into either round or flat, static, dynamic, main, and minor. The researcher then analysed character traits of the selected characters, looking at distinctive qualities, attributes and behaviours exhibited by the characters. In addition, general traits, specific traits, and physical traits were looked at. It was noted that all characters exhibited different traits that could be studied and be recreated. The next chapter looks at the degree of familiarity of the selected characters in *Super Sema* to a Kenyan child audience.

CHAPTER 3

3.0 Degree of Familiarity of the Selected Characters in *Super Sema*

This chapter examines the degree of familiarity of the selected characters in the Kenyan animation film *Super Sema* among Kenyan child audiences. The chapter is structured as follows: an introduction to the concept of familiarity, a detailed methodological approach for assessing familiarity, presentation and analysis of data collected from child audience participants, and a discussion linking the findings to the theoretical frameworks outlined in Chapter 1. The objective is to understand how familiarity influences the reception and engagement of characters by the target audience.

3.1 Introduction

Character design is an important aspect in 2D animation that affects the audience's engagement, emotional connection as well as reception of the film. Characters shape the visual identity of animation films. The study posits that they are not merely visual entities but serve as conduits for storytelling.

Familiarity from a psychological perspective is profoundly rooted in human cognition and perception (Van, 1992). In addition, the mere exposure effect, proposed by psychologist Robert Zanjoc, postulates that people or individuals tend to cultivate a preference for stimuli they have been exposed to repeatedly. The phenomenon suggests that familiarity leads to liking, influencing aesthetic preferences, social interactions, and even the process of making decisions. A study conducted by Danovitch and Mills (2014) on how familiar characters influence children's judgments about information and products showed that children endorsed objective and subjective claims made by characters that they deemed familiar more often than unfamiliar ones. The study further found that children preferred low-quality products bearing a familiar character's image

over high-quality products that bore unfamiliar characters up to 74% of the time. This study suggested that young children are greatly influenced by familiar characters encountered in media. This analogy was crucial since, in the same direction, the researcher believes that familiarity aids in the way Kenyan child audiences consume and appreciate 2D animation films. The study further posits that the mere exposure effect from the Kenyan child's surroundings or previous encounters in connection with characters presented to them on screens is likely to influence their reception of these characters positively.

Furthermore, Carl Jung's theory of archetypes (1959) outlines a crucial framework for understanding the importance of familiarity in character design for 2D animation (Jung, 1959). He says that archetypes are universal symbols and motifs that are etched in the collective unconscious. Thus, they provide character designers with a vast source of inspiration for designing characters that resonate with audiences across cultural contexts. Jung's arguments imply that animators can draw upon archetypal motifs and themes that lead to characters that have symbolic significance and emotional depth (Jung, 1959). This, in turn, enhances the audience's reception of the film and improves audience engagement. This concept was crucial in investigating the degree of familiarity of the selected characters.

3.2 Familiarity

As discussed earlier, Dubois et al. (1999) define familiarity as a sense of knowing that elicits meaning based on previous and/or common experiences. The researcher believed that even as much as this is the case, familiarity does not directly mean a straight-ahead recognition of a character but rather the idea of making characters that the viewer can easily identify with or connect with. It entails adding characteristics and aspects the

target audience can identify with to make the character seem more approachable and attention-grabbing. This is corroborated by Hatley (2011), who further says that as humans, we operationalize a familiar item, object, or situation as one that possesses fair visual similarity to past known items, objects or situations that then lead to or prompt access to associated semantic knowledge for the viewer.

3.3 Degree of Familiarity

To achieve the study's objectives, the researcher defines the degree of familiarity as the extent or depth to which the child audience is able to recognise visual cues in a character and connect with them from previous and/or common experiences without necessarily knowing who the character is. This encompasses a multifaceted concept that is not only limited to physical attributes but also emotional resonance.

The researcher puts it that a clear grasp of the nuanced layers of familiarity is essential for character designers and animators to create characters that resonate deeply with audiences, eliciting a sense of connection, empathy, and recognition. The study looks at the degree of familiarity as follows:

a) Physical Features and Familiarity

This refers to the visual elements of a character that evoke recognition and resonance from lived experiences, surroundings, nostalgic nuances, or archetypal motifs and symbols. They include but are not limited to facial features, body proportions, costumes, and accessories. These physical traits were majorly considered because of their ability to allow the character designer to draw inspiration from lived experiences and surroundings, as well as archetypal motifs, symbols, and signs. With such ability,

the child audiences would then be able to easily relate these features to their lived experiences or surroundings. This, in turn, leads to familiarity being realised.

To gather relevant and comprehensive data that would answer sufficiently answer the questions raised by this section, the researcher employed three data collection methods. The first method was Focus Group Discussions with the participants. The FGDs helped in gathering data and insights from a collective perspective. The FGDs helped specifically in discovering how the participants recognized and differentiated characters based on visual elements, how visual elements influenced familiarity, as well as collecting feedback on how the character designs in *Super Sema* could be improved to achieve optimal physical familiarity. The questions used to achieve this were:

- ✓ What key features stand out to you when recognizing the characters in the film that you have watched?
- ✓ Which character do you find most visually appealing and why?
- ✓ Do the physical features of the character remind you of anyone?
- ✓ What do you notice first about the characters' head section? Do they remind you of anyone? Are they familiar to you?
- ✓ What do you notice first about the characters' upper body section? Do they remind you of anyone? Are they familiar to you?
- ✓ What do you notice first about the characters' lower body section? Do they remind you of anyone? Are they familiar to you?
- ✓ What do you notice first about the characters' costume and accessories? Do they remind you of anyone? Are they familiar to you?
- ✓ If you could change anything about the characters' head sections, what would it be? Why and how?

- ✓ If you could change anything about the characters' upper body sections, what would it be? Why and how?
- ✓ If you could change anything about the characters' lower body sections, what would it be? Why and how?
- ✓ If you could change anything about the characters' costumes and accessories, what would it be? Why and how?
- ✓ Do you think these changes would make the characters more familiar to you?
- ✓ If yes, do you think these changes will make you enjoy and follow the story more? Explain how.

Secondly, the researcher used individual one-on-one interviews with the participants to gather detailed personal responses. The questions used to gather relevant data and information were:

- ✓ Which characters do you find most appealing and why?
- ✓ What makes you differentiate one character from the other in the film that you have watched?
- ✓ Do the designs of the characters feel familiar to you?
- ✓ Can you identify any symbols in the characters' design that are familiar to you?
- ✓ Given a chance, would you change anything on how the characters look? Explain how.
- ✓ Would you like to see familiar characters in your animation films? If yes, why is this important to you?

The last approach was using the Likert Scale. The Likert Scale focused on quantitative assessment of familiarity and engagement levels. The scale had three levels of (low, medium, and high familiarity) and (agree, neutral and disagree) in cases deemed necessary. The scale was adapted to the following sections of the body: head, upper body, lower body, costume, and accessories.

The data gathered from the FGDs, Interviews, and the Likert Scale was systematically analysed and presented in later sections of this chapter. The data provided deep insights into the familiarity of the selected characters to a Kenyan child audience. Responses from the Likert scale were tabulated, and percentages were calculated. For the FGDs and Interviews, thematic analysis was done to identify common themes and insights. Key quotes were extracted to illustrate the sentiments of the Kenyan child audiences. In addition, a cross-analysis of the qualitative and quantitative data results were compared and contrasted to provide a deeper understanding of the findings.

b) Emotion and familiarity

This refers to the character's ability to evoke familiar emotions, experiences, and social dynamics that resonate well with child audiences on an emotional level. These include the character's personal traits, behaviours, motivations, relationships with other characters, empathic responses, and emotional engagement from the child audiences.

Since the study used a child audience to investigate this, a combination of Piaget's theory of development and reception theory were applied.

The study applied the concept developed by Piaget in cognitive development. Piaget studied how children develop the ability to think logically and scientifically. He says

assimilation and accommodation are the key pillars in effective learning. He defines assimilation as the process of adjusting to new experiences to fit prior concepts, while accommodation is adjusting concepts to fit new experiences. His main goal for the two arguments is that they lead to both short-term learning as well as long-term developmental change.

To successfully handle this concept, the researcher developed a Likert scale with questions that targeted the emotional aspect of the audience towards the characters. The scale developed was a three-point scale focused on high, medium, and low familiarity. The following are the questions:

- ✓ The characters in the animation express emotions in ways that I find familiar (high familiarity, medium familiarity, less familiarity)
- ✓ The situations and encounters the characters face in the animation film remind me of my own encounters at home and school (high familiarity, medium familiarity, less familiarity)
- ✓ The language and expressions used by the characters are similar to what I use or hear frequently at school and at home (high familiarity, medium familiarity, less familiarity)
- ✓ The emotional experiences and reactions of the characters in the film are like my own emotional experiences (high familiarity, medium familiarity, less familiarity)

The researcher believes that these statements were sufficient in capturing and bringing to fore the diverse dimensions of familiarity of the Kenyan child audiences including

emotional expressions, day to day encounters in their environments, problem-solving approaches, and emotional resonance.

c) Colour Palette and Familiarity

As discussed in previous chapters of this research, colour plays a pivotal role in 2D animation, through boosting visual appeal, conveying emotions, setting tones in the film as well as determining how the audience will receive or perceive the film. The researcher posits that understanding the relationship between colour and familiarity is crucial for developing effective and engaging characters for the Kenyan child audience.

To achieve this exercise, the researcher focused on identifying common colour schemes and their narrative functions within the selected film. A muti faceted approach involving interviews and focus group discussions was applied. A Likert scale was also used to provide quantitative data.

The selected characters were shown to the participants, and the dominant colour schemes and palettes were discussed.

During the focus group discussions, guided questions were used. These focus group discussions were tailored according to the gender. The key questions were:

- ✓ What emotions do you feel when you see the character on screen?
- ✓ Do you like the colours used when creating this character? Why (why not)?
- ✓ Do you find the colours appealing or unappealing? (provide reasons)
- ✓ Have you seen these colours used together before at home, around you and at school? If so, could you give specific examples? (last part is optional)

The study then conducted individual interviews using semi-structured approach. The key questions were:

- ✓ Are the colours used in the character familiar in your life at school and at home?
- ✓ Do these colours make you feel any emotion towards the character? (clarify)
- ✓ Do you find the colours appealing or unappealing? (provide reasons)

The Likert scale was used to determine the level of familiarity and emotional responses to the colour schemes and palettes. The scale ranged from high familiarity, medium familiarity, and low familiarity. The procedure involved the children being shown the characters and the rating of the familiarity recorded. The responses were then aggregated and analysed to identify the trends in familiarity and emotional response established on gender and cultural background. The responses were statistically analysed to determine the average familiarity, catering to the quantitative analysis.

The qualitative analysis was achieved by transcribing and thematically analysing them. Key themes and patterns were noted, with the focus being on gender patterns and cultural disparities.

By merging quantitative and qualitative data from the Likert Scale, FGDs, and individual interviews, the researcher was able to gain a comprehensive understanding of how colour familiarity influences the Kenyan child audience's emotional and cognitive engagement with the selected characters in *Super Sema.* This approach, the researcher believes, was sufficient in capturing both the depth of individual experiences of the participants as well as the wider trends across groups.

d) Character Design Consistency and familiarity

This entailed looking at the consistency of the characters' designs across the episodes in *Super Sema*. The researcher believes that this aspect is crucial as it would enable the child audiences to effortlessly recognize characters. This recognition would help further a sense of familiarity and connection with the characters. Further, the study established whether key visual elements, such as key physical traits, remained unwavering for the selected characters throughout the selected episodes. The study also sought to acknowledge the significance of consistency in instituting cognitive schemas that would lead to the child audiences gathering relevant information associated with a particular selected character. This, the researcher believes, is crucial in ensuring that the comprehension, appreciation, and understanding of the animation films by child audiences is heightened. To achieve this, the study used the Likert Scale, FGDs, and individual interviews.

A three-point scale that focused on levels of consistency was developed to quantify the consistency using the Likert scale. High consistency focused on designs that were consistent throughout the episodes. Exceptions were extended to accommodate minor alterations, such as costume changes that were noticed throughout the series. These changes were majorly for contextual purposes, for instance, when Sema and her group are in the lab or, when Tobor attends the fashion show, or when Bongolalas are tasked with high technology jobs by Tobor, and they have to put on protective gear.

Medium consistency was poised to show moderate consistency in the designs of the selected characters. These changes would, however, not change the character's recognition.

Low consistency entailed having characters who were inconsistent and kept shifting their physical attributes and appearance, which caused poor character recognition and relatability.

Secondly, the Focus Group Discussions and individual interviews focused on adding more detail to the qualitative data. Images and clips were shown to the participants before and upon request. The sessions were recorded to ensure accurate data collection and analysis. The researcher also ensured enough time was given to the participants to answer questions. The questions involved are as follows:

- ✓ How easy is it for you to recognise the different characters in the different episodes of the series?
- ✓ Have you noted any changes in the way the characters look in the different episodes of the series?
- ✓ How crucial is it for you to have characters look the same in every episode? Give reasons as to why it is important or not.
- ✓ If a character changes how they look, what would help you know that it is the same character?
- ✓ When a character changes abruptly, how does that make you feel about that character?
- ✓ How do you feel about characters that you can easily recognise?
- ✓ How do you feel when you cannot recognise a character immediately?

The researcher was confident that these questions were capable of capturing detailed insights into how Kenyan child audiences see character consistency and familiarity in *Super Sema.*

e) Voice, Sound and Dialogue and Familiarity

Examining this metric, the researcher concluded that a key component in examining familiarity is the aural component of Kenyan animation. According to the study, voice, and sound encompass more than just recorded sound; they also include intonation, tonal variations, tonal quality, and emotional resonance inferred from character speech, dialogue, and monologues. The researcher also thinks that the secret lies in aligning the character's voice and personality. The study looked into whether the characters' voices naturally matched their characteristics, quirks, and motivations.

In order to achieve this, the researcher used interviews, FGDs as well as the Likert Scale. The interviews were semi-structured and focused on the perceptions of the characters' voices vis a vis their personalities to the child audience. The questions used to gather data from the interviews as wells as FGDs were:

- ✓ Who is your favourite character in the film that you have watched?
- ✓ What is your opinion on how they sound?
- ✓ How do you feel when they talk?
- ✓ Is there a sound that makes you feel it is familiar?
- ✓ Do you think the voice of the character you like fits the character? Why or why not?
- ✓ How important is it to you that the character's voice matches their personalities? (give relevant reasons)
- ✓ Is there a character that concerned you most because of their voice?
- ✓ Do you think a character's voice makes it easier for you to remember them or make them familiar to you?

The researcher was confident that these questions provided concrete data that would give insights into this phenomenon.

f) Association with Familiar Objects and Familiarity

This part involved examining the characters to see whether they have any connections to well-known items, creatures, icons, or symbols that are typically associated with Kenyan children's animation films. According to the researcher, this would increase familiarity by fostering relatability. Furthermore, the researcher believed that by associating the character with a toy or other familiar object, young audiences would be better able to relate to the figure and form expectations for their behaviour, interactions, and actions.

The approach to gathering data involved FGDs, interviews, and the Likert scale.

The interview and FGD questions used were as follows:

- ✓ Name your favourite character in *Super Sema*
- ✓ Does this character have any familiar objects? If so, do these objects remind you of anything in school or at home?
- ✓ What feeling do you get when you see characters having familiar objects?
- ✓ Do familiar objects make the character familiar and relatable to you?
- ✓ Do you think characters should use familiar objects? If yes, why?

A Likert scale was also developed to fill in the gap for the quantitative data. Statements relating to association with familiar objects were devised. The questions had a 3-point scale of (Agree, neutral, Disagree). The questions used were:

- ✓ When characters use familiar objects, they become relatable (agree, neutral, disagree)
- ✓ I am connected more to characters when they use familiar objects (agree, neutral, disagree)
- ✓ When characters use familiar objects, I understand the flow of the story better (agree, neutral, disagree)

The findings of this section are discussed later on in this chapter.

g) Memorable Catchwords, Phrases, Words or Slogans and Familiarity

To achieve this, this study looked at any integrated catchwords in *Super Sema* that served as a tool for familiarity. The researcher believed that such words and slogans would evoke immediate recognition and emotional resonance to the child audience and when associated with a character would heighten familiarity.

The researcher used school-going children (male and female) aged between 7-11 years, in tandem with Piaget's theory of development. This stage entails the child having the ability to solve concrete problems and understand the laws of conservation (Lazarus, 2010). Lazarus adds that the child's logical reasoning based on concrete evidence is noted. The child can create logical structures that explain their physical experiences, and abstract problem-solving is attained at this stage. This stage is further characterized with organization skills, decentred thinking, dynamism as well as reversibility thinking. This stage enhances the child's logical thinking. The researcher considered this development stage when selecting the Kenyan child audience.

The researcher also suggests that drawing from Piaget's arguments at this stage, the child can appreciate films more in areas such as cultural relevance and appreciation of themes. Children in the concrete operational stage can better relate to and appreciate the different cultural elements in a film and understand the themes presented in a film. The second theory that was applied is the reception theory in tandem with Shi (2013), who avers that there is a need to draw attention away from the author as well as the text at hand and, instead, shift it to the reader and the connection/relationship that they form with the text.

To assess the impact of memorable catchwords, slogans, and phrases in the animation film Super Sema on the familiarity and engagement of the Kenyan children with the selected characters, a mixed-method approach was used to achieve concrete results. This method combined FGDs, individual interviews, and Likert Scale.

Focus Group Discussions were conducted in line with prompts about the participants' favourite and memorable catchwords, phrases, and slogans from the animation film *Super Sema.* The researcher then went ahead to understand the influence of these words on the participant's perception, reception of the film, and connection to the characters, as well as the impact on familiarity. The questions used in this section were:

- ✓ What are some if the catchwords from *Super Sema* that you remember?
- ✓ Do these words help you recognize particular characters? If yes, how?
- ✓ Do you sometimes use the catchwords that you heard from animation films when playing at school or at home?
- ✓ Which character uses your favourite catchphrases? How do these words make you feel about the character?

- ✓ Do catch phrases make you enjoy an animation film more? How?
- ✓ Do characters who use common catchphrases make you feel they are also familiar?

Individual interviews with the participants' provided deeper insights into the personal impact of these words. To achieve this, participants were asked specific catch words and phrases and what they meant to them. In addition, the participants were asked how these words made them feel about the characters. The questions asked during individual interviews were:

- ✓ Are you able to name some catchwords and phrases from the film that you just watched?
- ✓ Do you remember hearing these words anywhere else apart from the film? (home, school, playground, market, church, mosque or anywhere else)
- ✓ Do these words make you understand and connect more with the characters?
- ✓ Would you enjoy a film more because it uses common catchwords and phrases? Expound.

A Likert scale was designed to help in reckoning the participant's views on statements related to catch phrases, words, and their impact on familiarity. The scale ranged from agree, neutral to disagree. The researcher believed that this approach would suffice in gathering this data. Below are the Likert Scale guides used to gather the quantitative data:

- ✓ Common Catchwords, catchphrases, slogans, and words used in the film I have watched made me to easily recognize the characters (agree, neutral, disagree)
- ✓ Common Catchwords, catchphrases, slogans, and words used in the film I have watched are relatable to my surrounding in school and at home and (agree, neutral, disagree)

- ✓ Common Catchwords, catchphrases, slogans, and words used in the film I have watched made me connect more to the characters and their stories by making them familiar to me (agree, neutral, disagree)
- ✓ Common Catchwords, catchphrases, slogans, and words used in the film I have watched made me enjoy the film more (agree, neutral, disagree)

The researcher believed that if these questions were answered and the data analysed, they would give insights into the intended objectives of the study. The gathered data and analysis have been presented in later sections of this chapter.

The analysis was guided by the theoretical frameworks discussed in Chapter 1. For instance, Audience Reception Theory informed the understanding of how different social and cultural backgrounds influenced children's perceptions of the characters. Expressionism Theory was used to analyze how emotional expressiveness in character design affected engagement.

3.4 Child Audience Participants in FGDs, Interviews and Likert Scales

(Check Methodology for distribution of participants)

3.5 Presentation of Data from the Interviews, Likert Scales and Focus Group Participants

The researcher employed the concepts of Mattress (2008) on symmetry in character design when presenting the data collected. He suggests that numerals can be used to generate symmetry, which is why the number 3 is an important number to consider when designing characters. The body of a character can be divided into three major parts (head, torso, and legs). This enables the designer to tinker with the proportions of the three segments and create a variety of characters. This, he further says, can be

done on every part of the body, not just the body as a whole. To effectively apply Mattress' concept, the researcher divided the characters as follows:

a) The head, which includes the hair and all facial features up to the neck
b) The upper Body, which includes the hands, the fingers, and the chest
c) Lower Body, which includes the legs and toes
d) Accessories, which include clothes, shoes, and all beauty accessories

The focus group discussions were then conducted with a keen eye on how the child audience responded to the above-mentioned body parts of the characters. The approach to presenting the findings was done in a manner that covers each character across the 5 schools. These findings informed how the characters were redesigned.

3.5.1 Child-Audience Responses on the Character, Sema

Sema is the main character and protagonist in the selected film. During the analysis of this character, audience feedback was used to support the analysis.

Degree of familiarity on Sema as outlined by the participants.

General familiarity when the character was looked at as a whole.

Does the whole character look familiar to you?	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Low familiarity	163	68	95	57.6%
Medium Familiarity	76	36	40	26.7%
High Familiarity	50	37	13	17.7%
TOTAL	283			100%

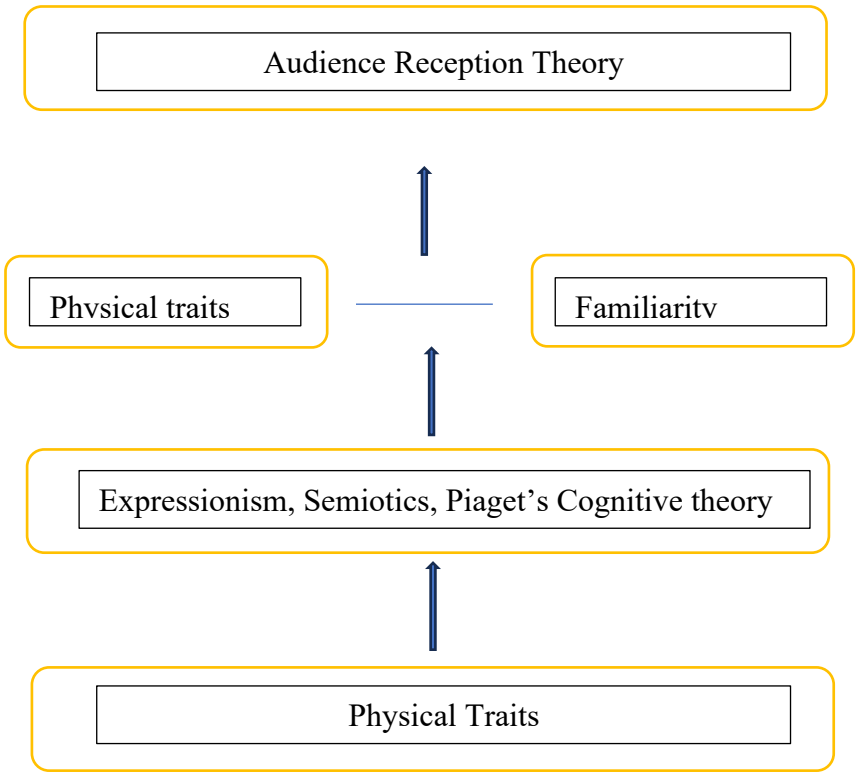
Table 10: Sema's general familiarity to the child audience

The data collected from the audiences' general familiarity with Sema reveals a preponderance of low familiarity, with 57.6% of participants reporting low familiarity with the character's overall appearance. This pattern holds true for child audiences that are male (68 participants) and female (95 participants). Of the participants, 26.7% expressed a medium level of knowledge, with the male and female audiences accounting for about equal numbers (36 and 40, respectively). With only 17.7% of individuals reporting high familiarity, it was the least prevalent, and there was a noticeable gender gap (37 male participants compared to 13 female participants).

3.5.1.1 Physical Familiarity on the Character, Sema

As earlier stated, the physical familiarity was based solely on looking at the visual elements of a character that evoked recognition and resonance from lived experiences, surroundings, nostalgic nuances, or archetypal motifs and symbols. The researcher divided the character into four major parts to comfortably achieve this. These parts were the head, upper body, lower body, costume, and accessories. The main point of this segment was to enable the participants to look at the character keenly. The characters were zoomed in where needed for clarity. In addition, high-quality images of the characters from all possible angles were shown to the audience. The physical attributes noted from watching the films were also paramount in this section. After this, follow-up questions were asked about the suggestions for making adjustments to elicit familiarity. In addition, the specific changes that the participants suggested were noted and incorporated in the recreation of the characters.

Theoretical Integration in Character Analysis



Concept Map 1: Theoretical Integration in Character Analysis

According to the concept map above, the conceptual map begins with physical traits- foundational visual cues defining a character's physical view. From the physical traits, the map moves to expressionism theory, looking at how the character has been presented externally. At the same level, the map is divided into physical attributes and familiarity. The physical traits were divided into head section, upper body, lower body, costume, and accessories and how familiar they are to the child audiences. The endpoint is the audience reception theory, which examined how the participants perceived and interpreted the characters based on their physical traits.

The table below illustrates the findings of this exercise:

i. Head Section

Does Sema's head section/features look or elicit	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency

familiarity to you?				
Low familiarity	171	81	90	60.4%
Medium Familiarity	21	4	17	7.4%
High Familiarity	91	39	52	32.2%
TOTAL NUMBER OF PARTICIPANTS	283			100%

Table 11: Degree of physical familiarity on Sema's head section

From the table, the head section had a high percentage of low familiarity at 60.4%. this percentage represents a total frequency of 171 participants, with the male participants totalling 81 while the female participants were 90 in total.

Secondly, Medium familiarity was significantly lower at 7.4%, involving only 21 participants (4 male and 17 female). High familiarity was reported by 32.2% of participants, with a higher proportion of female participants (52) compared to male participants (39).

The tables below show the general distribution of numbers and percentages of participants who suggested that changes or adjustments on Sema would increase the familiarity of the character.

Feature	Agree to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Head	249	103	180	88%

Table 12: Participants who agreed to changes on Sema's head section

Feature	Neutral to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Head	10	6	4	4%

Table 13: Participants who remained neutral to changes on Sema's head section

Feature	Disagree to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Head	24	11	13	8%

Table 14: Participants who disagreed to changes on Sema's head section

As seen in the tables above, 88% of participants (249) preferred modifying Sema's head to increase familiarity; female participants (180) favoured this alteration more than male ones (103). The neutral participants were 10, representing 4% of the population. Finally, 8% of participants (24 in total) opposed any changes, with somewhat more male participants (19) than female participants (15) in this group.

Another essential aspect that was noted is that there was a high number of female child participants who wished to have changes on the character. A follow-up question on why this was the case was answered by the fact that the female child participants were particularly drawn to this character. One reason was that she represented them in the series. One participant said that:

> 'Nataki abadilishwe akae kama sisi. Yeye ni msichana kama sisi….'
>
> Translated to mean.
>
> 'I want her to be changed so that she can appear like us. She is a girl just like us.

This statement shows how much young audiences wish to identify and connect with the characters on screen. This not only fits within the objectives of this study, which are to ensure that the characters created resonate well with children, but also fits within the audience reception theory, where the participants wish to connect with them. Many children appreciated the traditional patterns in Sema's clothing, associating them with cultural heritage and family traditions.

ii. Upper Body Section

The table below shows the degree of familiarity on Sema's upper body section as outlined by the participants. The distribution consists of low, medium, and high familiarity. The table also indicates the frequency of the distributions, the male and female frequencies of participants as well as the percentages of the frequencies.

Does Sema's upper body section/features look or elicit familiarity to you?	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Low familiarity	206	97	109	73%
Medium Familiarity	19	4	15	7%
High Familiarity	58	19	39	20%
TOTAL NUMBER OF PARTICIPANTS	283			100%

Table 15: Degree of physical familiarity on Sema's upper body section

Sema's upper body registered a high frequency of low familiarity on the upper body of the character, with 206 (73%), (97 male participants and 109 female participants) citing low familiarity. Medium familiarity had a total of 19 participants representing 7% of the total population. Of this, 4 were male while 15 were female participants. The last section on high familiarity frequency had a total of 58 participants citing that the upper

body was physically familiar to them. This number represented 20% of the total population.

The tables below illustrate the participants who were for, impartial or opposed to changes on the character.

Feature	Agree to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Upper Body	246	113	133	87%

Table 16: Participants who agreed to changes on Sema's Upper body section

Feature	Neutral to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Upper Body	0	0	0	0%

Table 17: Participants remained neutral to changes on Sema's Upper body section

Feature	Disagree to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Upper Body	37	21	16	13%

Table 18: Participants who Disagreed to changes on Sema's Upper body section

As seen from these three tables, most participants suggested that changes on the character's upper body were necessary in improving the degree of familiarity. The total number of the participants who agreed to this was 246 (87%) with female participants (133) outnumbering male participants (113)

Only 13% (37 participants) were against changes, with a higher number of male participants (21) compared to female participants (16) opposing modifications.

There were no neutral participants in this section.

With this in mind, the researcher went ahead to ask the specific changes on the character that would increase the level of familiarity. These discussions are at a later stage in this chapter.

iii. Lower Body Section

The table below shows the degree of familiarity as recorded from the participants on Sema's lower body section.

Does Sema's lower body section/features look or elicit familiarity to you?	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Low familiarity	103	37	66	36.4%
Medium Familiarity	63	28	35	22.3%
High Familiarity	117	44	73	41.3%
TOTAL NUMBER OF PARTICIPANTS	283			100%

Table 19: Degree of physical familiarity on Sema's lower body section

From the table above, it is evident that to a large extent, there was a high degree of familiarity from the child audience, with a total number of 117 (41.3%) of the participants noting that the physical appearance of the lower body was familiar to them (44 male and 73 female). The medium familiarity had a total number of 63 participants: 28 male and 35 female.

22.3% or 63 participants cited familiarity. Lastly, the low degree of familiarity was noted at 103 (36.4%) of the participants. A shift in these numbers was attributed to the fact that the lower section of Sema's body did not harbour a lot of features and was not of great concern for the child participants at this point. Regardless of this situation, a few features such as the legs, shoes, size of shoe, size of the leg, and type of shoe were considered crucial by the child participants. The participants averred that they still needed changes on the lower body. The distribution of this data is presented in the tables below.

Feature	Agree to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Lower Body	228	107	121	81%

Table 20: Participants who agreed to changes on Sema's Lower body section

Feature	Neutral to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Lower Body	20	11	9	7%

Table 21: Participants remained neutral to changes on Sema's Lower body section

Feature	Disagree to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Lower Body	35	21	14	12%

Table 22: Participants who disagreed to changes on Sema's Lower body section

From the two tables, it can be noted that despite a higher record on the degree of familiarity, a large number of the participants, 228 (81%), still thought that slight adjustments could be made to Sema's lower body. In contrast, 55 (19%) believed that the character should remain as they are. A further 7% (20) remained neutral on this matter. The researcher gathered the views, suggestions, and adjustments, which were incorporated into the recreation of the character.

iv. Costume and Accessories

Costume and accessories turned out to be one of the key attractions among the participants in Sema's character. They seemed to be attracted to what the characters were wearing, the style, colour, and, more so, their imagined practicality of the dress code as per the character traits.

The following table shows the levels of familiarity as reported by the participants on Sema's costume and accessories. The responses were categorized into three levels of familiarity: low, medium, and high. Each category is further broken down by gender, showing frequencies of male and female participants.

Does Sema's costume and accessories look or elicit familiarity to you?	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Low familiarity	123	47	76	43.5%
Medium Familiarity	72	29	43	25.4%
High Familiarity	88	38	50	31.1%
TOTAL NUMBER OF PARTICIPANTS	283			100%

Table 23: Degree of physical familiarity on Sema's costume and accessories

As seen in the table, Significantly, 123 out of 283 participants (43.5%) said they were unfamiliar with Sema's costume and accessories. This implies that a sizable portion of the younger audience was not particularly drawn to Sema's costume and accessories. 47 of the 123 participants who reported little familiarity were male, making up around 38.2% of the "Low Familiarity" group. On the other hand, 76 female participants reported low familiarity, representing 61.8% of this number. Given that there were more female participants in the low familiarity category than male participants, it is

possible that female participants found less relatability in Sema's costume and accessories.

A smaller subset of participants, 72 out of 283, or 25.4%, said they were moderately familiar with Sema’s costume and accessories. Some, but not all, of Sema's costume and accessories were familiar to this group of participants. Looking at the breakdown of the male and female genders, of the 72 participants with medium familiarity, 29 were male, or approximately 40.3% of the group categorized as "Medium Familiarity." 59.7% of the group with "Medium Familiarity" consisted of 43 female participants who expressed medium familiarity.

This discrepancy suggests that Sema's lower body may have more gender-specific components that appeal to female participants since more females than males found it to be reasonably familiar.

A sizeable portion of participants, 88 out of 283 (31.1%), expressed a high level of familiarity with Sema's costume and accessories, suggesting that a significant portion of children regarded the design as quite relatable and recognizable. 38 of the 88 participants who reported being highly familiar were male, or roughly 43.2% of the "High Familiarity" category.

Approximately 56.8% of the "High Familiarity" group consisted of 50 female participants who expressed high familiarity of Sema’s costume and accessories.

Although a slightly higher percentage of female participants expressed strong familiarity, the roughly balanced distribution in this category implies that some parts of Sema's costume and accessories design are equally familiar to male and female child audiences.

The following section outlines the analysis and discussion of data from the focus group discussions, Likert Scales and interviews.

In spite of the circumstances in the discussions above, the child participants regarded a few characteristics as essential, including the legs, shoes, shoe size, and shoe kind. The participants continued by asserting that the lower body still required adjustments. The tables below show the distribution of this data.

Feature	Agree to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Costume & accessories	211	67	144	75%

Table 24: Participants who agreed to changes on Sema's costume and accessories

Feature	Neutral to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Costume & accessories	60	36	24	21%

Table 25: Participants who remained neutral to changes on Sema's costume and accessories

Feature	Disagree to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Costume & accessories	12	2	10	4%

Table 26: Participants who disagreed to changes on Sema's Costume and accessories

The tables above summarize the participants' responses regarding potential changes to Sema's costume and accessories. The responses are divided into three categories: agree to changes, neutral to changes, and disagree to changes, with a breakdown by gender for each category.

The participants who agreed to changes were 211 out of 283, accounting for 75% of the total population. This indicated a firmer preference for modifying the current costume and accessories. Of the 211 participants who agreed to changes, 67 were male, making up 31.8% of this group. The remaining 144 female participants accounted for 68.2% of the group.

The greater proportion of female participants who supported the revisions implies that female participants found less appeal in the current components of Sema costume and accessories than their male counterparts did. Modifications that include components more enticing to the female gender may, therefore, be advantageous in ensuring an improvement in the familiarity levels.

A total of 60 participants remained neutral. They had no opinion about Sema's costume or accessories being changed. This group shows a degree of apathy or satisfaction with the current design as they neither strongly favour nor oppose the revisions. 36 of the 60 neutral participants were male, accounting for almost 60% of the "Neutral to Changes" group.

About 40% of the participants in the "Neutral to Changes" group were female, with 24 expressing no opinion. Though more men than women tend to be neutral, this distribution indicates a reasonably balanced gender perspective among those who are unaffected by the changes.

A small minority of participants, 12 out of 283 (4%) disapproved of the suggested modifications to Sema's costume and accessories, suggesting that the current design should be kept. Just 2 of the 12 participants, or roughly 16.7% of the total, were men who disapproved of the corrections. Ten participants, or approximately 83.3% of the group, were female and disagreed. The higher percentage of females opposing changes, despite their overall preference for changes, suggests that a small subset of female participants had strong attachments to specific elements of the existing design of Sema’s costume and accessories. This discovery was considered during the recreation process, where the researcher avoided overhauling the entire character design regarding costume and accessories.

This data indicates a clear preference for changes to Sema’s costume and accessories by the participants, particularly among the female participants. The study postulates that addressing the preferences and concerns of both those who agree and disagree with changes and, with a keen consideration of gender factors, can help create more familiar characters. The researcher thoughtfully integrated new suggestions that were raised while retaining those that were already familiar to the participants. The researcher hoped the resulting character would resonate better with the Kenyan child audience.

The next section analyzes and discusses data on Sema from the focus group discussions and interviews. The discussions encompass specific changes that the participants raised.

3.5.1.2 Analysis and Discussion of Data on Sema

This section analyzes data gathered from the focus group discussions and interviews. The data was compared and grouped into concrete information, and the recurrent changes were noted. This combined data is presented in discursive sections. Further, the combined information informed the recreation of the characters using an alternative design approach.

Sema was one of the characters with the most changes, and this can be attributed to the fact that she is the main protagonist and therefore has more interactions with both the audience and other characters in the story. The study also attributed the many changes based on stereotypic presentation. Nelson (2011) avers that there is a tendency to have general repetitive and stereotypical designs when designing female characters. The researcher allowed the participants from the two procedures to have as much freedom as possible in giving their views on the character. The participants were also given follow-up questions on the justification of the specific changes that they were making. It was highly noted that the participants tended to give their personal views and those of their surrounding environments, such as the school, home, towns, and market, as opposed to what they had seen before in animation films.

Since the character had been divided into four major sections: head, Upper body, Lower body, Costume, and accessories, the changes were clustered to correspond to these

parts. This was crucial as it made it easier for the researcher during the recreation process.

i. Head

On a character, the head section tends to have more physical features than the rest of the body sections. They include eyes, nose, hair, ears, mouth, chin, cheeks, and other relevant physical features. This is also part of the body that harbours expressions, dialogue, or monologue; as such, the audience sees the head section a lot. In the case of Sema, the participants had various suggestions that they believed would increase the degree of familiarity. Recurrent and achievable suggestions were clustered and discussed as follows:

a) Proportion and emphasis on the head section:

The participants suggested that the head be made bigger and rounder. This was based on the argument that they wanted the characters to have similar looks as them. As much as they understood that this is an animated character and not an actual human, the participants wished to have the character resemble them. In addition, enlarging and rounding the head accentuates facial expressions, strengthening the concepts of focus and proportion.

An alteration on Sema is the size of the eyes was raised. The participants wanted the eyes to be made bigger but more oval. Enhancing the eyes, making them larger and more oval, and adding fuller lips and a realistic nose ensures that the character's expressions are more noticeable and engaging. Using exaggeration (a principle of animation) would make the character's emotions more explicit and more impactful. The

eyebrows were to be made bushier, and her nose was to be an actual nose instead of just having a curve like the nose. The following transcriptions expound on this:

> '…I think Sema's nose is not correct. How does she breathe? I would prefer to have a nose that looks like ours. Remove that one. He eyes are also funny. I want her to have eyes like mine…'

The concerns expressed in this statement are that the child audience preferred characters that visually resembled them. This can be situated in the focus of this study, which is to recreate the characters to enhance familiarity. This also aligns with the audience reception theory and Piaget's cognitive development theory. Audience reception explores how different audiences interpret media text. It, therefore, emphasizes the need to create relatable characters for child audiences. This can be done through cultural relevance by ensuring its features resemble the audience. In addition, representation is key; the child audiences would see characters that reflect their physical attributes. This would affirm their identity and inclusion.

Piaget's Cognitive Theory of Development fits the statement. Children between 7 and 11 years old have logical thinking, and as such, they begin to understand that characters can represent different people and ideas. Having characters that resemble them would help make the abstract more concrete, whereby familiar characters can make it easier for children to relate to and understand the actions and motivations of the characters.

The participants also wished to have the mouth to be thicker with fuller lips as compared to a stroke that represents the mouth.

Colour and Familiarity.

The participants also suggested that Sema's hair be changed to black so as to reflect the same hair as their own. The participants further said that the hair should be well-kempt and braided. As much as there were contrasting points of view on the style of braiding

the hair, one common thing is that the participants preferred to have the hair done in rows that accumulated into buns either at the back or the sides of the head. The number of buns was not limited. Adding beads to Sema's braids introduced texture and detail, making the design more visually interesting and culturally specific, adhering to authenticity in character design. The study believed that this was based majorly on the most familiar and common hairstyles for children in the participants' age group as well as the most common hairstyle in the schools. To add on to this, the participants suggested that the character should have beads at the tips of the hair buns. This can be attributed to the common and stereotypic hairstyles of young girls between the ages of 7-11 in primary schools. Another common aspect of Sema's head was to have the colour obliterated.

Further to this, the participants wanted to have the skin of the character to be darker. On the neck area, the participants wished to have the neck longer and slender to show Sema as a more grown child. The researcher considered all these suggestions when recreating the head using the alternative character design approach. Darkening Sema's skin tone to match that of the participants helps create a connection, adhering to inclusive design and cultural relevance.

ii. Upper Body

Proportion and Strength

Since Sema is a bit older than the rest of the children in the series, the two factions, that is, the focus group discussions and the interview participants, wished for Sema's body to be made bigger than the rest. To add to this, the participants wanted Sema's body to appear athletic. They justified this by saying that since Sema is a very active character

who is always playing, running, or helping out in different situations, it would be justified to have her body appear athletic.

The study, when considering this recurrent change, focused more on the proportionality of the physical features of the character to ensure that a balance is achieved while still putting into consideration such aspects as principles of animation, especially exaggeration. Below is a transcription of one of the participants:

> I want Sema to have a very flexible body. She is supposed to beat and chase the bad guy and also when she is playing. She needs to be strong with strong hands.
> (Focus Group Discussion Comment)

This feedback highlights the importance of visual relatability in character design. According to Audience Reception Theory, characters that children can identify with are more likely to be popular. The similarity in appearance between Sema and the children fosters a sense of connection and engagement.

The hands were to be made physically strong, but keeping in mind that she is a young girl. Coupled with her ambitions, aspirations, and engagements, the participants said that it was right to have her appear as a strong young girl. Achieving a balance between realism and exaggeration by portraying a childlike visage and powerful arms makes the figure seem sympathetic and capable.

Participants said Sema should look more athletic to better represent her active lifestyle. The character's physique was created to complement her attributes and activities, which is in line with the concepts of functionality and proportion.

ii. Lower body

Proportion and Functionality

On Sema's lower body, the participants suggested that the character's legs be made bigger to show aspects of being fit and strong. This was based on the physical activities that Sema engages in as well as the physical attributes of some of the participants. The study captured this in the proportionality of the legs vis-à-vis the other parts, enhancing proportion and realism. It is crucial to note that the participants wanted the characters on the screen to act like a mirror held up to them or their surroundings. This way, the characters would be more familiar to them; they would 'see their peers' on the screen and, therefore, would easily relate to/with the story as a whole or see aspects that elicited familiarity.

Therefore, the extent to which a character designer should go to ensure that the child audience easily connects with the rest of the elements in the story widens even more. It is to be remembered that it is through these characters that the child audience is thrust into the fictitious worlds of animation (Withrow and Danner, 2007).

This is further supported by Mattessi (2012), who says that in a world that contains more elements and aspects such as sound, set design, and visual effects, among others, an audience's understanding of a film will be achieved through the interaction of the characters with the different elements. As such, a discrepancy will affect how the audiences interact with the story. For instance, Sema is very athletic. The child audience will expect to see a very physically fit character. Any random alterations and/or ironic presentation of this information will profoundly affect how the child audiences relate with the characters and the story as a whole.

Further, the participants wished to see the character have visible marks on their legs. This was necessitated by the fact that, through their interactions with the character, the participants had noticed some extremely physical actions that would, in one way or another, create marks. Adding scars or marks adds a layer of realism and storytelling.

ii. Costume and accessories

Practicality and Consistency

Costume and accessories turned out to be one of the key attractions among the participants. They seemed to be attracted to what the characters were wearing, the style, colour, and, more so, their imagined practicality of the dress code as per the character traits. The participants analysed Sema's costume and made several adjustments to the costume and Sema's accessories. They suggested that Sema be dressed in long overalls as in the original design. They justified this approach because Sema is a tough girl and is not easily scathed. Another justification they gave is that since the antagonist, Tobor, is always dressed in tough, long clothes, Sema is supposed to match up to her competitor.

As much as it is evident that Sema's approach to solving problems is purely based on her brains and innovative skills and not on her brawns, the participants felt there was a need to portray this in the physical aspects of the character.

> '…Even with the creativity, she needs to have clothes that show her as a 'superman'…'

Based on this response by the participants, the character designers must go beyond what is provided to them in terms of physical attributes. They should strive to have a character that exhibits the three-dimensional attributes discussed earlier in the study.

The study followed this thought when recreating the selected characters using an alternative design approach. The statement also aligns with Audience Reception Theory, which highlights how audiences perceive media text.

To add to this, the participants wished to have Sema put on boots that have spikes and go up beyond the ankle area. The justification for this was to have her well covered when dealing with any adversaries from Tobor. This practical choice for footwear emphasizes her readiness for challenges, aligning with the principles of functionality and realism. They also suggested that the clothes' fabric be changed to jean material for durability and toughness, building on the principle of texture. It is right to say that the participants' interpretation of this was based on their perception of Sema as a leader, fearless, and a character who exhibits toughness in her dealings, albeit towards her nemesis.

From the discussions above, one ought to understand that the child audience is not a mere passive audience but rather an active and critical audience that will go beyond just what they see on screen. Therefore, character designers should always ensure that whatever they present on the screen for the child audience to view is properly, critically, and carefully created to ensure the meaning-making process is achieved.

In addition, this data emphasises the strong desire of the participants to have characters that mirror their own experiences, familiarities, environments, and surroundings. Therefore, the study posits that it is very crucial for character designers and animation producers to consider constant audience feedback and suggestions when designing characters. This approach will have a positive impact on the appreciation of characters.

Participants highly rated the visual appeal and cultural symbols in Sema's design, indicating strong familiarity. According to the Audience Reception Theory, Sema's design resonates well with the children's cultural context.

3.5.1.3 Thematic Summaries on Sema's Physical Familiarity

Sema underwent many changes due to her high significance in the story.

Generally, the physical familiarity was rated as low by the participants. They did not resonate well with most of the design approaches undertaken by the creators. The most recurrent themes were as follows:

i. Head proportion and emphasis- Participants suggested making the head bigger and rounder for greater resemblance and emphasis on facial expressions.

ii. Hair and Skin colour- it was noted that the choice of colour affects the way children connect physically to a character and as such, familiar colours are preferred.

iii. Body proportion and functionality- it was noted that participants were keen on the proportions of a body Vis a Vis the narrative functions of the character. Changes were suggested because children did not see this as well achieved.

iv. Cultural relevance- The visual appeal and cultural symbols in Sema's design were highly rated by participants, indicating strong familiarity and resonance with their cultural context, supporting the Audience Reception Theory.

3.5.2 Child-Audience responses on the Character MB

As discussed earlier, MB is a pivotal character in the series. He plays a big role in the inventions created by Sema, which in turn gives him more screen time, and as such, the audience tends to interact with him more. As observed during the focus group discussions and interviews, the child audience, especially male participants, tended to be interested in this character. They tended to share so much with him regarding the behaviour and the help he offers to other characters. One participant said that:

> '...mimi nikiwa mkubwa nataka nikae kama MB. Anapenda watu na pia anasaidia watu…ni mwerevu kama mimi nani mzuri…''
>
> Translated as '…when I grow up, I want to be like MB. He loves people, helps them and he's also a good person and bright just like myself…''

This feedback highlights the importance of visual relatability in character design. According to Audience Reception Theory, characters that children can identify with are more likely to be popular. The similarity in appearance between Sema and the children fosters a sense of connection and engagement.

However, the study noted that most participants still wished to have changes in the way the character appears.

The following table shows the general familiarity of the character when the character was looked at as a whole

Does the whole character look familiar to you?	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Low familiarity	151	79	72	53.4%
Medium Familiarity	68	33	40	24%
High Familiarity	64	51	13	22.6%
TOTAL	283			100%

Table 27: MB's general familiarity to the child audience

The initial data on MB's general familiarity shows a predominance of low familiarity among the Kenyan child audiences, with 151 (53.4%) of the participants indicating low familiarity with the character's overall look. This trend is consistent across male and female participants (79) and (72), respectively. Medium familiarity was reported by 24% of the participants, split between males (33) and females (40). High familiarity was the least common, reported by 64 participants, with a notable gender disparity of 51 male participants compared to 13 female participants.

After looking at the character's familiarity, recording a generally low level of familiarity, and noting that the participants asked for changes, the researcher went ahead to look at MB's physical familiarity under the parameters of the body being divided into head, upper body, lower body, costume, and accessories.

3.5.2.1 Physical Familiarity of the Character MB

This section focused on evaluating the physical familiarity of MB based on visual elements that evoke recognition and resonance from lived experiences, surroundings, nostalgic nuances, or archetypal motifs and symbols.

The tables below show the findings of MB's physical attributes:

i. Head Section

This table shows the degree of familiarity on Mb's head section.

Does MB's head section/features look or elicit familiarity to you?	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Low familiarity	189	96	93	67.8 %
Medium Familiarity	57	39	18	20.1 %
High Familiarity	37	13	24	13.1 %
TOTAL NUMBER OF PARTICIPANTS	283			100 %

Table 28: Degree of physical familiarity on MB's head section

The table shows that a large number of the participants,189 out of 283, representing 67.8% of the total population reported low familiarity with MB's head section. This indicates that the head section did not resonate with the child audiences in terms of its physical familiarity. Of the 189 participants reporting low familiarity, 96 accounted for male participants while 93 were male. It is important to note this near equal representation, suggesting that the issues noted were similar across both genders.

The moderate or medium familiarity was reported by 57 participants. This number was composed of 39 male participants registering 68% while the female participants were 18, accounting for the remaining 32%. This disparity indicates that more male than female participants found MB's head to be familiar to them, suggesting potential gender-specific elements that were raised by the participants to be adjusted to improve familiarity.

The high familiarity was recorded at 13.1%. This percentage comprised of 13 male participants (35%) and 24 female participants (65%).

Judging from the findings, the data reveals a substantial preference among the child audiences for changes to be made to Sema's head section. The study then looked at whether the participants wished to have changes and adjustments to the character in a bid to improve the familiarity. The table below outlines this data:

Feature	Agree to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Head	229	128	101	81%

Table 29: Participants who agreed to changes on MB's head section

Feature	Neutral to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Head	0	0	0	0%

Table 30: Participants who remained neutral on changes to MB's head section

Feature	Disagree to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Head	54	23	31	19%

Table 31: Participants who disagreed to changes on MB's head section

As seen in the two tables above, the majority of the participants, that is, 229 (81%) out of the possible 283, agreed that there was a need for changes to MB's head section. This. Strong consensus suggests that the current design did not resonate well with the Kenyan child audience. Among the 229 participants who suggested changes, 128 were male, while 101 were female. The male participants in the 'Agree' category accounted

for 56%, while the female participants held 44%. Being a male character, the researcher noted that the male participants gravitated towards the appearance of MB. However, even with this analogy, the difference between the male and female participants was not substantial, indicating broadly shared sentiments across genders that the head section on MB's body definitely needed adjustments.

On the other hand, a smaller portion of the participants, 54, which accounted for 19% of the entire population, were opposed to any adjustments to this character's head section. Of this number, male participants were 23, accounting for 43% of those in the 'Disagree' group, while 31 female participants, representing 57% of this group, were of the same opinion.

To add to this, it can be noted that the female participants were somewhat more opposed to the changes as compared to their male counterparts, suggesting that the female participants were satisfied with what the character designer presented in the film.

The researcher concluded that this data clearly indicated that the current head design lacked some elements that the participants found familiar and relatable. In addition, the researcher noted that while there was an agreement between both male and female participants on the need for adjustments or changes on the head section, specific changes varied, and therefore, there was a need to find a balance and, where necessary, incorporate all of the changes to tailor these disparities to the specific gender. These particular changes are discussed in the later sections of this chapter.

ii. Upper Body Section

The table below shows the degree of familiarity on MB's upper body section as outlined by the participants. The distribution consists of low, medium and high familiarity. The table also indicates the frequency of the distributions, the male and female frequencies of participants as well as the percentages of the frequencies.

Does MB's upper body section/features look or elicit familiarity to you?	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Low familiarity	179	75	104	63.3%
Medium Familiarity	69	56	13	24.4%
High Familiarity	36	21	15	12.3%
TOTAL NUMBER OF PARTICIPANTS	283			100%

Table 32: Degree of physical familiarity on MB's upper body section

From the table above, it can be seen that there were predominantly low familiarity levels recorded by participants. 179 out of 283 (63.3%) reported low familiarity with MB's upper body section. This indicated that the upper section did not resonate well with the child audience, suggesting a disconnect between the character's physical appearance and the child audience's reception and perception. Male participants who recorded low familiarity were 75, accounting for 42% of the 'Low familiarity' category. On the other hand, 104 females, representing 58% of this group, cited low familiarity. The study also noted that the appearance of MB's upper body was less relatable to female participants than their male counterparts.

The medium familiarity group comprised 69 out of 283 participants, representing 24.4%. Among the 69, 56 were male, making about 81% of this group, while the female participants were 13, representing 19% of this population. This disparity indicates that more males than females found MB's upper body familiar to them. True to this statement, the potentiality of gender-specific elements and adjustments could not be avoided.

The last group comprised 36 participants who reported high familiarity. Of this number, 21 were male, making up 58% of the 'high familiarity' group. In the same group, only 15 female participants reported high familiarity, representing about 42% of this group.

This data indicated that recreating this section and incorporating the adjustments and suggestions made by the child audiences was significant. This led to the study examining whether the respondents would agree to, remain neutral to, or disagree with changes. The tables below illustrate the findings of this study.

Feature	Agree to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Upper body	197	130	67	70%

Table 33: Participants who agreed to changes on MB's upper body section

Feature	Neutral to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Head	16	10	6	6%

Table 34: Participants remained neutral to changes on MB's upper section

Feature	Disagree to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Upper body	70	38	32	24%

Table 35: Participants who disagreed to changes on MB's upper body section

Just as in the head section, the majority of the participants favoured changes to MB's upper body, with 197 out of 283 (70%) expressing the need to make adjustments and changes to MB's upper body section. This unanimity suggested that the existing design did not elicit much familiarity from the participants.

Sixteen participants reported the neutral section. Of this number, 10 were male, and six were female. This group neither strongly supported nor opposed changes, which indicated a level of indifference or satisfaction with MB's current design.

Further, looking at the gender factor, male participants were the majority in advocating for the changes. Out of the 197 participants in the 'agree' category, 130 noted that there was a need for change, while the female participants accounted for 67 participants. This distribution indicates that both male and female participants shared an analogous level of agreement on the need and inevitability of changes to MB's upper body.

On the other hand, a smaller portion of the participants opposed changes to MB's upper body. The total number was 86 out of 283, accounting for 30% of the population. A total of 48 male participants and 38 female participants accounted for this number.

This data indicates that with a high level of agreement for changes, there was a need to revise MB's upper body, suggesting that the existing look might have lacked in

appealing and evoking familiarity to the child audience. The study then focused on gathering specific changes that were raised by the child audiences. The study posits that by addressing the specific preferences raised by the child audiences, the relatability and familiarity of this character would be improved. These specific changes have been discussed in the later stages of this chapter.

iii. Lower Body Section

The table below shows the degree of familiarity on MB's lower body section as outlined by the participants. The distribution consists of low, medium and high familiarity levels. The table also indicates the frequency of the distributions, the male and female frequencies of participants as well as the percentages of the frequencies.

Does MB's upper lower section/features look or elicit familiarity to you?	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Low familiarity	133	106	27	47%
Medium Familiarity	103	61	42	36%
High Familiarity	47	18	29	17%
TOTAL NUMBER OF PARTICIPANTS	283			100%

Table 36: Degree of physical familiarity on MB's lower body section

The table above summarizes the participants' responses regarding familiarity of MB's lower body section. From the table, it can be seen that nearly half of the participants, 133 out of 283, representing 47% reported low familiarity with MB's lower body section. Of the 133 participants, 106 were male, comprising 79.7% of this group. On the other hand, 27 females, accounting for 20.3% of this group reported low familiarity.

This high percentage of males denoting low familiarity levels suggests that the existing design of MB's lower body section did not resonate well with the male participants. Once again, this points to a potential area for improvement in a bid to make the character's design more relatable to this demographic.

The medium familiarity section saw 103 participants record medium familiarity. This number comprised 60 male participants, 59.2% of this group, and 42 female participants, 40.8% of the group.

This distribution indicated a balanced perception of medium familiarity between male and female participants, proposing that some aspects of MB's lower body section had familiar and relatable attributes to both genders. However, the design could benefit more from enhancements to increase familiarity.

The high familiarity section had 47 (17%) participants. This group had 18 males, accounting for 38.3% of the participants, and 29 females, accounting for 61.7% of the participants.

This higher proportion of female child participants reporting high familiarity submits that the current design of MB's lower body section was more appealing, familiar, and relatable to female participants than to male children. This further outlines the need to retain or improve these elements while addressing the male participants' lower familiarity.

The researcher also noted that balancing design features to bridge the gap between genders was necessary to achieve a more familiar and relatable character for MB. This can also be achieved by incorporating targeted design changes based on the feedback from the child audiences. The researcher extensively employed this approach during the recreation process.

Once the familiarity was recorded as low, the researcher looked at the participants' responses to determine whether they preferred changes to this section of the body and the impact this would have. The following tables show the findings in order of agreeing to changes, neutral to changes, and disagreeing to changes:

Feature	Agree to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Lower body	155	78	77	55%

Table 37: Participants who said agreed to changes on MB's lower body section

Feature	Neutral to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Lower body	69	31	38	24%

Table 38: Participants who remained neutral to changes on MB's lower body section

Feature	Disagree to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Lower body	59	23	36	21%

Table 39: Participants who disagreed to changes on MB's lower body section

The tables above provide details of the frequency and distribution of the participants' responses to changes on MB's lower body section.

As seen in the tables, 155 participants agreed to changes on MB's lower body. This represented 55% of the total participants, indicating that more than half of the participants were in favour of the changes. The 155 participants comprised 78 male participants and 77 female participants, showing a fairly equal split between genders. This further indicated that these changes transcended both genders.

A significant portion of participants were represented in the neutral section. A total of 69-24% remained neutral towards the changes, with a slightly higher neutrality among females at 38 compared to males at 31. These findings indicate that the changes on the lower body of MB were not particularly compelling to nearly a quarter of the participants. This neutrality, the researcher interpreted as an indication of ambivalence, suggesting that the lower body changes seemed less impactful or necessary.

The tables also indicate that a minority of the participants, 21%, were against changes to MB's lower body, with a higher disagreement among the female participants at 36, compared to 23 male participants. This suggests that lower body changes were less popular among the female participants.

The overall interpretation of the findings showed that the majority of the participants supported changes to the lower body. Regarding gender differences, it can be noted that there is nearly equal agreement between males and females on the lower body changes, indicating the wide acceptance of the changes.

The following section looks at MB's costume and accessories.

iv. Costume and Accessories

The following table shows the levels of familiarity reported by the participants on MB's costume and accessories. The responses were categorized into three levels of familiarity; low, medium and high. Each category is further broken down by gender, showing frequencies of male and female participants.

Does MB's costume and accessories look or elicit familiarity to you?	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Low familiarity	116	68	48	41%
Medium Familiarity	77	33	44	27%
High Familiarity	90	46	44	32%
TOTAL NUMBER OF PARTICIPANTS	283			100%

Table 40: Degree of physical familiarity on MB's costume and accessories

From the table above, the degree of low familiarity was logged by a total of 116 participants. The 116 represented 41% of the total population. This category had 68 males, while the female participants were 48. A higher percentage of male children found MB's costume and accessories less familiar compared to females.

The medium familiarity had a total of 77 responses (27% of the total). The male participants were 33, accounting for 42.9 of the 77 participants in this group. On the other hand, 44 responses, representing 57.1% of the 77, were female. In this category, a larger proportion of female participants reported familiarity compared to the male participants. This indicated that the female participants generally had a moderate level of familiarity to MB's costume.

Lastly, the high familiarity category recorded 90 responses. This was 32% of the total population of 283. Of the 90, 46 (51.1%) were male, while 44 (48.9%) were female. It can be noted that the responses for high familiarity are nearly balanced between the genders. This near split indicates that high familiarity with MB's costume and accessories is equally probable among both genders, suggesting a similar level of recognition, relatability, and familiarity among both genders.

Further looking at the data, the researcher noted a trend where for the male participants, familiarity decreased from low (68 responses) to medium (33 responses), then increases again at high familiarity category (46 responses). This suggests a polarized familiarity where familiarity is either low or high, with fewer moderate responses.

For the female respondents, familiarity response increased from low (48 responses) to medium (44 responses), and remained continual into the high familiarity category (44 responses). This information indicated a more evenly distributed familiarity level among the female participants.

The data collected on MB's costume and accessories indicates significant variations between the male and female respondents and how they perceive familiarity with MB's costume and accessories. As a way of handling this disparity, the researcher suggests that animators and character designers can create content that resonates with both male and female Kenyan child audiences. One way of achieving this is through the incorporation of feedback from both genders to understand what aspects of MB's

costume are more appealing and relatable. The study was keen on implementing this argument during the character recreation process.

Having noted the varying comments and responses, the researcher then focused on looking at whether any changes on MB's costume and accessories by the child audiences would improve the familiarity aspect.

The tables below show data on those who agreed to changes, those who remained neutral, and those who disagreed. The data is further segmented by gender (male and female child participants) and the percentage of total responses for each category.

Feature	Agree to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Costume & accessories	166	95	71	59%

Table 41: Participants who agreed to changes on MB's costume and accessories

Feature	Neutral to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Costume & accessories	72	37	35	25%

Table 42: Participants remained neutral to changes on MB's costume and accessories

Feature	Disagree to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Costume & accessories	45	24	21	16%

Table 43: Participants who disagreed to changes on MB's Costume and accessories

From the table above, it can be seen that the largest group of participants agreed to have MB's costume and accessories changes. The total participants who agreed to change were 166, representing 59% of the total population. The male participants were 97, representing 57.2% of the agreeing participants while the female participants were 71, which represents 42.8% of the group that agreed.

This data showed that there was a positive attitude towards changes in MB's costume and accessories. The data further suggests a prominent openness among the participants, especially male, towards new or modified costume and accessories for the character.

The neutrality towards change section was reported by 72 participants, accounting for 25% of the total population. Among the 75, 37 were male participants, representing 51.4% of this group. The female participants were 35, accounting for 48.6% of this group.

From this data, a quarter of the participants remained neutral, indicating neither strong support nor opposition to the changes. There is also a balanced gender distribution in this data.

The last bit on disagreeing to change was reported by 45 participants, representing 16% of the total population. This group had 24 (53.3%) male participants, while the female participants were 21 (46.7%). This was the smallest group of the total participants. However, one can note that there is a slightly higher percentage of male children in this group who opposed changes.

Looking at the gender-based preferences from this data, the study posits that gender plays a role in how changes are perceived and accepted towards character design. The main data points indicated the following:

- ✓ **Male vs. Female (Agree)**: 57.2% male, 42.8% female
- ✓ **Male vs. Female (Neutral)**: 51.4% male, 48.6% female
- ✓ **Male vs. Female (Disagree)**: 53.3% male, 46.7% female

From this data, there are slight gender variations in responses. Male participants were generally more polarized in their views, with higher percentages in both agreement and disagreement categories. Female participants exhibited a more balanced distribution across all categories, indicating a steadier attitude towards change on MB's costume and accessories.

Having looked at the character's physical familiarity in all aspects as outlined by the study, the next course of action was to gather the specific adjustments that needed to be incorporated to ensure that the character reflects the views of the child audiences. The following section outlines the changes suggested.

3.5.2.1 Analysis and Discussion of Data on MB

The participants had the following adjustments to the appearance of MB as a character.

i. Head

Colour and Familiarity

To begin with, the participants wanted to have the hair colour to be changed. They preferred to have the hair black as opposed to the brown colour. This is attributed to the fact that most of them have black hair, and since they have the urge to look like and be associated with the characters fully, they are after any extra likeness. The participants

also suggested to have the hair short and well-kept. The participants also wished to have MB's neck appear longer and slender and the skin around the head area to be darker.

> That hair is not normal. Why doesn't he have black hair? It should also be well kempt. He wouldn't come to school if it is not combed.
> (Focus group discussion comment)

Another participant said:

> If the hair can be like our own, then he will look good. I wouldn't want to have hair like what he has. Change the hair to a better looking one. He should also always comb it.
> (Focus group discussion comment)

This change aligns with the objectives of this study which is familiarity and cultural relevance, ensuring the character reflects the audience's physical traits. This also aligns with the audience reception theory which emphasizes that children can identify with characters that are more familiar.

Proportion and Emphasis

The participants wanted the character's eyes to appear bigger, more oval, and more realistic to improve MB's ability to convey expressions and enhance his perceived eyesight, which is crucial for his role as a footballer. This adheres to the principles of exaggeration and functionality in character design. During the recreation process, relevant literature, references from existing animation films, and photo references taken during data collection were used to achieve this.

> His eyes are too small according to me. He needs bigger ones after all he has to see the football and see far when Tobor comes. You can make them bigger.

(Focus group discussion comment)

To add on to the above, the participants would want MB's mouth to appear thicker with fuller lips. Interestingly, the participants added that since MB is almost the same age as them, it would be wise to have him have a gap in his teeth. The gap would indicate his shedding phase that the participants themselves are undergoing. A transcription of one participant is below:

> He should also lose some teeth. Make the teeth to be two. It is better if the front teeth are the ones removed. He will look even better.
> (Focus group discussion comment)

This statement highlights how vital visual appeal and clarity are crucial.
They also wanted to be intimate and connected to the characters that they see on the screen. This, therefore, means that for any character designer who develops characters for a Kenyan child audience, it is imperative for them to understand that the child audience invests so much in the physical attributes of the characters they see on the screen, and since it is through these characters that they are tossed in the story, a proper physicality is crucial. This aligns with the Audience Reception Theory which emphasizes the active role of viewers in interpreting and responding to media content. To them, a gap in the teeth would endear them to the character in terms of age. In addition, from a cognitive perspective, children aged 7-11 are at a developmental stage where visual cues play a significant role in understanding and learning.

A longer and slender neck was suggested to give MB a more age-appropriate and distinctive appearance, enhance proportion, and emphasize his athletic build.

ii. Upper Body

Proportion and Realism

The participants had a few adjustments to MB's upper body, including making the body bigger and more masculine, based on the fact that MB is an active football player and an active character in the series, based on how he is always physically engaged in Sema's innovations. This change adheres to the aspect of proportion, which enhances functionality and realism**,** ensuring the character's physical traits match his activities

The participants also prefer that MB's hands have longer fingers and wider palms that can fit the ball. This was achieved by keenly examining the proportionality of the different parts while still considering the elements and principles of design, especially proportion.

iii. Lower Body

Proportion and Realism

On the lower body, it was noted that more curved legs, legs with more muscle as well as marks and/or scars was a recurrent and common answer. The reason for the three adjustments still goes back to the active nature of the character, MB. The participants would look at the most sporty and active colleagues and give agree on the adjustments. Their interaction with MB on the screen would elicit a feeling that he is a restless character, albeit for the good of his community. His run-ins with characters like Tobor that always puts him at risk or harm is one of the indicators for the appearance of visible marks on his legs. Based on this feedback, the study noted that incorporating these physical attributes into his appearance would better reflect his personality and actions through the eyes of the child audience. These adjustments align with the principles of proportion.

iv. Costume and Accessories

Practicality and Cultural Relevance

The costume and accessories question and discussion elicited so much debate as well as interest. The child audience were biased on what costume would work for MB. The bias emanated from the fact that each school has their own jersey for games and the child audience wished to have their jerseys appear on the screen. To handle this, the researcher agreed with the participants that since the series follows the life of the characters outside school (weekends and during school holidays), it would be wise to look at the costumes and accessories from a more generic perspective. Once this was agreed upon, some adjustments were made as follows:

The participants agreed that MB's clothes to be sporty and that he should have sports shoes such as boots or sneakers. This was agreed based on the fact that he is always on the run, be it as Sema's helper or in his own right as a football lover and player. In addition, they felt there's need to have more stripes on the shorts-stripes that match the upper jersey. Below are some transcriptions from the participants:

> If he is at home, let him put on a short as he is. He will not play well with trousers.
> (Focus group discussion comment, KU primary)

> A good short will make him look better. He should also have a striped t-shirt with football and his name on it. Footballers look like that.
> (Focus group discussion comment, KU primary)

The suggested changes aligned with the study's objectives. This statement also aligns with the usability testing theory that involves observing how users interact with a

product (characters) and collecting feedback to improve its design. This practical feedback provided a window to recreate the characters to enhance familiarity by.

The participants also introduced a gaming pad/gadget for MB since he loves sports so much. They went further and introduced a football either a physical one or as a graphic on his costume.

Based on the feedback from the child audience, it was necessary for the study to incorporate the suggested changes into MB's costume and accessories in a way that fits with the overall tone and style of the series as well as the views of the children. Additionally, the study believes that it would be helpful for character designers to engage with the child audience when developing characters. By incorporating the suggestions of the audience, the characters are more likely to create a more engaging and relatable experience for its viewers.

3.5.3 Child-Audience Responses on the Character Tobor

The provided data below represents the frequency of responses from male and female audiences regarding their familiarity with Tobor's character as a whole. The responses are categorized intro three levels of familiarity: low, medium and high. Audience feedback was used to support the analysis of this character.

General familiarity when the character was looked at as a whole

Does the whole character look familiar to you?	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Low familiarity	180	89	91	64%
Medium Familiarity	78	43	35	28%

High Familiarity	25	15	10	9%
TOTAL	283			100%

Table 44: Tobor's general familiarity to the child audience

From the table above, majority of the respondents cited low familiarity, with a total of 180 (64%) of the total population. Of this 180, 89 respondents were male while 91 were female. This data showed that both male and female respondents principally reported low familiarity, further indicating that the character Tobor lacked significant relatable elements for both genders.

A total of 78 respondents, representing 28% of the total population, reported medium familiarity. This group consisted of 43 male respondents and 35 female respondents. This data indicated that a moderate nexus existed between the two genders, with a slightly higher number of males finding medium familiarity than females. This further indicated that some elements of Tobor were somewhat effective but not consistent across the child audiences.

The last category focused on high familiarity. This category had 25 participants, accounting for 9% of the total population. The group had 15 male respondents and 10 female respondents. This small fraction of the population reported a strong familiarity and connection with Tobor.

In conclusion, the high percentage of respondents recording low familiarity posits that the character, Tobor, lacked visual elements that resonated well with the children's

lived experiences or surroundings. This further exposed a gap in the design that needed to be addressed to make the character more familiar.

The medium familiarity group indicated that while Tobor's design has some familiar aspects, these aspects were not consistently engaging or familiar to the child audiences. The researcher concluded that this group found bits of familiar aspects, but generally, the overall design lacked the ability to attain the maximum level of familiarity.

The relatively low percentage of high familiarity highlighted a small crucial segment of the child audiences that connected deeply with the character. This suggested that some aspects of the character were effectively done and executed. However, an enhancement could be made to familiarity.

In conclusion, the analysis of the familiarity Likert Scale reveals a significant opportunity to improve Tobor's general design. Once this was determined, the study went ahead to look at the specific parts on Tobor's design that needed or didn't need adjustments or changes. The next section looks at the specific body sections: head, upper body, lower body, costume and accessories. It provides data of the findings on familiarity of these sections.

3.5.3.1 Physical Familiarity on the Character Tobor

This section focused on evaluating the physical familiarity of MB based on visual elements that evoke recognition and resonance from lived experiences, surroundings, nostalgic nuances, or archetypal motifs and symbols. Audience feedback was used to support the analysis of this character.

i. Head Section

This table shows the degree of familiarity on Tobor's head section.

Does Tobor's head section/features look or elicit familiarity to you?	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Low familiarity	215	118	97	76%
Medium Familiarity	40	15	25	14%
High Familiarity	28	13	16	10%
TOTAL NUMBER OF PARTICIPANTS	283			100%

Table 45: Degree of physical familiarity on Tobor's head section

From the table above, it can be noted that the majority of the child audience, 215 (76%), reported low familiarity with Tobor's head section. Of the 215, male respondents were 118, while female respondents were 97. This indicated that the current design of Tobor's head does not firmly resonate with most children. Both male and female audiences predominantly shared this sentiment. However, the male respondents had a higher percentage in this category, concluding that Tobor's head section was less relatable to males than females.

The medium familiarity category recorded 40 participants, representing 14% of the entire population. This number had 15 male participants and 25 female participants. This group saw some familiar features but not familiar enough to qualify them under high familiarity. In this category, it can also be noted that female audiences showed a higher percentage of seeing the character as medium familiar. This indicated that some aspects of Tobor's head design were familiar to female audiences compared to male audiences.

The high familiarity group was reported by 28 participants, representing 10% of the entire population. This tiny fraction of participants indicated a strong familiarity and connection with Tobor's head features. In this category, a higher number of female respondents reported high familiarity compared to males, further showing that there were features on Tobor's head design that made him familiar and, as such, resonated well with the group.

The trend noted from the data is a predominantly low familiarity (76%) with Tobor's head. This percentage indicated a wide disconnect between the current design of Tobor's head and the children's lived experiences at home and school.

Another trend noted is that there were major differences in gender reports between medium and high familiarity categories. While both genders showed a prevalence of low familiarity, females had a moderately higher representation in medium and high familiarity categories compared to males. Based on this, the researcher concluded that Tobor's head section appealed more to female audiences.

In conclusion, the analysis on Tobor's head section revealed that there were significant opportunities to improve Tobor's head design. By incorporating more elements that focus on distinctive, familiar, memorable features, the design can enhance the overall familiarity and connection with the child audiences.

The next section looks at the respondents' answers when asked whether they preferred changes on Tobor's head to make it familiar. The method used was the Likert Scale,

which was divided into: agree to changes, neutral to changes, and disagree to changes.The tables below show these findings.

Feature	Agree to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Head section	188	103	85	66.4%

Table 46: Participants who agreed to changes on Tobor's head section

Feature	Neutral to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Head section	80	38	42	28.3%

Table 47: Participants who remained neutral to changes on Tobor's head section

Feature	Disagree to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Head section	15	11	4	5.3%

Table 48: Participants who disagreed to changes on Tobor's head section

The tables above present data as gathered on Tobor's head section. They show agreement, neutrality, and disagreement regarding changes to Tobor's head.

The tables show that the overall agreement on the changes was reported by a majority of participants. The total percentage was 66.4%, with 103 male respondents, which accounted for 54.8% of this group that agreed to changes, while the female respondents were 85, approximately 45.2% of the agreement group. This data shows that a significant portion of both genders saw the value in adjusting Tobor's head section. The relatively higher male percentage in the group showed that there was a strong unanimity among the male respondents. The female agreement was also substantial in this regard.

The overall neutrality to changes had a total of 80 respondents, who represented 28.3% of the total population. This group neither agreed nor disagreed to changes. The gender distribution in this group was 38 male respondents, representing 47.5% of the neutral group, and 42 female respondents, representing 52.5% of this group. From this data, the researcher concluded that the neutrality of the respondents was fairly balanced between the male and female respondents. This fairness suggested that there was a moderate level of acceptance among the respondents, but indicated that the respondent did not feel substantial impact by changes on the character.

The last group was those respondents who disagreed to changes. This group had a total of 15 respondents, representing 5.3% of the total population. The 15 comprised 11 male respondents, accounting for 73.3% of this group, and 4 female respondents, accounting for the remaining 26.7% of this group. From this data, it can be seen that there was a relatively higher disagreement among the male respondents, which meant that they had a strong desire to maintain the current look, whereas the dispute among the female respondents was negligible.

There were notable trends from the data. First, there was an overwhelming percentage (66.4%) of the respondents who favoured changes on Tobor's head section. Secondly, on the issue of gender influence and agreement, male respondents showed a higher level of agreement, 54.8%, compared to females at 45.2%. The researcher concluded that while both genders supported changes, the male respondents were more inclined towards having adjustments done on Tobor's head section.

Another notable trend was that the neutral group exhibited a balanced gender distribution. This group, the researcher noted had not interacted with robotic and Artificial Intelligence characters and as such could not make a concrete decision.

Finally, the minimal disagreement group underscored a general acceptance of changes to Tobor's head section, with the male respondents exhibiting a higher resistance compared to the female respondents. This data showed that while some male respondents generally favoured the existing design of Tobor's head section, the overall disagreement was low.

In conclusion, the analysis revealed a clear preference among the respondents to have Tobor's head section modified, with a large percentage reporting this. The researcher concluded that by addressing both the overall trends and subtle gender differences, guided by specific changes suggested by the respondents, the recreation of Tobor's head section would enhance the familiarity index among the child audiences.

ii. Upper Body Section

The table below shows the degree of familiarity on Tobor's upper body section as outlined by the participants. The distribution consists of low, medium and high familiarity. The table also indicates the frequency of the distributions, the male and female frequencies of participants as well as the percentages of the frequencies.

Does Tobor's upper body section/features look or elicit familiarity to you?	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Low familiarity	110	51	59	38.9%

Medium Familiarity	68	31	37	24%
High Familiarity	105	51	54	37.1%
TOTAL NUMBER OF PARTICIPANTS	283			100%

Table 49: Degree of physical familiarity on Tobor's upper body section

From the table above, several conclusions and analyses were noted. The overall low familiarity was reported by a significant portion of 110 (38.9%) of the respondents. This number comprised 51 male respondents, representing 46.4% of the low familiarity group, and 59 female respondents, accounting for 53.6% of this group. The female respondents who reported low familiarity were higher than the male respondents. This meant that Tobor's upper body section did not resonate well with the bulk of female respondents.

The medium familiarity group had a total of 68 respondents. This figure represented 24% of the total population. Of the 68, 31 (45.6% of the medium familiarity group) were male, while 37 (54.4% of the medium familiarity group) were male. The study concluded that there was a balanced view of medium familiarity with a trivial female prevalence, indicating that while some respondents saw familiar elements on Tobor's upper body section, there was still room for improvement to ensure that the familiarity attains optimal resonance with the child audiences.

Finally, the high familiarity section recorded a significant portion of the respondents, with a total of 105 (37.1%) of the respondents rating Tobor's upper body section as highly familiar. The 105 respondents had a total of 51 male respondents (48.6% of the high familiarity group) and 54 (51.4% of the high familiarity group) female

respondents. It can be noted that the high familiarity scores were evenly distributed between the male and female genders. This led to the conclusion by the study that Tobor's current design of the upper body resonated well with majority of the child audiences and was generally acceptable between both genders.

Various trends were noted from the data gathered and analysed on Tobor's upper body section. It was noted that there were mixed perceptions of familiarity among the child audiences on Tobor's upper body section as follows: low (38.9%), medium (24%), and high (37.1%). This distribution implied that while a noteworthy number of child audiences found Tobor's upper body to be unfamiliar, an almost equal number found it to be highly familiar. This implied that when designing villains, a slight flaw in the design would mean that the resonance with the Kenyan child audiences is completely lost. Aiming for a balance would help in enhancing familiarity.

It was also noted that more female respondents, 53.6%, found Tobor's upper body unfamiliar compared to the male respondents, 46.4%. This data highlighted the need to consider elements that are more visually resonant with female audiences.

In addition, there was a slightly higher percentage of females (54.4%) compared to males (45.6%) who remained neutral. This data suggested that with targeted design adjustments on Tobor's upper body section, there was a high possibility of swaying this particular group towards higher familiarity.

Lastly, the almost equal split of respondents who reported familiarity (females at 51.4% and males at 48.6%) suggested that the design aspects appealing to this group were well

done and attained success across the genders. The specific elements included the body feature proportions. The study further posits that by addressing both the overall trends and subtle gender differences, the familiarity level of Tobor's body would rise.

The following section looks at the respondents' answers when asked whether they preferred changes on Tobor's upper body to make it familiar. The method used was the Likert Scale which was divided into: agree to changes, neutral to changes and disagree to changes.

The tables below show the findings.

Feature	Agree to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Upper body section	133	73	60	47%

Table 50: Participants who agreed to changes on Tobor's upper body section

Feature	Neutral to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Upper body section	93	45	48	33%

Table 51: Participants remained neutral to changes on Tobor's upper body section

Feature	Disagree to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Upper body section	57	36	31	20%

Table 52: Participants who disagreed to changes on Tobor's upper body section

As seen in the table, nearly half the population, 47%, agreed to changes. This group had a total of 73 male respondents and 60 female respondents. A higher percentage of

male respondents agreed to changes compared to female respondents. The study concluded that the bigger number of male respondents wishing for changes meant that the current design did not elicit familiarity to them.

The neutral section had 33% of the respondents with 45 male respondents and 48 female respondents. There was a near split in this group, indicating that both genders had similar uncertainty about the current design of Tobor's upper body section. The study posits that such groups are key to character designers since they provide a crucial target for understanding unique elements that could tip their familiarity to a higher level.

The group that opposed changes was 20% of the total population. This group had 36 male respondents and 21 female respondents, representing 63.2% and 36.8% of those who disagreed respectively. The higher number of male respondents finding this section appealing compared to girls meant that the male respondents preferred the current design.

Trends noted in this section were that the largest group of participants agreed to changes, indicating a huge demand for modifications of Tobor's upper body. In addition to this, the fact that nearly half of the respondents were in favour of changes highlighted a potential window of improving the level of familiarity on Tobor.

The neutral group suggested need for thorough and targeted engagement with this group to clearly understand their preferences.

Finally, the 20% disagreement rate showed that a notable minority was satisfied with Tobor's upper body section. They were considered during the recreation process by leaving some of the existing elements as they were to avoid isolating them.

In conclusion, the analysis of responses regarding Tobor's upper body section divulges a convoluted landscape of inclinations among Kenyan child audiences. While almost half of the population wished to have changes, a big portion of the respondents remained neutral or disagreed. Based on this, the study proposes that by understanding these nuanced views and integrating targeted feedback on villain characters, character designers and animation producers can enhance character familiarity for Kenyan child audiences in animation films.

The next section looks at Tobor's lower body section.

iii. Lower Body Section

The table below shows the degree of familiarity on Tobor's lower body section as outlined by the participants. The distribution consists of low, medium and high familiarity Likert scale. The table also indicates the frequency of the distributions, the male and female frequencies of participants as well as the percentages of the frequencies.

Does Tobor's lower body section/features look or elicit familiarity to you?	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Low familiarity	25	19	32	9%
Medium Familiarity	38	18	20	13%
High Familiarity	220	97	123	78%

TOTAL NUMBER OF PARTICIPANTS	283			100%

Table 53: Degree of Physical Familiarity on Tobor's Lower Body Section

As can be seen in the table above, the low familiarity recorded only 25 respondents, who represent 9% of the whole population. Male participants in this category were 19, representing 76% of those who indicated low familiarity, while the female respondents were 6, representing 24% of those who indicated low familiarity. With a majority of the male participants suggesting low familiarity, the researcher concluded that certain features elicited familiarity on Tobor's lower body section.

Participants who indicated medium familiarity were 38 or 38% of the total population. Male respondents in this category were 18 or 47.4% of those who indicated medium familiarity, while female respondents were 20 or 52.6% of those who reported medium familiarity. From the data, it was concluded that both genders had slightly similar perceptions of medium familiarity, suggesting that some features of the lower body section were moderately familiar to both genders.

Lastly, the respondents who cited high familiarity to Tobor's lower body section were 220 or 78% of the total population. The distribution of gender was 97 male respondents, or 44.1% of those who indicated high familiarity, and 123 female respondents, or 55.9% of those who indicated high familiarity. From this data, it can be noted that a huge number of both male and female respondents found Tobor's lower body section highly familiar to them. The higher number of females compared to the males showed that the familiarity was inclined more to the female respondents.

From the data, the researcher concluded that the overwhelmingly high familiarity showed that Tobor's lower body section successfully elicited familiarity among the Kenyan child audience. In addition to this, when compared to male respondents, the female respondents showed a higher degree of familiarity, suggesting that the design elements in the lower body section favoured the female respondents.

The medium familiarity reflected a balanced gender perspective, showing no major differences between male and female respondents. This balanced perspective proved that recognizable features appealed to both male and female respondents, albeit moderately.

The low familiarity responses were very few, indicating a well-designed lower section that elicited familiarity. However, male respondents dominated this category, suggesting a need to incorporate gender-sensitive designs and features.

In conclusion, the responses on Tobor's lower body revealed a high degree of familiarity among the Kenyan child audiences, with strong responses from the female respondents. This also showed a positive achievement by the producers of *Super Sema.*

iv. Costume and Accessories

The following table shows the levels of familiarity reported by respondents on Tobor's costume and accessories. The responses were categorized into three levels of familiarity; low, medium and high. Each category is further broken down by gender, showing frequencies of male and female participants.

Does Tobor's costume and accessories look or elicit familiarity to you?	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Low familiarity	66	31	35	23.3%
Medium Familiarity	139	73	65	49.1%
High Familiarity	78	36	42	27.6%
TOTAL NUMBER OF PARTICIPANTS	283			100%

Table 54: Degree of Physical Familiarity on Tobor's Costume and Accessories

According to the data gathered in the table above, the overall low familiarity score was 23.3%, representing 66 respondents. The 66 respondents were made up of 31 males and 35 females. This slight gender disparity meant that the female respondents found Tobor's costume unfamiliar compared to the male respondents, although both genders felt the costumes lacked familiarity.

The medium familiarity was reported by 49.1% or 139 respondents. Of the 139, 73 were male while 65 were female. This balanced gender distribution indicated that while Tobor's costume and accessories had some level of familiarity, there was room for improvement to achieve higher levels of familiarity across both genders.

The high familiarity group had a total of 27.6% 0r 78 participants, with 36 male respondents and 42 females. As can be seen, there was a higher percentage of female respondents in this category compared to male respondents. This suggested that Tobor's costume and accessories were successful in evoking familiarity among the Kenyan child audiences, more so the female audiences.

Notable trends in this data were that the low familiarity level was reported by almost a quarter of the population, indicating that there was need to recreate the costume and accessories. In the medium familiarity, the nearly balanced gender split suggested that there was need to consider both genders when recreating the costume and accessories. The high familiarity responses indicated that a significant portion of the respondents felt that Tobor's costumes and accessories were familiar. In addition to this, when compared, the female respondents in this group outnumbered their male counterparts, suggesting that Tobor's costume and accessories resonated well with the female respondents.

In conclusion, the analysis of responses on Tobor's costume and accessories familiarity levels revealed variations in familiarity and resonance among the Kenyan child audiences. However, this study submits that by focusing the design on recognizable, relatable, and familiar elements, coupled with targeted designs that appeal to different genders, the familiarity level will increase.

The following section examines the respondents' answers when asked whether they preferred changes to Tobor's costume and accessories to improve familiarity. The method used was the Likert Scale, which was divided into agree to changes, neutral to changes, and disagree to changes.

The tables below show the findings.

Feature	Agree to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Costume & accessories	178	111	67	63%

section				

Table 55: Participants who agreed to changes on Tobor's costume and accessories

Feature	Neutral to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Costume & accessories section	76	36	40	27%

Table 56: Participants who remained neutral to changes on Tobor's Costume and Accessories

Feature	Disagree to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Costume & accessories section	29	16	13	10%

Table 57: Participants who disagreed to changes on Tobor's Costume and Accessories

As seen in the tables above, the overall agreement towards changing Tobor's costume and accessories in a bid to improve familiarity was 63%. This percentage represented a total of 178 respondents, with 111 male and 67 female. The majority of respondents generally agreed to changes, with a significantly high number of male respondents supporting this view. This suggested that the current design was less appealing to the male Kenyan child audiences.

The neutral group had 76 respondents, accounting for 27% of the total population. The 76 respondents comprised 36 males and 40 females. From this data, it is evident that a large portion of the participants were indifferent to changes, with female participants

leading the way. This further indicated a relatively moderate familiarity among both genders and also opened room for improvement to make the costumes more familiar.

The 29 respondents who disagreed with any changes were 10% of the total population, consisting of 16 males and 13 females. The researcher concluded that this small percentage with a relatively balanced gender distribution indicated that the current costumes were familiar to the Kenyan child audiences to some extent.

Notable trends showed that a high percentage of respondents wanted change. The neutral group showed a substantial portion of participants who were ambivalent about changes. There was also a near-equal gender split in this category, proving that both male and female genders have an acceptable level of acceptance and could be leveraged to improve familiarity.

In conclusion, the analysis of responses regarding Tobor's costume and accessories revealed a strong urge for changes by the child audiences, with the male audiences leading. The study suggests that by focusing on familiar and recognizable elements from the child audience's lived experiences and surroundings, the resultant characters would elicit more familiarity. Further, considering both male and female audiences' specific needs can help achieve familiarity.

The next section focuses on the specific changes raised by the child audiences. These specific changes were incorporated into the recreation of the character. The changes are presented in a discussive manner.

3.5.3.2 Analysis and Discussion of Data on Tobor

As earlier discussed, the participants in both the focus group discussions and the interviews tended to agree that the antagonistic attributes of Tobor had been majorly achieved. They further alleged that by looking at him, they could easily start to imagine his role in the series. However, they had responses and adjustments to the character, in a bid to endear themselves to this character and have the character harbouring familiar attributes. Audience feedback was used to support the analysis of this character. Here are the combined adjustments from the two exercises.

i. Head

Colour and familiarity

The participants suggested the hair to be made blacker, as well as having it appear rounder. This was equated to the 'Afro' style of hair. A substantial number of the participants also wished to have well kempt. This change emphasizes cultural relevance and familiarity, ensuring the character reflects common hairstyles in the audience's environment.They further proposed having two 'cuts' inside the hair. Initially, the character had one cut. The grooming and appearance of the hair coincided with Tobor's lavish style and knack for the finest things in his life. He is also a fashion model and has won several awards. The study was keen on incorporating these views during the recreation process. Below are some transcriptions from the participants:

> I think he needs round hair and it should be long. His hair is funny. I have never seen it before.
> (Individual interview- Givudianyi Primary, Grade 6)

> We can change his hair. He can have it black, long, round and combed. He will look smarter.
> (Individual interview- KU Primary, Grade 4)

Through Usability Testing Theory, these statements underscore the need for engaging and relatable characters. The feedback helped refine the character's design to ensure it

aligns with the preferences of the Kenyan child audience. The statements also show the need for iterative designs. By continuously incorporating feedback, the researcher believes that the resulting characters can meet the young audience's expectations. This will lead to more engagement with the characters. In addition, by incorporating these changes, a strong visual impact can be achieved, one that includes culturally relevant features, in this case, hair.

The participants also submitted that the robotic eye can be done away with. Still, on the eyes, they wanted to have the eyebrows appear bushier, pointy, rugged, and sharp at the edges. The study understood this as an indication of using geometric shapes and did so when recreating the character Bushier; pointy and rugged eyebrows with sharp edges were suggested to convey Tobor's intimidating nature. This aligns with the principles of exaggeration a, enhancing his villainous appearance. Removing the robotic eye adds realism. Below is a transcription of the same:

> We can change his eyebrows. He is a big guy. He is scary. Make them long. They should be a lot on the face and very sharp at the edges.
> (Focus group discussion comment- KU Primary, Grade 2)

From the statements, the masculine character's eyebrows can efficiently communicate emotions and personality through expressionism. Long, thick, and sharply pointed eyebrows can represent power, seriousness, and intensity, heightening the character's impact and relatability. Additionally, the character’s eyebrow could be used as visual metaphors for strength and intensity. This practical feedback aligned with the objective of recreating the characters using an alternative character design approach. It also highlights the active role viewers interpret and respond to media content as outlined in the Audience Reception Theory.

Proportion and Emphasis

To add on to this, the ears were to be made more prominent with pointy ends, the lips to appear boxier and indicative of a villain, and the teeth to be well spread. This was based on the argument that as much as Tobor is a villain, he has a unique sense of fashion and is always well-kempt. This argument is corroborated by the fact that he involves himself in fashion competitions and even wins some, adhering to the principles of proportion, emphasis, and geometric shapes. They also added that Tobor's neck should be thicker, have veins on it, and have visible scars and marks, which he had gotten from his evil and antagonistic escapades. These important arguments were carefully incorporated into the design approach that's been developed through this study.

ii. Upper Body

Proportion and Functionality

The participants proposed that Tobor's body be made bigger and have more muscles. They added that the hands can be made stronger by adding more muscle and veins to them and having the fingers longer and palms wider, aligning with the principles of proportion**,** functionality, and intimidation. This was as a result of the child audience understanding that Tobor tries to use artificial intelligence combined with brawn to try and win his battles. Although he always loses to Sema through her innovative approaches, there is need to see him as a worthy opponent and match for Sema. The participants added that the arms can have tattoos. AI-themed tattoos on the arms highlight Tobor's reliance on technology, adding contextual relevance and detail to his character. In executing this, the study incorporated artificial intelligence symbols as tattoos to amplify the fact that Tobor is very much leaned towards exploiting artificial intelligence concepts and approaches to providing solutions to his problems.

Based on the participants' feedback, the researcher considered their suggestions to improve Tobor's physical appearance and emphasize his reliance on artificial intelligence. However, it's also important to ensure that Tobor's design aligns with the target audience's preferences and expectations. Below are some transcriptions by the participants:

> His hands need to be very big. Put big muscles because he is very strong.
> (Individual interview- Losengeli Primary, Grade 6)

> He needs to have big muscles with tattoos. He is scary but we can have that. Give him some marks on the hands, he needs to feel the pain like us. He harmed people.
> (Focus group discussion comment- KU Primary, Grade 5)

From the sentiments, one can see how much the Kenyan child audience are critical to the slightest detail. This aligned with Usability Testing Theory, which involves evaluating a product by testing it with representative users to identify usability problems, collecting qualitative and quantitative data, and determining participant satisfaction. The study wishes to note that during this discussion, it was very evident how involved the participants were in the discussion of specific adjustments and therefore came out as a critical and observant audience.

iii. Lower Body

Proportion and Realism

Tobor’s lower body had adjustments and improvements in the size of the legs, with the participants suggesting that they could be made bigger and more masculine. At the same time, the thigh area of the character can be divided into two and has protruding veins to show that Tobor is a heavily built character. Bigger, more

muscular legs with prominent veins showcase Tobor's strength and villainous power, adhering to exaggeration, proportion, and balance principles. The study reflected this in the proportionality of the lower body in relation to the other parts.

In addition to this, the child audience wished to have the legs big and well built, very straight, and the calves made very big with more muscle. The reason for this approach was justified by the child audience in that they believed that with the amount of villain power that Tobor possesses in the series, an exaggeration of his physical features would mean that they could easily feel it anytime he appears on the screen. The study considered this, and the size of the lower body reflects this. In addition, enlarging the calves emphasizes his physical dominance, enhancing realism and intimidation

i. Costume and Accessories

Practicality and Cultural Relevance

Regarding the costumes and accessories necessary for Tobor, the participants suggested they would wish to have Tobor's clothes made of blue tough material. They wished his clothes were very tight on the body to showcase his muscle build, aligning with functionality, cultural relevance**,** and expression**.** In addition, the participants suggested having his chest area have a glowing gadget that would turn on during any encounters with Sema. The gadget is meant to further his agenda of artificial intelligence as well as present his true robotic nature, enhancing contextual relevance and futurism**.** Some of the transcriptions are below:

> I want him to have a 'torch' that turns on when he meets people. It can be on his chest where everyone can see it when he is coming. He is a bad person. That will also scare the people away.

(Individual interview-KU Primary, Grade 4)

> The clothes should be tight to show his muscles so that people can run away when they see him. He can beat all of us if he came here.
> (Focus group discussion comment-Losengeli Primary, Grade 3)

The statements align with the objectives of the study through Usability Testing Theory. By continuously incorporating feedback from usability testing, the researcher iterated on the character's appearance, particularly the torch and clothing, to ensure they meet the audience's expectations. This also involves making the suggested changes effective for a Kenyan child audience.

Another recurrent adjustment on costume and accessory was to have Tobor's shoes be changed to boots. The shoes are also to be knee-size with metallic straps around the knee area. For the pants, a common argument was to have them in tough fabric with rough textures. Knee-size boots with metallic straps align with his tough, villainous persona, adhering to the principles of functionality, proportion, and texture**.** These views were considered in a bid to improve the familiarity index. In addition, using rough textures and tough fabric for his pants and accessories emphasizes his ruggedness and durability, enhancing realism and consistency in his design.

Based on the participants' suggestions, it is clear that they wanted Tobor's costume and accessories to reflect his villainous and, to some extent, tech-savvy nature in a manner that elicits familiarity to them. The proposed costume and accessories are consistent with this theme, with metallic materials, spikes, and tech-themed symbols being recurring elements. The glowing gadget on Tobor's chest area is also an interesting

addition that adds to the character's robotic nature and was incorporated into the recreation of the character.

3.5.4 Child-Audience Responses on the Characters Bongolalas

Hardware, Cookie, and Bluetooth are the Bongolalas. They are identical in nature and have similar mannerisms and conduct. As discussed in the earlier chapters, they are both dramatic and entertaining. They are also used to portray the epitome of loyalty, hard work, and friendliness. When presented to the child audience, they easily elicited a feeling of happiness among the kids. It is not to be forgotten that these characters are, in fact, in cahoots with the main antagonist in the story.

The researcher noted that most participants had little knowledge of robotic characters, and their responses were purely based on either their toys or watching other animations with robots as characters. Their lived experiences and surroundings had little impact on their knowledge. Regardless, the researcher looked at the character's general familiarity. Audience feedback was used to support the analysis of this character.

The following table shows the general familiarity of the Bongolalas when the character was looked at as a whole

Does the whole character look familiar to you?	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Low familiarity	189	86	103	66.8%
Medium Familiarity	73	43	30	25.8%
High Familiarity	21	11	10	7.4%
TOTAL	283			100%

Table 58: Bongolalas' General Familiarity to the Child Audience

As seen in the table above, there was an overall low familiarity of 66.8%, indicating low familiarity with the character Bongolalas. In this category, the male respondents were 86, accounting for 45.6% of those who indicated low familiarity. On the other hand, female respondents were 103, accounting for 54.5% of those indicating low familiarity. A significant portion of the child audience found Bongolalas unfamiliar. In addition, the slightly higher percentage of female respondents suggested that the characters were even less appealing to the female respondents.

Medium familiarity was reported by 73 respondents, representing 25.8% of the total population. This category had 43 male respondents 0r 58.9% of those who reported medium familiarity and 30 female respondents or 41.1% of those who indicated medium familiarity. From this data, approximately a quarter of the population reported a moderate level of familiarity, with a higher number of male respondents reporting medium familiarity. This suggested that there were aspects of Bongolalas that elicited familiarity with the male respondents. However, improvements were still necessary to elevate the degree of physical familiarity to a higher level.

The last reported category was high familiarity, with only 7.4% of the total population falling into this category. In this category, male respondents were 11 or 52.4% of those reporting high familiarity, and 10 female respondents, or 47.6% of those indicating high familiarity. The data shows that a very low percentage strongly felt the evocation of familiarity with the character. However, there was a crucial point to note, in that there was an almost equal split in this category, suggesting that the few respondents who found Bongolalas highly familiar did so across both genders.

In conclusion, the analysis reveals that the Bongolalas currently lacked enough familiarity among the Kenyan child audience with significant gender disparities. The study submits that by focusing on recreating the characters with more familiar and recognizable features, and by being privy of the gender-specific preferences, the level of physical familiarity for the Bongolalas can be elevated.

After looking at the character's familiarity and the familiarity recording a generally low level, and noting that there were changes asked for by the participants, the researcher went ahead to look at the physical familiarity of the Bongolalas. The next section explores the familiarity of the character when the body is broken down into sections; head, upper body, lower body, costume and accessories. Each section was explored for familiarity and possible adjustments or changes. These specific changes are discussed at the end of this section.

3.5.4.1 Physical Familiarity on the Character Bongolalas

This section focused on evaluating the physical familiarity of Bongolalas based on visual elements that evoke familiarity.

i. Head Section

This table shows the data on the degree of familiarity on Bongolalas' head section features among the Kenyan child audiences, categorized into low, medium and high familiarity. The responses are further broken down by gender.

Does Bongolalas' head section/features look or elicit familiarity to you?	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Low familiarity	123	96	27	43.5%
Medium Familiarity	94	51	43	33.2%
High Familiarity	66	38	28	22.3%
TOTAL NUMBER OF PARTICIPANTS	283			100%

Table 59: Degree of physical familiarity on Bongolalas' head section

As seen in the table, a larger portion of the participants, 43.5%, indicated low familiarity with Bongolalas' head section. In this category, male respondents were 96, and female respondents were 27.

Medium familiarity had 94 respondents, representing 33.2% of the total population. This group had 51 male respondents (54.3% of those who indicated medium familiarity) and 43 female respondents (45.7% of those who indicated medium familiarity). This category showed a more balanced gender distribution, indicating that there were features of Bongolalas' head section that had a moderate level of familiarity across both genders.

The last category is the high familiarity, which had a total of 66 or 22.3% of the participants. The category had 38 male respondents (57.6% of those who indicated high familiarity) and 28 female respondents (42.4% of those who indicated high familiarity). From this data, although the overall percentage of high familiarity was low, a relatively balanced gender distribution suggests that there were recognizable features that elicited familiarity among both genders.

From the analysis, it is evident that the current design of Bongolalas head section was not sufficiently familiar to the majority of the Kenyan child audience. As mentioned earlier however, this was predetermined by the fact that most respondents had cited little knowledge on robot characters.

The tables below provide data on the responses of child audiences regarding suggested changes to the head section of the character, Bongolalas. The responses are categorized into three levels: agree to changes, neutral to changes, and disagree to changes. Each category is further broken down by gender, showing frequencies of male and female respondents.

Feature	Agree to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Head	186	98	88	65.7%

Table 60: Participants who agreed to changes on Bongolalas' head section

Feature	Neutral to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Head	57	27	30	20.1%

Table 61: Participants who remained neutral to changes on Bongolalas' head section

Feature	Disagree to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Head	40	18	22	14.2%

Table 62: Participants who disagreed to changes on Bongolalas' head section

From the tables above, 65.7% or 186 respondents agreed to the changes. This group had 98 male respondents and 88 female respondents, representing 52.7% and 47.3% of those who agreed to changes, respectively. The high percentage of participants agreeing to changes suggested a general consensus on the need to improve the head section familiarity. The relatively balanced gender distribution indicated that both male and female respondents saw the need for these changes. It is to be noted that although there was little knowledge of robot and artificial intelligence-like characters, the participants still saw the need to have some changes on the character.

The overall neutrality to the changes was at 20.1%, with 27 male respondents and 30 female respondents. The neutrality group accounted for a fifth of the entire population who did not have strong opinions on the need for changes. This statement was shared almost equally between the two genders.

A small portion of the audience was satisfied with the current design. This was 14.2% of the entire population, or a total of 40 respondents. This number had 18 male and 22 female respondents.

From the analysis, the majority of participants from both genders agreed that changes were necessary. In addition, the relatively equal distribution of agreement between genders suggests that the proposed changes were likely to be well received across both genders. The study suggests that based on the analysis, there was a need to prioritize iterative feedback from Kenyan child audiences during the recreation of the head section to enhance familiarity.

ii. Upper Body Section

This table shows the data on the degree of familiarity on Bongolalas' upper body section features among the Kenyan child audiences, categorized into low, medium and high familiarity. The responses are further broken down by gender.

Does Bongolalas' upper body section/features look or elicit familiarity to you?	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Low familiarity	50	28	22	17.6%
Medium Familiarity	168	79	89	59.4%
High Familiarity	65	30	35	23%
TOTAL NUMBER OF PARTICIPANTS	283			100%

Table 63: Degree of Physical Familiarity on Bongolalas' Upper Body Section

From the table above, there was an overall low familiarity of 17.6%. This minor group of respondents was made up of 28 male respondents and 22 female respondents. The group did not find the upper body familiar. In addition, it was noted that there was a higher percentage of male respondents in this group. This meant that more male respondents found the upper body less familiar compared to girls.

The medium familiarity had a significant number of participants. This group accounted for 59.4% of the entire population, or 168 respondents. The male respondents were 79 (47% of those with medium familiarity), while the females were 89 (53% of those with medium familiarity). This medium familiarity indicated that while the upper body section was, to some extent, familiar, it was not highly distinctive. The nearly balanced gender distribution showed that both genders had similar levels of moderate familiarity of Bongolalas' upper body section.

The high familiarity section, although less than medium familiarity, indicated a good level of physical familiarity among the participants. This category comprised 65 participants, with 30 being male and 35 females. The slightly higher percentage of females suggested that they found the upper body features appealing and familiar compared to males.

From the data, most participants reported medium familiarity with the upper body section of the Bongolalas. This suggested that the character designers made the upper body somewhat familiar, although it lacked distinctive features that made it stand out and evoke full familiarity to the child audience. There was a balanced gender response in medium familiarity, indicating that this statement was shared across both genders.

There was also higher male unfamiliarity compared to females. This trend suggested that the upper body needed features that would resonate well with more male audiences. In addition, the female respondents reported slightly higher familiarity, indicating that some aspects were appealing to them. As such, enhancing the design while retaining already familiar aspects to make it more familiar was necessary.

In conclusion, according to the data, most children in the audience expressed a medium level of familiarity with Bongolalas' upper body, and a sizeable portion reported a high level of familiarity. The medium familiarity balanced gender distribution indicates that while the design is largely functional, it still needs improvement to stand out and be more easily familiar. In addition, an increase in the general familiarity and appeal of Bongolalas' upper body portion can be attained by emphasizing unique traits and striking a balance between gender appeal.

From the analysis, it is evident that the current design of Bongolalas upper body section needed to be sufficiently familiar to the majority of the Kenyan child audience. The researcher then sought to check the efficacy of changes in improving familiarity. The tables below provide data on the responses of child audiences regarding suggested changes to the head section of the character, Bongolalas. The responses are categorized into three levels: agree to changes, neutral to changes, and disagree to changes. Each category is further broken down by gender, showing frequencies of male and female respondents.

Feature	Agree to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Upper body	166	78	88	58.7%

Table 64: Participants who agreed to Changes on Bongolalas' head section

Feature	Neutral to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Upper body	91	43	48	32.1%

Table 65: Participants who Remained Neutral to changes on Bongolalas' Head Section

Feature	Disagree to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Upper body	26	12	14	9.2%

Table 66: Participants who Disagreed to Changes on Bongolalas' Head Section

As per the data in the tables, most participants, 166 0r 58.7%, agreed to have changes on Bongolalas' upper body section. This group had 78 male respondents and 88 female respondents. The strong agreement rate indicates that most of the child audience were in favour of the suggested modifications to the upper body segment. Female respondents found the suggested adjustments more relatable or enticing, as indicated by the somewhat larger percentage of female participants.

The respondents that remained neutral were 91 (32.1%), with 43 male respondents and 48 female respondents. The neutrality suggested that while changes were acceptable to a significant number of respondents, they were not particularly compelling or objectionable. This was shared equally by both genders as per the data distribution.

There was a low disagreement rate, with inly 26 or 9.2% of the respondents falling in this category. The males were 12 while females were 14. This portion found the idea of changes undesirable.

As analysed, most participants supported the idea of modifications to Bongolalas' upper body region. This shows that the adjustments were well received. Although girls were slightly more in favor of the modifications, both boys and girls generally agree with them, as evidenced by the virtually equal gender responses within the agreement category. The modest disagreement showed that improvements were not widely

opposed, but the large neutrality suggests room to make the changes more familiar. The specific changes are discussed in later sections of the chapter.

iii. Lower Body Section

The lower body section of this character was not physically significant and as such the researcher did not gather much from the child audiences. The researcher conclude that this could have been because of several reasons. One is that the lower body of Bongolalas lacked distinctive physical features compared to the other parts of the body. second, the participants focused more on the upper body and head because of the more details that these parts carried.

In addition, the participants subtly perceived this part of the body to be less relevant to the overall impression of Bongolalas. One participant said that:

> '...I don't think I look at the legs… they were too small…' yet another participant added that
> (Focus Group Discussion, Givudianyi Primary,)

> '…miguu yake ni ndogo. Sio kama yetu…sikuiona vizuri…kuna miguu?'
> (Focus Group Discussion, Givudianyi Primary,)

translated to mean,

> '…the legs are too small. They are not like ours…I didn't actually see them well…does he have legs?'
> (Focus Group Discussion, Givudianyi Primary,)

Audience reception theory considers such statements an indication that the lower section did not have an impact to the child audience. The child respondents almost feel defeated in answering the question and even when the characters were shown to them

one more time, they still could not answer. Through iterative design, the researcher believed that familiarity can be enhanced.

Another reason for this that the researcher noted was that given that the respondents were children between 7-11, their perceptual focus on the Bongolalas naturally gravitated towards the more expressive and interactive parts of the character. It is to be remembered that these characters are minor and flat characters and as such they did not have much screentime.

iv. Costume and Accessories

The costumes and accessories were not considered as necessary by the child audience. The study therefore maintained the characters without any costumes and accessories.

3.5.4.2 Analysis and Discussion of Data on Bongolalas

These characters elicited a particular liking from the audience based on their visual presentation as well as their role in the series. It is important to note that even as much as the Bongolalas are in cahoots with the antagonist/villain, Tobor, the children tend to love these characters based on their responses. This is a crucial element to a character designer, in that even as much as the antagonist had cut-out roles in film, their appearance should not only be made to look scary or terrifying. Every character will have a side that fits the set rules of a society that they exist in, in this case, the fictitious world in Sema. This, therefore, means that the character designer has an obligation to make sure that the 'good' side of the character is brought out in the physical attributes.

i. Head

Shape and Familiarity

To start off, the child audience had a suggestion of introducing ears to the characters, and have them pointy. Introducing pointy ears to the Bongolalas aligns with the principles of exaggeration and shape. Pointy ears enhance their robotic nature and affiliation with Tobor while adding a unique and visually interesting.The reason for this was based on the argument that since the characters are meant to be robots as well as are inclined more towards Tobor as his helpers, pointy ears would be befitting.

Another suggestion was to have the eyes in more geometric shapes rather than the typical organic shapes of the eyes. To add to this, the eyes were to be made more prominent with shapes around them. The study considered this, and geometric shapes were included in the eye area. On the eyebrows, the audience suggested that they could match the hair and be spiky, pointed, and bushier. Spiky, pointed, and bushier eyebrows matching the hair colour add consistency and texture to the design, making the characters more expressive and dynamic The researcher incorporated these adjustments in the final designs of the characters.

i. Upper Body

Proportion and Functionality

The child audience provided some additional suggestions to the character designs in terms of the upper body. They suggested that the hands can be broken into connecting and movable joints like a mechanical robot. Breaking the hands into connecting and movable joints reflects the aspect of functionality and realism, emphasizing their robotic nature. The study noticed that this stemmed more from the toys that the children interacted with. This was considered when recreating the characters and duly incorporated. The participants wished to have human-like fingers to be incorporated. Incorporating human-like fingers ensures the characters remain relatable and maintain a balance between their robotic and humanoid features, adhering to the principles of

unity and balance. These aspects were taken into consideration and captured to ensure that the child audience resonates well with the characters.

iii. Lower Body

Consistency and Balance

The lower body section did not have many adjustments from the child audience. The participants were satisfied with the work that had been done on this area of the body. The only adjustment was to have the legs appear the same as hands enhancing visual consistency and proportion.

iv. Costume and Accessories

The costumes and accessories were not considered as necessary by the child audience. The study therefore maintained the characters without any costumes and accessories.

3.5.5 Child-Audience Responses on the Character Babu

Babu is the wisdom carrier in this series. He is a character that is specifically put by the animator to offer wise counsel to the young generation. Throughout the FGD sessions, the researcher could easily see the reaction of the child audience towards this character. The participants seemed to like, respect and honour him. It is a reaction that is easily decoded through some of the responses of the child audience. Audience feedback was used to support the analysis of this character.

The table below presents data on the familiarity of the character Babu among male and female child audiences, categorized into three levels of familiarity: low, medium and high. The analysis of the data delves into the trends and comparisons of these findings.

Does the whole character look	Frequency	Male Child audiences	Female Child	Percentage of the

familiar to you?			audiences	frequency
Low familiarity	233	114	119	82.3%
Medium Familiarity	36	17	19	12.7%
High Familiarity	14	8	6	5%
TOTAL	283			100%

Table 67: Babu's General Familiarity to the Child Audience

As seen in the table, there was a predominant lack of familiarity with data points, showing that 233 respondents, or 82.3% of the total population, reported this. This figure had a total of 114 male and 119 female respondents. This overwhelming proportion suggested that Babu was widely unfamiliar to the Kenyan child audience. The data also shows a balanced distribution between both genders, indicating that the low familiarity spanned across both genders in an almost equal measure. In addition, the researcher noted that this could have resulted from Babu's features not resonating with the child audience.

Moderate familiarity stood at 12.7% or 36 respondents. The male respondents in this category were 17, while the females were 19. Generally, this was a small segment compared to the entire population. The close numbers between male and female participants indicate that moderate familiarity was consistent across genders. In addition, the study suggests that the presence of this group indicates the character's effort to attain familiarity but is not sufficient to make it high.

The high familiarity category had minimal representation, with only 14 respondents, or 5% of the entire population. This category had eight male respondents and six female respondents. The group felt that the character was familiar and evoked a connection.

Although the number is low, it demonstrates that there is a potential effort by the designer to evoke or place familiar features on the character. This also provided a window for improvements to be done in order to achieve maximum familiarity levels, that is, high familiarity. Special attention was put to understanding what aspects resonated well with this group and the potentiality of amplifying them to accommodate more respondents.

Trends and highlights from the analysis included dominance in low familiarity and a fair distribution between genders across all familiarity levels, indicating that gender-specific features were not significant in Babu's degree of familiarity. Finally, the presence of medium and high familiarity groups showed potential for increasing Babu's overall familiarity.

After analyzing the character's overall familiarity and observing that it was generally low. The researcher proceeded to examine the physical familiarity of Babu in more detail. The following section investigates the character's familiarity by breaking down the body into specific sections: head, upper body, lower body, costume, and accessories. Each section was assessed for its familiarity and potential adjustments or changes. These specific recommendations are discussed at the end of this section.

3.5.5.1 Physical Familiarity of the Character Babu

This section focused on evaluating the physical familiarity of Babu based on visual elements that evoke familiarity and resonance from lived experiences, surroundings, nostalgic nuances, or archetypal motifs and symbols.

i. Head Section

This table shows the data on the degree of familiarity on Babu's head section features among the Kenyan child audiences, categorized into low, medium and high familiarity. The responses are further broken down by gender.

Does Babus' head section/features look or elicit familiarity to you?	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Low familiarity	136	65	71	48%
Medium Familiarity	97	47	44	34%
High Familiarity	50	23	27	18%
TOTAL NUMBER OF PARTICIPANTS	283			100%

Table 68: Degree of physical familiarity on Babu's head section

As seen in the table, Babu's head section had a predominant lack of familiarity. This section had a total of 138 responses, or 48% of the total population. Of the 136, 65 were male and 71 were female. Nearly half of the participants reported low familiarity, indicating that a significant portion of the children did not see any familiar features. The researcher concluded that the head section lacked distinctively familiar characteristics that could capture the children's attention. Additionally, there was an even distribution between genders, suggesting that the low familiarity was a general issue and not gender-specific.

Medium familiarity was recorded in a significant portion of 34% or 97 participants (47 were male and 44 were female), indicating that as much as the head section was generally not familiar, some aspects could have evoked familiarity in the physical sense. However, the features might not have been strong enough to qualify for high

familiarity. The researcher also attributed this moderate recognition to sporadic exposure or partial recall. For instance, one participant said:

> '…his ears look like my father's but the rest of the face no. It does not look like an old man I know…'
> (Individual Interview, KU Primary,)

This statement aligned with the objectives of this study, which was to recreate the selected characters using an alternative character design approach. The character's recreation incorporated expressionism and usability testing to ensure he is emotionally and functionally powerful for a Kenyan young audience. Usability testing offered helpful criticism on his design to ensure it satisfies the requirements and expectations of the child audience. Expressionism emphasizes familiarity and relatability while enabling a creative and emotionally impactful portrayal of his character.

Further to this, it can be noted that there are similar numbers between male and female participants. This was a clear indication that both genders shared levels of familiarity for this character.

The high familiarity had a small segment with 18% or 50 participants falling in this category. The males accounted for 23 while the female participants accounted for 27. These participants cited a positive association with the head section.

In addition, the high familiarity among this group suggests that the participants in this group had impactful interactions with Babu's physical appearance. The marginally higher number of female participants indicated that this character had a better connection with the female children. The statements further show that the audiences had a positive reception of the character. This also shows that Kenyan child audiences

want to connect with the characters on screen. Therefore, having familiar and relatable characters would enhance this.

In conclusion, the largest group considered Babu's head as low familiarity, opening a door for improvements. In addition, the relatively balanced distribution across both genders indicated that the familiarity levels in this character were not heavily affected by gender. As such, adjustments were not gender-specific.

The next section looks at the participants who agreed to, remained neutral or opposed changes.

Feature	Agree to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Head	203	108	95	72%

Table 69: Participants who Agreed to Changes on Babu's Head Section

Feature	Neutral to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Head	46	21	25	16%

Table 70: Participants remained eutral to changes on Babu's head section

Feature	Disagree to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Head	34	15	19	12%

Table 71: Participants who disagreed to changes on Babu's head section

As can be seen in the tables, there was high receptivity to changes. This was reported by 203 participants, 72% of the total population. This group had 108 male responses

and 95 female responses. A substantial majority of the participants favoured changes, indicating a strong consensus among the Kenyan child audiences. This suggested that the current features lacked familiarity. The nearly balanced responses between genders showed that the views were similar across.

Neutrality to change was marred by indifference and uncertainty among the participants. This group had 46 responses, 16% of the total population. There were 21 male responses and 25 female responses. Some of the sentiments in the group that indicated uncertainty include the following;

> '…I don't know. He can remain or change…'
> '…. I can change him but also leave him. He is interesting…'
> (Focus Group Discussion, Losengeli Primary,)

This statement showed that there was a group of child audiences who were fairly satisfied with the character's current designs and, as such, received the character positively. However, the statement proves that as much as there is some level of satisfaction, there is room for improvement to ensure optimal familiarity. This was attained through iterative design guided by Usability Testing Theory.

The last group was those who opposed changes. The group comprised 34 responses, representing 12% of the total population. Of the 34, 15 were male, while 19 were female. This group suggested that they were okay with Babu's head features and did not see the need for changes. Sample statements included:

> '…Don't change Babu's head. He makes me happy how he looks…'
> (Focus Group Discussion, Mululu Primary,)

Another participant added;

> '…Babu looks good. He should remain that way. His head is good…his hair and nose look like Santa. He is good…'
> (Focus Group Discussion, Mululu Primary,)

This disagreement to changes indicated that a segment of the child audience had a very positive reception and familiarity of Babu's physical features of the head. From the sample statements, one can feel their satisfaction with the current design of this character.

All in all, the researcher noted a strong preference for change on Babu's head, with 72% of the population reporting this widespread agreement. There were also balanced gender responses across all categories. This suggested that the opinions on changes were not strongly influenced by gender, and as such, any recreation efforts could disregard gender-specific features.

The next section looks at Babu's upper body section.

ii. Upper Body Section

This table shows the data on the degree of familiarity on Babu's upper body section features among the Kenyan child audiences, categorized into low, medium and high familiarity. The responses are further broken down by gender.

Does Babu's upper body section/features look or elicit familiarity to you?	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Low familiarity	214	100	114	76%
Medium Familiarity	48	23	25	17%
High Familiarity	21	12	9	7%

TOTAL NUMBER OF PARTICIPANTS	283			100 %

Table 72: Degree of physical familiarity on Babus' upper body section

As seen in this table, a considerable majority (76%) of the participants reported low familiarity with Babu's upper body features. This group had a total of 214 responses with 100 being male and 114 females. The researcher concluded that the current design of Babu's upper body fell short of eliciting familiarity. Some of the statements given were;

> '…why does he look like that? …his body is strange…'
> (Individual interview, Mululu Primary,)

Another participant said;

> '…he has a funny body. I would want to see him looking like a normal human. You should change the body to look human…'
> (Individual interview, Mululu Primary,)

With such statements, it was evident that Babu's upper body lacked the ability to capture the child audiences' attention as viewed through Audience Reception Theory. In addition, there was reasonably balanced responses between both genders, indicative of lack of familiarity across the genders.

Medium familiarity section has a small portion of 48 responses or 17% of the total population. This group had 23 male and 25 female respondents. This group had some level of familiarity of Babu's upper body features, but not strong enough to qualify them as highly familiar.

The high familiarity section was the least, with only 7% or 21 responses. The males were 12, and the females were 9. This group proved that there were participants, albeit a handful, who felt that the character's upper body was well done. One participant said:

> '…for me he looks good. I like seeing him that way…'
> (Individual interview, KU Primary,)

This statement indicated that as much as much as some of the participants felt that there was some degree of familiarity, it also provided an opportunity for improvement. Additionally, considering that this number was low compared to the rest means that there was need to recreate the characters to enhance familiarity.

In conclusion, there was predominantly low familiarity being recorded, indicating that Babu's upper body section failed to evoke high familiarity. There was a fair balance in gender distribution across all categories meaning that the familiarity levels were not heavily influenced by gender but rather the overall look of the character's upper body. The medium familiarity presented an opportunity to improve familiarity and make the participants feel highly familiar.

The following section looks at the distribution of those who agreed to changes to Babu's upper body, those who remained neutral, and those who disagreed.

Feature	Agree to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Upper body	197	93	104	70%

Table 73: Participants who agreed to changes on Babu's upper body section

Feature	Neutral to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency

Upper body	68	42	26	24%

Table 74: Participants who remained neutral to changes on Babu's upper body section

Feature	Disagree to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Upper body	18	11	7	6%

Table 75: Participants who disagreed to changes on Babu's upper body section

From the data gathered, there was a higher agreement to changes, with 197 responses or 70% of the total population. Male respondents were 93, while female respondents were 104. This significant number indicated a strong consensus among the participants that the current design could benefit from enhancements. It can also be noted that there was a nearly balanced number of males and females, showing that both genders shared similar views regarding these changes.

Neutrality to changes was recorded at 24% or 68 responses. This group neither strongly supported nor opposed changes.

Those who disagreed to changes were only 18 (6%), with 11 male and 7 female respondents. This group was satisfied with the current design of Babu's upper body. Their satisfaction indicated that certain aspects of the current design were effective in evoking familiarity. In addition, the higher number of male participants in this category implied a marginally stronger preference for the existing design among male participants.

Babu's upper body had strong preferences for change at 70%. There was also balanced gender across all categories, suggesting that the opinions or changes were once again not influenced by gender, indicating that any recreation efforts were to consider a universal appeal. The neutral group provided an opportunity to covert indifferent participants into enthusiastic ones by making the necessary adjustments to the character.

The next section looks at Babu's lower body section.

iii. Lower Body Section

This table shows the data on the degree of familiarity on Babu's lower body section features among the Kenyan child audiences, categorized into low, medium and high familiarity. The responses are further broken down by gender.

Does Babu's lower body section/features look or elicit familiarity to you?	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Low familiarity	213	108	115	75.2%
Medium Familiarity	62	28	34	22%
High Familiarity	8	3	5	2.8%
TOTAL NUMBER OF PARTICIPANTS	283			100%

Table 76: Degree of physical familiarity on Babus' lower body section

As seen in the table, a significant majority of the participants (75.2%) reported low familiarity on Babu's lower body. The percentage represented 213 responses with 108 males and 115 females. Some of the statements by the child audience were:

'…his legs are weak…he needs to be strong…'

'…his legs are curved and too small. Make them look human…'

(Individual interview, Losengeli Primary,)

Yet another participant said:

> '…my grandfather doesn't look like this. He should be changed.'
> (Individual interview, Losengeli Primary,)

This high percentage of low familiarity suggested that the lower body features were not distinctive or lacked any generic design that the participants would consider as familiar. This practical feedback attained through Usability Testing Theory was essential in iterative design of the character.

The relatively balanced responses between male and female participants indicate a universal lack of recognition across genders.

The next section looks at the distribution of those who agreed to changes on Babu's upper body, those who remained neutral and those who disagreed.

Feature	Agree to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Lower body	238	131	107	84%

Table 77: Participants who agreed to changes on Babu's lower body section

Feature	Neutral to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Lower body	21	11	10	7.5%

Table 78: Participants remained neutral to changes on Babu's lower body section

Feature	Disagree to changes (Frequency)	Male Child Participants	Female Child Participants	Percentage of the frequency
Lower body	24	11	13	8.5%

Table 79: Participants who disagreed to changes on Babu's lower body section

As shown in the table, the majority of the participants favoured corrections. A whopping 84% of the 238 participants, 131 males and 107 females, reported this. This suggested a strong consensus among the participants that the current design was unfamiliar.

The neutral group had 68 participants representing 24% of the total population. This group neither agreed nor disagreed. Some of their responses included:

'…I don't mind if the lower body changes or not…'

The researcher believed that this may have stemmed from a lack of strong opinions. This group's triviality suggested that they did not feel the urge to advocate for any change.

Lastly, the group that disagreed was a small segment of only 18 respondents. Some of their responses were:

'…I like Babu's lower body just the way it is…"
'…there's no need to change Babu's legs; they're perfect…'
(Individual interview, Mululu Primary,)

The discrepancy suggests that a small percentage of kids think favorably of Babu's lower body features. Their happiness indicates that some elements of the current design work well and ought to be kept in place while making changes. The slightly greater

proportion of male participants in this category may suggest that boys have a slightly stronger preference for the current design.

In conclusion, the majority (70%) support the alterations, demonstrating the general desire for Babu to have a more captivating and unique lower body design. The equally distributed replies in all categories show that gender does not significantly impact participant's thoughts about improvements, which suggests that any redesign efforts should consider universal appeal. In addition, by making enticing adjustments that pique participants' interest, the neutral group (24%) offers a chance to turn apathetic participants into ardent advocates.

iv. Costume and Accessories

This table shows the data on the degree of familiarity on Babu's upper body section features among the Kenyan child audiences, categorized into low, medium and high familiarity. The responses are further broken down by gender.

Does Babu's costume and accessories section/features look or elicit familiarity to you?	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Low familiarity	87	42	45	31%
Medium Familiarity	122	51	71	43%
High Familiarity	74	33	41	26%
TOTAL NUMBER OF PARTICIPANTS	283			100%

Table 80: Degree of physical familiarity on Babus' costume and accessories

From the table above, about a third (31%) of participants reported low familiarity with Babu's costume and accessories. This group had a total of 87 responses, with 42 males

and 45 females. This suggested that Babu’s costume and accessories lacked the evocation of familiarity.

The largest group (43%) exhibits medium familiarity, suggesting that Babu’s costume and accessories are somewhat recognizable but not strongly distinctive. The medium familiarity indicates partial recall and moderate engagement with Babu’s costume and accessories. The higher number of female responses in this category suggests that girls might find these elements slightly more noticeable or relatable than boys.

A significant minority (26%) shows high familiarity with Babu’s costume and accessories, indicating that these features are well-recognized and memorable for these children. The high familiarity among this group suggests that these children have had frequent or impactful interactions with Babu. The slightly higher number of female participants in this category might indicate a marginally better reception or connection with Babu’s costume and accessories among girls.

To sum up the analysis, there was a moderate overall Familiarity with Babu's outfit and accessories, indicating that the costume was quite well-known to most participants (43%), who showed a moderate level of involvement. Although medium and high familiarity levels reveal a modest preference among female participants, low familiarity levels are consistent across genders. This suggests that girls may find Babu's costume and accessories more relatable or appealing. Based on the statistics, there is an excellent chance to improve Babu's outfit and accessories' uniqueness and attractiveness to get more participants to go from a medium level of familiarity to a high one.

3.5.5.2 Analysis and Discussion of Data on Babu

As earlier discussed, Babu is one character that elicited happiness among the children. The way the character is presented and his involvement in the story made the child audience to resonate with him. Even as much as they liked the character, they had several adjustments that they preferred to see in the character. The combined adjustments from the focus group discussions and the interviews are as follows:

i. Head

The desired look involves several changes to the individual's appearance. First, the hair was to be shortened and combed in a more polished manner. Additionally, the hair colour was to be changed to a greyer hue rather than white. The argument was that even though Babu is very old, he still easily interacts with the other young characters. Therefore, a greyer look would indicate his youthfulness. Some of the transcriptions are below:

> I want him to have good combed hair. The one he has is scary. It looks bad.
> (Individual interview, KU Primary, Grade 5)

> Give him hair like my grandfather's. He is bald with grey hair. He combs it when he is going somewhere.
> (Individual interview, Losengeli Primary, Grade 6)

> Let's change the hair to grey and remove the pointy ends. They look bad. We can also let him have the bald head.
> (Focus group discussion comment, Kasarani Primary, Grade 3)

> I want him to grey hair. He runs. He is not very old. That will make me love his hair. The one he has I don't want it.
> (Focus group discussion comment, KU Primary, Grade 4)

These statements aligned with the objectives of the research of recreating the characters to enhance familiarity. Additionally, the negative audience reception meant that the character failed to culturally or symbolically connect with the child audience.

The participants suggested that the eyebrows need to be thinned out to appear less bushy and the hair the same colour. The eyes were to be made smaller. The face could also be marked with scars, further adding to the aged appearance.

To achieve a more elderly appearance, the skin on the face was to be wrinkled. The participants also suggested the beard be rounder in shape and should have a grey colour with traces of white. The beard was to be bushy and well kempt.

The ears were to be made bigger to match the other changes. The lips and mouth should be more wrinkled and wider, contributing to the aged look. The researcher used relevant proportions to achieve this. Regarding the skin colour, participants suggested that it be made darker. Lastly, the neck was to be made thicker and more masculine with visible veins. The study considered these views when recreating the characters.

ii. **Upper Body**

The participants suggested that the body can be made bigger and more masculine with an old and wrinkled look being maintained. They also suggested increasing the size of the belly.

The hands are another area that is specifically called out for changes. They suggested that the hands were to be made stronger and more muscular. The fingers are to be made longer, and the palms wider. The nails were to be visible as well.

iii. Lower Body

The lower body of the character did not have so many changes and adjustments. The participants put it that the legs were to be made shorter and curvier, as an indication of the old age that Babu has attained.

iv. Costume and Accessories

The participants suggested clothes to be changed to an African print top and formal trousers. They also wished to have the shoes be leather sandals with more straps on them. In addition to this, the sandals are to be worn with socks. The participants were very insistent on this and some of their transcriptions are captured below:

The participants added that a watch (preferably analogue) was to be placed on the wrist. From this argument, it is evident that the intricate details concern the child audience. They are not merely spectators in the animation industry, but rather are a crucial audience segment that is keen to make sense of what is presented to them. It, therefore, means that to the character designers designing for the Kenyan child audience, it is imperative for them to ensure a concrete presentation of characters with the minor details being taken off from the child audience's perspective.

3.5.6 Child-Audience Responses on the Character Moyo

The character of Moyo is meant to be an interesting one as the audience interact with him. Moyo is presented as a jovial and playful character that is out to always lighten up the mood in different scenes. Although he is presented as gullible and sometimes has poor decisions, he is a very likeable character. Below are the responses given by the child audience on this character.

The table below outlines the general familiarity of this character among the child audiences.

Does the whole character look familiar to you?	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Low familiarity	17	7	10	6%
Medium Familiarity	21	11	10	7%
High Familiarity	245	118	127	87%
TOTAL	283			100%

Table 81: Moyo's general familiarity to the child audience

This character elicited the most familiarity. Looking at the table, only 6% of the entire population recorded low familiarity.

Looking at the medium familiarity, the case was the same with only 7% reporting medium familiarity. The medium familiarity indicates partial recognition, with Moyo leaving some impression on this group of children. The nearly equal distribution between male and female responses shows that both genders have a similar level of moderate recognition.

The vast majority (87%) of participants report high familiarity with Moyo, indicating that the character is well-recognized and memorable to these children. Since the character was just a goat, most participants were well versed with the character. Some of the statements in this category were:

'…Moyo is just a goat. I know him…'
(Individual interview, Kasarani Primary)

Another participant said;

> '…I know Moyo. He looks like a normal goat…'
> (Individual Interview, Givudianyi Primary)

The positive reception of Moyo, described as 'knowing him'' by the focus group participants, aligns with the results where 87% of children rated Moyo as highly familiar. This indicates that Tobor's design successfully captures elements that appeal to children, reinforcing the importance of dynamic and engaging character traits in animation

The high familiarity demonstrates Moyo's strong presence and impact on the children. The slightly higher number of female responses suggests that Moyo might be slightly more popular or engaging among girls, but the overall high percentage shows that Moyo is widely recognized and appreciated by both genders.

In conclusion, several trends were noted. The overwhelming majority of children (87%) have a high familiarity with Moyo, indicating that the character is well-known and has a strong presence. The distribution of familiarity levels is relatively balanced between male and female participants, suggesting that Moyo's appeal is consistent across genders. Finally, the small percentages of low and medium familiarity highlight an opportunity to further increase Moyo's recognition and memorability among all children.

Since the character was well received, there were very minimal changes to it. As such, the researcher opted to look at the suggested changes directly without having to break the character into segments. The following section discusses these changes.

3.6.6.1 Analysis and Discussion of Data on Moyo

This character as had been discussed is crucial in the story. He plays a big role in the development of the series. In most cases, he is seen as a character that bridges the gap between the humans and animals. The following are the adjustments suggested by the participants on Moyo.

i. Head

Shape and Symbolism

The participants preferred hair colour to be changed to black with a justification of it appearing as their own hair. The hair is also to be made spikier and more spaced out to indicate the mischievous behaviour of Moyo. This is to be extended to the eyebrows. Extending the spiky and spaced-out design to the eyebrows ensures consistency and unity in the character's facial expression, reinforcing his mischievous behavior.

Another change was to be made on the horns by making them curvier and pointier. Making the horns curvier and pointier aligns with the principle of exaggeration to emphasize Moyo's animalistic traits, enhancing his visual distinctiveness. In addition, the neck was to be made more prominent, the jaws more angular, and the teeth to be increased in size. The eyes are to be changed to resemble a goat animal more than the human eye. Changing the eyes to resemble those of a goat more closely enhances realism and authenticity, ensuring Moyo's animalistic traits are prominent.

The participants also introduced visible teeth with a gap to the character. Increasing the size of the teeth and introducing a visible gap adds detail and character, contributing to Moyo's unique and memorable look.

ii. Upper and Lower Body

Proportion and Realism

Since the upper and lower body were attached to each other, the researcher had earlier justified that for the analysis to be done, the two parts had to be combined and looked at as one. There were minimal changes to this part of the body, taking into consideration that the animator tried as much as possible to ape the standard appearance of a goat. However, the child audience suggested an increase in body mass, the tail to be bushier, and the body to be hairier. Increasing the body mass adds weight and presence, making Moyo appear more substantial and grounded. A bushier tail and hairier body enhance the texture and realism, making Moyo's goat-like appearance more authentic and visually interesting

iii. Costume and accessories

The participants suggested the tag on Moyo's neck to have his name on it as well as introduce an ear tag that has a pattern to it. Adding Moyo's name to the neck tag and introducing a patterned ear tag provide personalization and detail, enhancing the character's uniqueness and aiding in identification. These views were carefully considered in the recreation process.

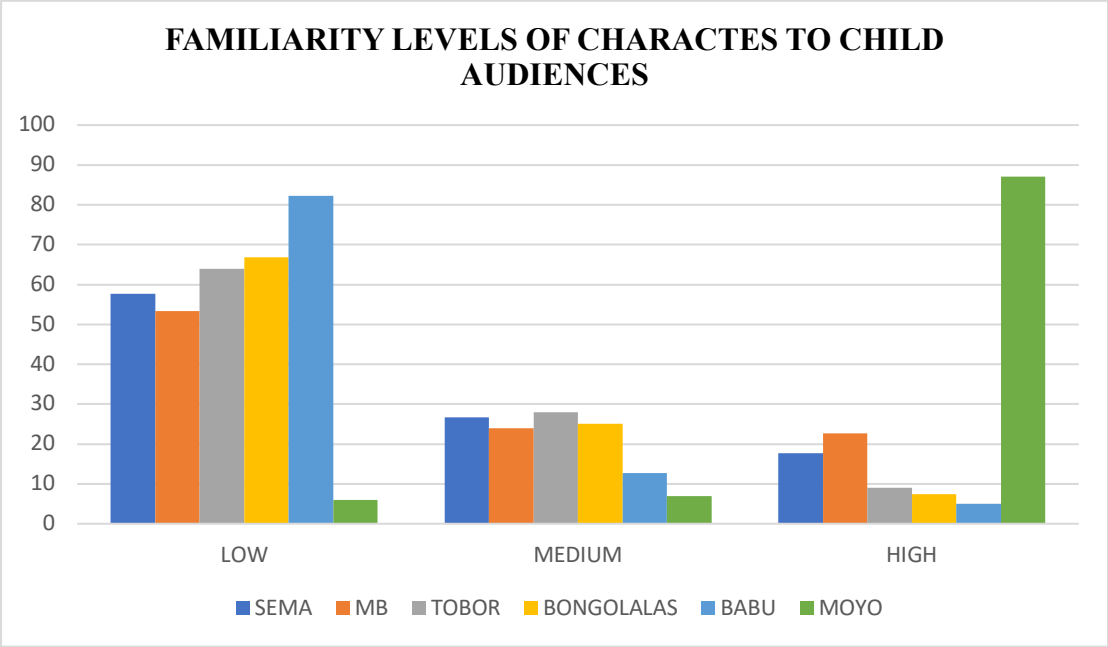
3.6.7 Thematic Summaries of Degree of Familiarity for all Characters

The data visualized in the graph and described in the table indicates the percentage of children who recognized each character at different levels of familiarity.

Familiarity Level	Sema	MB	Tobor	Bongolalas	Babu	Moyo
Low	57.6%	53.4%	64.0%	66.8%	82.3%	6%

Medium	26.7%	24%	28%	25%	12.7%	7%
High	17.7%	22.6%	9%	7.4%	5%	87%

Table 82: Comparative levels of familiarity of all characters



Graph 1: Comparative levels of familiarity of all characters

From the data summarized above, several conclusions can be drawn. This consolidated data showed that Moyo stood out significantly as the most familiar character. He had a total of 87% of the children citing high familiarity. This is an indication that Moyo was very popular and familiar among the child audiences. True to this, Moyo did not have major adjustments being raised by the child audiences.

Babu was the least recognised character, with a total of 82.3% of the participants indicating low familiarity. This character had the most changes in a bid to increase familiarity.

Sema and Mb had moderate levels of familiarity. This indicated that while the two characters had some level of familiarity, there was room for improvement to enhance familiarity. Efforts were majorly on the physical appeal and visual design.

Tobor and Bongolalas had high low familiarity percentages and very low high familiarity percentages. These characters were less familiar to the child audiences. As earlier mentioned, most participants said that the aspect of artificial intelligence and robotics were new to them and as such the familiarity was low.

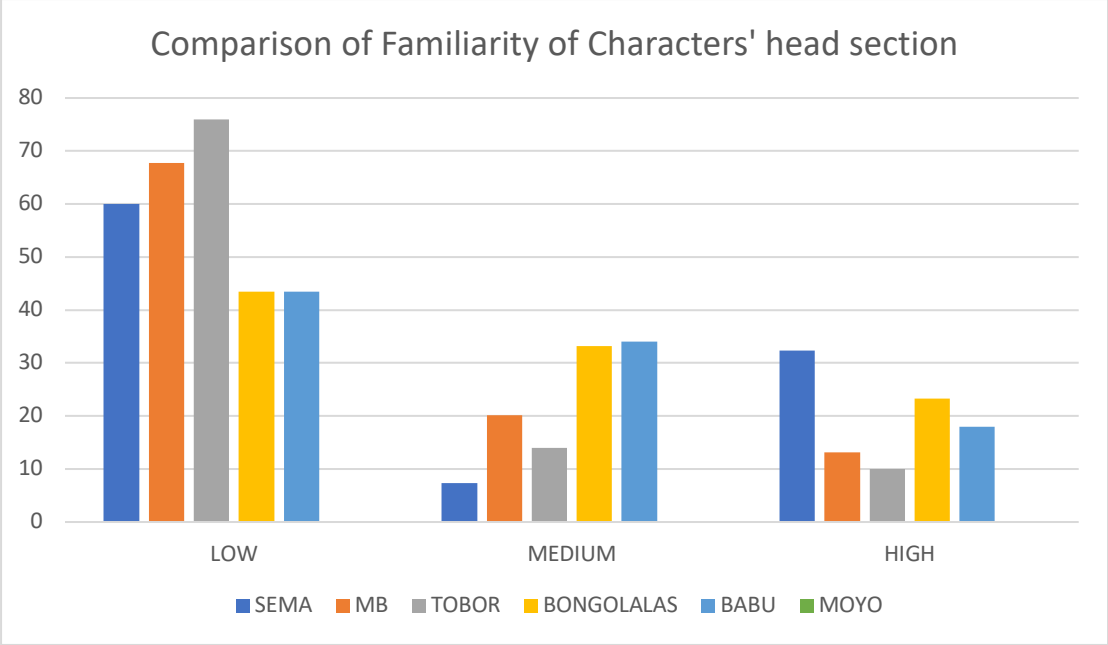
3.6.8 Comparison Tables of Physical Familiarity of the Selected Characters of different body sections

From the data, the following tables show the comparison between different characters based on their physical familiarity of specific traits.

a. Head Section

Familiarity Level of Head Section	Sema	MB	Tobor	Bongolalas	Babu	Moyo
Low	60%	67.8%	76%	43.5%	43.5%	0%
Medium	7.4%	20.1%	14%	33.2%	34%	0%
High	32.4%	13.1%	10%	23.3%	18%	100%

Table 83: Comparison of Familiarity of Characters' head section



Graph 2: Comparison of Familiarity of Characters' head section

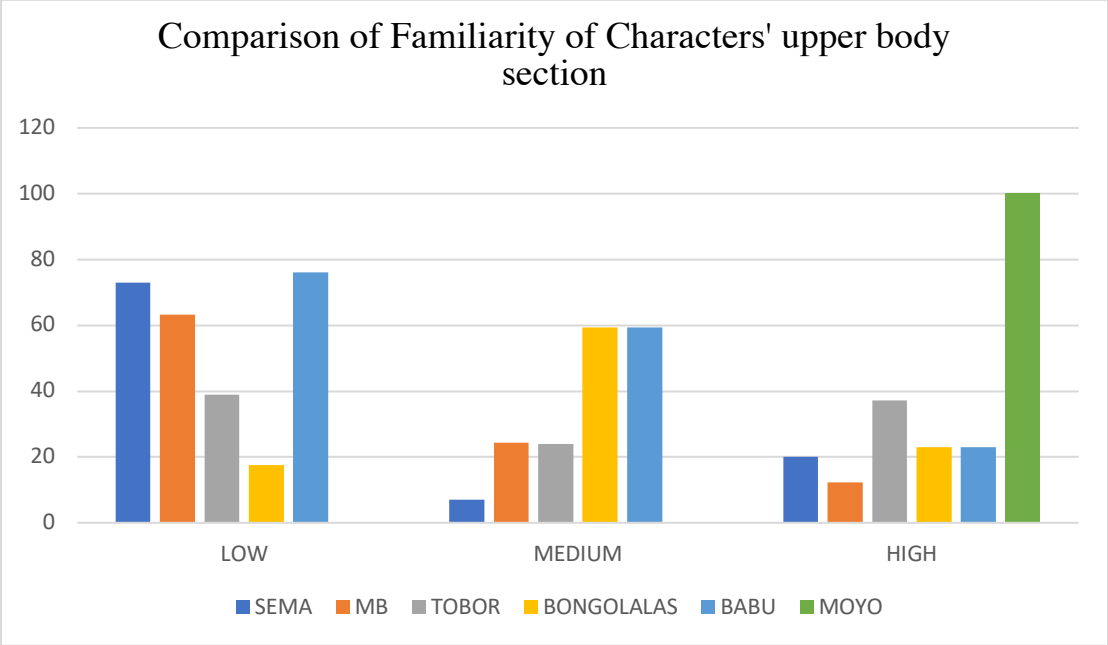
From the table, it can be seen that Moyo was the most familiar character overall, with all the participants citing familiarity on his head section. Tobor has the least familiarity, with the highest percentage of low familiarity. Sema had a high familiarity but also a considerable percentage of low familiarity. This indicated a mixed level of familiarity. Bongolalas and Babu had balanced familiarity levels across medium and high familiarity, with lower percentages of low familiarity. MB had a higher low familiarity level, indicating that most children did not find his head section familiar to them. Changes were raised by the child audiences in a bid to enhance familiarity.

b. Upper body Section

Familiarity Level of Head Section	Sema	MB	Tobor	Bongolalas	Babu	Moyo
Low	73%	63.3%	38.9%	17.6%	76%	0%
Medium	7%	24.4%	24%	59.4%	59.4%	0%

High	20%	12.3%	37.1%	23%	23%	100%

Table 84: Comparison of Familiarity of Characters' upper body section



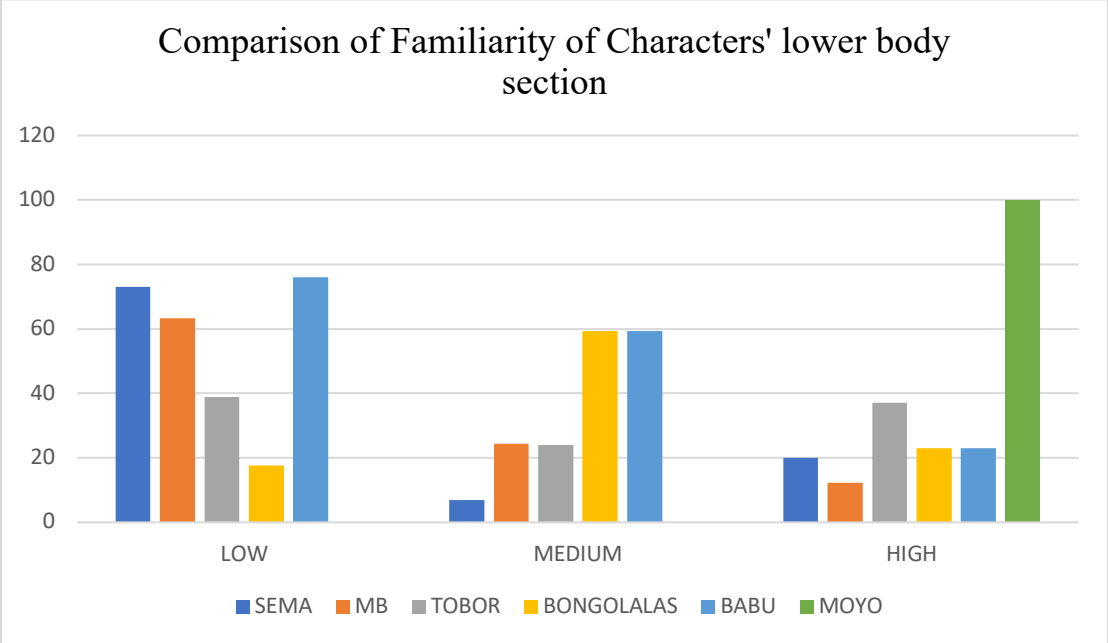
Graph 3: Comparison of Familiarity of Characters' upper body section

As seen in the table above, Babu's head section was the most unfamiliar overall, with the highest percentage of low familiarity (76%) and the lowest percentage of high familiarity (7%) for the upper body section. Sema showed higher levels of low familiarity at 73%. MB had a high-low familiarity rate of 63.3% and a moderate medium familiarity of 24.4%. Tobor had a balanced distribution, having a lower percentage of low familiarity (38.9%) and a relatively high percentage of high familiarity (37.1%). On the other hand, Bongolalas had the lowest low familiarity (17.6%) and the highest medium familiarity (59.4%), indicating that children find Bongolalas' upper body section moderately familiar, while 23% of children find it highly familiar. Moyo was the most familiar character

c. Lower Body Section

Familiarity Level of Head Section	Sema	MB	Tobor	Bongolalas	Babu	Moyo
Low	36.4%	47%	9%	_	75.2%	0%
Medium	22.3%	36%	13%	_	22%	0%
High	41.3%	17%	78%	_	2.8%	100%

Table 85: Comparison of Familiarity of Characters' Lower body section



Graph 4: Comparison of Familiarity of Characters' lower body section

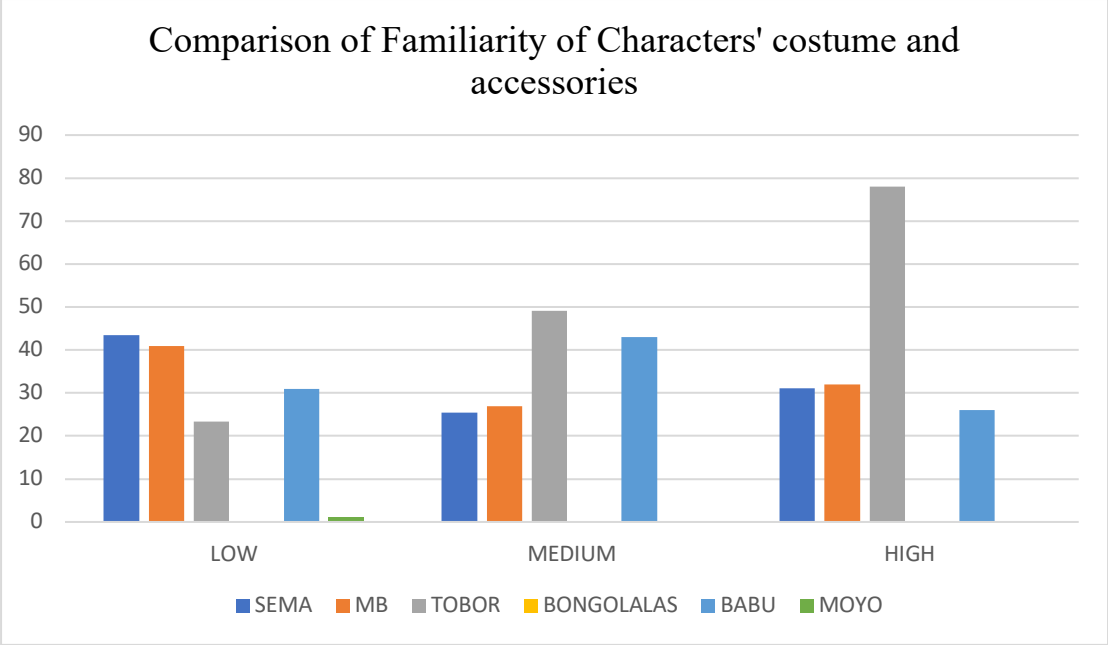
From the table above, Babu was the most unfamiliar character overall. He had the highest percentage of familiarity at 75.2% and the lowest at 2.8%. Tobor was the most familiar character, having attained a low rate of 9% and the highest percentage of 78%. Sema had a balanced distribution, with moderate levels of 36.4% low familiarity, 22.3% medium, and a high of 41.3%. MB, on the other hand, had a high familiarity rate of 47% and moderate familiarity of 38%. His high familiarity rate was 17%. Moyo once

again had the highest familiarity. Bongolalas had little data, as mentioned earlier. Participants opted not to answer.

d. Costume and Accessories

Familiarity Level	Sema	MB	Tobor	Bongolalas	Babu	Moyo
Low	43.5%	41%	23.3%	_	31%	_
Medium	25.4%	27%	49.1%	_	43%	_
High	31.1%	32%	78%	_	26%	_

Table 86: Comparison of Familiarity of Characters' Costume and Accessories



Graph 5: Comparison of Familiarity of Characters' Costume and Accessories

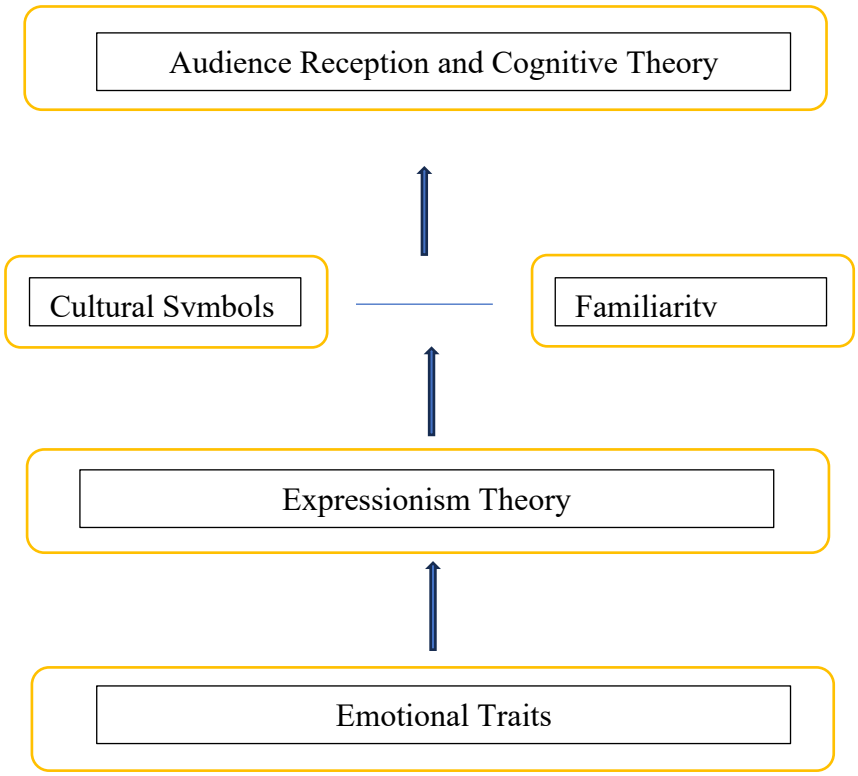
As seen in the table above, a comparative analysis reveals varying degrees of familiarity with the characters' costume and accessories. Sema had a high percentage of low familiarity at 43.5%. MB, on the other hand, had balanced familiarity levels, with the low being 41% and the high 32%. This still indicated room for improvement. Tobor's costume was the most familiar, having a high familiarity level of 78%. Babu had a low percentage of familiarity. This also necessitated the need for adjustments in a bid to

improve familiarity. Bongolalas and Moyo did not have costumes and, as such, were not interrogated.

These insights informed strategies for the recreation of the characters, with an aim of enhancing familiarity among the child audiences.

3.7 Emotion and Familiarity of the Selected Characters

As mentioned earlier, this refers to the character's ability to evoke familiar emotions, experiences and social dynamics that resonate well with child audiences on an emotional level. These include the character's personal traits, behaviours, motivations, relationships with other characters, empathic responses and emotional engagement from the child audiences.



Concept Map 2: Theoretical Integration in Character Analysis

The conceptual map explains a progression from the inward elements of character (emotional traits) to the ways in which these traits are recognized (familiarity), contextualized (cultural symbols), expressed (expression theory), and ultimately received and understood by the audience (audience reception theory). A thorough foundation for character analysis in any narrative format is offered by this integrated approach, guaranteeing a multidimensional comprehension that takes audience-related, expressive, psychological, and cultural factors into account.

The following tables illustrate the responses of the participants on the selected characters. The presentation of this data is done in a way that looked at the selected characters combined so as to minimize the overlap of information between different characters.

i. The characters in the animation express emotions in ways that I find familiar

Emotional expression	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Low familiarity	38	13	25	13.4%
Medium Familiarity	189	83	106	66.8%
High Familiarity	56	39	17	19.8%
TOTAL NUMBER OF PARTICIPANTS	283			100%

Table 87: Degree of familiarity on emotional of the selected characters

The table above indicates that the overall feedback from the child participants suggested that the emotions of the characters in the film were perceived as fair, which is reflected by the moderate level of familiarity at 66.8%, representing 189 participants. High

familiarity came in second at 19.8% representing 56 participants while low familiarity was13.4% representing 38 participants.

The participants noted that while they could recognize and relate to some emotions that were exhibited by the characters in *Super Sema*, there were occasions where the expressions felt foreign. For instance, the expressions of the Bongolalas. One of the participants said the following:

> 'Hao robots mimi sioni kama wako na feelings nzuri. Wanacheka vibaya...'
> (Individual Interview, KU Primary)

Translated to mean;

> '…I don't think that those robots have any good feeling. Their laughter is strange...'
> (Individual Interview, Givudianyi Primary)

The statements show that the expressions on Bongolalas did not resonate well with the child audience. The participants doubted the authenticity of the emotions expressed by the character. This, therefore, means that there is a need to have relatable expressions that the child audiences can easily understand. This was considered during the recreation of the character.

In addition to this, the female participants were particularly intrigued by Sema's emotions. They felt that they were closely connected to how they themselves reacted to situations. Children responded positively to Sema's expressive emotions, indicating that her emotional traits helped them connect with her on a personal level. This further illustrates how crucial it is for animators and producers to fully recognize that the male

and female genders gravitate towards particular characters, and as such, it is necessary to have the aspect of familiarity invested in fully to achieve optimal intended results.

However, in some instances, the participants said there were scenes where the emotional expressions of the characters felt exaggerated and unfamiliar. For instance, in Tobor's scenes, the participants said that they felt that the character displayed intense emotions that felt exaggerated compared to what the participants are accustomed to in their lived experiences and surroundings. Children responded negatively to Tobor's expressive emotions, indicating that his emotional traits did not help them connect with her on a personal level.

These responses suggest that while the emotional expressions in the film were generally recognizable, there was a need for animators and character designers to incorporate familiarity so that they could improve the reception and understanding of the films by child audiences. In addition, this study posits that capturing more nuanced emotional expressions, gesticulations as well as reactions would go a long way in ensuring the relatability and resonance with the Kenyan child audiences is heightened. In addition, the researcher puts it that emotions that align closely with the children's lived experiences or surroundings and even cultural norms are crucial in enriching the viewer experience, story reception, emotional attachment, and connection to the animated characters.

ii. The Situations and Encounters the Characters face in the animation film remind me of my own encounters at home and school.

Emotional expression	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency

Low familiarity	15	8	7	5.3%
Medium Familiarity	88	38	45	31.1%
High Familiarity	180	78	102	63.6%
TOTAL NUMBER OF PARTICIPANTS	283			100%

Table 88: Degree of situational familiarity

As shown in the table above, a significant portion of the participants (63.6%) said that the situations faced by the characters in the film were highly familiar to them. This indicated that the animators and producers of *Super Sema* effectively incorporated everyday and common scenarios that the participants were accustomed to. For instance, there were episodes that had kids playing, working together, having storytime, doing school homework, and generally engaging with their surroundings. On the other hand, a total of 88 (31.1%) of the participants regarded the situations as moderately familiar. A small percentage of 5.3% thought that there was relatively low familiarity of the situations.

Relating this to emotional familiarity, the researcher noted that some of the responses insinuated that when situations elicit familiarity, the context in which emotions are expressed becomes more familiar. One participant noted that when they see MB struggling to make it in football, they feel emotionally attached since they share the struggle. They, therefore, could easily and better understand the character's emotions and empathize with them based on their emotional response or reaction. Children responded positively to Sema's expressive emotions, indicating that her emotional traits helped them connect with her on a personal level.

Another notable aspect was that as the participants engaged in the focus group discussions, a point on the authenticity of reactions and expressions was raised.

Looking at these statements, one can get the feeling that the participants feel the urge to connect emotionally with characters in situations that they think are familiar to them. Therefore, this means that animators and producers should consider situational familiarity a crucial element when designing and producing animation films. By doing so, the audiences get emotionally connected to the characters since the characters' emotional expressions and traverses tend to evoke authenticity and relatability, which even heightens the appreciation, understanding, and receivership of these animation films.

iii. The language and expressions used by the characters are similar to what I use or hear frequently at school and at home

Emotional expression	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Low familiarity	79	38	41	27.9%
Medium Familiarity	163	83	80	57.6%
High Familiarity	41	18	23	14.5%
TOTAL NUMBER OF PARTICIPANTS	283			100%

Table 89: Degree of language and expressions familiarity

Looking at the table above, one can note that a considerable percentage (57.6%) of participants said that the language and expressions used by the characters were familiar

to them, while 14.5% cited high familiarity. On the other hand, low familiarity was recorded by 27.9% of the participants.

The series *Super Sema,* uses simple English and Swahili words. The dialogue is also easy to understand as it uses everyday language that the participants are used to, as noted by the participants. The film also incorporates common Swahili words like dunia, Moyo, Babu, and so on. This moderate level of language familiarity indicates that the producers of the film did a good job of identifying the best language, diction, intonations, and delivery. With the use of this language, the researcher noted that there was heightened authenticity of the emotional expressions since they felt authentic and resonated well with the participants' everyday life. Children responded positively to the language and expressions used by the characters, indicating that these linguistic traits helped them connect with the characters on a personal level. This, the researcher believes, deepened their emotional connection to the selected animation film. This study, therefore, posits that wider incorporation of familiar language or linguistic elements plays a key role in enhancing a 2D animation's overall impact and relatability to a Kenyan child audience, since it is through such elements that the emotional experiences portrayed by characters appear genuine and relatable. In addition, this study proposes that familiar language has the ability to make emotional expressions feel more authentic and believable. In addition, the study proposes that since language carries cultural nuances that help in shaping how emotions are portrayed or expressed, there is a need to use familiar expressions, idioms, words, and language that is easy for the child audiences to contextualize emotions within their surroundings.

On the other hand, the low familiarity was attributed to the fact that some participants found the language and dialogue used in the series to be less reflective of their personal linguistic surroundings both at home and school. The study posits that this could be attributed to different factors that affect language, such as dialect, regional differences, and, in some cases, the heavy influence of vernacular language, especially in rural schools. To combat this, the study proposes a more neutral and inclusive language in animation films to ensure that all child audiences connect with the films emotionally.

iv. The emotional experiences and reactions of the characters in the film are like my own emotional experiences

Emotional expression	Frequency	Male Child audiences	Female Child audiences	\Percentage of the frequency
Low familiarity	63	36	27	22.3%
Medium Familiarity	113	53	60	39.9%
High Familiarity	107	61	46	37.8%
TOTAL NUMBER OF PARTICIPANTS	283			100%

Table 90: Degree of emotional experiences, reactions and familiarity

This question was used to investigate how well the emotional experiences and reactions of the selected characters in Super Sema allied with the participants' own emotional experiences. Based on the table above, the findings were that 107 (37.8%) participants cited high familiarity. The medium familiarity aspect had a total of 113 (39.9%) participants, while low familiarity recorded 63 (22.3%) participants.

A large number of the participants rated the emotional experiences and reactions of the characters in *Super Sema* as highly familiar. This indicates the animator's effort to portray emotions that resonated well with the child audience. Based on their responses in the focus group discussions and interviews, it was noted that the child audiences perceived the film's depiction of emotions such as happiness, sadness, and disappointment, among others, as authentic, relatable, and familiar. In addition to this, the series included common emotional scenarios like family relations, friendships, and hatred, among others, that related to the audience, providing a familiar background for emotional involvements—for instance, the relationship between MB, Sema, and Babu. The participants were pleased with how Babu treated his grandchildren. He is always ready to offer guidance and insights into their inventions. In addition, Babu constantly expresses pride when Sema wins against Tobor and appreciates her excellent work in trying to save Dunia. This resonated well with the participants

. One participant said the following:

> 'Babu anapenda Watoto wake. Hata Babu yangu huwa anatuletea sweets….'
>
> (Individual Interview, KU Primary)

Translated as

> 'Babu loves his children. Even my grandfather brings us sweets…'
>
> (Individual Interview, Losengeli Primary)

The positive reception of Babu described as loving by the individual interview participants, aligns with the studies results where 37.5% of children rated Babu as their favourite character. This indicates that Babu's emptions successfully captures elements

that appeal to children, reinforcing the importance of dynamic and engaging character traits in animation. They already have a mind picture and expectation and, as such, can easily connect with or deviate emotionally from a character depending on how the character is portrayed.

The medium familiarity, as mentioned, recorded a total of 39.9% of the participants. This was the highest frequency. This data indicated that even as much as the emotions were familiar and relatable, there were gaps through some emotions being exaggerated, misrepresented, or not entirely representative of the participants' personal lived experiences. To clarify this, some participants noted that they felt that various emotional expressions and reactions were slightly relatable but exuded differences in intensity or context. For instance, Tobor's overly exaggerated reactions of Tobor when he loses fights and Sema's exaggerated actions as a way of reacting to a situation affecting Dunia people. These reactions, according to the participants, felt heightened and therefore varied with how the participants would have reacted in similar situations. In as much as this is the case, the researcher recognized that the dramatized emotions were intentionally put for narrative impact and, as such, would differ from real-life experiences. All in all, this study posits that a balance of emotional reactions and child audience expectations is key to attaining optimal reception and understanding.

Another aspect that was noted on medium familiarity was that the contextual differences in which the reactions were exhibited might have differed from the participants' own experiences. For instance, some reactions were precise to contextualized situations, such as when Tobor wins the fashion show. The reaction was overwhelming. As much as it is justifiable, the participants could not find such familiar.

Finally, a minority of the participants (22.3%) rated the emotional experiences as low familiarity. This suggested that the participants did not see the emotional aspect of the film as reflective of their own lived experiences at school or home. The researcher noted that the participants had diverse backgrounds, surroundings, environments and personal lived experiences which differed ominously from those depicted in the selected film. Another explanation for this as noted by the study is that there were disparities in how the participants express or identify emotions in their own lives. Individual differences or restraints in expressing emotions and reacting to situations might have led to this gap.

The findings revealed that *Super Sema's* depiction of emotional experiences is relatable to a Kenyan child audience. The film's portrayal of emotions was generally highly rated since they allowed the participants to see themselves on the screen and through the characters.

Another critical aspect that was noted was the incorporation of common and everyday scenarios in the film. This cemented and heightened the emotional connection between the participants and the film. In addition, the film provided a relatable emotional backdrop for the child audiences and this served the reception of the film well.
The use of familiar language and expressions also contributed to the emotional familiarity of the animation film.

This study suggests that in order to fully achieve emotional familiarity in a Kenyan child audience, animators and producers ought to ensure that the emotional expressions and reactions resonate with the child audience's life experiences and cultural contexts.

By incorporating such, the study submits that there will be enhanced emotional resonance and relatability, thereby deepening the connection between the films and Kenyan child audiences.

3.8 Colour Palette and Familiarity

The main aim when investigating this phenomenon was to look at the degree of familiarity of colour palettes used in *Super Sema* and their impact on the perception of the selected characters among Kenyan child audiences. In addition, the focus was on understanding the emotional and cognitive responses to diverse colour palettes used on the selected characters, noting any differences based on gender or cultural background. To gauge this familiarity, the researcher set parameters that would be used in gathering the data and analyzing it. The Likert scale method was used, with the degrees being divided into three: Low familiarity, medium familiarity, and high familiarity. For low familiarity, the researcher assumed that the colour palette was completely new to the audience and that the participants had seldom encountered these colours being used together on a character.

Medium familiarity would indicate that the colour palette is neutral to the participants and that they had encountered the colours being used together, although they probably had no strong feelings or connection towards the colour palette.

High familiarity would suggest that the participants were very familiar with the colour palette, that it was common, and that they could effortlessly recognize it.

The results from the 283 participants are analysed below, based on the responses from the focus group discussions conducted in schools and interviews. The table below reflects the findings.

Colour palette	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Low familiarity	42	13	29	14.8%
Medium Familiarity	160	107	53	56.5%
High Familiarity	81	41	40	28.6%
TOTAL NUMBER OF PARTICIPANTS	283			100%

Table 91: Colour palette and familiarity of the participants

From the table, it can be noted that there was 14.8% of the participants suggesting low familiarity. On medium familiarity, a total of 160 (56.5%) noted that they were moderately familiar with the colour palettes while 81 (28.6%) of the participants recorded high familiarity.

The study then went ahead to divide the colour palette familiarity based purely on gender so as to determine the impact of gender on the cognitive response. The following table illustrates this phenomenon:

Colour palette familiarity	Male Child audiences	Percentage of the frequency	Female Child audiences	Percentage of the frequency
Low familiarity	56	37.8%	32	23.7%
Medium Familiarity	67	45.3%	66	48.9%
High Familiarity	25	16.9%	37	27.4%

TOTAL	**148**	**100%**	**135**	**100%**

Table 92: Colour palette familiarity based on gender

As seen in the table above, there was a moderate familiarity (45.3%) of the colour palettes of the selected characters by the male participants. The lower familiarity came in second at 37.8% while high familiarity was rated at 16.9%.

Looking at the female child participants, an almost similar occurrence is evident. A total of 66 (48.9%) of the participants rated the colour palette as moderately familiar. The high familiarity came in second with a total of 37 (27.4%) participants while only 32 (23.7%) of the participants believed that the colour palette was not familiar to them.

Follow up questions were asked in a bid to justify these findings. As noted above, there were intricate differences in colour palette familiarity between genders and its impact on the emotional and cognitive responses among the participants. The discussions of the findings are as follows:

i. Male Participants' Responses

The male participants who rated the colour palette as highly familiar were noted to have strong positive emotions towards bright and bold colour palettes. The main reason given for this is that in the series *Super Sema,* these colours were closely tied with excitement, fast-paced scenes, energy, and action. This made the male participants more engaged. For instance, during Sema's encounters with Tobor, the animators used bright colours. This can also be seen during Sema's tech-novations. The labs are brightly coloured, tension is built, plots to defeat Tobor are hatched and the child participants could positively resonate with this anticipation.

It was also noted from the focus group discussions that high familiarity towards these colours fuelled the connection between the male child participants and the characters. In one instance, it was noted that anytime MB or Tobor showed up on the screen, there was happy noise, almost welcoming them to the scenes. Colours that were used can also be deemed to have contributed to this recognition and strong cognitive connections.

On the medium familiarity, the researcher noted that male participants showed interest and emotional connection, albeit lessened as compared to the high familiarity one. It is to be noted that a majority of the participants rated the colours as moderately familiar. While the participants could recognise the characters as well as understand their roles, the emotional impact was not prominent. These colours, according to the participants, did not conjure robust feelings of excitement or action, which then could be indicative of moderate level of cognitive engagement with the film.

The low familiarity data showed that the participants in this set found the colours to be novelty. This aspect made them to feel confused. One participant said thee following:

> ‘I do not understand them. They are just colours…’
>
> (Focus Group Discussion comment, KU Primary)

yet another one added

> ‘Mimi naona tu rangi. Sijui ni za nini…’
>
> (Focus Group Discussion comment, KU Primary)

Translated to mean ‘I can just see colours. I do not knoe their role…’

when the question is clarified further, this participant added that

'Hazikai po na sizielewi…'

(Focus Group Discussion comment, KU Primary)

Translated as 'They don't look good and I don't understand them…'

With such statements being held, the researcher concluded that these participants were definitely finding it challenging to emotionally connect with the colour palettes and by large the characters. This unfamiliarity would then hinder the participant's cognitive recognition and connection, leading to a difficulty in relating to the characters.

ii. Female Participants' Responses

The high familiarity rating accounted for 23.7% of the participants. The researcher noted that the female participants exhibited strong positive reactions to gentle and softer colours such as light red, light blue, pink, shades of yellow. These colours exuded warmth. For instance, some of the colours used on Sema were noted as easily recognizable and had strong emotional bonds.

Secondly, the medium familiarity had the highest rating at 48.9%. Colours in this category elicited moderate interest and emotional engagement. The female participants found them moderately relatable and, therefore, could form emotional connections. The colours were also noted to be familiar and less dominant. In addition, these colours improved the general recognition and understanding of the characters. Case in point is Moyo, who the participants recognised as having mild and well-chosen colours. The study concluded that as much as these colours evoked a sense of comfort and

recognition, the participants did not attain a very deep emotional resonance with these characters.

The last category, low familiarity, had a rating of 27.4%. This was the lowest in the female participants category. The participants in this category felt that the colours were unfamiliar, leading to lack of engagement. The palettes were seen as unrelatable, thus reducing the emotional connection.

In conclusion, the study underscores the pertinent role of colour familiarity in shaping the emotional and cognitive responses of animation characters and films meant for the Kenyan child audience. The gender disparities underline the crucial role that the animators or producers have to shoulder in ensuring that character designs and character design strategies ought to be accommodating to both genders. The study suggests the following recommendations for colour familiarity.

The first one is tailoring colour palettes during the design and animation process so as to accommodate gender disparities and preferences. For instance, bold and bright colours for action packed scenes merged with pastel colours.

The second recommendation is being culturally sensitive so that the target audience is presented with colour palettes that resonate well with them. This can be achieved through field studies and research.

The other recommendation would be to continuously test colour palettes and get feedback from the target audiences before refining and disseminating the work. This can be done through Likert Scales, focus group discussions or communal engagements.

This study posits that by using gender sensitive colours, character designers and producers of animation films are able to create animations that resonate well with the Kenyan child audiences, will be more engaging and therefore the intended message will be delivered successfully. This will in turn build on the viewing experiences for the Kenyan child audiences.

In addition, this will improve the emotional connection between the characters and the Kenyan child audience, contributing to the success of animated films meant for the Kenyan child audience.

3.9 Character Design Consistency and Familiarity

As earlier mentioned, this investigation was aimed at gauging the consistency of the character designs. The researcher believes that this would help the Kenyan child audiences to retain and recall information about the selected characters, thereby improving the comprehension, understanding. The data gathered is presented in the following tables:

a. Sema's Consistency

Sema's consistency in appearance	Frequency	Percentage of the frequency
Low consistency	12	4.2%
Medium consistency	33	11.7%
High consistency	238	84.1%

Table 93: Sema's degree of consistency

From the table above, there was a high consistency of Sema's appearance (84.1%) in the series, followed by medium consistency at 11.7% while the low consistency was a mere 4.2%. This showed that the designers of the character ensured utmost consistency throughout the episodes.

Key physical traits remained constant such as her distinctive hair style, costume and her gadget on the wrist. From the onset, she maintained how she looked. One participant said that:

> 'I can always identify Sema because she is a girl, with a girl's hair, her watch and shoes…'

This statement is true since from the first episode, Sema is has a wrist watch and in the episodes that follow, her costume and accessories remain the same. This ensured visual consistency therefore improving the emotional connection and familiarity.

b. MB's Consistency

MB's consistency in appearance	Frequency	Percentage of the frequency
Low consistency	15	5.3%
Medium consistency	11	3.9%
High consistency	257	90.8%
TOTAL NUMBER OF PARTICIPANTS	283	100%

Table 94: MB's degree of consistency

MB demonstrated a high consistency level at 90.8%. No major alterations were done on this character in successive episodes. His overall appearance including expressions remained unchanged. His clothes also remained unchanged apart from necessary adjustments done based on context, for instance, when he is in the lab tech-novating and therefore needs protective gear.

c. Tobor's Consistency

Tobor's consistency in appearance	Frequency	Percentage of the frequency
Low consistency	24	8.5%
Medium consistency	32	11.3%
High consistency	227	80.2%
TOTAL NUMBER OF PARTICIPANTS	283	100%

Table 95: Tobor's degree of consistency

This character also demonstrated consistency, rated at 80.2%. Apart from costume changes, the participants noted that Tobor's physique and appearance remained the same. His signature robotic eye, his grin, his heavy built body and stout posture remained unchanged. The participants could easily identify this character.

d. Babu's Consistency

Babu's consistency in appearance	Frequency	Percentage of the frequency
Low consistency	11	3.8%
Medium consistency	48	17%
High consistency	224	79.2%
TOTAL NUMBER OF PARTICIPANTS	283	100%

Table 96: Babus' degree of consistency

As seen in the table, Babu's design elicited consistency, featuring his long beard, bald head, red coloured cloths, grey hair and short stature. This was rated at 79.2% representing 224 participants. this consistency helped in recognising him across the different episodes.

This consistency was so intense that the participants would be happy and shout whenever Babu was on screen. One participant said that:

> '…mimi napenda kuona Babu. Anakaa kama mtu mzuri…' this is translated to mean, 'I love seeing Babu, he looks like a good person'.

From this statement, it can be deduced that this participant could easily recognise Babu. The participant could easily connect with him as if he knew him personally. The participant almost feels like the character is real to them. The participant even goes ahead to give him a trait as a good person and true to this, Babu portrays a very friendly, fun and likeable character. This showed that the character impressed the child audiences.

e. Moyo's Consistency

Moyo's consistency in appearance	Frequency	Percentage of the frequency
Low consistency	8	2.8%
Medium consistency	18	6.4%
High consistency	257	90.8%
TOTAL NUMBER OF PARTICIPANTS	283	100%

Table 97: Moyo's degree of consistency

An anamorphic character, Moyo exhibited the most consistency, with the rating being at 90.8%. This is also one of the characters that did not have major changes during the recreation process. The character maintained the goat like body throughout the series.

f. Bongolalas' Consistency

Bongolalas' consistency in appearance	Frequency	Percentage of the frequency

Low consistency	14	4.9%
Medium consistency	29	10.3%
High consistency	240	84.8%
TOTAL NUMBER OF PARTICIPANTS	283	100%

Table 98: Bongolalas' degree of consistency

The Bongolalas, being secondary characters and presented as robots, did not significantly change in appearance. This can be seen in the table, with the level of high consistency being 84.8%.

The study posits that maintaining character design consistency is crucial in building familiarity and cognitive connections among Kenyan child audiences. The findings of this study underscore that the consistency of visual character elements significantly affects the rate of recognition and emotional attachment. In addition, minimizing overall appearances through props, costumes or accessories is key in reducing confusion that might accrue as a result of the child audiences not having a straight forward recognition of the character.

The study also suggests that constant feedback from the child audiences is a consideration that animators, character designers, and producers need to put into practice to ensure that they create familiar and relatable characters.

In addition, the study suggests that should there be major changes to a character's appearance, then the changes should be incorporated in the narrative so that the child audiences can adapt and have background information as to why the change is

happening. Reasons for modification can also be integrated into the dialogue or visual cues of the story to avoid ambush or confusion.

To conclude, the findings indicate that *Super Sema* has generally achieved a high consistency level in the character designs. The study suggests that character design consistency plays a key role in enhancing familiarity and recognizability of the characters. this in turn improves the emotional resonance and connection with the child audiences.

3.10 Voice, Sound, Dialogue and Familiarity

As earlier mentioned, the study suggests that voice and sound involve more than just recorded sound; they also include intonation, tonal quality, tonal fluctuations, and emotional resonance deduced from conversation, monologues, and character speech. Additionally, the researcher believes the key is how well the character's voice and personality mesh. The study investigated if the characters' voices organically reflected their traits, eccentricities, and goals.

The findings of this aspect were categorized into themes for easy understanding. These themes arose from clustering the data gathered.

a. Voice of Character and Personality

Voice of characters and personality is good	Frequency	Percentage of the frequency
Strongly Agree	238	84.1%
Neutral	21	7.4%
Disagree	24	8.5%
TOTAL NUMBER OF PARTICIPANTS	283	100%

Table 99: Voice of character and personality

As seen in the table above, a majority of the participants (84.1%) strongly agreed that the the selected character's voices matched their personalities. Participants suggested that they felt aligned to how the characters spoke. An example of Babu was given. He is soft spoken and generally a friendly character who treats his grandchildren with gentleness. Participants found his voice to be soothing and elicited a sense of trustworthiness.

The study suggests that this resonance heightens the sense of believability in a character and therefore improves the general familiarity of this character since the child audience can relate to them. contrarywise, misalignment can lead to disconnection and distraction to the child audience.

These findings emphasize the crucial role of aligning voice of characters and their personalities so as to enhance viewer experiences for the child audiences. the study further posits that animators should always ensure voice is properly done to increase believability and overall engagement.

b. Voice, Familiarity and Memorability

Data gathered in this section was mostly qualitative. From the responses given, common themes were noted.

The first one was contextual expectations. Participants said that they felt a sense of familiarity with characters whose voices matched their contextual expectations. In addition, voices that matched the character's background and environment contributed

to a sense of familiarity. For instance, the Bongolalas' voice felt robotic and gibberish. The participants took note of this.

Another instance is that the participants felt Sema's voice fit well in her background. The voice felt authentic and relatable to them. In addition, Tobor's voice was noted as one of the voices that fit the context. His voice is commanding and harsh, especially when he is talking to the Bongolalas in his lab. This voice changes when Sema defeats him. The participants noted this change. This shift of voice in context is crucial since the child audience can sense familiarity when they relate the same to their experiences. In addition, their expectations are met in terms of their reactions. One participant said that:

'Tobor anashout…ni mkali…anakaa tu kutisha mtu…'

(Focus Group Discussion comment, Losengeli Primary)

translated as;

'Tobor shouts…he is harsh…he can scare someone…'

(Focus Group Discussion comment, Losengeli Primary)

This statement is indicative of how this participant could relate the character's voice and context and therefore connect more with them. From a cognitive perspective, children aged 7-11 are developing emotional and empathetic skills. The statement further shows that Tobor evoked strong emotions, providing a clear emotional cue for children. This in turn helped them understand narrative conflict and Tobor's character role. The statement also underscores the vital role of ensuring that the expressionist elements in a character are unmistakably clear and not too overwhelming.

In conclusion, the findings highlight how crucial voice memorability and familiarity are to improving how Kenyan child audiences experience Kenyan animation films. Characters become more sympathetic and emotionally resonant when their voices match contextual expectations, which enhances the animation's enjoyment and impact on the child audiences. In addition, making sure the voices are recognizable and memorable strengthens the bond between the audience and the characters, making for a more engaging narrative experience.

Character designers and animators can significantly increase the familiarity and authenticity of their characters by emphasizing contextual voice casting and staying true to the character's history and surroundings. This strategy improves the audience's immediate viewing experience and makes sure that the characters stick in their minds, which adds to the animation's overall success.

3.11 Association with Familiar Objects and Familiarity

As mentioned before, this part involved examining the characters to see whether they have any connections to well-known items, creatures, icons, or symbols that are typically associated with Kenyan children's animation films.

Below are the quantitative findings of the exercise.

Relatability through familiar objects	Frequency	Percentage of the frequency
Strongly Agree	192	68%
Neutral	64	23%
Disagree	27	9%
TOTAL NUMBER OF PARTICIPANTS	283	100%

Table 100: Frequency of relatability through familiar objects

As seen in the table above 192 (68%) strongly agreed that relatable objects elicited familiarity. On the other hand, 64 (23%) were neutral while those who disagreed were 27 (9%)

A significant number of participants agreed that the characters in the animation film, *Super Sema,* were more relatable when they interact with familiar objects or symbols 68%. For instance, MB's ball was an attraction to the football players among the participants. This figure shows the importance of integrating identifiable and familiar items in animation films to increase familiarity levels.

Interest and engagement through familiar objects	**Frequency**	**Percentage of the frequency**
Strongly Agree	204	72%
Neutral	56	20%
Disagree	23	8%
TOTAL NUMBER OF PARTICIPANTS	283	100%

Table 101: Interest and engagement through familiar objects

The table shows the distribution of frequencies on interest and engagement through familiar objects used by characters. 72% of participants found characters to be more appealing when they used or interacted with familiar objects. This was an indication that the child audiences find such associations as key in the way they appreciate the characters presented to them.

Story comprehension through familiar objects	**Frequency**	**Percentage of the frequency**
Strongly Agree	226	80%
Neutral	43	15%

Disagree	14	5%
TOTAL NUMBER OF PARTICIPANTS	283	100%

Table 102: Story comprehension through familiar objects

As seen in the table above, a total of 226 (80%) participants said that the use of familiar objects and the interaction between characters and familiar objects improved the way they understood and comprehended the story since they could easily build expectations and anticipations. One participant said that:

> '…when the characters have things we know, I can guess what they will do with them…it also makes me want to see the full story…'
>
> (Focus Group Discussion comment, Losengeli Primary)

On the other hand, only 15% of the participants remained neutral while a mere 5% disagreed. The feedback indicates how important it is to use familiar objects to enhance story comprehension and engagement for children.

The qualitative data that was gathered from the FGDs and interviews also showed that familiar objects made them connect more to the story. Participants frequently mentioned that characters who used or interacted with familiar objects and symbols felt more relatable and elicited more familiarity. The familiar objects, the participants said made the film seem real even as much as they knew that it was a work of fiction. One participant said that:

> '…I love MB because he has clothes like ours and a ball like ours…and he also goes to school like us…'
>
> (Focus Group Discussion comment, KU Primary)

The researcher also noted that the use of familiar objects improved the general engagement with the film. Participants noted that the familiar objects increased their curiosity and made them to be more invested in the animation film.

In addition, it was noted that familiar objects helped in setting expectations for the character's next course of actions. This built the participants' anticipation and helped in understanding the characters behaviour even more, which heightened the interest in the story.

Finally, the researcher noted that across the board, participants felt that familiar objects evoked emotional connection since the child audiences connected more with the characters. One participant said that they felt connected to Sema since she had a watch like hers. She saw Sema as a friend and even wished to 'meet' her. This indicated how deeply this participant was connected to the character through the familiar object, a watch.

In general, the findings indicate that there is a need to incorporate familiar objects that can elicit familiarity. These objects range from symbols, icons, toys, animals, and everyday tools for child audiences. The study notes that these familiar objects are very pertinent in improving the relatability factor, engagement and emotional resonance among Kenyan child audiences. In addition, relatable and familiar objects enhance the viewer experience, elicit curiosity, improve story comprehension, and create memories among child audiences.

3.12 Memorable Catchwords, Phrases, Words or Slogans and Familiarity

This section as had earlier been mentioned explored the influence of memorable catchwords or slogans and their impact on familiarity as well as overall appreciation of animation films by the Kenyan child audience. Data was collected through interviews, FGDs and Likert Scale to offer a comprehensive understanding of how these aspects affect the appreciation of animation films by the Kenyan child audience. The data analysis is as follows:

i. Memorable Catchwords, Phrases, Words or Slogans and Character Recognition and Recall

The table below shows the respondents' answers on whether catchwords help them recognize and remember characters.

Recognition and recall of characters through catchwords	Frequency	Percentage of the frequency
Strongly Agree	192	68%
Neutral	59	21%
Disagree	32	11%
TOTAL NUMBER OF PARTICIPANTS	283	100%

Table 103: Distribution of whether catchwords help in recognition and recall of characters

As seen in the table above indicates that a majority of the participants 192 representing 68% agreed to the statement that catchwords and phrases helped them recognize and remember characters in the film. This data further emphasises the vital role that memorable catchwords, phrases or slogans play in the appreciation of animation films by the Kenyan child audiences.

ii. Memorable Catchwords, Phrases, Words or Slogans and Character Connection

The table below shows the relationship between memorable catchwords, phrases, words or slogans and character connection by the Kenyan child audiences.

Character connection through catchwords	Frequency	Percentage of the frequency
Strongly Agree	210	74%
Neutral	59	21%
Disagree	14	5%
TOTAL NUMBER OF PARTICIPANTS	283	100%

Table 104: Distribution of whether catchwords help in connection with characters.

The table above shows that the majority of the participants indicated that they felt more connected to a character who used memorable catchwords and phrases than those who did not. This accounted for 210 (74%) of the participants. On the other hand, 59 (21%) remained neutral, while only 14 (5%) of the participants disagreed. This data suggests that the memorable catchphrases were key in ensuring that the child audiences connected with the characters on different levels, including emotional connection, which is vital in sustaining the child audiences' viewing interest. This further enhances their connection to the storyline and plot, which increases their appreciation of the film.

iii. Memorable Catchwords, Phrases, Words or Slogans and Story Appreciation and Comprehension

The table below outlines the data gathered from the child audiences on memorable catchwords, phrases, words, slogans and their impact on story comprehension.

Story appreciation and comprehension through catchwords	Frequency	Percentage of the frequency
Strongly Agree	198	70%
Neutral	54	19%
Disagree	31	11%
TOTAL NUMBER OF PARTICIPANTS	283	100%

Table 105: Distribution of whether catchwords affect story appreciation and comprehension

The table above indicates that memorable catchwords, phrases, words, or slogans affect how Kenyan child audiences appreciate and comprehend a story. This is because the majority of the participants, 198 (70%), agreed with the statement. Of the participants who remained neutral, 54 (19%), while only 31 (11%) disagreed. This was interpreted to mean that story comprehension and appreciation are affected by these words, and in turn, the enjoyment of the film is heightened.

The data gathered from FGDs and interviews reflected a similar picture. To begin with, the participants consistently talked about recognition and recall of these words. Two particular examples given were the theme song and Sema's words, 'Let's tech-novate' Most children sang the theme song, and they could connect with the words. Below is a transcription of the song:

> "She's a maker. Creator. A super tech-novator. Who is this girl who's gonna change the world?... It's Supa Supa Supa Sema! Supa Supa Supa Sema…!"
> (Focus Group Discussion comment, KU Primary)

After singing it severally, one participant said that:

> '…I remember Sema saying let's tech-novate before she uses

her superpower to help people…'
(Focus Group Discussion comment, KU Primary)

This statement is indicative of the anticipation that this character creates and as such the audiences are always glued to see what will happen next through the audience reception theory. In the long run, the audience gets to follow the story more. In addition, the consistent association of some words to various characters is key in retaining the characters' image and traits in Kenyan child audience's memory, improving familiarity and emotional connection.

The study further concluded that the inclusion and use of catchwords increase the level of engagement from Kenyan child audiences. This study mentioned earlier that children are not mere viewers of animated films but are critics and keen observers, especially between ages 7-11, where the cognitive mind is well developed. For instance, some participants cited using some of the words from the show when playing or building their own projects. The common word was 'tech-novate'. They also added that they avoided being 'Bongolalals' at school and home. One participant noted that this was a common word used by the school to refer to lazy students. When watching the film, they stressed this word used on Tobor's minions, and they dissociated with the characters. This is an indication of the impact these words have on the child audiences.

Another aspect that was noted is that familiar catchphrases help child audiences build an emotional bond with the character. These words become the character's identity. When the same words are used in different situations, the child will recall and associate them with the character. This builds a relationship between the child and the character because they 'know' who said those words or who uses them.

3.13 Narrative Role of Characters and Familiarity

According to Herman (2000), Characters contribute to the coherence of a narrative by strengthening the linkages between its events, much as the intention-driven coherence of a story aids in our understanding of the Characters of its people. In addition, characters allow us to group specifics into groups that are then united into a whole by a strong sense of expectation—which isn't always realized—about how things will work out. Such expectations necessitate that we have an understanding of the likely course of events, and to do so; we must solidly follow guiding principles that allow us to assign approximate probabilities. These aversions show the importance of characters in a narrative.

This study has also emphasized the importance of characters. It is through them that we get to traverse the fictitious world. They are the carriers of the story.

To understand characters clearly, we also need to understand characterization. Characterization is the action by the author to give a description to/of a particular character. This can be either directly or indirectly. Direct characterization involves telling or showing the viewer directly who the character is, while indirect characterization gives the viewer information through other sources, like fellow characters.

Having grounded these concepts, the researcher believed one way of understanding characters is through characterization, which directly translates to their traits, actions, what other characters say about them, monologues, and dialogues, among other things. In addition, the character serves as the carrier of the story.

This section, therefore, looked at the selected characters and their perceived narrative roles. For instance, the study looked at whether child audiences can perceive a hero, villain, mentor, confidant, static character, or background character. The study was also interested in looking at narratives that child audiences associate with specific characters. The approach to this was done through Likert scales as well as focus group discussions and interviews. Characters were looked at individually. Different character roles were simplified and elaborately explained to the participants to ensure that they fully understood the trajectory of focus group discussions, interviews, and Likert Scale.

3.13.1 Perception of Character Roles by the Child Audience

Data on different character roles was collected in the following manner:

i. Likert Scale

This was done to first understand to what extent the child audiences agreed that the characters played their roles as portrayed in the story. This was based on strongly agree, neutral or strongly disagree.

Secondly, the recall about the character and their details were interrogated. This was done on the basis of; difficult, neutral, easy.

ii. Open-ended Questions

The open-ended questions were based on narrative role, with participants being asked to describe scenes that they believed played significant roles in the story and what specific actions made them believe that the character played their assigned role accordingly.

Secondly, participants were asked questions on the impact of the character on the overall plot of the story, with specific examples.

Another question was asked on the traits that made them believe that the character fit the particular role

a. The hero

According to Bergstrand and Jasper (2018), heroes are robust-willed and well-intentioned characters, even when sometimes it takes a period and exertion to find or prompt them. These are characters that must put things right and be the ones to be protective of others. They draw their strength from physical power, brevity, intelligence, virility, and superpowers,and . Their strength can also be gotten from their ability to bring together diverse groups for a common goal that serves the good of society (Alexander 2010).

The sources of goodness that distinguish heroes vary and include innocence, defense of others, adherence to moral standards, selflessness, generosity, and simple helpfulness. The majority of goodness has nothing to do with strength. Though power makes things easier, you can still try to defend or assist others without much power. By her actions, the hero can also exemplify moral goodness. According to Klapp (1962), the hero exhibits more overt manifestations of aggressiveness than the antagonist. The hero uses cunning, daring, humor, satire, honest man-to-man slugging, and non-violent pressure, whereas the villain uses cunning, backbiting, innuendo, mudslinging, bullying, authoritarianism, quarrel-picking, and brutality.

In the animation film *Super Sema,* the story's hero is Sema. She is the girl with the will, ability, and urge to save the world. These qualities have been discussed in previous

chapters of this study. Having established this, the participants were asked for their views and the data gathered is presented below:

i. **To what extent do you agree that Sema is portrayed as a hero in the story that you have watched?**

Level of Sema's role as a hero	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Agree	213	99	114	75%
Neutral	40	27	33	14%
Disagree	30	12	18	11%
TOTAL NUMBER OF PARTICIPANTS	283			100%

Table 106: Sema as a hero

From the table above, a significant percentage (75%) of the participants agreed that Sema is portrayed as a hero. This significant number was backed by comments from Focus Group Discussions, with one participant opining the following: '…Sema is the hero. She is the main person and she can win against everyone. She also does good things for people…'

This significant number of participants and the response indicated that Sema's actions in the story, her personality, her dialogues, and her role resonated well with the Kenyan child audiences as possessing the requisite attributes of a heroine. This further means that the animator succeeded in presenting the character as the hero in the series.

The researcher noted that the child audiences majorly focused on the character's actions, motivations, and dialogue. From the onset of the film, some participants could sing the theme song word for word. In the theme song, bits of words indicated that Sema was the saviour of the Dunia people. Most participants cited this as their first point about Sema being a hero in the story.

Sema also exhibited exceptional courage, bravery, and selflessness in the story. In the episodes screened for the audiences, two of them stood out as reference points for her heroic acts. The first episode is when Tobor abducts Moyo and hides him in the mountains. Sema commits to release Moyo from Tobor's grip. This episode had a particular emotional attachment from the audiences, with most of them anticipating the release of Moyo. The participants burdened Sema with this role. Some could be heard saying that Sema should do everything possible to save Moyo. With such points of view from the child audience, one can feel their identification of their hero. Sema devices the 'GPS' or Goat Positioning System in the episode. She manages to save Moyo and brings him back safely to the Dunia people. When this happened, most child audiences in the different schools sighed with relief, hailing Sema as a saviour.

The second episode that was mostly identified is when Tobor decides to destroy the forest. The forest represents the environment. The participants cited the destruction of the forest as an evil act. This was noted to be a part of their lived experiences in the school curriculum, where they study environmental conservation.

One participant said;

> '…we should not destroy the environment. We should not cut down trees…the forest gives us rain and fresh air….'
> (Individual Interview, Kasarani Primary)

Looking at this statement, it is clear that the child audiences clearly understood the impact of Tobor's action, underscoring the cognitive ability of the child audiences to understand narratives and stories on screen as outlined by Piaget's Cognitive Theory of Development. The next step is that Sema is the one to save the forest and save the Dunia people. Once again, she devises a way to trap Tobor inside the forest, and the forest is saved. Throughout this episode, the animator builds tension, where it almost feels like Sema will lose. In the audience, some participants would try and urge Sema to push further and defeat Tobor. This shows that to the child audiences, Sema is the hero, and she should definitely defeat Tobor. Lucky enough, she does so.

The researcher notes that the creators of Sema presented utmost clarity of Sema as the hero character, based on the arguments above. Notably also, Sema goes on to save Dunia people in each and every episode of the series. This repetition continually reminds the child audiences that no matter what happens, Sema will always save the day.

The third example the audience cites is Sema's super powers and ability to tech-novate. Her superpower ability is mentioned frequently and the use of her catch phrase, 'let's tech-novate!' before inventing new solutions to different problems facing Dunia people was noted. The participants noted this and many of them mentioned the aspect of tech-novation.

In another instance, the child's audience said that although she was small compared to Tobor, she won all battles. This intentional way of the animator pitting 'brains against brawn' worked well for the Kenyan child audiences.

Another common reason given was the fact that Sema had more screen presence. One participant said that;

> '…I saw her a lot and she is the saviour of the people…'
> (Focus Group Discussion comment, KU Primary)

This directly meant that the exposure of a character on the screen, in terms of the frequency of appearance affects how the child audiences perceive them. This statement supports audience reception by showing the importance of repeated visibility in creating character significance. It also supports usability testing by highlighting the need to find optimal frequency of appearances. Additionally, through cognitive character recognition and role understanding, the cognitive development is enhanced. The researcher posits that through such incorporations, animators can enhance the portrayal and reception of characters by the Kenyan child audience.

Looking at the neutral stance of audiences, only 14% reported this. The study noted that most of the participants in this group did not feel like they had had enough exposure to qualify Sema as a hero. Only 11% disagreed. The research assumed that despite the fact that most participants were positive, different cultural norms and personal views about the qualities of who a hero is may have contributed to this number. In addition, the researcher assumed that for this group, Sema's other actions may have overpowered her role as a hero, and as such, the participants focused on other areas. For instance, there were mentions of the colour and how interesting the story was.

Gender disparities had a slight difference between male participants and female participants on the role of Sema as a hero. The male participants constituted 46.5%

compared to 53.5% of the female participants. Although a minimal margin, this gap suggested that female participants resonated well with Sema as a hero. This was further interrogated, and the researcher noted that since Sema represented a strong female empowered role model who defied gender stereotypes, the female participants felt that they could do what Sema did. In addition, nuances in the story insist on the ability of girls to save the world. This, therefore, means that to animators, the packaging of characters can directly influence gender inclinations. The study however asserts that the small margin indicates that Sema had a cross gender appeal to the Kenyan child audiences as a hero of the story.

The results from the interviews, FGDs, and the Likert Scale jointly show the crucial impact of memorable catchwords and phrases on a Kenyan child audience. As noted by the participants, these words increase familiarity through engagement, recognition, recall, and connection with the characters, as well as story comprehension and appreciation. The animation film *Super Sema,* to some extent, uses this technique. This study posits that it is imperative for character designers and animators to incorporate familiar words, catchphrases, and slogans to enhance the appreciation of their animation films by Kenyan child audiences. The study further suggests that these words could be contextualized based on situations or cultural aspects to have optimal results as far as story appreciation is concerned.

In conclusion, it is evident that Sema's role as a hero was largely executed properly by the producers and was well received and perceived by the Kenyan child audiences. There was a balanced majority between both genders, who strongly agreed that Sema was the hero and provided evidence.

This study posits that the positive reception of Sema as a hero means that with proper character development and compelling character arcs, child audiences are in a better position to understand the character and, by extension, the story. To achieve this, the study proposed developing characters who possess admirable character traits that resonate well and inspire young audiences.

Secondly, the role of representation and role models as an aspect in animation films meant for child audiences is key. From the data, most female participants identified with Sema as a role model. This suggests that animators can leverage creating inclusive character portfolios that cover diverse backgrounds as well as providing positive role models for Kenyan child audiences. This can be customized to fit all genders.

b. The Villain

When looking at the villain, the participants easily identified Tobor as the villain of the story. His role was clearly defined by his counteractive actions on Sema's efforts to save Dunia.

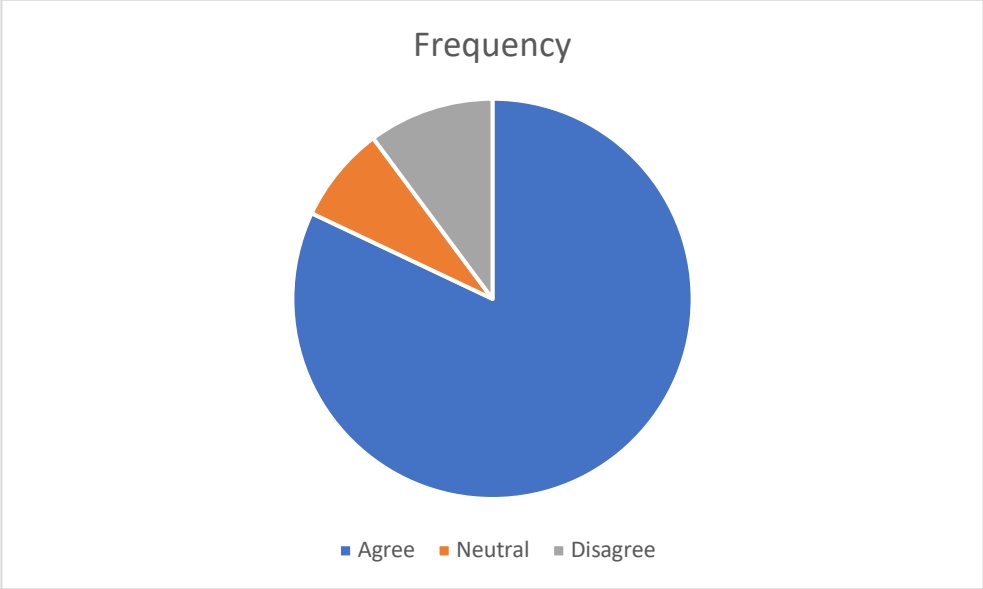
i. To what extent do you agree that Tobor is portrayed as a villain in the story that you have watched?

The data in the table below gives the level of agreement and disagreement on the role Tobor as a villain in the story.

Level of Tobor's role as a villain	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Agree	242	123	119	86%
Neutral	23	8	15	8%

Disagree	18	6	12	6%
TOTAL NUMBER OF PARTICIPANTS	283			100 %

Table 107: Extent of Tobor's portrayal as a Villain



Pie chart 3: Extent of Tobor's portrayal as a Villain

The data in the table shows that the villain was agreed to by a majority of the participants, 242 or 86%. This category had 123 male participants and 119 female participants. This indicated that there was a fair balance across both genders, and as such, Tobor's villainism was perceived equally.

Reasons were given for this perception. Most comments given were on the narrative elements, the character development, and the general cultural perceptions of how villains behave, either from lived experiences or previous exposures to films (Bergstrand & Jasper, 2018). The participants then equated this to Tobor's character.

To begin with, Tobor's most recurrent narrative elements are his actions, dialogues, and interactions with other characters. From the beginning of the series, Tobor is portrayed

as the primary antagonist opposing Sema's actions. He is also portrayed as a character who causes harm and threats. A significant episode recalled by participants was when he decided to divert all power to his house and deny the people of Dunia to use it. Participants were majorly concerned with this. Some could be heard airing their frustrations;

> '…he is just selfish and evil. He wants everything for himself…'
> (Individual interview, KU Primary)

Another participant added that;

> '…in my view, Tobor is not a good person. He stresses Sema. When she does something good, he destroys. He also harasses the small people in the story (referring to Bongolalas) …'
> (Focus Group Discussion comment, KU Primary)

Another participant said;

> '…Tobor is the bad guy. He looks like the bad guy by doing bad things…he shouts at people and he breaks things…'
> (Focus Group Discussion comment, Losengeli Primary)

From these statements, it is evident that the child audiences could identify Tobor's actions that made him a villain and connect the role to the story, this is through the audience reception theory. It is also important to note that there were occasional jeers and boos anytime Tobor appeared on the screen. This further indicated that the child audiences could identify the villain and react to them as they deemed right, which highlights that the child participants had a cognitive mind that necessitated their critical views. This further enhances the importance of considering the young audiences as active and analytical viewers rather than passive audiences.

On character development, several sentiments were mentioned by the participants in terms of Tobor's character traits of selfishness, cruelty, and disregard for moral principles. These were typical archetypal qualities of a villain noted by the child audiences. Most participants noted his frequent threats to his minions, the Bongolalas. He would occasionally threaten them that he would reprogram them if they failed to work. The participants equated some of this behaviour to that of a bully before connecting it to the villainous role. The participants mentioned that Tobor's actions were typical of people who tease others, fight, and are always doing wrong things. Even from this perspective, one can clearly understand that the role of the villain was noted by the child audiences.

Another way that the child audiences saw the portrayal of Tobor as a villain was their equation of Tobor to their understanding of cultural perceptions of villainy. This was done through them recalling representations of villains in other animation films. Most participants mentioned their own favourite films and what the 'bad guys' were doing. They would then automatically identify Tobor as having those qualities.In addition to this, the physical characteristics of Tobor compared to Sema were mentioned. One participant alluded to this;

> '…he is so big. He normally beats people and Sema is small. She can be beaten if she plays with him…'
> (Focus Group Discussion comment, KU Primary)

As much as this is not always the case, for the purposes of the selected film, the child audiences were able to compare the sizes of the two opposing forces. The statement is in tandem with semiotics theory, in that, the use of symbols is key in creating meaning.

In this case, the physical attributes and connotations of Tobor indicated his role as a villain.

Another participant noted the costume that Tobor was wearing and directly equated it to villainous behaviour. The specific aspect was the design and colour. The participant felt that psychologically, the type of dressing Tobor had meant no good. This indicated that the way a character is designed can help in passing key information about the character to the child audience.

There was also a mention of technology as a trigger for the villainous character. Several participants noted that the depiction of Tobor as a powerful and menacing figure who incorporates artificial intelligence, even during his dialogues, qualified him to be a villain. To illustrate and interpret this, the study looked at Tobor's frequent utterance of '…one day AI will win…'. He says this in a powerful, commanding and scary voice. Considering that the selected film also has bits of science fiction, the researcher understood why the aspect of technology would be mentioned by the child audiences. To add to this, Tobor's motivations with his AI were morally wrong, and this could have led to some of the children raising the issue of technology.

Moral lessons from a character were also mentioned as a point of reference. The children said that they intend to always do good, be good, and avoid harming others. These values are covered both in school and the community where they live. The researcher then noted that characters who deviated from what the children termed 'morally upright' meant they were bad. In all aspects, Tobor exhibited a deceitful

nature, a lack of sympathy, causing harm, and being harsh and mean to others. From the children's perspective, these were attributes of a villain.

The neutral and disagreement sections had minimal representations. However, the study asserts that while the strong consensus identified Tobor as having portrayed the role clearly, individual perceptions and interpretations of a character may vary. This may have caused some participants to disagree.

The study submits that the creators of *Super Sema* successfully placed cues that enhanced the children's familiarity with Tobor's narrative role.

c. The Mentor, Helper and Background Characters

The researcher wishes to assert that during the data collection process, the aforementioned characters were not identified by the child audiences. Despite efforts to explain them, several issues arose. Mentor characters play a complex role that focuses on philosophical insights. The researcher noted that the child audiences needed help to comprehend this role. Further, the mentor role, Babu, did not have too many actions in the selected film. His role was mainly to offer guidance, which the researcher noted was less exciting and would only fill in the gap to advance the story or act as a transition to the hero's action or motive.

Secondly, the helper character, played by MB, mostly offered secondary assistance to the main character. This character did not occupy the centre stage of the story. MB would only come into the picture to help the sister and advance the plot. The researcher noted that as much as his presence was highly noted by the participants, he was situated

in the narrative through Sema. One participant said that;'…I see him with Sema. He is her friend and they play together…'(Focus Group Discussion comment, Kasarani Primary). Another one added that; '…for me, Sema helps MB. Sema tells MB what he can do and they work together…' (Focus Group Discussion comment, Kasarani Primary)

From such statements, it became evident that the child audiences saw MB as less important and could only exist because Sema exists. This analytical approach by the child audiences spoke to their cognitive ability of looking at characters and drawing relationships between them. The researcher also noted that the motivations of this character depended on the two main characters and as such they did not have adequate backstories or character progression arcs that would situate them as independent characters to the children.

The background characters, represented by Moyo and Bongolalas only elicited happiness among the audiences but not the direct narrative role. They were viewed as characters meant to fill up the story.

One participant said this about Moyo:

> '…Moyo just follows people…he is a goat...'
> (Focus Group Discussion comment, Kasarani Primary)

This was translated to mean that to the child audience, such characters are only meant to make the story beautiful. They could not analyse and situate their narrative roles. In addition to this, these characters had limited screen time and limited action or dialogue. To be specific, these characters did not have talking lines. The child audiences were

therefore denied a chance to fully interrogate their role. These characters also lacked distinctive traits that could make the child audience appreciate their narrative role. When this is looked at through the lens of Audience Reception Theory, it brought to fore several issues. It meant that characters with minimal screen-time and action are less likely to be valued by the child audience. In addition, characters without dialogue are particularly disadvantaged in terms of audience reception. Dialogue is a key element in understanding a character's role and significance in the narrative. This underscores the importance of character development that is concrete for the audiences to analyse.

3.13.2 Importance of Narrative Role and Familiarity to Child Audiences.

While interrogating the narrative role of characters, the researcher noted a trend where the child audiences identified the importance of the narrative roles. Several themes were gathered.

The first role is that of audience engagement and story comprehension. As demonstrated above, a clear protagonist and antagonist is key in helping Kenyan child audiences to understand the story. Since protagonists embody virtues while antagonists embody vices, the child audiences get to comfortably understand the narrative progression of a story. This can also be explained in terms of how the participants equate protagonists to their role models.

The data showed that the child audiences easily related the main characters, protagonist and antagonist, to the narrative. They could also comfortably recall their role and specific instances. However, the minor characters, mentors, helpers, and background characters made it difficult for them to identify their narrative roles.

In conclusion, the narrative role and familiarity of characters are key items that help children to connect, engage, perceive, and understand stories. The study posits that clarity of roles is a consideration that animators should consider. This affects mostly the minor roles. These roles are crucial for the story's progression, and a keen consideration of enhancing these characters' actions, dialogues, and interactions will help ensure that the child audiences can read them clearly.

3.14 Movement, Expressiveness, Animation and Familiarity

When looking at movement and expressiveness, creating engaging and memorable experiences for child audiences. Remland (2000) says that the human face possesses a multifarious and significantly developed set of facial muscles. In animation, this expressiveness is achieved through facial rigging. In addition, Since the seventeenth century, when Charles Le Brun's (quoted in Balme, 2008) visual canonization of passions was widely employed by actors and actresses, facial expressions have played a significant role in performances. This practice continued throughout the nineteenth century. In the eighteenth century, some scholars placed such a high value on facial characteristics that, in the 1870s, Italian criminologist Cesare Lombroso (cited in Giddens, 2001) thought it possible to identify different types of criminals based on their anatomical features.

For the purposes of this study, the researcher was interested in the fluidity and quality of characters in *Super Sema.* The study posits that these aspects are crucial in determining how characters are perceived by audiences.

To adequately interrogate the effectiveness of movement and expressiveness in relation to the selected film, the researcher employed both qualitative and quantitative methods. The quantitative approach utilized Likert scales to measure the perceived level of quality of movement and animation in *Super Sema.* This would specifically involve questions focusing on the fluidity and expressiveness of the selected characters in the film.

The qualitative approach ed up the quantitative data by offering more profound insights into the Kenya child audience's perceptions. This was done by asking the participants open-ended questions. The researcher believed that this approach provided the participants an excellent opportunity to describe in their own words what makes character movements familiar, relatable, and memorable. Content analysis of the qualitative responses was done with recurring themes and patterns identified.

The findings and discussions are below;

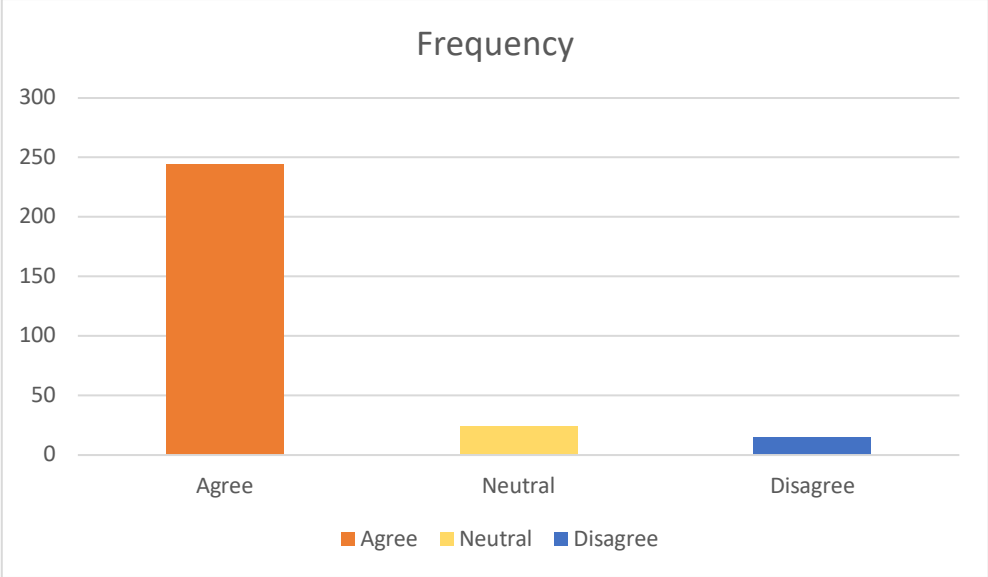
a) Fluidity of Movement

The following data represents the responses on the specific questions.

- Are the character's movements smooth and continuous?

Character movements are smooth and continuous	**Frequency**	**Percentage of the frequency**
Agree	244	86.3%
Neutral	24	8.4%
Disagree	15	5.3%
TOTAL NUMBER OF PARTICIPANTS	283	100%

Table 108: Responses on fluidity of movement of characters



Graph 6: Responses on fluidity of movement of characters

From the table, there was a high agreement on the smoothness and continuity of movements. Most participants, 86.3%, reported this. This indicated a positive perception among the child audiences. The low and neutral disagreement were minimal, indicating that a very small percentage found issues with the way the characters were moving.

Upon further asking as to why this was the case, a common trend on the quality of design in *Super Sema* was mentioned. For instance, participants cited the introduction dance that has Sema, MB and Moyo. With the dance opening every new scene, it became etched in the participants' minds. The participants mentioned that the dance was smooth and entertaining. The issue of familiarity was also raised, with one participant saying:

> '…the dance is real. They dance nicely…'
> (Focus Group Discussion comment, Kasarani Primary)

With the participant equating the fictional dance to a real one, it only meant that the movements were not only smooth but entertaining. In addition, the participant felt that the realness of the dance was life-like, implying the smoothness of the action. This statement is in line with the audience reception theory.

Below is an image of the dance



Figure 20: Sema, MB and Moyo Dancing

Another instance where the children mentioned smooth movement of actions is when Tobor takes part in the virtual race. In this episode, they are competing with Sema to see who lights up the African continent fast. The run in this scene was highlighted because of its intensity and smoothness. The participants noted that the chase felt real to them and smooth. Below is an image of the race.



Figure 21: The virtual race

The participants generally found the high intensity scenes as the ones that clearly demonstrated smoothness of the action. In addition, these scenes exhibited seamless and fluid motion. They did not have major breaks in the narrative flow and were short and precise. This kept the child audiences glued to the screens. The animators of *Super Sema* successfully achieved this.

Another instance where the fluidity of motion was identified by the children is in the general style of the animation. This was arrived at by the researcher through the sentiments given by the children. One participant said;

> '…the move the same as Bob the builder and Akili kids…they move like humans...'
> (Focus Group Discussion comment, Kasarani Primary)

Another participant also said;

> '…the movement is when they run and when they walk. They

> move well and their legs move fast. It is the same as games on the phone…games with cartoons…'
> (Focus Group Discussion comment, KU Primary)

Notably, the participants could relate the fluidity of motion in *Super Sema* to different animation films. From lived experiences and interactions with animation in other avenues, the participants could tell the smoothness, continuous movements, and dynamic movement on the screen, not only cementing their cognitive ability but also underscoring their reception of the films. The researcher came to the conclusion that having been exposed to media featuring the smooth style, these children developed familiarity with the aesthetic and technical approach of motion. The producers of *Sema*, probably by design, placed the fluid movements to create a sense of immersion and captivation. The film was successful in this regard. In addition to this, the researcher wishes to suggest that for the Kenyan child an animation film is not just another encounter with a film, but rather an extension of their favourite films, their surroundings, themselves, their cultural inclinations as well as their own perspectives to issues. This, therefore, means that character designers and animators have a big role in ensuring that the way the characters are presented on screen is very intentional. They should aim to create a balance in all aspects of animation filmmaking to achieve maximum reception and optimal perception of the intended message. While doing the above, the study suggests that a move towards familiarity with these aspects is paramount.

b) Use of Gestures

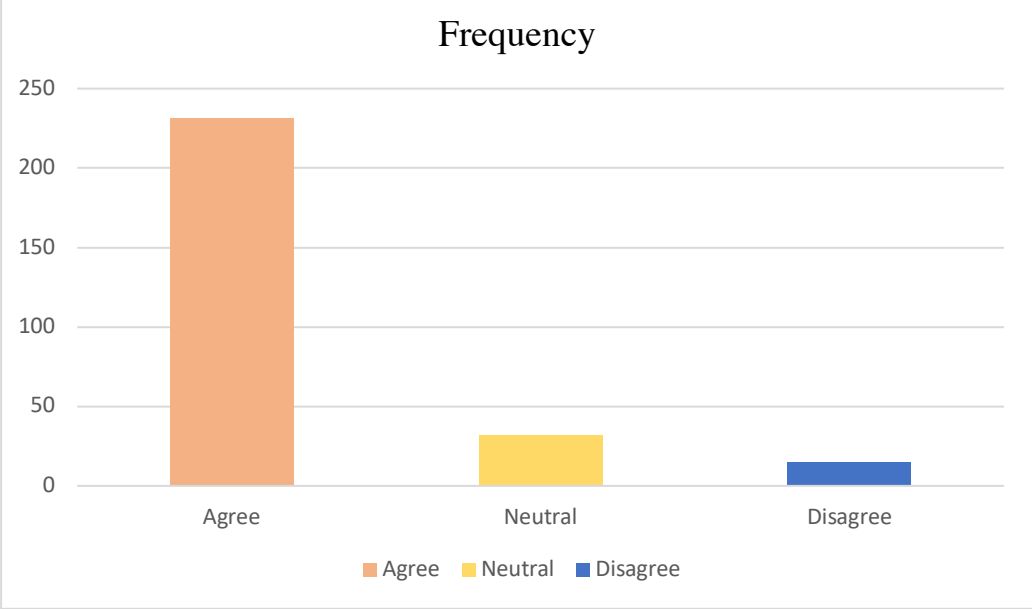
According to Goffman (1963), a person can cease talking, but he or she cannot stop using body language to communicate. Either the correct or incorrect thing must be said by him/her. According to Brockett and Ball (2004), gestures are typically made with

the hands and arms, although they can also occasionally be made with the torso, head, feet, or legs. The writers, presenting their case from the perspective of theatrical acting, hypothesize that gesture can serve as a nuanced way to emphasize a point. Just as in film or theatre, animation also has gestures that can be used to convey a message.

- **Are there gestures and expressions by the characters? Give examples**

Characters have unique gestures	Frequency	Percentage of the frequency
Agree	231	82%
Neutral	32	11%
Disagree	20	7%
TOTAL NUMBER OF PARTICIPANTS	283	100%

Table 109: Gestures and expressions



Graph 7: Gestures and expressions

The data show that the majority of the participants—82 % of the population—noted that the characters in the selected film used gestures. The neutral and disagreement

categories had 11% and 7% representation, respectively. Only a small fraction did not think that the gestures existed.

To further understand this phenomenon, follow-up questions were asked. The researcher concluded from the responses from FGDs and interviews that gestures play a crucial role in the communication, expression, and reception of stories among Kenyan child audiences. Just like most animations, *Super Sema* employed exaggerated gestures to convey emotions, actions, and intentions. These roles were used to make the characters more expressive and enhance the story in terms of capturing the audience.

Participants recognised characters' gestures. Below are images of expressive gestures from the selected characters.



Figure 22: Range of gestures used by Tobor

From the images, Tobor can be seen having very strong, angry and assertive gestures. The child participants noted this trend in the film It was evident that the child audience could decipher this. Coupled with his angry face, the gestures boosted his role as a villain.

When looking at this child audience's interpretation of the range of gestures and expressions by Tobor, several points were tabled. To begin with, these gestures conveyed a sense of power and dominance. The participants noted that they felt that

Tobor was threatening Sema, and in turn threatened them. They sympathized with the protagonist. These gestures also showed the confidence that Tobor had in his artificial intelligence techniques. One participant said that;

> '…he fears nobody. He has fists always and he wants to fight all the time…'
>
> (Focus Group Discussion comment, Losengeli Primary)

This aligns with expressionism's focus on representing intense emotions. The participant's perception that Tobor's gestures threatened Sema and, by extension, themselves demonstrates how expressionistic techniques can evoke strong emotional responses from the audience. In addition, the children sympathized with the protagonist, Sema, due to Tobor's threatening behaviour. This empathy results from the intense emotional experience elicited by Tobor's exaggerated gestures. Expressionism theory aims to engage the audience's emotions deeply, making them feel the inner turmoil or conflict of the characters. The animator succeeded in achieving this.

The children noted this character's aggression, imposing nature, and authoritative tendencies from this statement. These gestures were consistent throughout the series.

Another meaning deduced by the participants is that the gestures used by Tobor showed a lack of empathy. This is evident in the way he treats other characters. Also, referring to the statement by one of the participants that '…he doesn't like people…', it means that the participants noted his lack of consideration for those who surround him, more so the Bongolalas. This self-centered nature exhibited through gestures and expressions asserted his role as a villain.

In addition to this, the angry face and frowns, as mentioned by the child audiences, complemented his role as a villain. They communicated emotion and his attitude. Participants mentioned that it was a strong reminder of who he was and his temperamental nature.

As demonstrated, the gestures and expressions used on the character overall impacted the audience. They were noticeable and consistent and enhanced the role of this character in the story as a villain.



Figure 23: Range of gestures used by Sema

From the images above, Sema is seen having gentle, affectionate and happy mood. The child participants noted Sema's friendly nature and most of them identified with this character as their 'friend' as earlier demonstrated in this study. Sema had signature moves and expressions that presented her as a lovable, caring, supportive and industrious character.

To begin with, participants noted Sema's gentle gestures presented her as a warm and approachable character. One participant noted that;

> '…Sema is humble, she helps people and she does not throw fists like Tobor…she also likes talking to people…'
> (Focus Group Discussion comment, Losengeli Primary)

From this statement, one can feel that the participants felt a sense of comfort with this character, meaning the reception was good as outlined by the audience reception theory arguments. In addition, her relaxed posture and tender facial expressions created ease and friendliness to the Kenyan child audience. It is imperative to note that even in the face of danger, Sema remains calm and handles the situations through her tech-novations. She ends up winning all her battles.

In addition to this, the participants highlighted Sema's constant happy mood through her expressions and lively movements. For instance, in the opening montage of every scene, Sema dances lively and puts on a happy face, especially when she assures other girls (in the audience) that they can make a difference. She provides a welcoming environment for others to engage. The participants noted this. Her happy disposition through her expressiveness and gestures further exudes her positive and enthusiastic nature, bringing joy to the child audiences. This analogy has been discussed in previous chapters of this study, with children saying that Sema makes them happy. Her bright smile also contributed to her role as a hero and protagonist.

Overall, the researcher asserts that the animator achieved the effect of gestures and expressiveness of this character. Through her gentle, affectionate, happy gestures and

expressions, her protagonist loveable and approachable nature is seen. In addition, her expressions amplify these assertions. These non-verbal cues are, therefore, important to character designers. The study has demonstrated how critical child audiences are, and as such, using familiar and easy-to-interpret gestures and expressions can help in the reception, perception, and connection between a film and Kenyan child audiences.



Figure 24: Range of gestures used by Babu

Babu's range of expressions were also noted as gentle and supportive. He is a mentor and plays a secondary role in the series. As pointed out by the researcher, participants did not have much to note about this character. However, the few who talked about this character saw Babu's gestures and expressions as gentle and exuded his nurturing and understanding nature. Participants noted his unwavering support for his grandchildren. One participant stated the following;

> '…I think Babu does not shout because he loves Sema. He also does not beat people and he was afraid of the Lion…he wanted

to run away…'

(Focus Group Discussion comment, Losengeli Primary)

This participant was referring to an episode where Babu was in the forest camping, talking about how brave he was and how he had faced lions before. As the story progresses, they stumble upon the footprints of a lion. His grandchildren, Sema and MB are terrified. He also gets terrified. The children connected with his reactions, with some commenting on how good he was showing his fear. He, however, doesn't exaggerate his reaction, probably to remain brave before his grandchildren. He smiles later and solves the situation; the participants noted his supportive expressions and actions to trap the lion, although he ends up trapping Tobor. All in all, he saves his family.

It has been noted that the children did not contribute much to this character because he was not prominent in the story and did not take centre stage in the narrative. This, the researcher believes, denied the children an opportunity to fully analyse the character's signature moves and expressions.

Despite the lack of overt comments and suggestions from the child audience, the few mentioned ones put back on a good level as not only a supportive character, but also a character who contributes to the overall narrative. Through his deportment and interactions with the rest of the characters, especially Sema and MB, the character provided a rich storytelling experience for the participants.

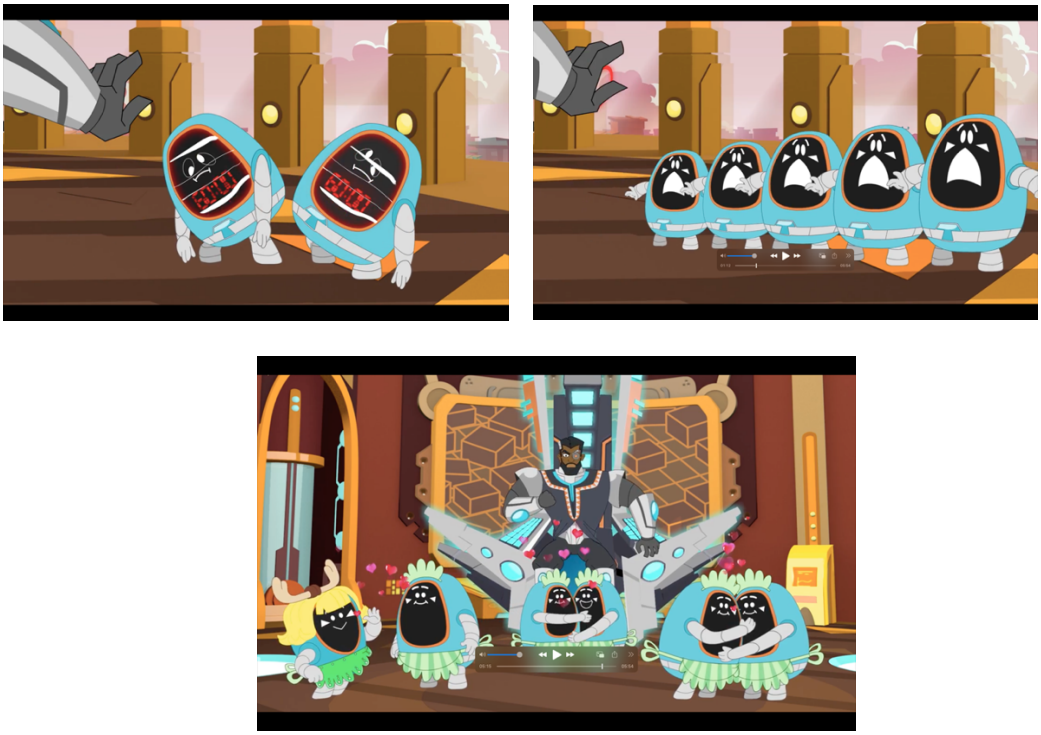


Figure 25: Range of gestures used by Bongolalas

Although the Bongolalas expressed emotions and minimal gestures, the participants did not contribute anything on them. Their limited interaction, screen time and overall narrative presence led to this. The same case applies to Moyo. His images are shown below.



Figure 26: Range of gestures used by Moyo

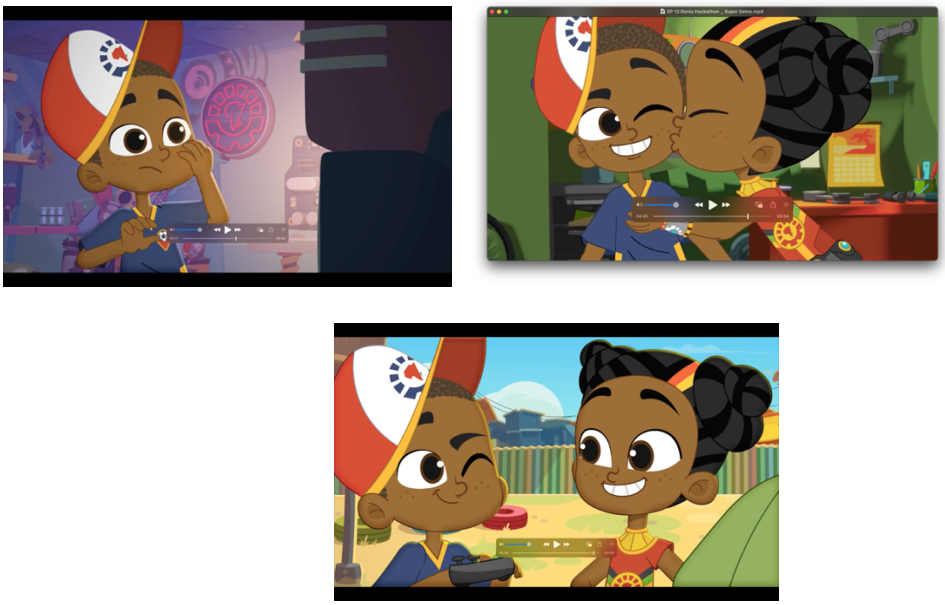


Figure 27: Range of gestures used by MB

As seen in the images, MB shared most of his gestures and expressions with Sema. He is the supporting character. He had a lot of screen time but the responses given by the participants on the character were directly connected to Sema's. The researcher also perceived this to have resulted from the mutual and close relationship between the two characters as a sister and brother.

Even with the recurrent shared expressions and gestures, the researcher wishes to assert that these responses were a way of MB's crucial role as a supporting character. The participants felt and noted his presence on the screen, and his narrative role was recognised. In addition, while the study has demonstrated that MB has his own unique traits, likes, hobbies, attitudes, and points of view, the participant's perceptions of his gestures were, to a large extent, influenced by Sema's actions, and he would only complement Sema's role. Further, looking at the story progression, MB's growth as a character is closely tied to that of Sema, and this explains why the participants would feel so.

Through the analysis done by the researcher on movement and fluidity, it was noted that child audiences can, to a large extent, analyse the motions of characters. In the case of the selected film, there was a proper use of movement and gestures according to the child participants. Additionally, the researcher wishes to affirm the importance of having familiar gestures, movement, and expressiveness to enhance the reception, appreciation, and emotional connection between animation films and Kenyan child audiences.

3.15 Comparative Analysis of Familiarity of Character Traits

This analysis examines the traits of the six characters—Sema, MB, Tobor, Babu, Bongolalas, and Moyo—across various familiarity and design attributes. Each trait is assessed on levels of low, medium, or high familiarity and consistency.

TRAIT	SEMA	MB	TOBOR	BABU	BONGOLALAS	MOYO
Physical familiarity	Low	Low	Low	Low	Low	High
Emotional Familiarity	Medium	Medium	Medium	Medium	Medium	Medium
Situations and familiarity	High	High	High	High	High	High
Language and Expression	Medium	Medium	Medium	Medium	Medium	Medium
Emotional Expression and Reactions	Medium	Medium	Medium	Medium	Medium	Medium
Colour Palette and familiarity	Medium	Medium	Medium	Medium	Medium	Medium
Character Design Consistency	High	High	High	High	High	High

Voice, dialogue, and familiarity	High	High	High	High	High	High
Association with familiar objects	High	High	High	High	High	High
Memorable catchwords	High	High	High	High	High	High
Narrative role	High	High	High	High	–	–
Movement, expressiveness, and familiarity	High	High	High	High	High	High
Gestures	High	High	High	High	High	High
Cultural Relevance	High	High	Medium	Medium	Medium	High

Table 110: Comparative analysis of familiarity of character traits

The summary of the table above outlines all the elements that were studied. The physical familiarity of most characters was rated as low. This indicated that the characters' physical designs did not elicit familiarity among the child audiences. However, Moyo's physical design stood out as highly familiar.

Emotional familiarity had an average of medium familiarity across all characters. This indicated that the emotional expressiveness and traits of the selected characters were moderately familiar to the child audiences.

Situations and familiarity were rated as high among all characters. Child audiences found the scenarios encountered by the participants as widely familiar, relatable, and recognizable.

Language and expressions had a medium level of familiarity. Children noted that the characters' speeches and mannerisms were moderately relatable and understandable to them.

Emotional expressions and reactions were also medium. This was also seen in the colour palette section.

Character design consistency had a high level of familiarity. The child audiences scored all characters as high. They noted that the visual designs of the characters were coherent and well-maintained throughout their appearances. The high familiarity is also shared by the voice, dialogue, and familiarity section. All characters had high familiarity. The child audiences noted that the character's spoken traits were distinctive, recognizable, and matched with the characters' traits.

All characters had a high familiarity level among the participants regarding association with familiar objects and memorable catchwords and phrases. The high level of familiarity continued to the narrative role, movement, expressiveness, gestures, and cultural relevance.

In summary, Moyo was the most familiar character. As illustrated, he had the highest physical familiarity and cultural relevance, among other traits. Sema, MB, Tobor, and Babu had the most substantial narrative roles. There was a balanced familiarity across all characters in various traits, indicating that the characters were generally relatable. However, physical familiarity had the least familiarity and became the critical area of anchoring this study. Finally, the cultural relevance aspect varied among the characters, with Sema, MB, Babu, and Moyo being culturally relevant compared to Tobor and

Bongolalas. These insights became crucial in enhancing familiarity through the recreation process.

3.15 Conclusion

This chapter examined the degree of familiarity of the selected characters in the Kenyan animation film *Super Sema* among Kenyan child audiences. The chapter described the concept of familiarity, provided detailed methodological approach for assessing familiarity, presented and analysed the data collected from child audience participants, and a discussion linking the findings to the theoretical frameworks outlined in Chapter 1.

Various aspects that affect familiarity to a Kenyan child audience were interrogated. They were:

- Physical familiarity
- Emotional Familiarity
- Situations and familiarity
- Language and Expression
- Emotional Expression and Reactions
- Colour Palette and familiarity
- Character Design Consistency
- Voice, dialogue, and familiarity
- Association with familiar objects
- Memorable catchwords
- Narrative role
- Movement, expressiveness, and familiarity
- Gestures

- Cultural Relevance

From the findings, it was noted that while most aspects had either high or medium familiarity, physical familiarity was lacking. Most characters recorded low familiarity levels, apart from Moyo, who had a high familiarity level. Discussions have been made, and justifications are given. The participants also went ahead and made adjustments that they believed could enhance the levels of familiarity with the different characters. Specific changes and adjustments have been discussed in this chapter. These adjustments lay the basis for recreating the selected characters in the next chapter. In addition to this, the researcher notes that it is essential for character designers to look at a character's traits from different dimensions. A balance of all sizes is vital in ensuring that the resulting character resonates well with the child audience and, in turn, improves engagement. In addition, the researcher posits that, in essence, a keen and detailed understanding of character traits before creating characters for the Kenyan child audience is essential for creating visually appealing, emotionally resonant, and narratively impactful characters. The next chapter looks at the degree of familiarity of the selected characters in *Super Sema.*

CHAPTER 4

4.0 Re-creating the Selected Characters Based on Their Traits Using an Alternative Character Design Approach.

The previous chapter focused on determining the degree of familiarity among the Kenyan child audience This chapter deals with the recreation of the selected characters in the animated series using an alternative character design approach. As discussed earlier, this approach entails considering the views of the Kenyan child audience before embarking on the design process. The physical familiarity that had the lowest levels of familiarity was the most explored.

4.1 Introduction

This chapter is concerned with recreating the selected characters using an alternative character design approach. The chapter is structured as follows: an introduction to the concept of recreating the characters using an alternative character design approach, a detailed methodological approach to the recreation, the recreation pipeline, tools and techniques in character design, as well as aspects that affect character design, the recreation process, resulting characters and a discussion justifying the recreation process. The objective is to recreate the selected characters based on their traits using an alternative character design that incorporates the views of the Kenyan child audience.

4.2 Procedural Considerations when Recreating the Characters Based on their Traits using an Alternative Character Design Approach.

While sometimes a character design process differs from designer to designer, certain elements are key to every character designer. These elements include costume, hair, accessories, and props (Freddy, 2015). These elements were carefully considered during the recreation process of the selected characters. In addition, Tilman (2019) states that the character is always in service of the story. This implies that the success of a character depends heavily on the story and the script. This was a key consideration in this study since it was alluded to that the story influences the visual representation of a character. Consequently, the backstory, as previously discussed, addresses aspects such as personality, who/what/when/how the character is, their circles, family backgrounds, hobbies, and any relevant affiliations, either sociologically, physiologically, or psychologically.

As per the objectives, the study aimed to gain a deep understanding of the characters in *Super Sema*. The analysis was done based on the following criteria**.**

a. Defining the Character

i. Where is the character from?

ii. What does the character look like in terms of their physical appearance?

iii. What's the character's unique characteristic?

iv. What's the character's fundamental shortcoming?

v. What's the character's motivation?

vi. What is the relationship between the character and other characters?

vii. How has the character been portrayed through their actions?

viii. How has the character been portrayed through dialogues and monologues?

4.3 Recreation Pipeline of the Selected Characters in *Super Sema.*

This study defines “pipeline” as the steps or stages a character goes through from the conceptual stages to the final artwork. The study respects to the existing production phases in film and animation, that is, preproduction, production and post-production. These phases were approached as discussed below.

- **Initial Conceptualization**

i. The Inspiration Behind the Characters.

The inspiration for the characters stemmed from a blend of contemporary Kenyan culture and universal themes that resonate well with children, especially in animation and Kenyan folklore. More importantly, the feedback given by the child audiences, more so the vivid descriptions by some of the participants.

To begin with, observing the everyday lives of Kenyan media characters as well as everyday life in both rural and urban settings helped in shaping the characters. These aspects included play activities, family interactions, school activities, especially games and competitions and community involvement.

Universal themes such as colours, relationships, stereotypical symbols, and motifs were incorporated.

Vibrant Kenyan cultural nuances of dressing, symbols, and flags offered a visual and thematic palette from which to draw.

ii. Initial Sketches and Ideation Sessions.

The initial conceptualization phase involved several brainstorming and ideation sessions, which were both collaborative and iterative.

Brainstorming sessions with fine art masters' students were vital. They helped understand the process of visualizing drawings.

Detailed character profiles were also created for each character. These profiles were expansive and looked at all possible ways of visualizing the personality traits, physical attributes, strengths, weaknesses, and roles within the story. As this was being done, a major focus was on what child audiences preferred. This step was crucial in maintaining consistency and depth.

The initial sketches underwent multiple changes to reflect the child audiences' perspective.

iii. Consideration of Cultural and Contextual Relevance for the Kenyan Child Audience.

Cultural nuances were keenly analysed to ensure that the characters reflected the diverse Kenyan cultures.

The characters were designed to resonate with contemporary Kenyan children. This involved integrating modern elements such as technology and urban life while still valuing traditional practices. Early versions of the characters and storylines were shared with a small group of Kenyan children and educators to gather feedback. This ensured that the characters were engaging and relatable for the intended audience.

- **Character Design Phases**

Pre-production Phase

Step-by-step Guide

(i) **Research and Reference Gathering** - Collect references for character design, including cultural symbols and contemporary fashion trends.

(ii) **Character Profiles** - Create detailed profiles for each character, including personality traits, background stories, and visual styles.

(iii) **Initial Sketches and Rough Drafts** - Develop rough sketches and drafts based on the gathered references and profiles.

Preliminary sketches were created to capture the essence of the character traits identified in the research phase. Rough sketches explored various shapes, poses, and facial expressions. Detailed character profiles were developed, outlining physical attributes, personality traits, and background stories. Iterations were made based on feedback from the design team and initial focus groups.

Production Phase

Step-by-step Guide

(i) **Detailed Sketching** - Create detailed sketches from the initial drafts, refining the character's appearance.

(ii) **Digital Rendering** - Convert sketches into digital format using tools like Adobe Illustrator and Photoshop.

(iii) **Turnaround Sheets** - Develop turnaround sheets showing the character from multiple angles to ensure consistency.

(iv) **Expression sheets**-to outline the various emotions of a character

(v) **Action sheets**-to show variations of character actions

(vi) **Colour Studies** - Experiment with different colour palettes to find the most suitable combinations for each character.

The refined sketches were converted into polished digital illustrations using Adobe Illustrator. This involved outlining, colouring, and adding details. Texture and shading were added to give depth and dimension. A continuous feedback loop with peers, cultural experts, and the target audience ensured the designs were refined and improved.

Post-production Phase

Step-by-step Guide

(i) **Final Touches** - Add final details and adjustments to the characters.

(ii) **Consistency Check** - Ensure that the characters are consistent with the initial design objectives and feedback.

(iii) **Feedback and Iteration** - Present the final designs to the target audience for feedback and make necessary iterations.

(iv) **Final Exports**-export characters in different relevant formats.

In the pre-production phase, detailed profiles were created for each character, outlining their traits, backgrounds, and visual styles. Initial sketches were then made, which were refined in the production phase using digital tools. Various colour studies were conducted to ensure the colours used were appealing and culturally relevant. Turnaround sheets were created to show characters from multiple angles. In the post-production phase, final adjustments were made based on audience feedback to ensure the designs met the desired objectives

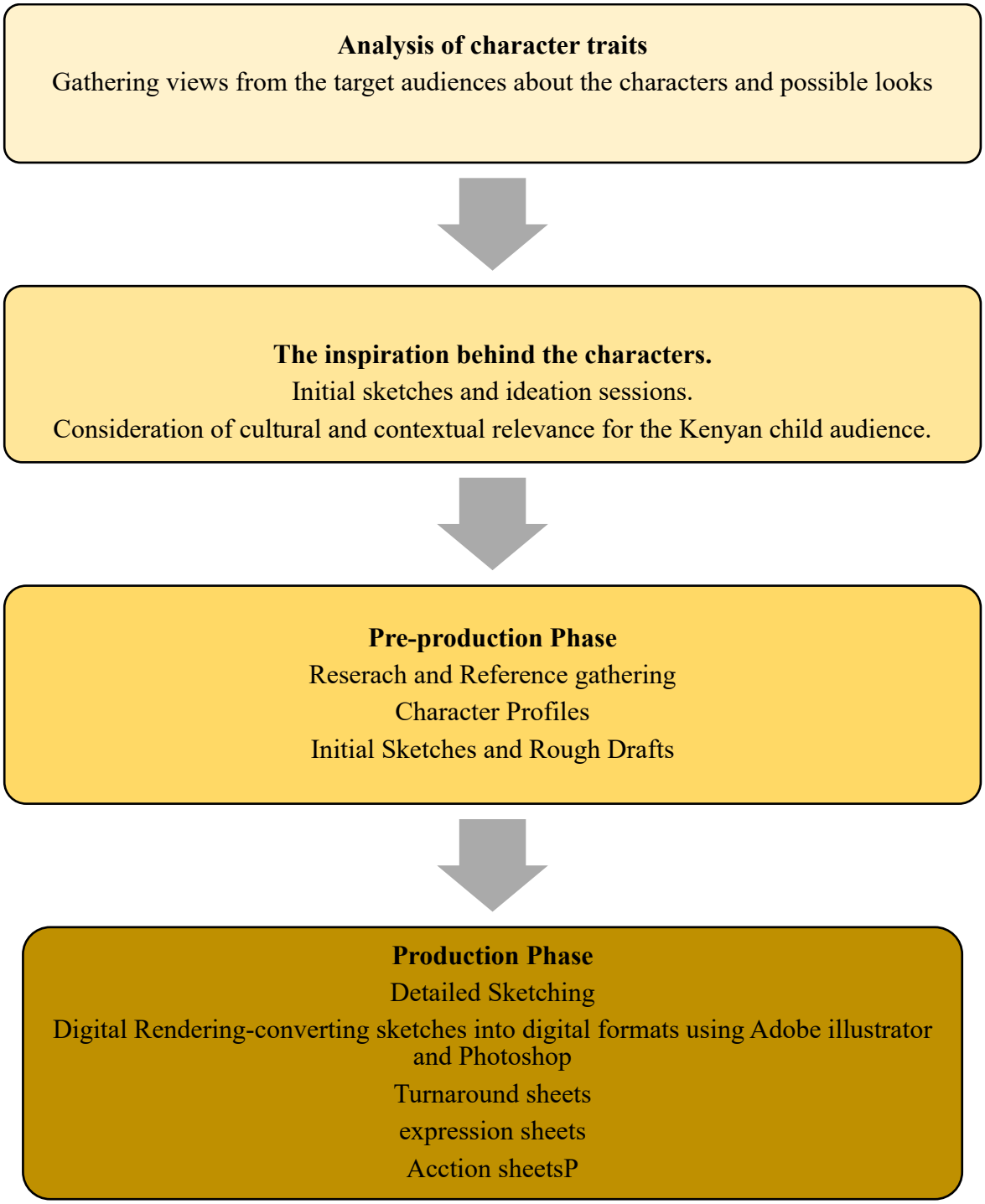
- **Tools and Techniques**

During the production phase, Adobe Illustrator was used for vector-based illustrations, allowing for scalable and precise designs. Adobe Photoshop was utilized for adding colours and textures as well as handling the raster elements in the general graphic.

Techniques such as layering and masking were employed to create depth and detail in the character designs. Turnaround sheets were developed to maintain consistency in character appearance from different angles.

- **Integration of Feedback**

Feedback was collected at various stages of the design process. In the initial conceptualization phase, children were shown rough sketches and asked for their opinions. During the production phase, colour studies and detailed sketches were presented to small focus groups, and their feedback was incorporated into the designs. In the post-production phase, final designs were shown to the audience, and minor adjustments were made based on their responses to ensure the characters were well-received and familiar.



Flow chart 2: Character Redesign Process

4.3.1 Justification for the Alternative Character Design Approach

The researcher chose to use an alternative character design approach over traditional methods of character design to satisfy the objectives of the study and to address the

needs and preferences of the Kenyan child audiences. The researcher looked at the insufficiency of traditional method of character design based on the following:

- **Limited Audience Engagement**

Based on views given by the child audiences, the characters were rated as having low familiarity, especially physical familiarity. Traditional design processes also do not involve direct feedback from the target audience during the development stages. These preferences in this study were on familiarity.

- **Generic and Generalised themes**

Traditional methods accentuate universal themes like good versus evil without integrating local narratives and practices. While the study recognises that these themes have a broad appeal, they can lack depth and specificities unique to and familiar to Kenyan child audiences. As earlier noted, the study posits that there is a need to localize themes, symbols, and cultural nuances in order to enhance the appreciation of Kenyan animation films by Kenyan child audiences.

- **Inadequate Cultural Relevance**

Traditional methods can heavily rely on generic templates and archetypal approaches that may not accurately reflect the specific needs of the Kenyan child audiences. The templates may not have unique cultural narrative and symbols that are customized for the Kenyan child audience. This can lead to characters that are out of touch with the audiences in terms of physical familiarity.

Having determined the flaws of traditional character design methods, the researcher examined the advantages of using an alternative approach. The following points discuss the rationale for the choices made.

4.3.2 Advantages of the Alternative Character Design Approach

- **Cultural and Contextual Relevance**

The alternative character design approach ensures that the characters created are specific to the Kenyan cultural nuances. By integrating folklores, contemporary Kenyan life, cultural symbols and nuances, the characters become more familiar.

- **Audience Centered Design**

Since the study involved children at the different stages of recreating characters, the resulting characters are shaped according to the preferences and insights of the actual intended audience. Guided by the theory of Usability testing, this iterative feedback loop ensures that the final designs are not only familiar but are culturally and contextually appealing. In addition, engaging target audiences allowed them to 'own' the characters. Further, the aspect of co-creating is introduced whereby the child audiences feel that they took part in the creation process, and as such, engagement, emotional appeal, and familiarity are enhanced.

- **Collaborative and Iterative Process**

The alternative approach emphasizes the need for collaborative efforts between the character designers and the audience or any other relevant body from the conceptualization stage to the final renders. This collaboration ensures that the design process accommodates different perspectives and expertise. The multidisciplinary approach results in visually appealing characters that are culturally relevant, contextually relevant, and familiar to young audiences. In addition, the iterative approach provides room for continuous adjustment, improvement, and refinement of characters based on ongoing feedback.

- **Market Differentiation and Appeal**

The alternative character design approach allows for tailored characters for the Kenyan child audience as opposed to having generic media content. This uniqueness provides an opportunity for more appealing characters to tackle specific themes and storylines.

- **Adaptability and Future Relevance**

Since the approach is iterative, it ensures that the character designs remain adaptable to future trends and changes based on audience preferences. As societal changes occur and cultural contexts evolve, the character designers will have an opportunity to get feedback and improve the characters to fit the trends. This, in turn, ensures the longevity of the characters.

In conclusion, the alternative character design approach offered significant chances and opportunities compared to the traditional methods. By directly engaging the Kenyan child audiences in the creation process, fostering collaboration, ensuring cultural relevance, differentiating markets, and fostering adaptability, the approach is best suited for the objectives of this study and ensuring that characters meant for Kenyan child audiences are familiar and engaging.

4.3.3 Character Sheet

The character sheet primarily contains text but may also include sketches combined with other visual elements. The character sheet details specific traits of the character such as the background, present situation, relationships, motivations, obstacles, strengths, and abilities. Essentially, the character sheet is more or less an interview of the character (Withrow & Danner, 2007).

4.3.4 Concept Sheet

In character design, a concept sheet is a comprehensive visual document that describes a character's appearance, personality, and important design components. It is a reference for the designers, animators, and other team members who bring the character to life (Withrow & Danner, 2007). The concept sheet includes a complete visual representation of the character that runs from the head to the toe. It also includes unique features that set the character apart. Character design requires concept sheets since they improve team communication and guarantee that the character is depicted consistently and coherently in all media and situations. They offer a robust framework that illustrators, animators, and other visual representations of the character can use as a guide.

4.3.5 Turnaround Sheet

In character design, a turnaround sheet is a collection of images that depicts a character from every possible perspective. Typically, the front, rear, and both sides of the character are frequently depicted (Withrow & Danner, 2007). Animators, illustrators, and modelers use turnaround sheets as a reference tool to maintain consistent character dimensions, details, and design features throughout a production. For this study, the researcher showcased the characters in 5 views to ensure that the resultant series of images provided a better view and details of the characters.

Turnaround sheets were essential in this study as they aided in preserving visual quality and consistency during the recreation of the selected characters. They provided an apparent reference for the researcher to ensure that the figures appeared the same in all views and angles. The study holds that these sheets are a crucial component of the

character design process and help lay a strong foundation for character design and animation.

4.3.6 Action Sheet

The action sheet presents a variety of motion and the most common movements for a character, albeit without the details of the setting, background or dialogue. A character's different stances, attitudes, and actions are displayed on an action sheet (Withrow & Danner, 2007). Simple standing or sitting positions, as well as more dynamic movements like running or jumping, as well as particular gestures, can all be used as examples.

For the purposes of this study action sheets were used as a reference tool that offered the researcher visual coherence and continuity through various poses, actions, and expressions.

4.3.7 Expression Sheet

This is a character's several drawings or headshots, each depicting a particular attitude, mood, or response, are often found on an expression sheet. These feelings can include joy, sorrow, rage, surprise, fear, and more (Withrow & Danner, 2007). The study while engaging in this exercise provided expression sheets for each character. They were essential in providing a visual reference guide by preserving the character's personality and visual coherence over many scenarios or circumstances.

4.3.8 Value Study

This is composing an image to establish the principal patterns and structure: the negative and positive spaces and the darks and lights. Values are the various intensities of lighting and darkness in a piece of art, frequently depicted in greyscale. In character design, mastering values is essential for giving your character depth, dimension, and

visual appeal (Withrow & Danner, 2007). This study used the value study when recreating the characters to understand the lights and shadows of the characters, block values, determine value ranges, and determine contrast and focal points to prepare the characters for the colouring exercise.

4.3.9 Shape in Character Design

A shape refers to a bounded space that has a 2-dimensional form of width and height (Esaak, 2019). Bancroft (2006) further states that shapes are very vital in the development process of characters. Good use of shapes goes a long way in making characters more interesting. Beyond making characters fascinating, shapes have a much bigger role in character design. Different shapes have different meanings and thus affect how the audience perceives the characters. Tillman (2011) reinforces this by saying that circles, for instance, are generally perceived as friendly non-threatening due to their lack of sharp boundaries or edges. They also elicit a sense of completion as well as unity. Squares, on the other hand, tend to be stable and solid. This is attributed to their wide sides, their symmetrical nature and therefore are difficult to topple.

Solarski (2012) adds that, originating from human primal instincts, rounded shapes are safe while angular shapes signify caution. He further explains that these instincts are brought about through our sense of touch and while the sense is not necessarily present in form of visual art, the audience (in this case Kenyan child audience) tends to apply their real-life encounters onto the shapes. This study agreed with these arguments and are among the key considerations that were used during the recreation of the characters (see chapter 3). Shapes, therefore, evoke a feeling of security, trustworthiness as well as order (Bancroft, 2006).

To add on to this, Tillman (2011) avows that triangles on the other hand are considered unstable, aggressive and full of energy. Solarski (2012) says that shapes communicate universally since the idea of smooth versus sharp-edged shapes come from natural forms. This can be looked at in this way, a triangle will be very stable when it is on its base, but very unstable when on its apex. Another way a character designer can leverage on the shapes to come up with a different feel of a character is when they employ proportionality. If a designer for example uses bigger squares for a body and smaller squares for the legs, the character will be in contrast with a designer who does the opposite (Bancroft, 2006). This combination is a key use for any character design that wishes to have variety in their character designs. Even as the designer embarks on this, one ought to realize that they need to work in the expectation circle of their audiences, so that a villain is not designed to look like a protagonist as this might end up confusing the audience, who in many cases already possess imagined traits of any character presented to them (Solarski, 2012). He says that the audience tends to make a first impression of a character even before the story unfolds. This impression can be altered by the use of specific shapes, especially in a 2D animation. This, the study agrees with since in a bid to stamp familiarity and relatability of characters, first impressions are vital.

Solarski (2012) avows that a character designer must disrupt existing conventions creatively so that at the end of it all, they do not stray away too much from the reality that has already been set and/or imagined by the audience. Further, a character designer can employ different types of shapes to elicit a certain meaning. Some of the shapes can be geometric or natural. This study will be keen on the application of this crucial step in character design and show its relevance in the designing of Kenyan 2D

animation films, in line with the intended objectives. Shapes can further be divided into two main groups, that is, geometric and organic. Geometric shapes tend to be regular and pertain to mathematical expressions. On the other hand, organic shapes are irregular and asymmetrical (Bancroft, 2006).

In character design, (Tillman, 2011) avers that most characters are more complex than a standard shape and as such, a character designer ought to maintain a clear visual message to ensure an effective presentation of the design. With such arguments, the researcher believes that the intuitive response and communicative role of shapes make them such a crucial and powerful tool in character design. It is through these shapes that character designers have a basis or foundation upon which they can create unique, relevant and identifiable as well as distinguishable characters that communicate the idea of the story and in turn help in making the audience appreciate the film more.

To add on to this, (Solarski, 2012) argues that an easy and simple shape when properly used prevents it from being mistaken for something else. He gives an example of a silhouette image of the letter A would not be mistaken for that of B. The study believes therefore that it is imperative to use shapes accordingly to ensure that the resulting characters exude familiarity and relevance to the audience while maintaining the intended meaning.

4.3.10 The Rule of Thirds in Character Design

Symmetry as a feature in nature does not always occur. Symmetrical shapes, structures, or reliefs tend to be more artificial. In character design, symmetry is an important consideration. On this, Mattress (2008) asserts that character designers should strive to avoid the use of symmetry in their design processes. He maintains that contrast in

design tends to elicit more interest and is applicable in all art forms. He contends that numerals can be used to generate symmetry, so the number 3 is an important number to consider when designing characters. The body of a character can be divided into three major parts (head, torso, and legs). This enables the designer to tinker with the proportions of the three segments and create various characters. This, he further says, can be done on every part of the body, not just the body as a whole. Looking at the characters that were recreated, this study sought to apply the rule of thirds in the way these characters are designed. The study, while applying the alternative character design approach, divided the character into head, upper body, lower body, and costume and accessories.

4.3.11 Grey Scaling and Colour Addition in Character Design

Grey scaling is a perfect way for the character designer to make sure that they visualize the character being designed. It is through this process that the character designer can define the tonal values, contrasts, and colour levels in a character (Laybourne, 1979). This crucial process, therefore, allows the character designer to differentiate the different versions of a character without solely depending on colour.

Colour, on the other hand, is very crucial in 2D animation. Isaak (2019) says that colour is an element of art that is brought about when light striking an object, gets redirected back to the eye. Colour in itself is such a versatile and interesting element to any designer, not just character designers (Thalmann, 2001). To a character designer, therefore, the colour choice will determine how the character designs will be interpreted. Colour is defined in three major ways; hue, chroma and value. Value stands for the dexterity or darkness of a given colour. The lighter parts form tints, while the darker parts form shades of that particular colour. Chroma in colour translates to

the intensity of a colour (Amid, 2011). A character designer normally employs different saturations to a character in comparison with a monochromatic value of the same character.

To clearly understand and grasp the concept of colour, the researcher believes that a character designer has to understand the colour theory through the eyes of the colour wheel. When looking at the colour wheel, colours are divided into two major categories, that is, the primary and secondary colours. Primary colours constitute red, yellow and blue, while secondary colours are green, orange and purple (Solarski, 2012).

Secondary colours are created by mixing primary colours. Solarski (2012) goes further to point out that in addition to the colour wheel, black and white are essential colours in design practices. The study was keen on using relevant colours, such as complementary colours, to ensure that the colour choices made for the characters are feasible.

Chapman (2010) says that colour mostly serves two major purposes: to give a character personality and, secondly, to serve an aesthetic role. He further claims that an alteration of any of the values of colour will affect how the character will be perceived. It is, therefore, important for a character designer to pick colours that coincide with the intended meaning. To aid in this exercise, a character designer can employ a colour model. Barcroft (2006) defines a colour model as a basic model or inked outlines of a character, which have clear areas to fill with different colours without necessarily shading them. A colour model is important to a character designer as it helps in the

easy exchange of colours in a character. This study however used the value studies to block out regions that needed to be filled with colour.

A character designer should always understand the different meanings of colour as different colours have different meanings to different audiences. Colours like red and orange as categorized as warm colours as well as aggressive. On the other hand, blue and associated colours as cool and calm (Bear, 2017). To add on to this, Tillman (2011) breaks down colours and their meanings, which this study used when explaining the choices of colours made during the recreation process of the characters. he says the following:

The colour red largely induces feelings of action, confidence, courage, vitality, energy, war, danger, strength, power, determination, passion, desire, anger, and love.

Yellow on the other side is a colour that evokes wisdom, joy, happiness, intellect, caution, decay, sickness, jealousy, cowardliness, comfort, liveliness, optimism, and overwhelming. These are some of the considerations that were put when selecting the colours for the recreated characters.

Tillman goes on to say that the colour blue would indicate a feeling of trust, loyalty, wisdom, intelligence, faith, and, power, knowledge, as well as negativities like coldness and sadness. He continues by stating that orange symbolizes joy, vigour, creativity, intrigue, happiness, resolve, attractiveness, success, encouragement, prestige, enlightenment, and knowledge.

The colour black conjures up associations with strength, sophistication, formality, depression, evil, death, mystery, terror, grief, and mourning. While grey is a balance of black and white, white conjures up feelings of cleanliness, purity, newness, virginity, calm, innocence, simplicity, sterility, light, goodness, and perfection. It is a sombre, emotionless colour that is frequently linked to connotations of dullness, stench, and conservatism. Other common colours in a design that Tillman discusses are purple to indicate power, nobility as well as sophistication, extravagance, and creativity, while on the other hand, he says green will be indicative of nature, growth, freshness, fertility, and youngness. A point in case is Fogelstrom (2013) who investigated if culture, age and gender have any effect on colour preferences and choices. She utilized an online survey that expected participants to pick from a group of characters one character and go ahead to state the shape and colour choices they would attach on these characters. On colour, she concluded that the colour choices were fairly equal across the participants.

This goes on to show that when selecting colour choices for different characters, a character designer has to be precise so that the intended meaning is properly interpreted by the target audience. The study also recognised that colour tends to have different interpretations and meanings depending on their tint and shade. This study leveraged such analogies when recreating the selected characters.

4.3.12 Persona/Disposition of Characters

In animation, the character's personality is well depicted through the appearance of the characters. A character that is deemed weak will certainly have very distinct looks as compared to a character that is masculine, intimidating, or strong (Heraldson, 1975). Isbister (2006) says that a character's body language, facial expressions, and their vocal articulations all have a big role in passing on the social connotations of that

character. Further, Solarski (2012) says that how a character carts their physicality and physical weight can differentiate them as individuals as well as tell us more about their personality and which part of their body is critical. He goes on to put across ways in which these traits are portrayed, such that you will have the thinkers focus on their heads, heroes having big chests and muscles, lazy types anchored in the pelvis, and cowards being heavy on the knees. He further says that a lighter individual will have less contact with the ground than a heavier individual.

In addition to this, Heraldson (1975) says that body language can greatly affect how other people perceive us. Many non-verbal expressions exist that can be reflected when developing/designing a character. He further says that when dealing with power, the character designer will lean towards expansion so that more space is taken up while the representation of inferiority will be vice versa. A character designer should, therefore, strive to get a wholesome visual appearance as well as the inner aspects of a character for the character to be termed complete. A well-designed character will have a great reception and/or impression to an audience. On the contrary, a character that lacks an all-rounded appeal will not go down well with an audience. This, coupled with other traits like speech, movement, and interaction of the character, will mean that a designer will achieve the intended objective. In line with this, this study first understood the traits of the selected characters before embarking on their recreation.

As much as this study was only engaged in recreating the already existing characters, it hopes to inform character designers of the need to understand fully a character's traits. In the case of a script being handed to an animator, the study hopes to prove and build on the need to develop character bibliographies, do enough research from the

child audiences and have relevant references on specific characters, relate them to the target audience and the story being told, before designing the characters. The research hopes that with such an in-depth understanding of a character, the designers will then be able to design characters in a way that the Kenyan child audience will easily relate to through familiarity.

4.3.13 Character Design and Codes

When creating a character, a character designer does it for a particular audience. For the audience to understand the character, they interpret the character, making associations and connections. These codes are, therefore, crucial so that the designer can know how to visually represent a character. According to (Hart, 2000), If we view the character design structure as an evolutionary process, the earliest stage may be characterized as merely observing the human form and rendering it crudely in stick figures. This second stage is when the designer develops greater expertise and produces images of realism, which includes both realistic portraiture and fantastical creatures.

The second category shifts a designer's ability to observe cultural codes from realism to idealism; examples include the majority of video games and some broadcast animation. This classification is based on how we perceive characters and personalities, which are developed via dialogue and narrative.

The significance of the variables or qualities utilized on or surrounding the character is acknowledged at the fourth level. This group develops symbols or emblems based on cultural norms. When the creator strives to develop a personality and familiarity that goes above cultural norms, category five may be evaluated. Cultural codes could be regarded as the most crucial and essential element in character creation. This is a result

of people's intense psychological attachments to the things, outfits, and characteristics of their surroundings. This aligned well with the study as it wished to elicit feelings of familiarity in Kenyan child audiences through recreation procedures using an alternative character design approach.

4.3.14 Character Traits in Character Design

Hayes (2013) avows that character traits in animation are a crucial aspect as they guide the character designer in creating believable, dynamic characters that are plausible to an audience. According to (Hayes, 2013), character traits always come first before the physical presentation. He further says that, as with all living things, we are not what we sound like but instead how we move our personalities. These traits enable a character designer to create characters that evoke the audience's belief in the characters' longings, intentions, and wills.

Character traits can be conceived in different ways. We can regard the inner traits that a character may have as the first approach. These are the traits that control the behaviour of a character. This is an operative way a character designer will look at when creating the characters. A character designer, therefore, sets a set of behaviours that the character will exhibit and/or show. This is limited to the side of the character designer.

On the other hand, the audience will perceive a character based on how the character looks, what the character expresses, how they express it, and the instances where they express specific traits. Thomas and Johnson (1981) argue that it does not matter what internal contrivance is used; it matters only what the resulting character is. For an audience, therefore, what concerns them is the look of the character, and from it, they can build a personality around the character. The study agrees on such preferences in a

bid to achieve familiarity with character design for a Kenyan child audience. It is not to be forgotten that the character designer should, therefore, strive to find a balance and ensure that the intended purpose and role of the character are well deciphered by the audience. According to Lassetter (1980), personality trait (s) is the clever use of all the principles of animation so that a proper exaggeration will create visual anticipation in an audience. The study considered these arguments as crucial during the analysis of character traits in *Super Sema.*

4.3.15 Individuality and Character Design

The study further examined the characters' individualities. Individuality refers to the unique traits that are a fingerprint of that character. According to Jones (2020), Characters can be made to be individuals in various ways, such as through distinct physical attributes. These attributes may include height, colour, shape, and size. He further says that at the primary level, individuality can solely be seen through the actions of the character and the way in which the characters do those actions, as well as how often they do them. For instance, take into consideration *Snow White's seven dwarfs*. Despite having indistinguishable physical characteristics and playing akin parts in the movie, they all have distinctive dispositions. On the one hand, Doc is easily annoyed/angered by little things and is always caught unaware. He easily gets mixed up. On the other hand, Dopey should have a longer body based on his speed. From the given scenario, it is, therefore, right to say that even characters that may have similar physical attributes can turn out to have independent individualities and should, therefore, be considered as such. The study considered this argument when looking at the characters as analysed.

Further, when analysing the traits, the study divided behaviours into three major groups: signature, idiosyncratic and ambiguous. Signature behaviours are those that define a character. It is that one thing that only a specific character does. The idiosyncratic behaviour refers to those traits that are common in the characters. These traits lay the ground upon which the designer starts their work. They also give insights into a story as to what is expected to unfold. Ambiguous behaviour, on the other hand, offers a vast exploration for the character designer. When handling this, the designer is not limited to the capabilities of the character. This, in turn, enables the character to fit into vast situations that they may come across. As the character explores the various situations, the audience is thrown into a space where they create an impression that something special is about to happen.

4.3.16 Emotion and Character Design

Emotions are key when analysing characters. They open a door for us to see how characters feel about different situations that happen around them. Bates (1992) corroborates this statement by saying that if a character fails to react emotionally to various situations and happenings around them, then the audience will follow suit and fail to react. He further says that a character without emotion is lifeless and machine-like. This, therefore, means that proper and successful presentation of characters lies in the ability to relevantly express emotions. Even with this argument, it is to be noted that the expressions do not have to be explicit. In some situations, a character can behave in a manner that makes the audience believe that the character has emotions. In a bid to ensure that the recreated characters exhibited emotions, the study went ahead to draw the character's expression sheets and studies for different random expressions and emotions. This was especially necessary when tackling the fourth objective of the study. The child audience had a chance to see the characters from different viewpoints.

4.3.17 Expressions and Expressiveness in Character Design

Jones (1999) says that we know a character through how they behave. He further says that expression and expressiveness are very important artistic qualities for characters in animation. The study considered this as an important aspect when analysing and recreating the characters since expressions open a window to understand the characters in depth. To add on to this, he argues that for characters, the ability to efficiently express their choice of behaviour is crucial in animation.

In achieving objective one of this study, the study applied different approaches when analysing the characters. The three major analytic approaches are the general character traits, the three-dimensionality approach, and the stereotypical approach. The three-dimensionality approach focuses on the character traits from a general viewer's perspective. This approach enabled the researcher to understand the character from an audience's perspective, in this case, a child audience. The second approach involved looking at the characters from a three-dimensional perspective. This approach, as developed by Egri (1969), looks at a character from three major angles: physiological, sociological, and psychological. These three aspects, when looked at critically, help in understanding a character deeply. With this in mind, the character designer has a better opportunity to present the character as desired and, in turn, be able to capture the (child) audience. The final approach involved the stereotypical approach, which, according to Mattesi (2012), relies on the pre-existing physical looks of the characters being designed. Once this is determined, the character designer engages in the design process, guided by the different elements and principles of design and animation. This approach was used to beef up the general character traits of the characters as seen and interpreted by the researcher.

The study also looked at the characters' qualities. Laurel (1993) avers that whether a character exhibits simplicity or complexity, we take pleasure when and only when the surprising aspects of a character's behaviour are related to their traits.

4.4 Recreating Sema Using an Alternative Character Design Approach

Putting into consideration what the Kenyan child audience had suggested, these are the steps taken during the recreation process of Sema.

The study begins by presenting samples of the initial hand-drawn sketches of the character, as seen in the image below. The main aim of this step was to ensure that the researcher can understand the different approaches that are necessary. As discussed earlier, a character designer needs to undergo this crucial stage. In addition to this, it is essential to note that this step was done with a keen view of different inspirations and references. These references came from images, photos, real-life occurrences, as well as other graphics and characters in various literature.

4.4.1 Concept Sheet for the Character Sema

The following are some of the initial hand drawn concepts for this character.

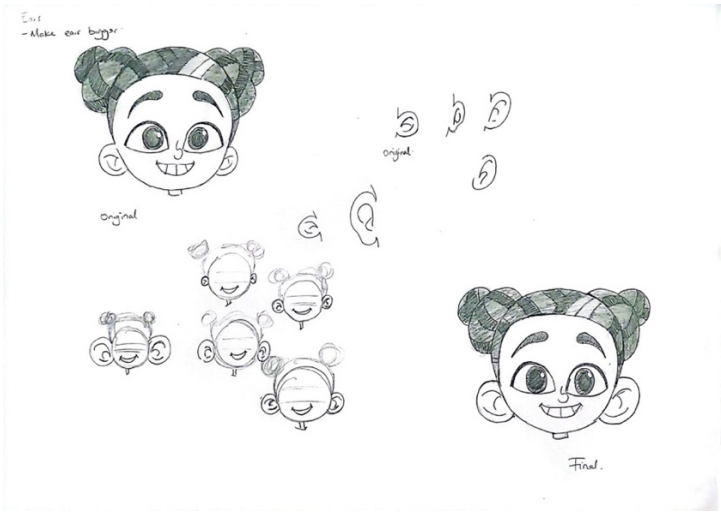


Figure 28: Sample of Hand drawn sketches of Sema's face



Figure 29: Sample Hand drawn sketches of Sema

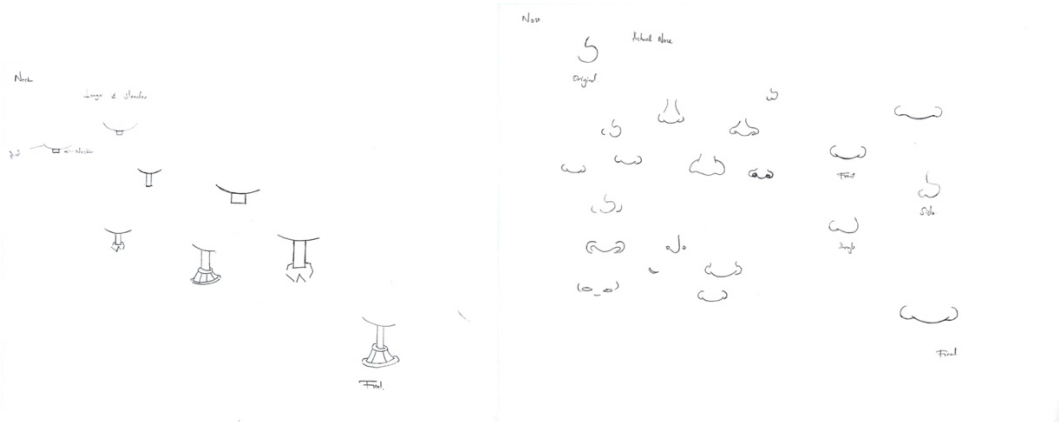


Figure 30: Sample Hand drawn sketches of Sema's neck and nose

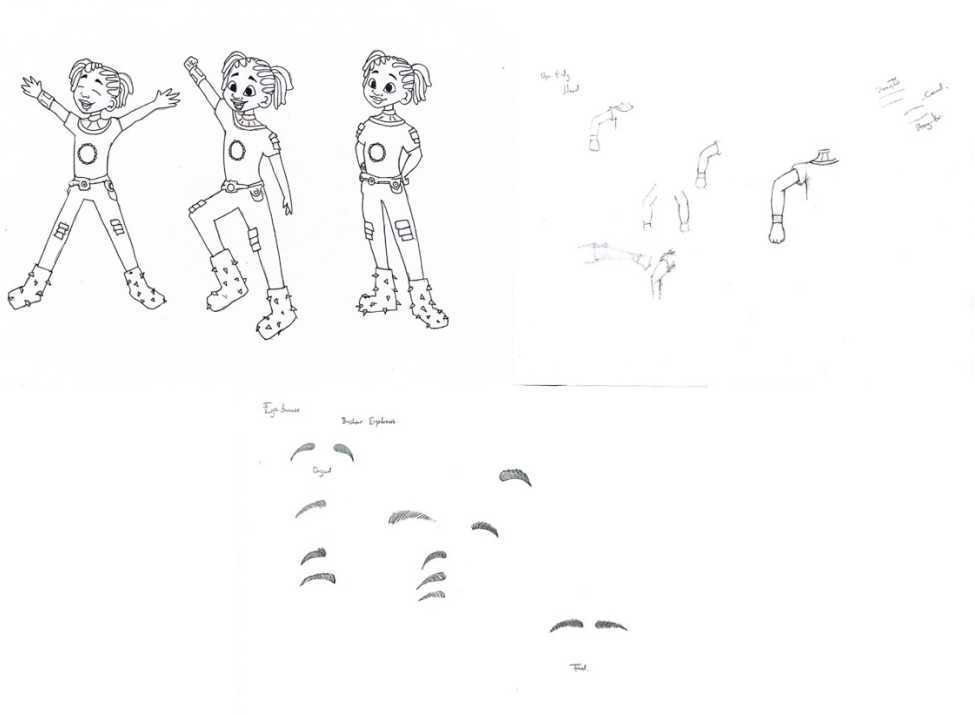


Figure 31: Sample Hand drawn sketches of Sema's poses, eyebrows and hands

4.4.2 Digital Sketches of Sema

The hand drawn sketches were digitized in the software as shown below.

4.4.2.1 Turnaround Sheet for Sema

As earlier discussed, a character needs to be seen in 5 different views. This is crucial as it enables the character designer or animator to visualize a character in various positions as they move. Since the selected series is a 2-dimensional animation, considering the two dimensionality operates on an X and Y axis, the turnaround sheet offers a designer and/or animator all possible movements in a 360-degree turn. During the creation

process of the character Sema, the following turnaround sheet was developed.

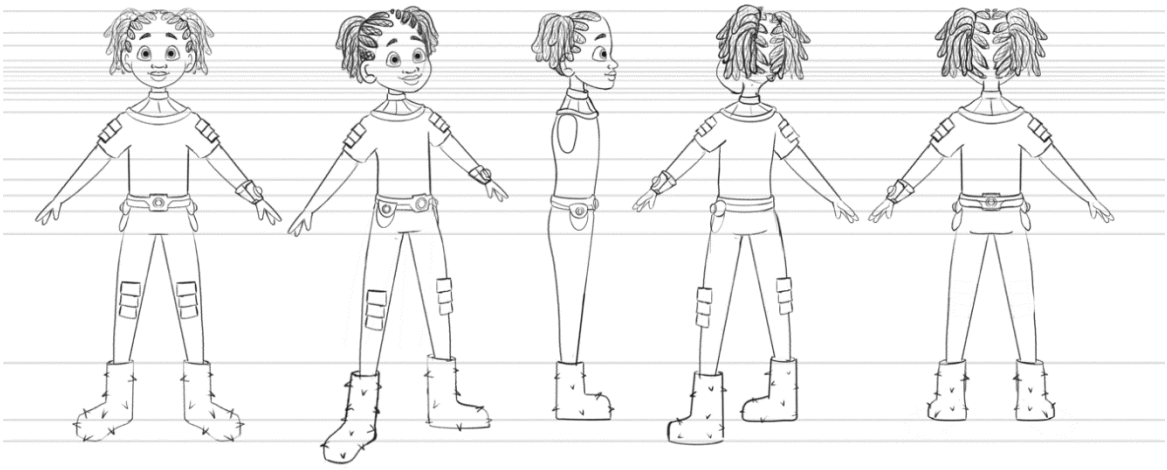


Figure 32: Outline of Sema's Turnaround Sheet

As seen in the image, every view was keenly done to ensure a complete turnaround. The first image presents a front view. This view offered an opportunity for Sema to look directly into the eyes of the audience and vice versa. The audience is, therefore, in a position to clearly interact with the character from this direct frontal view. This view directs eye contact with the audience, facilitating emotional and psychological engagement, enabling the audience to build a relationship with the character. This interaction aligns with the Audience reception theory in that the audience actively interprets media text. Further to this, the front view presents different semiotic elements. To begin with, this view directs engagement and openness.

The second image shows a three-quarter profile view. At this point, the character is starting to make a complete turn. This profile view was crucial as the audience could see Sema from a different view.

The view then shifts to a side view where the audience interacts with the character from a view constricted to the y-axis. This view was necessary as it enables the audience to

see this character in a manner such as a sidetracking of a camera. The following image shows the character in a profile view, but just as the character seems to be making a complete turn. It can be argued that at this point, the character has covered 270 degrees out of the possible 360.

The last image shows the back view, which sums up the five views. The view is crucial as it not only enables the character designer to add any relevant details to the back of the character but also helps the audience get a clean view of when the character finds themselves in a situation where they have to walk away.

The three-quarter profile, side view, and back view allowed the audience to see the character from various angles, enriching their understanding and perception. Audience reception theory postulates that viewers bring their own cultural and personal experiences to media interpretation. The different views, therefore, enable the child audience to appreciate the character's complexities and nuances, which might vary across audience members. As per the Cognitive theories of development, children's stimuli involve learning through visual stimuli. The different views, therefore, enabled them to comprehend shapes, orientations, and spatial relationships. This adds to their creation of mental models that aid in their cognitive processing. In addition, by having different views, the child audiences are able to see Sema from various angles and can better conceptualize the character. This aligns with Piaget's stages of cognitive development, particularly the concrete operational stage (ages 7 to 11), where children

develop the ability to think logically about concrete events. Understanding the character from all angles helps in enhancing their spatial awareness and cognitive recognition.

Using different points of view to show Sema makes the character more accessible, intelligible, and significant to the young Kenyan audience. It also improves cognitive understanding and fosters deeper audience engagement.

4.4.2.2 Action Sheets/Poses for the Character, Sema

During the recreation process of the characters, the researcher considered basic action poses as a critical ingredient in the character design process and a step that would help the child audience interpret the character in the next chapter. Sema's poses were done, as seen below. The major consideration during this posing stage was to look at the dynamism of the characters with a keen look at the balance. As had earlier been discussed, Sema is a key character in the series. She poses with an upright and stout posture. In addition, she is known throughout the series as a character who stands up for others. Having this crucial information in mind, balance was essential. Since all objects possess a centre of gravity, it was necessary to consider this when drawing the

poses. An imaginary line that divides a figure into two was considered. The resulting poses were as follows:

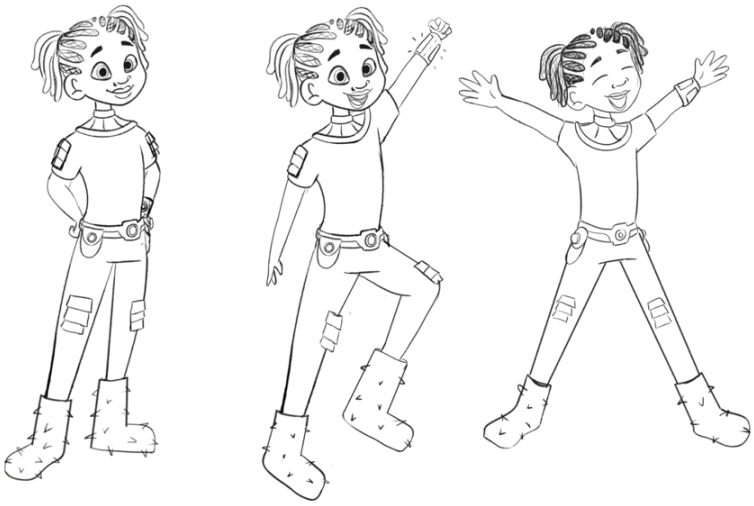


Figure 33: Sema's basic poses

As much as there are countless poses that a character can have, the study focused on the three basic poses that mirror the main action poses seen in the series. The first pose shows Sema at ease and in a relaxed mood. The second image contrasts this, showing her in a pose that indicates victory, a recurrent attribute in the series. This pose also indicates her relentless urge and will to ensure that the people of Dunia live in better conditions through her innovative ideas. She continues with this fight despite the challenges she faces from Tobor. The raised upper hand is indicative of this. When looked at in the light of semiotic theory, the signifier is Sema in a relaxed mood, the signified is calmness, approachability and peace while the denotation is the character is in a state of rest. This can create a sense of stability and friendliness for the audience, further enhancing the character's traits. The last pose shows Sema in a celebratory mood. It is important to note that as much as the character engages in solving the problems of her community, she still maintains the child in her. It was then necessary to remind the Kenyan child audience that even as much as they need to have a say in

what surrounds and affects them, playing and making merry is crucial. This pose also puts Sema in a position as a friendly character that can easily be approached by anyone. This pose activates schemas related to relaxation and trust, helping children associate Sema with a safe and dependable figure. This pose can also inspire cognitive processes related to overcoming challenges and achieving goals, reinforcing the idea that success is attainable through persistence.

An important aspect to note also in the three poses is the balance that Sema maintains. As much as she shifts her body parts to fit a particular pose, she still maintains a centre of gravity as it is indicative of her relentlessness in helping her society. This can be seen in the image below.

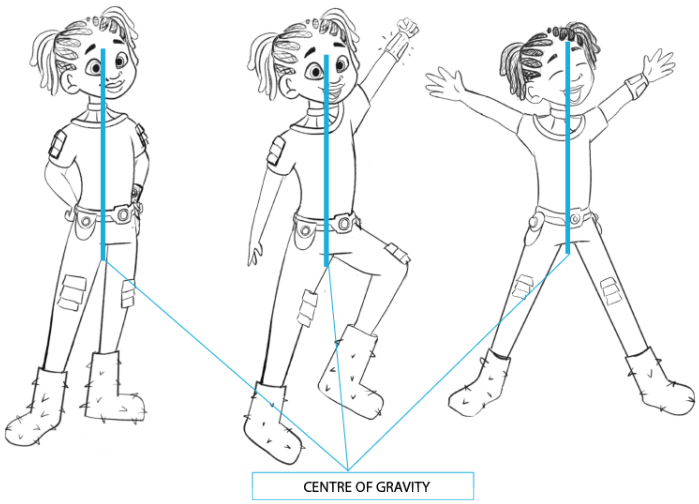


Figure 34: Outline of Sema's basic poses with the centre of gravity indicated

In conclusion, when viewed through the lens of Semiotics, cognitive, and audience reception theories, Sema's poses are not mere illustrations but powerful tools that communicate deeper meanings. These poses also inspire cognitive and emotional responses, which in turn shape the audience's interpretation, engagement, and familiarity with the character.

4.4.2.3 Expression Sheet for the Character, Sema

As earlier discussed, the expression sheets are a series of heads and faces that express the different range of emotions that a character can experience. This crucial step in the character design workflow helped the Kenyan child audience see the recreated character and how they would react to different situations. Below is an image of Sema's different expressions.

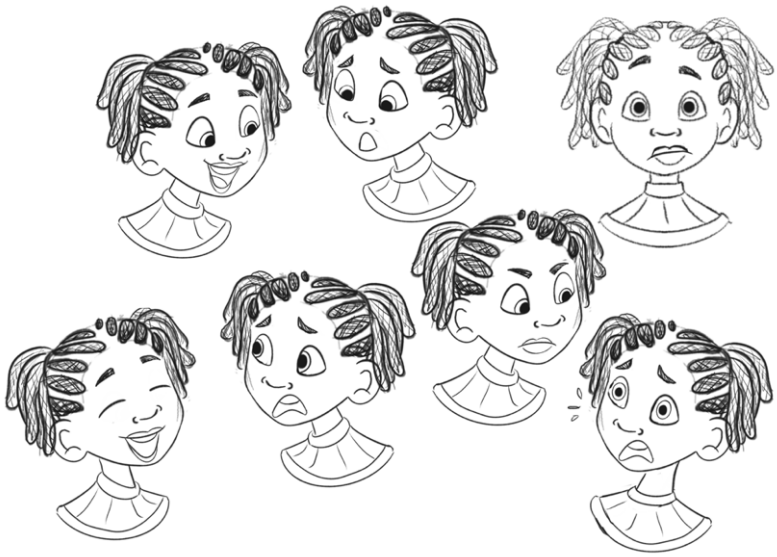


Figure 35: Outline of Sema's expressions sheet

As seen from the images above, the expression sheets expose us to Sema's different faces and reactions. The expressions took a keen view on the extremities of reactions, from a relaxed face to, happy, surprised, disappointed, and sad. The expressions help in seeing the human nature of every character in a story. Just like in real life, one undergoes several emotional tone scales. It is what helps in defining us as humans. The same transferred to animation enables a character to complete the 3-dimensional character. We are exposed to this emotional tone scale throughout the series as Sema interacts with different situations and characters. It was, therefore, necessary to have these expressions shown to the child audience so that they could analyse the character

more and give responses. When related to expressionism theory, which focuses on representing emotions and subjective experiences, deep and exaggerated emotions can evoke strong responses from the audience. The expressions depicted in the images help emphasize the character's internal state. In addition, by illustrating the wide range of emotions, the expression sheet captures the complexity of human experiences. In the case of Sema, this approach presents her as a multi-dimensional character. An important aspect the researcher considered when recreating the character was the relationship of other facial features when an emotion shifts. As seen in the images, a change in the mouth affects the eyes, nose, and cheeks. The list may be longer depending on the detail that a character designer chooses to have. The study noted that the participants reacted to the emotions of the characters as well as moved in sync with the characters' on-screen actions, and it is through such that they get to clearly understand the characters, follow them, and, in turn, get a better understanding of the story. These emotions build on mental processes such as perception, memory, and emotional response as outlined in the cognitive theory. The 7–11-year-old children can easily recognize Sema's emotions and interpret them. This can create a crucial pathway for connecting with the character. The study also noted that participants reacted to the emotions of the characters and moved in sync with the characters' on-screen actions. This mirroring effect is part of emotional contagion, where viewers unconsciously mimic and feel the emotions they observe.

The study posits that the integration of Expressionism and Cognitive theories when looking at Sema's expression sheet emphasizes the dual impact of emotional portrayal in animation films. While expressionism builds on emotional depth, cognitive theory explains how emotions are perceived, processed, and mirrored by the child's audience.

4.4.2.4 Value Study and Grey Scaling for the character, Sema

This study considered value study as a key component in the recreation process of this character. As earlier discussed, value study is key in establishing the visual hierarchy, depth and dimensionality as well as contributing greatly to lighting and mood. It is also instrumental in understanding the silhouette and readability of characters being designed. The researcher believes that as character designers creating works for the Kenyan child audience, it is pertinent for them to exhaustively utilize the different values effectively as this contributes greatly towards creating compelling and visually striking characters that not only captivate the Kenyan child audiences but also impact on their appreciation of animation films. With these two achieved in an audience, the gap of familiarity will begin to be filled and in turn bring about better understanding of the stories presented on screen. During the creation process for Sema, the following value studies were done in all aspects of the character.

i. Silhouette Study for the Character, Sema

Below is the silhouette study for Sema. The silhouettes were meant to ensure that the character is recognizable and distinct even before the colour is filled.



Figure 36: Sema's silhouette figures

ii. Grey Scaling for the Character, Sema

The main aim of this exercise was to show Sema in the greyscale before colour is added. This was crucial as it helped in determining the darks, the mid-tones and the highlights of the character. This was instrumental in knowing where to fill the needed colours in the software.

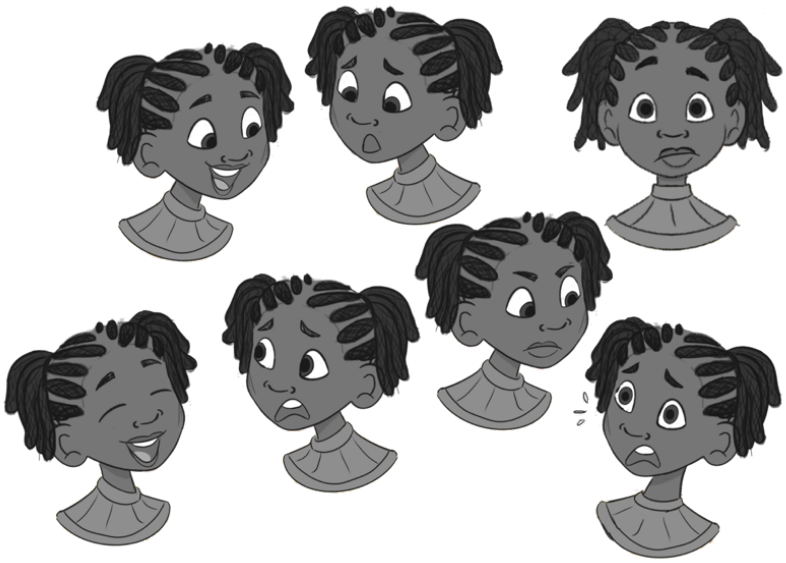


Figure 37: Sema's value studies for the expressions.

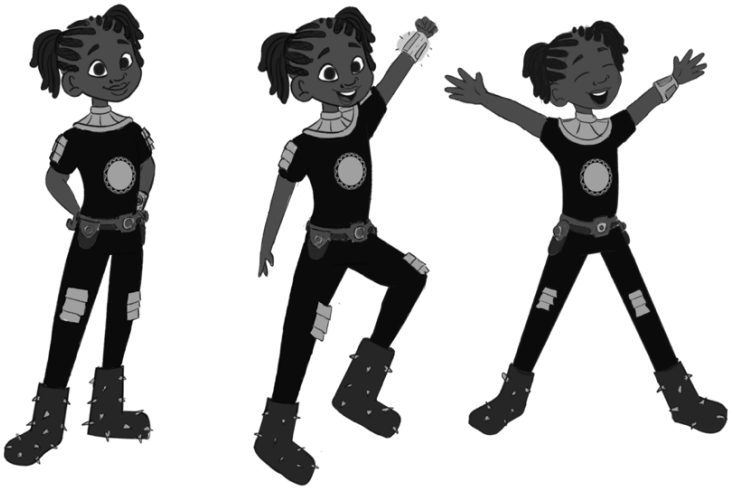


Figure 38: Sema's full body value study with poses

The different value studies were meant to fully understand how the final colour would look like.



Figure 39: Sema's value study (dark)

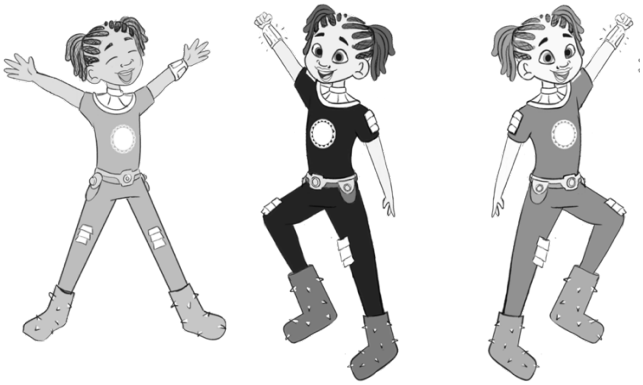


Figure 40: Different value studies for Sema to determine mid-tones and highlights

iii. Use of Shapes in the Recreation of Sema

When recreating this character, basic shapes were heavily used. Shapes (Bancroft, 2006) are crucial and as such play a big role in the character design process. Looking at the image below, Sema character employed different shapes.



Figure 41: Shapes used on Sema's body

As depicted in the image, Sema's body is predominantly filled with circles and ovals, a design choice that mirrors her inherently friendly nature. This design element is intended to make the audience feel comfortable and at ease in Sema's presence.

According to the Cognitive theory, children in the age group of 7-11 are in the concrete operational stage and are therefore capable of logical thinking and understand conservation, categorization and seriation. They can therefore process visual information and draw conclusions. Repetitioning familiar, simple shapes like circles and ovals enhances recognition and retention.

However, it is important to note that she is a brave and fearless child who, at some point, does not shy away from using force to deter Tobor from harming Dunia. Since

she has to conquer so many battles in most episodes, she needed a side that shows her as tough and very resilient. Therefore, to clearly present this, the researcher added spikes to her boots, as shown in the image above.

According to (Bancroft, 2006), the resultant effect will change depending on how a character designer uses triangles. In this study, the triangles were used as spiky and pointy objects. Since Sema is meant to have a scary side towards her nemesis, Tobor and his robots, there was a need to have this element presented to the Kenyan child audience as per their views. This was also crucial to complete the three-dimensionality aspect of this character. Sharp, pointed shapes attract attention and create a focal point. The spikes on Sema's boots draw children's attention to her readiness to confront challenges, emphasizing her dual nature as both friendly and formidable.

Other essential shapes that were incorporated in the recreation of Sema are squares and rectangles. These two, according to (Bancroft, 2006), evoke a feeling of being stable and solid. These two shapes do not easily topple and have a solid grounding. These shapes reinforce Sema's reliable and steadfast nature, indicating her resilience in the face of adversity and her solid commitment to her community when looked at semiotically. In this case, the signifier is the solid shapes, signifying stability and reliability denoted by the knee pads. This was necessitated by the suggestions presented

by the Kenyan child audience. Children can emotionally and conceptually connect with Sema by interpreting these shapes in context.

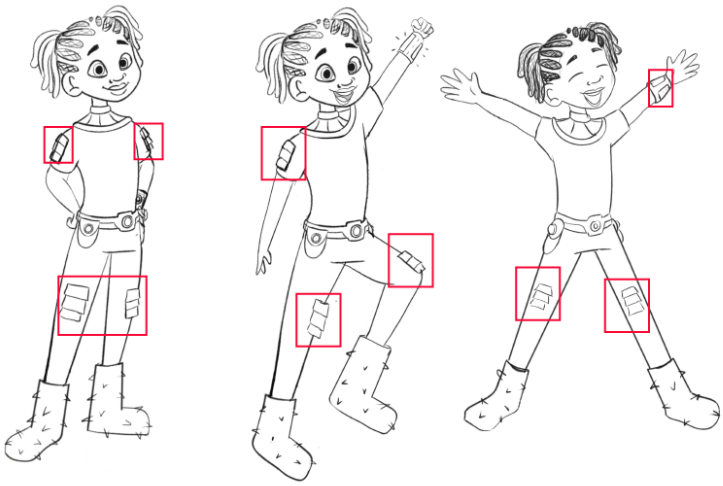


Figure 42: Use of squares and rectangles on Sema's body

iv. Colour Addition in the Recreation of Sema

Colour is very crucial in character design. Colour in itself is such a versatile and interesting element to any designer, not just character designers (Thalmann, 2001). To a character designer, therefore, the colour choice will even determine how the character designs will be interpreted. Colour is defined in three major ways: hue, chroma, and value. During the recreation process of Sema's character, colour was considered a key

element in this study. The following images show Sema's character with the colours blocked and filled. The specific reasons for the colour choices are explained below.



Figure 43: Sema's expression sheet with colour

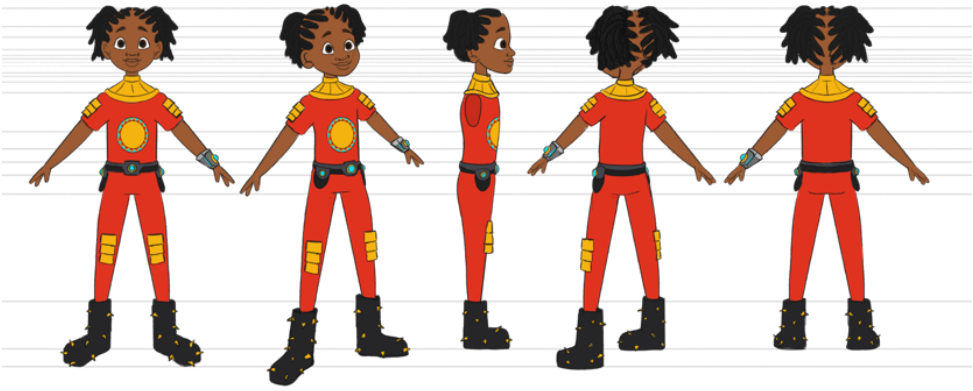


Figure 44: Sema's turnaround sheet with colour



Figure 45: Sema's final character design

The final design of the character uses brown, red, yellow, black, and light blue.

The colours used were as a result of the suggestion given by the Kenyan child audience as well as the relevance of the colours in expressing the character according to the study. Brown was used majorly as a familiar colour to the Kenyan child audience. It is worth noting that throughout the study, the aspect of familiarity was well illustrated in the Kenyan child audience in such a way that they wished to 'see themselves' in the characters presented to them on the screen.

The colour choice for the skin, was arrived at by sampling the skin tones of photos of the Kenyan child audience taken by the researcher and arriving at a HEX CODE of 9d5b33 for this specific colour. The colour was applied to all exposed body parts of Sema's body. In addition, beyond the colour just being a reflection of the Kenyan Child audience's preference, this colour is used to indicate simplicity and warmth. It is a warm colour that creates cosiness and an inviting atmosphere around a character. It can also be used to connote a down to earth and friendly person (Chapman, 2010). These are traits that Sema poses and as such this colour befits her skin. It can further be agreed

that brown colour denotes an aspect of dependability and resilience. This is well illustrated through Sema's actions in the entire series; she is dependable and tries to always tech-novate in a bid to ensure that the community she lives in is comfortable. Her dependability is well seen through the other characters; in any case, she is always called upon to solve mysteries that befall Dunia. On the issue of resilience, no other character brings this out clearly other than Sema. She does not give in or give up on any of her missions. She stands strong and fights for the rights of her community despite the unwavering opposition from Tobor. It was, therefore, necessary for the researcher to make sure that this colour is well brought out to enable the Kenyan child audience to have the aspect of familiarity captured. When this colour is looked at in the lens of Semiotics theory, the meaning can be understood by the child audiences since their cognitive stage allows them to analyse and make meaning.

The colour red, HEX CODE #e0331f, was used on Sema's costume to indicate her passion and love, power and strength, energy and action (Tillman, 2011). All these terms clearly outline Sema's character. According to Piaget (1952), "children's cognitive development involves their ability to make sense of their environment." Red denotes importance and urgency, which highlights Sema as the main character. Children are better able to comprehend her important position and commitment to her community because of the colour's associations with action and resolve. Red was also used to show Sema's love and compassion, indicating that she is a kind and sympathetic person. This character's emotional depth can facilitate audience engagement. This can also be seen through her tech-novations to ensure that the people of Dunia are safe.

This colour was also used as a visual indication to emphasize Sema as the protagonist and make her the main subject of the narrative. This emphasis on the character, the researcher believes, makes sure that their decisions and actions have a big impact on the story, which helps the audience comprehend how the storyline develops. In addition, this colour can also indicate danger and warning.

Yellow is another colour that has prominently been used. The colour yellow induces feelings of wisdom, joy, happiness, intellect, caution, decay, sickness, jealousy, cowardliness, comfort, liveliness, optimism, and overwhelming (Tillman, 2011). The researcher used this colour to portray Sema's happiness and joy. She is always happy in all situations. The colour is also indicative of her energy and vitality. It is to be noted that the character of Sema is resilience, enthusiasm, zeal, and youthfulness. This is evident in her tech innovations throughout the series. The colour is also placed on Sema's upper torso-chest to complete the symbol of the sun. According to Roland (1967), "colours serve as a visual language that conveys particular messages." Yellow is a colour of hope and fresh concepts. Placed above Sema's upper chest, it completes the sun emblem, which stands for advancement and fresh viewpoints. It suggests imagination and inventiveness, which are crucial qualities for Sema's persona since she constantly comes up with new ways to handle issues. In addition to this, the colour yellow can be used to indicate creativity and inspiration. As seen in the series, Sema uses new ideas and technology to make sure that she corrects any shortcoming that befalls her society. When cognitively looked at, yellow is visually stimulating and easily noticeable**.** Lev Vygotsky (1978) emphasized the role of social and cultural context in cognitive development. Yellow draws attention and signifies important aspects of Sema's personality, such as her creativity and intellect. Finally, the colour is

also used for visibility and attention. Since it is a vibrant colour, any colour that is outside the saturation and value of yellow would easily blend. This was considered with the idea that the scene and background design would need to have different colours depending on the situation and to avoid any situation where the elements and principles of design do not augur well.

The other colour that the researcher used on the character is black. The character's hair is black as suggested by the Kenyan child audience. The audience wanted to see a familiarity in the hair colour and appearance, so the researcher fulfilled this wish. The colour also appears on Sema's boots. The main reason for this colour choice is to signify authority and power (Tillman, 2011). The people of Dunia hold Sema in high regards. Her peers look up to her as their leader, so the researcher used this colour to indicate Sema's power and authority.

4.5 Recreating MB Using an Alternative Character Design Approach

As discussed before, MB is the supporting character in the series. He maintains a pivotal role as he assists his sister, Sema in her innovations. During the process of recreating this character, the following steps were followed.

The recreation MB followed the procedural breakdown as discussed above (Refer to the Procedural character recreation pipeline for the characters). The researcher proffers that a proper cutout procedure is key in determining how the final work will look in character design. Through such keenly outlined pathways, a character designer gets to note mistakes and necessary adjustments that are beneficial to the final artwork. Beiman (2007) says that a good character can be developed from any story, and so can a character inspire a story. This, therefore, means that everything that affects a character

should be carefully examined as it offers a parameter/constraint in the design process and should be structured appropriately. In addition, (Bancroft, 2006) asserts that character designer constraints will help the designer come up with the much-needed design boundaries. He emphasizes the importance of knowing what you do not want to do or what you intend to communicate. This can easily be achieved through well-structured outlines and procedures that enable the character designer to pan back and forth and accurately express a character that will be able to capture the Kenyan child audience.

4.5.1 Concept Sheet for the Character, MB



Figure 46: Sample Hand drawn sketches of MB's Head



Figure 47: Sample Hand drawn sketches of MB's upper body and noses



Figure 48: Sample Hand drawn initial sketches of MB's full character views

4.5.2 Digital Sketches of the Character, MB

4.5.2.1 Turnaround Sheet for the Character, MB

The study has initially outlined the role and importance of the turnaround sheet. In MB's case, this step was pertinent as it established visual consistency for this character. The character could easily be viewed from different positions and angles, and therefore, the other poses, like action and expression sheets, could easily be referred from the turnaround sheets. This step also aided in the design process by providing much-needed efficiency as it streamlined the creative process and ensured that the final character for MB upheld a consistent and unified look. The turnaround sheet was constrained to a 2-axis plane of the X and Y axis since the animation is a 2-dimensional one. The following turnaround sheet was developed for MB.

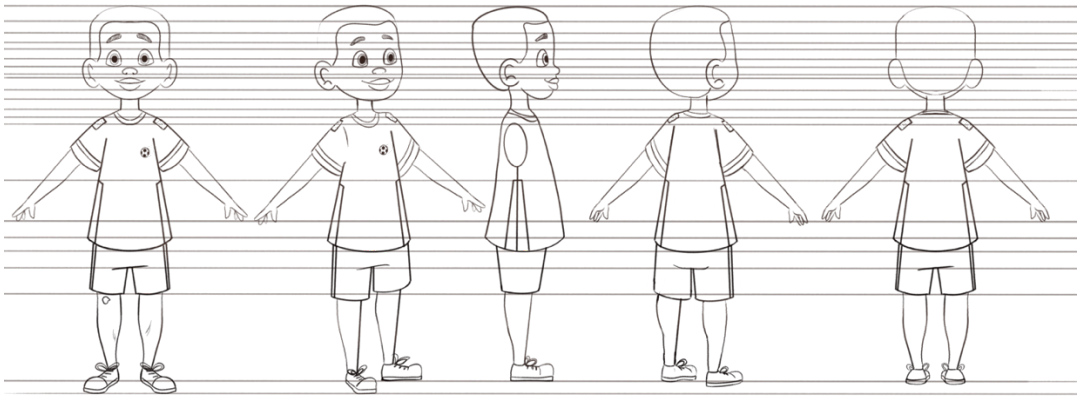


Figure 49: Outline of MB's Turnaround sheet

From the image, it is possible to view MB from the different views and get to interact with him in a complete 360-degrees turn. As earlier noted in this study, every character will have an opportunity to appear on the screen in different positions. Therefore, for a character designer, this turnaround will enable the other crew members in the production process to accurately portray the character when for example, a camera

angle and/or positioning changes. This turnaround is also crucial as it embodies the tenets of Semiotics, key being signs and symbols. As outlined by Ferdinand De Saussure, the life of signs within a society is imperative. This sheet offers a clear view of MB, aiding the child audiences in interpreting the character from different angles. Each pose conveys aspects of the character's physicality and personality, thereby enhancing the audience's understanding and connection with the character.

The first image portrays MB in a full profile view that enables the audience to see them fully and interact with the character on a one-on-one perspective. The second image portrays MB's three-quarter profile that signifies the beginning of the 360-degree turn. The image then transits to the side view that positions the character fully on the X-axis. The fourth image starts the complete turn of the character. This turn is similar to the profile view but from the back. Finally, the character completes the turn with the back view. In the context of Semiotics, each of the above-mentioned views serve as signifiers that complete the character's visual identity. This allowed the audience to consistently decode and comprehend MB's traits. In the same light, the Cognitive theories as outlined by Jean Piaget come to play. His arguments emphasize the importance of perception vis a vis cognitive development. The turnaround sheet is in line with this as it aided in the creation of a mental map for the child audiences to recognize and analyze the character in different views. This is directly linked with Piaget's theory which suggests that children learn by constructing mental models of the world around them. This study considered these views as crucial to fully exposing the character to the audience during the review process. It also highlighted the importance of a character designer's structured and procedural workflow, which is essential for a professional and effective character design process.

4.5.2.2 Action Sheets/poses for the Character, MB

Basic action poses were considered during the character's recreation process. The study considered this a very crucial element in the recreation process. The action and poses sheet offered a glimpse into the different body contortions that the character can be able to achieve. It is to be noted that during the animation process, a character will more often than not find themselves in different situations that require the animators to change the body postures of the characters. This can be seen in the inverse kinematics process, where the movement of a character's limbs can be simplified. Instead of having to animate individual joints, the animator can easily decide the positions of target for different body parts. This enables the character to have a natural motion and be realistic. As much as this happens later in the production stages of an animation, the study believes that a character designer should be in a position to at least offer this view, albeit in still motion. This is further crucial as it is through such that the character designer will be able to view the contortions of the body and can potentially relate these contortions in a way that enables makes the character more relatable and actions more familiar to the audience.



Figure 50: Outline of MB's basic poses

The choices above were randomly done to indicate the poses for this character. The researcher recognises that there are so many poses for a character, however the study

centred on the main character trait of MB. He is seen and portrayed as a playful child in the series. The study was cognizant of the different theories selected for this study and used them accordingly in this process. To begin with, Semiotics served the purpose of presenting signs and symbols. These poses served as visual signifiers, conveying different aspects of his traits and actions. This is in line with Charles Sanders Pierce statement that a sign is something which represents another in some respect, extent or capacity. The poses are therefore an indicative of his endless football encounters. The first pose portrays MB in a relaxed mood. His posture is straight up, a reflection of his fitness and youthful body. The second image shows him in a sitting position, with his back remaining straight, further emphasizing his fitness. Since MB engages not only in sports but also in running errands with Sema, the researcher saw it fit to have this fitness be portrayed in his posture. The last image portrays MB in an extreme footballing action. This is a recurrent pose in the animated series as MB is always engaging in physical activities. This pose was meant to show the distortions that happen in his body. It is important to note that even in such an action, MB's face still lights up. This is indicative of how much he values and enjoys his football. The hands are posed to match the legs' movement just like in real world. This, the study took as an important consideration since the movement of the body for this character is a reflection of a bipedal character-humans. This is important during the creation of the walk-cycles and running cycles as it provides constraints within which MB's body can be distorted to fit a particular situation.

Further looking at the expressionism theory, the poses, especially action poses, emphasize MB's joy and passion for football. This directly reflects his inner vigour and love for the sport. As seen in the images also, his face continuously lights up,

showcasing a constant enthusiasm, which is a key emotional trait of this character. As these arguments were being made, the Cognitive Theory played a crucial role in highlighting the ability of children between 7-11 years to create mental models of the character. Participants noted that from the poses, they could tell that MB was always ready for action. In addition, the realistic portrayal of body poses in relation to body movements was very well received by the audiences, aiding in recognition and, in turn, enhancing familiarity.

4.5.2.3 Expression Sheets for the Character, MB

The following mood changes were done for the character MB. The study followed this important step for every character. During this step, MB's range of moods were drawn to do a proper study on how his face would change and/or adjust depending on his reactions. As much as MB is portrayed majorly as a playful and happy character in the series, it was necessary to explore the major possibilities of his moods so as to complete an emotional tone scale for any character. The following image outlines the expressions done for MB. Each expression acts as a signifier of MB's emotional states, helping the audience decode his character visually as per the Semiotics theory.

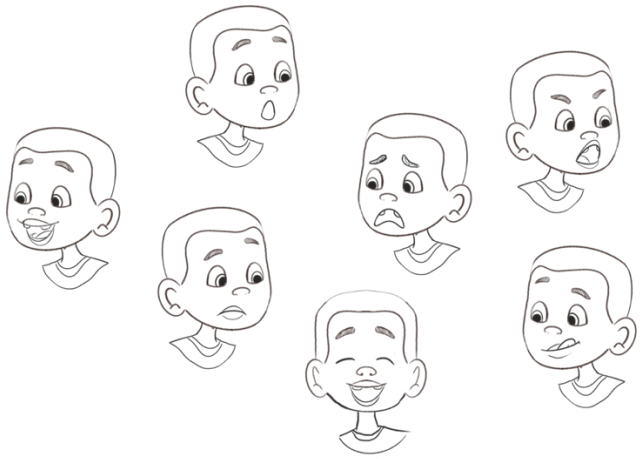


Figure 51: Outline of MB's expression sheet

The expression sheets in the images enable one to be able to see MB depending on his reactions and moods. When presenting MB’s expressions, key focus was put on the Expressionism theory, which focuses on the expression of inner necessity. MB’s expressions highlight different emotional states, which allowed the child audiences to connect with his inner experiences. It is through such expressions that we are also able to understand the character from an in-depth point. The variety of expressions, from mild to strong, highlights MB's emotional depth and demonstrates his capacity to feel and express a wide range of emotions. Although a very jovial character, MB exposes his other side whenever he encounters the evil activities masterminded by Tobor. Since he is Sema’s assistant, the audience experiences some of Sema’s disappointments and sadness through this character. This necessitated a wide range of emotions. When MB's emotions vary, his mouth, eyes, nose, eyebrows, and cheeks change as well, reflecting his realistic and understandable emotional reactions. The participants said that they were able to decode the emotions clearly. This was in line with Stuart Halls's encoding and decoding models in the Audience Reception Theory. The model states that audiences actively interpret texts based on their own experiences and cultural and social contexts. The expressions reflected emotions and reactions that were familiar and understandable to the Kenyan child audience, enhancing familiarity. In addition, child participants had the liberty to interpret MB's emotions based on their own experiences, creating a personal connection with the character and the narrative.

The study notes the importance of this step, and the researcher believes that one should be able to understand a character fully before the animation and rigging processes are completed. In addition to this, another important aspect to consider for character designers when designing for the Kenyan child audience is the relationship of other

facial features when an emotion shifts. As seen in the images, the change in the mouth form affects the eyes, nose, eyebrows, and cheeks. The list may be longer depending on the detail that a character designer chooses to have. This, in turn, will affect the other parts of the body and, in turn, generate a complete reaction or mood that is sensible to the situation.

4.5.2.4 Value Study for the Character, MB

This step was undertaken during the recreation process of MB as it enhanced the visual appearance of the character. This involved experimenting with different shades of grey as well as monochromatic values. This was crucial in determining the character's elements in terms of lighting, shading, and contrast, as well as understanding the darks, mid-tones, and highlights of the character. It is important to note that through this step, the researcher was able to keenly look at the character's form to determine the gaps that may exist in the design. In addition, this step enabled the researcher to determine the parts of the body that could be made prominent or unique based on the responses from the focus group discussions and interviews. During this process, the following were generated for MB's character.

i. Silhouette Study for the character, MB

The following images show the silhouette studies for MB. These studies were critical in contributing significantly to the visual appeal of the character, readability, clarity, and consistency. This step also offered the study an opportunity to look at MB's form without including unnecessary details that would otherwise be too much for the Kenyan child audience to comprehend. In addition, it is to be noted that the selected series is a 2-dimensional flat animation and as such, the recognizability of this character had to be tested in a silhouette presentation. The silhouettes were looked at semiotically, and this

offered an opportunity to explore them as a fundamental signifier in the character design process. They aimed to strip down the character to its most basic and recognizable form, allowing the child audiences to quickly and effectively decode MB's visual identity. They also ensured that the character remained consistent at different stages of the production process, reiterating the Semiotic principle of maintain a stable visual design for easy interpretation by the child audience. The participants noted that they were able to recognize the character immediately.



Figure 52: MB's silhouette figures

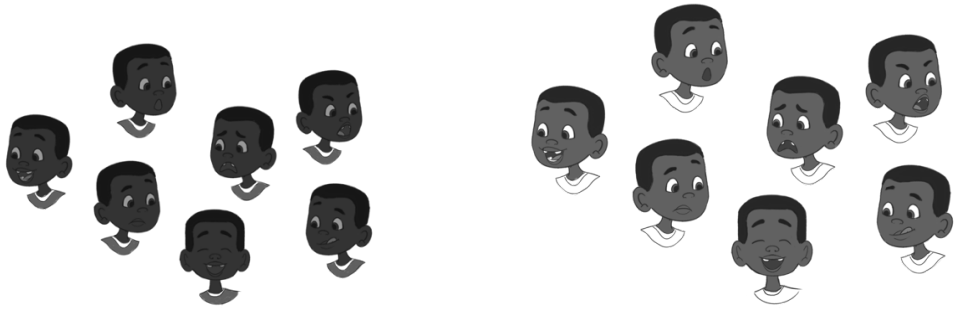


Figure 53: MB's value studies for the expressions

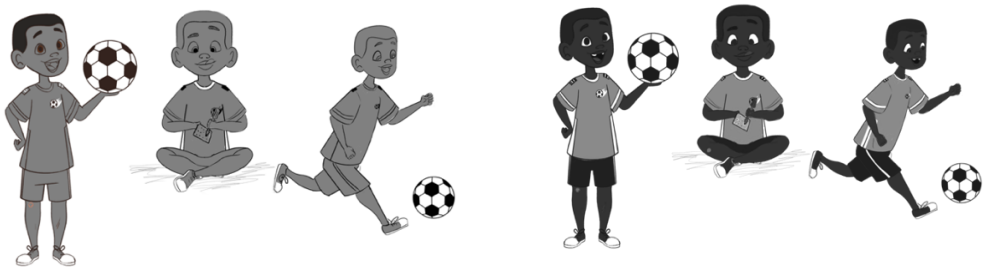


Figure 54: MB's full body value study with poses



Figure 55: MB's value study (dark)

ii. Use of shapes Shape in the recreation of MB

When recreating this character, basic shapes were heavily used. Shapes (Tillman, 2011) are crucial and, as such, play a big role in the character design process. Shapes, therefore, play a powerful and pertinent role and element in character design. In addition to making characters visually appealing, shapes were used in the recreation of MB to enhance the personality of the character so as to achieve the set objectives of this study. Various shapes were used as discussed below during the design process for this character.



Figure 56: Shapes used on MB

As seen from the image above, most shapes that have been used are ovals, rectangles, squares, circles and triangles. The choice for the shapes during this study has been discussed below.



Figure 57: Use of ovals and circles on the character, MB

To begin with, ovals and circles have been used to indicate youthfulness and playfulness. By focusing on these basic shapes, the approach resonated with expressionist principles by using form to express the character's traits. In addition, the Cognitive theory came to the fore in that the use of simplified shapes made it easier for the child audiences to process and understand the character. This aligned with Piaget's idea that children can better understand forms at the stage of 7-11.

Circular and oval shapes are associated with childlike qualities Bancroft (2006). In the animated series *Super Sema,* MB is portrayed as a playful child with excellent football skills. His friendly nature is also evident in how he interacts freely with other characters and is always available to help them. This trait is also apparent in the way MB interacts with Sema. He is soft and friendly towards her and is always ready to assist her in her innovations. The circles and ovals were, therefore, better placed to bring out this character trait. The simplicity and smooth nature of these shapes has also been used to indicate the character's innocence. MB is a trustworthy child, as seen through his interactions with other characters. The shapes, therefore, have been used to bring out this nature. In addition, circles are generally gentle and approachable. Although an avid techy and football player, MB never turns anyone away from him. His interaction with Moyo is evident of this character. He allows Moyo to interact and approach him freely

at any point. This approachability is among other traits that make this character to be appreciated by the audience. The researcher, therefore, wished to emphasize this and, as such, used these shapes.

Rectangles and squares have also been used for this character, as seen in the image below. Rectangles and squares are the most common geometric shapes. These shapes, according to Bancroft (2016), are used to, among other traits, indicate conformity, peacefulness, solid nature, and security. Generally, these shapes do not topple over easily and have a strong base. The character of MB embodies all these traits. He is a dependable character who always assists his sister in achieving the best for the Dunia people.



Figure 58: Use of squares and rectangles on the character, MB

The clear and straightforward visual design allowed children to interpret and engage with MB's character actively, fostering a deeper connection and understanding. This aligns with the Audience Reception theory, which explores how audiences interpret and respond to media text. The participants cited that the use of easy shapes that they were accustomed to made the character familiar.

In conclusion, MB's design was meticulously crafted to ensure clarity and uniformity, making it visually appealing through the use of silhouettes and simple shapes. The successful integration of semiotics, expressionism, cognitive theories, and audience reception theory into the design process is a testament to the soundness of our approach. This strategy ensures that MB is instantly identifiable to viewers, making a profound impact on Kenyan children on an emotional and cognitive level as well as visually.

iii. Colour Addition in the Recreation of MB

As has been discussed before in this study, colour is fundamental in character design. It is one of the key elements of design. Other than visual appeal, emotional impact, time, or location, colour is crucial in creating personality as well as character traits (Bancroft, 2006). The researcher believes that it is possible to tell a character's traits and identify with them either positively or negatively just by looking at the colour. In the recreation process of the character MB, several colour choices were made to ensure that they majorly enhance the traits, as well as create a visual appeal to the Kenyan child audience. The researcher employed semiotics, expressionism, audience reception, and cognitive theories to handle this. The images below show the range of colours that were arrived at for MB.

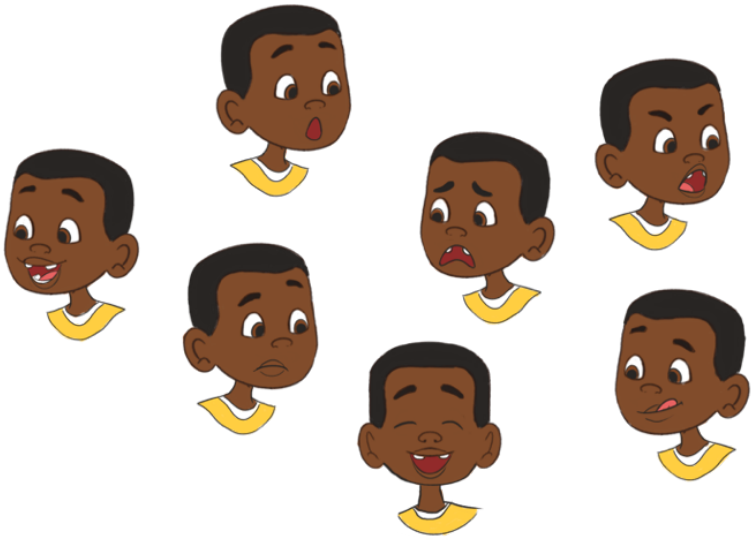


Figure 59: MB's expression sheet with colour

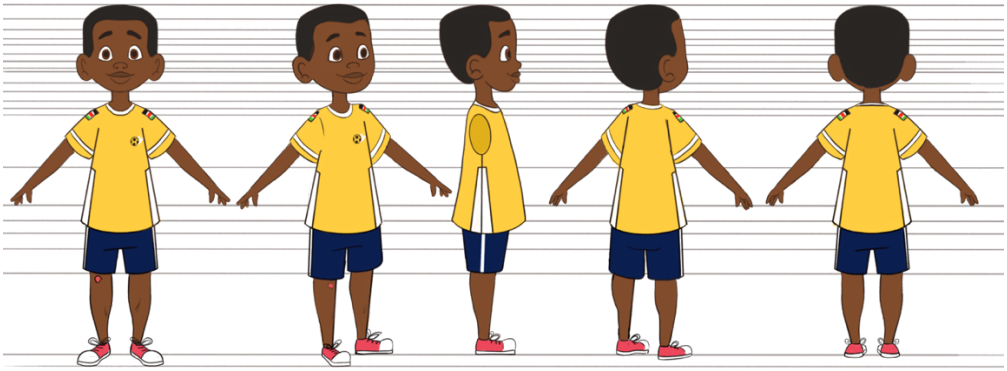


Figure 60: MB's turnaround sheet with colour



Figure 61: MB's pose and action sheet with colour



Figure 62: MB's final character design

From the images above, the colour chosen to be used on MB are brown, yellow, navy blue, black, red, and white

From the image above, the colour brown, HEX CODE-814c2b, has majorly been used on the skin. As with the character of Sema, the colour was used to establish familiarity with the Kenyan child audience. Most skin tones for the Kenyan child audience near the Hex code chosen, and such would find the character familiar to them. The colour was used mainly for this purpose but beyond it, the colour is used as an indication of warmth and comfort. MB is portrayed as a warm, jovial and simple character in line with Semiotics theory of signs. He is very instrumental in advocating for the rights of Dunia people, the environment as well as taking part in innovative ideas for the good of his community. Further, he is always warm and receptive to his peers and new ideas from Sema wholeheartedly. This is a trait that sets him apart in the series and as such the researcher saw it fit to have this colour on the character. When looked at in through Expressionism theory, brown conveys a feeling of ease and security, mirroring MB's dependable and reassuring personality. Brown was fostered an emotional connection between MB and the viewer, making him a likable character. When this colour is looked

at cognitively, it plays a significant role in how information is processed and remembered. A well-known, earthy hue that promotes recognition and memory recall. Brown strengthened the audience's cognitive bond with the character by reflecting common skin tones and making it easier for them to relate to and identify with MB, with child audiences resounding that:

'….Now he looks like us…the other one was not good..'

By reflecting the common skin tones of the Kenyan child audience, brown established a strong cultural connection, making MB more relatable and familiar.

The other colour that has been used majorly is yellow, HEX CODE fece40. From the onset, yellow is a bright and as such elicits happiness (Tillman, 2011). MB embodies happiness and positivity throughout the series. This colour is also used to emphasize his friendly nature towards other characters, especially Sema and Babu. This sociability and friendliness are what enables MB to easily engage in any meaningful activity that is meant for the good of Dunia. The use of yellow enhances the audience's emotional engagement by portraying MB as a source of joy and creativity. Participants said that they felt the character was bright and warm when yellow is used.

Navy Blue is also a predominant colour applied by the researcher to MB, HEX CODE 0a1e4f. The colour is used majorly to signify authority and leadership (Tillman, 2011). MB is portrayed as a character who can take on leadership roles both in sports and in the society through his innovative ideas. In situations where Sema and the rest of the people do not seem to have solutions, MB takes over and manages to develop solutions. For example, when Tobor claims he is the smartest person and that he needs to rule, MB creates a virtual game that is played between Sema and Tobor in the sixth episode

of the series. These leadership skills are crucial in defining his character traits and as such the colour was chosen. In addition, blue is a colour associated with intelligence and authority. This was key in aiding the cognitive perception of MB as a leader. Navy blue helped to establish MB's credibility and reinforces his problem-solving abilities. Participants were keen on this, with some noting that they would want MB to join their football team. This shows that they were positively decoding the colour. In addition, the colour signified authority and reliability, aligning with cultural values of respect and leadership. Navy blue helped to position MB as a respectable and trustworthy character in the eyes of the audience through the participants urge to have them in their football teams.

Black, HEX CODE 252321, is another colour that appears on the character. This colour was chosen for the hair to cement familiarity with the Kenyan child audience, which was the main reason for this colour choice.

Red, HEX CODE is #e0331f, has also been used on the character. The colour indicates MB's passion and love towards sporting activities, his innovations, and his love for the Dunia people. Red enhanced the audience's cognitive response by highlighting MB's active and dynamic nature. Through the audience responses, the participants noted that the colour accurately reflected their cultural associations with passion and energy, making MB's dynamic traits more relatable and engaging. Red enhanced the audience's perception of MB as an active and enthusiastic character.

Another colour used on the character is white. Majorly, this colour has been used to show MB as a peaceful person. In most feuds between Sema and Tobor, MB acts as the

mediator. He, in more than one situation comes up with sensible solutions to make sure that calm is restored. The research deemed it fit to have the colour on this character. This colour helps to balance the emotional spectrum, portraying MB as a calm and rational character in conflicts.

In conclusion, the meticulous use of colour in MB's design improves cognitive processing, emotional resonance, visual appeal, and cultural significance. For the Kenyan child audience, the colour selections create a multifaceted figure that is memorable, relatable, and engaging by fusing semiotics, expressionism, cognitive theories, and audience reception theory. This careful method guarantees that MB's persona has an emotional and cognitive impact and is aesthetically pleasing.

4.8 Recreating Tobor using an Alternative Character Design Approach

Tobor is the villain of the story. He is a vital balance to the story as he offers an opposing force to the good deeds done by Sema and her team. He is one of the characters that elicited keen attention from the Kenyan child audience. During the recreation process of this character, much consideration was anchored on the responses of the Kenyan child audience as well as relevant literature references from websites, journals, books as well as existing animation works.

To ensure the objectives are achieved, the study used the procedural pipeline as discussed in the preliminary stages of this chapter. The stages are outlined below:

4.8.1 Concept Sheet for the Character, Tobor

The researcher engaged in developing different sketches for this character. The initial characters were done by hand to make sure varies options of the character were

considered before the digital clean up and aligning was done. Below are samples of the hand sketches developed for the character:

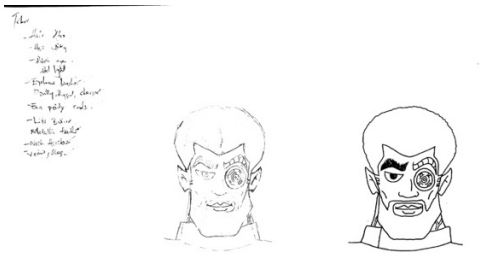


Figure 63: Sample Hand drawn sketches of Tobor's face

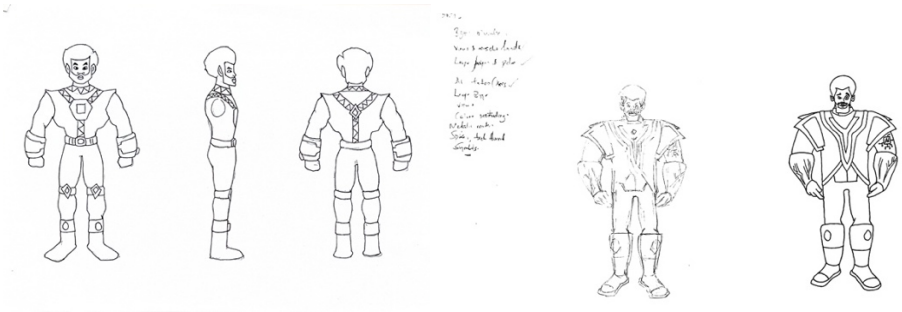


Figure 64: Sample Hand drawn sketches of Tobor's body

4.8.2 Digital Sketches of the Character, Tobor

4.8.2.1 Turnaround Sheet for the *C*haracter, Tobor

Tobor, just like the rest of the characters, is shown from five different views. This factor was crucial because it made it easier for the researcher to visualize this character in various settings and motions. The production of the turnaround sheet was essential since the selected series falls within the category of 2-dimensional animation, where the X and Y axes control dimensionality, and as such, the character had to be seen in a 360-degree turn. Further, the turnaround sheet was a thorough reference, giving the researcher a full range of potential movements for the Tobor. This complete representation contributed to the character's smooth and effective development. Below is the turnaround sheet:

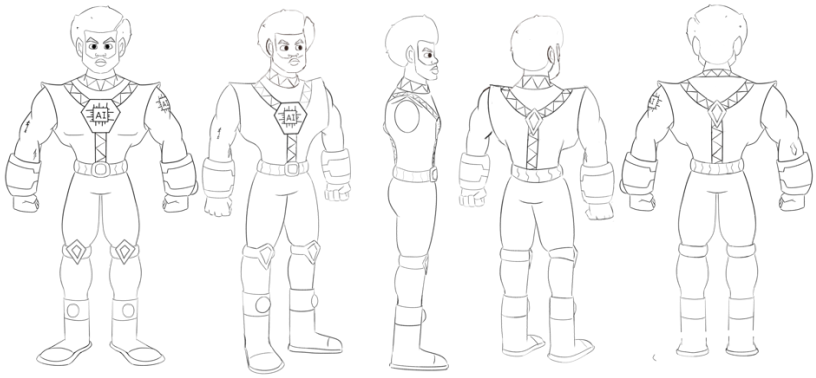


Figure 65: Outline of Tobor's Turnaround Sheet

The images show the different views that Tobor would undergo to complete a 360-degree turn, starting from the front view, three-quarter profile, side view, three-quarter back and finally the back view. The step was also crucial in ensuring consistency of this character during the other development stages. The different views were directly linked to Semiotics theory, a key theoretical framework in character development that helps establish the character's identity and visual consistency. To begin with, the front view perspective established Tobor's primary features and overall demeanour. This gave the child audience an immediate interaction with the character's identity. Most participants agreed that this view enabled them to know who Tobor was. The three-quarter profile provided depth and dimension, adding a sense of realism to the character. The participants also clearly noted that this view acted a s transition towards the side view, which focused on structural composition of the character, signifying the character's posture and profile details. This was the same case with the three-quarter back and back views.

When these views were looked at Cognitively, nuances of visual consistency were raised by child audiences. A participant noted that:

> '…when I see him that way, I can compare all images and he look the same…I can identify him from the back and also front…'

The cognitive aspect of mental mapping is noted in the statement. This implied that by presenting the character from multiple angles, the child audiences formed complete mental images. These images, in turn, enhanced their ability to recognize the character. This also built on the Audience Reception theory, whereby by providing an elaborate and comprehensive view of Tobor, the turnaround sheet ensured that participants had a better analysis of the character to gauge familiarity.

Tobor's turnaround sheet was an essential component of the character design process that guaranteed visual coherence throughout the design process. The turnaround sheet improved the audience's comprehension and bond with the character while also supporting the technical aspects of the character recreation process through the integration of semiotics, expressionism, cognitive theory, and audience reception theory. This thorough method guaranteed that Tobor was a more compelling and well-rounded character who was in line with the preferences of the child audiences as well as the study's objectives.

4.8.2.2 Action Sheets/Poses for the Character, Tobor

To achieve action sheets and poses for Tobor, the researcher considered basic poses that were recurrent in the series. These poses not only showed the dynamism of the character, but also aided in getting to understand some of the traits of this character. As discussed, Tobor is the antagonist in the series. He is steadfast in his destructive traits. He is a strong character who is mean and commands much respect from the Bongolalas. These are some of the major traits that were considered to determine the poses as they are very recurrent in the series. Below is an image of the poses developed:

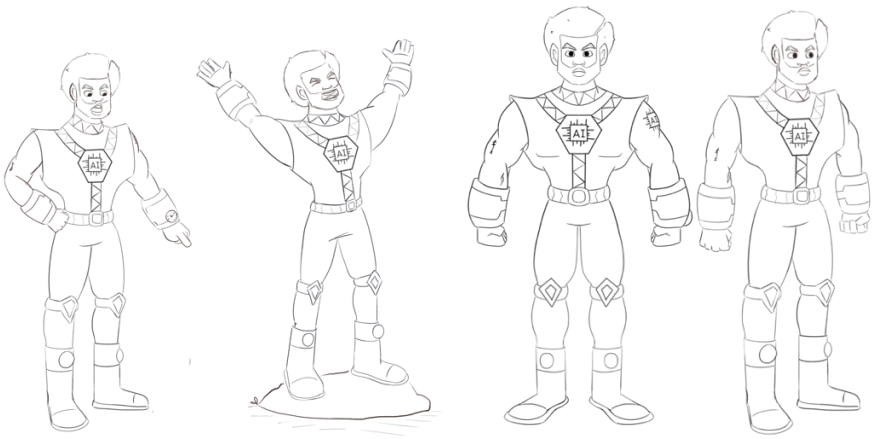


Figure 66: Tobor's pose and action sheet

As seen from the images, most poses present Tobor as an angry, aggressive and domineering. These poses were rich in semiotic content, each representing distinct aspects of Tobor. The first image shows Tobor's commanding pose, which is very evident anytime he deals with his minions, Bongolalas. He always commands them around and expects them to serve his wishes. The pose is very recurrent in the series. The firm stance and assertive gestures are visual signs of his leadership and authoritarian personality. This was identified by one participant who noted that:

'..in the first photo, he looks like he is shouting and he is angry…'

Looking at this statement from an audience reception angle, it meant that the audience could decode meaning from the poses. This also implied that the child audience's cognitive recognition was evident. This statement also indicated that cognitively, the audience could emotionally connect with the character.

The second image shows Tobor's pose as a happy and victorious character. Tobor is always happy and celebrates whenever he feels that his actions will make him victorious- a situation that changes when Sema counters him. This pose, commonly

seen when Tobor wins the fashion competition or believes he has outsmarted Sema, symbolizes his pride and momentary sense of accomplishment.

All in all, the series shows this side of Tobor very often in the series and as such the research saw it fit to include this pose. The third pose shows Tobor asserting his strength and power. The flexed muscles and strong body language act as visual signs of his assertiveness and unyielding ambition. From the episodes, Tobor is seen as a desperate character who would do anything to rule over the Dunia people. Among other gimmicks, he frequently asserts his power verbally and through the way he flexes his body. The study, therefore, included this pose.

The last pose shows a defeated Tobor. One thing to note is that even in his defeats, Tobor still reckons that 'One day AI shall win'. As much as he accepts defeat, one can almost always notice his urge to try again through other evil means. The study considered this a crucial pose when presenting the character. The slumped posture and subdued gestures visually represent his temporary acceptance of failure and his determination to continue his pursuit. This was asserted by the participants who noted that the posture indicated that the character had lost and was sad. This allusion further supports the Cognitive theory's argument that child audiences between 7-11 years can process and interpret visual information.

During this process, the study looked at the line of action for this character to ensure that his traits were further shown in the way his body contoured. As noted, Tobor is a strong and astute character who exerts his power heavily when chances arise. His line

of action, as shown below, is an indication of this trait. His upright postures signify his villainous trait.

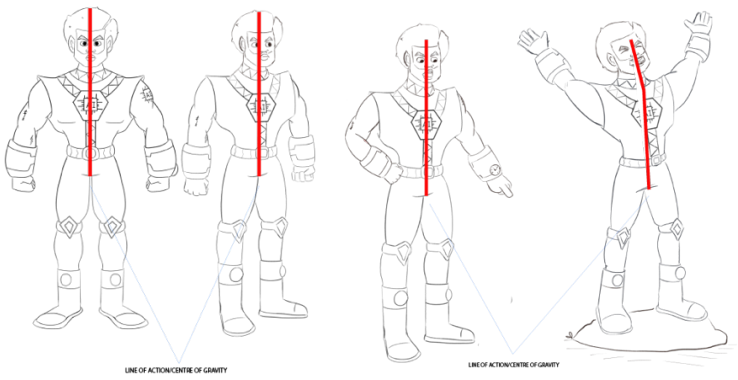


Figure 67: Tobor's basic poses with the centre of gravity indicated

In conclusion, the poses for Tobor were crucial in presenting the character's traits as noted by the participants. Through the incorporation of Semiotics, Expressionism, Cognitive Theory and Audience Reception Theory, the poses went beyond aiding the technical aspects of character design. They enhanced the child audience's understanding of the character. The comprehensive approach also ensured that the objectives of the study are met.

4.8.2.3 Expression Sheet for the Character, Tobor

Although presented as a domineering, commanding and ruthless villain, Tobor also enjoys the full character arc, which enables him to undergo different emotional expressions. The study considered this as a crucial element and went ahead to develop the following expression sheet. In addition, the expression sheet was crucial in demonstrating the character's depth and complexity. The researcher integrated Semiotics, Expressionism, Cognitive Theory and Audience Reception theory to better visualize the traits.

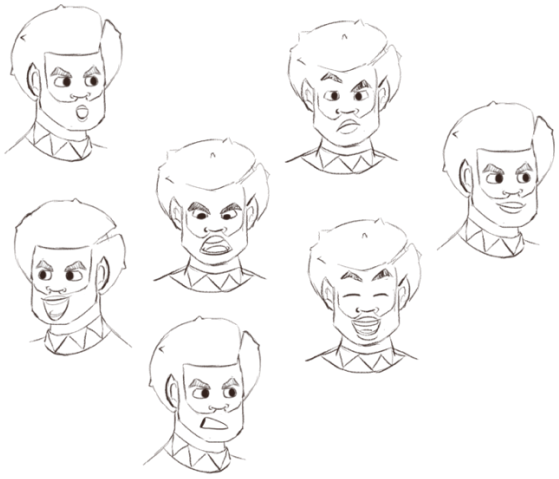


Figure 68: Tobor's expressions sheet

Semiotics theory was relevant in signifying Tobor's anger and aggression, depicted through the furrowed brows and wide eyes. The participants noted these features as portraying intense emotions and the hostile nature of the character. This was clear evidence of the cognitive ability of the child audiences to synthesize the expressions.

A broad smile, arched eyebrows, and wide, open eyes indicate triumph and happiness. These symbolise his triumphant and satisfying moments and shed light on his ambitions and motivations.

The expression sheet also captured varied emotions, adequately incorporating the character's emotional tone scale. This range was noted as essential by the child audiences as they could see the character's complex personality. The participants also noted that by looking at the facial expressions, they could easily deduce his internal emotional state. One participant said that:

> '…by looking at his face, I can know whether he is sad, angry or happy…'

This statement was a testament to the child audience's perception and interpretation of the character, guided by the Audience Reception Theory. It was also noted that the explicit portrayal of Tobor's facial expressions made it easy for the child audiences to understand the character.

In conclusion, the expression sheet was vital for this character. The integration of Semiotics, Expressionism Theory, Cognitive Theory, and Audience Reception Theory was key. These theories noted that the expressions not only aid in the creation process but enhance the understanding of the characters by the child audience.

4.8.2.4 Value Study and Grey scaling for the Character, Tobor

Being an essential character in the series, the study, just as with the other characters, considered value study and grey scaling as a key element in ensuring that the aspects of visual hierarchy, depth, and dimensionality for the character are achieved. All these efforts were put to ensure that the set objective is attained. Further, the study undertook steps to create a silhouette for the character to enhance its readability and recognizability. The study reiterates that this step is crucial as it is one of the key steps that determine how the colour study will be undertaken. In addition, the study holds the idea that when developing characters for the Kenyan audience, colour is one of the steps that will ensure progress toward answering the question of familiarity. This, the researcher believes, is a key building block towards ensuring that stories are well understood by the Kenyan child audience.

a. Silhouette Study for the Character, Tobor

The images below show the silhouette study for Tobor.

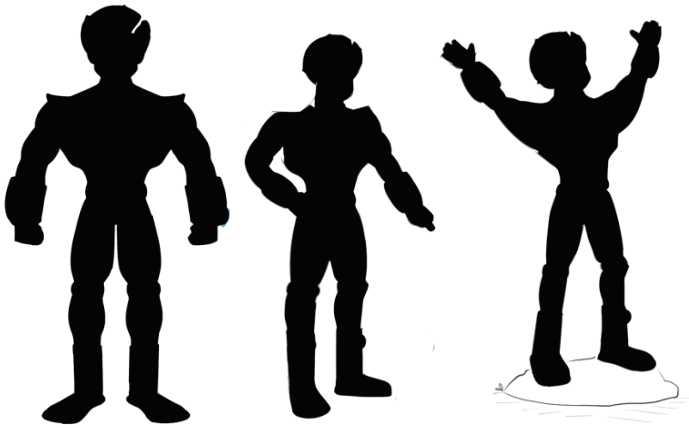


Figure 69: Tobor's silhouette figures

b. Grey Scaling for the Character, Tobor

Before colour addition, Tobor's grey scale studies were done to determine the dark areas, mid tones and highlights of the character.

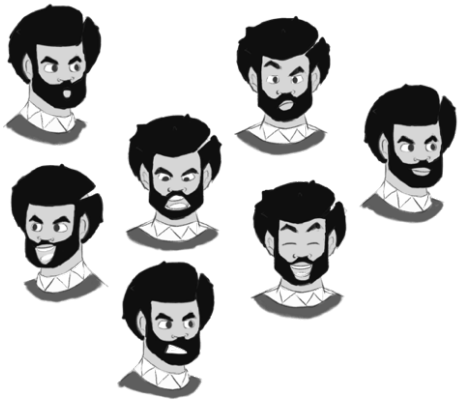


Figure 70: Tobor's value studies for the expressions.



Figure 71: Tobor's full body value study with poses to determine mid-tones and highlights

c. Use of Shapes in the Recreation of Tobor

Basic shapes played a big and crucial role in the process of redesigning the character of Sema. According to Bancroft (2006), the use of shapes is extremely important in the character design process. The visual representation of the character, as seen in the example image below, is an illustration of the purposeful use of many shapes to lay the groundwork for Tobor's design. These fundamental shapes worked as the character's basic building blocks, adding to the character's overall aesthetic appeal. The character's form and structure were built by deftly merging and manipulating diverse shapes.

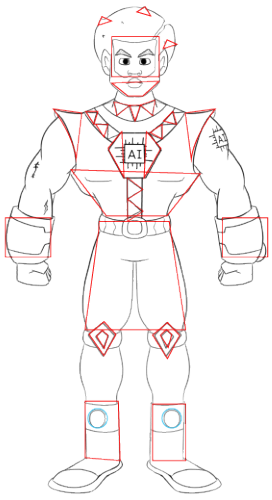


Figure 72: Shapes used on Tobor's body

As seen in the image above, the shapes used are triangles and squares.

To begin with, squares and rectangles were used to give the character a sense of weight and grounding. They were also used to enhance the sturdiness of the character. From reading the different episodes of the series *Super Sema,* Tobor is presented as a strong character not only physically but also ideologically. He remains stern in his decisions, albeit destructive. He is also physically heavily built, and as such, the researcher believes that these shapes amplified Tobor's character.

In the image, the circles are used minimally. The main role of the visible circles was to emphasize Tobor's youthfulness. He is portrayed as a character who harbours youthfulness, and as such, the study considered this a crucial element. This was noted by the child audiences.

Triangles have also been used on the character. Generally, triangles are used to heighten fear and make the character menacing. Since Tobor is the villain, he upholds the evil side of the story structure. In addition, Tobor is an actively aggressive character in the series. He is always plotting to harm the Dunia people. His aggression is also seen in the way he treats Bongolalas. He is domineering and commandeering towards them. The study believes that these traits were well captured using these shapes. The study also made sure to use basic shapes so as to make meaning and interpretation easier for the child audiences. Solarski (2012) says that when designing characters, one ought to make the shapes interesting and appealing, and to do this, relying solely on the wide-ranging interpretations of these shapes is very crucial.

The use of basic and simple shapes made the character easy for audiences to recognise. The participants noted that the shapes were clear and communicated to them. Interestingly, one participant noted that most shapes made the character appear stable. This argument aligns with the audience reception theory, where audiences can interpret media texts differently. In the same light, the child audiences reiterated Tobor's strength, dominance, and aggression through the shapes. One participant said:

> '…I feel that the shapes give him power and he is strong…'

This statement was indicative of the child audience's perception through visual simplicity. In addition, cognitively, the children were able to recognize and interpret shapes. Furthermore, they were able to associate shapes with different traits.

Another point noted through the Audience Reception Theory was that child audiences could cognitively understand complex narratives but still benefit from clear visual cues. The combination of different shapes evoked emotions. The intense squares mixed with sharp triangles made the character imposing and fearsome to them.

d. Colour Addition in the Recreation of the Character, Tobor

During the development process of Tobor, the grey scales were keenly considered so as to provide the different regions in which the relevant colours were filled. The results of this exercise are shown below:



Figure 73: Tobor's expression sheet with colour

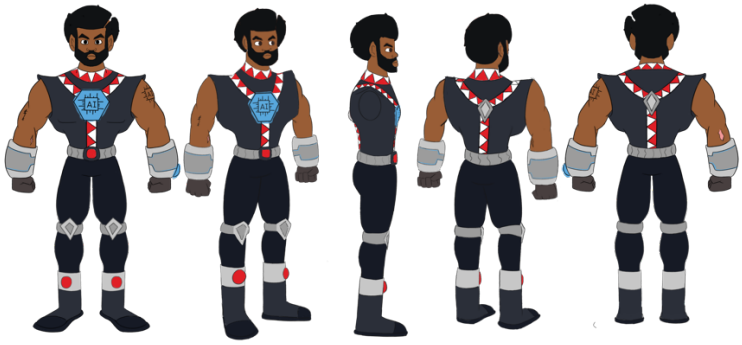


Figure 74: Tobor's turnaround sheet with colour



Figure 75: Tobor's pose sheet with colour



Figure 76: Tobor's final character design

The selection and use of colour in the recreation of Tobor were crucial in achieving the visual appeal and indicating the character's essence and individuality as a villain. The deliberate use of colour became much more important when it came to villains since it profoundly impacted audience perception and emotional response. Drawing from Semiotics theory, colour is a powerful symbol that can convey meaning beyond the visual appeal. On the other hand, expressionism would make the colours evoke emotions to the audience. Once these were determined, the cognitive theory was key in examining how the child audiences process and retain visual information.

Red, blue, and grey have been purposefully used in this setting to show the antagonist persona of Tobor.

To begin with, blue, HEX CODE 2b2f39 and HEX CODE 58a7dc have been used purposefully because at the onset, blue are cold colours that indicate cold attitudes. The participants noted that, generally, the dull colour evoked a feeling of detachment. One participant said that;

'…his colours make him hate him. I don't want to associate with him…maybe if he had better colours…'

When this statement is looked at through the lens of audience reception and cognitive theory, there is a clear indication of immediate recognition of colours. These colours are cold and carry strong associations, helping the child audiences to see Tobor as the villain. In addition to this, the grey colour added an element of dullness and unpredictability. One participant related the grey colour to clouds and ash. The statement they gave was that:

'…for me grey is like clouds when it wants to rain but it fails…'

As much as the participant draws a mere analogy, it means that cognitively, this participant could easily create mental maps.

The other colour that has been used is red, HEX CODE e01f26, to denote a variety of fierce and charged characteristics that Tobor possesses. Red was used to express Tobor's strong feelings, including fury and wrath. The audience said that they felt more fearful and anxious by Tobor's increased sense of hostility and danger as a result of this colour choice. This meant that the audience could interpret colours in line with semiotic theory and the ability was necessitated by cognitive theory, whereby they could process visual information and draw conclusions.

The purposeful use of the colours blue, red, and grey in Tobor's Super Sema character design successfully conveyed to kids ages 7 to 11 his evil qualities. In addition to adding to Tobor's visual attractiveness, these colour selections elicit particular feelings, making it easier for the younger audience to identify and relate to his antagonistic persona. This

careful design technique produces a distinctive and captivating portrayal of a villain in line with semiotics, expressionism, audience reception, and cognitive theories.

4.9 Recreating Bongolalas Using an Alternative Character Design Approach

The recreation of the Bongolalas was done as per the guidelines provided in this study (see procedural character recreation pipeline for the characters). The researcher, however, noted that these characters were meant to be entirely robotic. This being said, another critical aspect noted during the data collection is that this was the most challenging character for the Kenyan child audience. The study attributed this to the fact that artificial intelligence is still a new concept in most Kenyan public primary schools although it is applied in some educational resources such as Angaza Elimu, which is a UNICEF funded eLearning platform that is heavily reliant on artificial intelligence with an individuated learning experience that is customized to meet the needs of students. This posed a challenge for this character as the point of argument for the participants was purely based on looking at this character as any other human character. Despite this, the character traits that the Bongolalas possess enabled the participants to make a viable contribution to the character.

The traits that stood out and made the participants contribute include the characters eliciting a special liking from the audience, based on their physicality as well as their role in the series.

4.9.1 Concept Sheet for the Character, Bongolalas

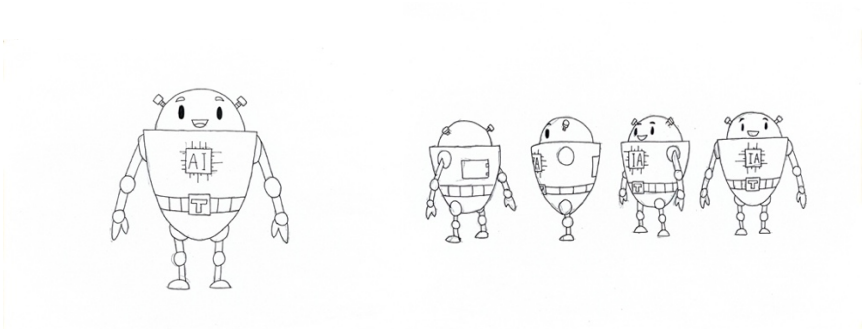


Figure 77: Sample Hand drawn sketches for the character, Bongolalas

The hand drawn sketches provided an initial understanding of the character. They were then developed digitally with relevant adjustments being considered as outlined (see procedural character recreation pipeline for the characters)

4.9.2 Digital Sketches of the Character, Bongolalas

4.9.2.1 Turnaround Sheet for the Character, Bongolalas

Just like the rest of the characters, Bongolalas were considered as crucial to the story and were as such shown in 5 views. This step was relevant as it enabled the researcher to visualize the character clearly in different positions. The character was considered on a 2-dimensional X and Y axis. Below is the image of the turnaround sheet.

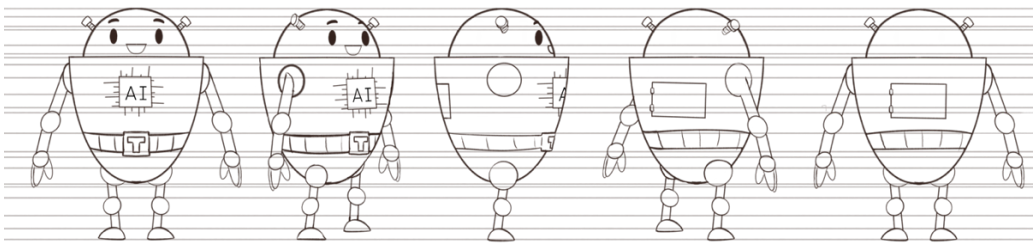


Figure 78: Outline of Bongolalas' Turnaround

The images above were keenly done as part of the recreation so that the Kenyan child audience can interact with Bongolalas from different views. As earlier discussed in the

recreation of other characters, a character designer ought to showcase the character in different views to not only provide a complete 360-degree turn albeit on a 2-dimensional profile but also to offer the audience an opportunity to later understand the characters from an in-depth perspective. This, the researcher believes, goes a long way in making sure that the Kenyan child audience gets to fully understand the story through these characters. The different views also helped the study present the character in a clearer manner to the Kenyan child audience to test the approach vis-à-vis familiarity (See Chapter 4). The multiple views offered a comprehensive sign system, enhancing the symbolic representation of the characters. In addition, the expressionism aspect was captured through the different views that captured expressions. The multiple views cognitively supported the visual learning for the child audiences.

4.9.2.2 Action Sheets/Poses for the Character, Bongolalas

As is the case with the rest of the characters, the study developed basic poses for Bongolalas to express their dynamism. It is important to note that although they appear in all the episodes of the animated series, which was a consideration for selecting characters, the Bongolalas only play a supportive role to Tobor. As the series continues, they switch their allegiance and start supporting Sema's ideas. This shift and the fact that they play second fiddle means that they do not have as much limelight and/or action in the series. The basic poses were developed with this in mind.

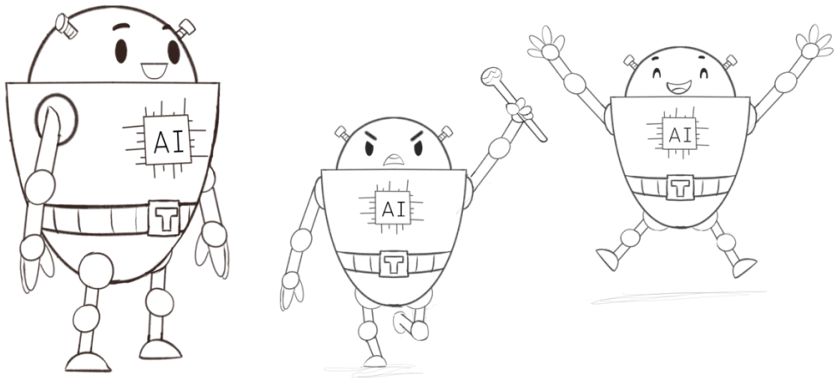


Figure 79: Bongolalas' poses and action sheet

The study recognises that even with Bongolalas' supportive role, they still have the opportunity to take many action poses depending on the situation at hand. However, the study focused on these three poses for the following reasons.

The first image shows Bongolalas in a relaxed mood. This pose was meant to show the character in an initial stage before engaging in extremities. More often than not, staging a character will be the first and rest position. This position semiotically symbolised a baseline state for the character. The child audiences noted that it signified calmness and neutrality. This further evoked a strong sense of peace and normalcy.

The second image to the left shows an extreme pose for the character in an angry and explosive manner/mood. As discussed above, the Bongolalas are Tobor's (villain) helpers. They are, therefore, in most situations, presented with evil traits, but the scriptwriter does not forget to remind the audience of their loving nature. This can be seen in other elements such as their dialogue. The study therefore opted to show this pose. The last pose shows the character in a happy mood. According to the series, this is where the characters end. This pose was also shown since the traits of Bongolalas are

meant to endear them to the Kenyan child audience as loving, happy, and goofy-natured characters.

Another vital aspect to note is that since these characters are termed robotic and, therefore, are by nature mechanical, their movement is deemed to not be in an arc-like manner as that of the human characters. This, the researcher believes, will, in turn, affect the centre of gravity, which tends to be stagnant, as shown below.

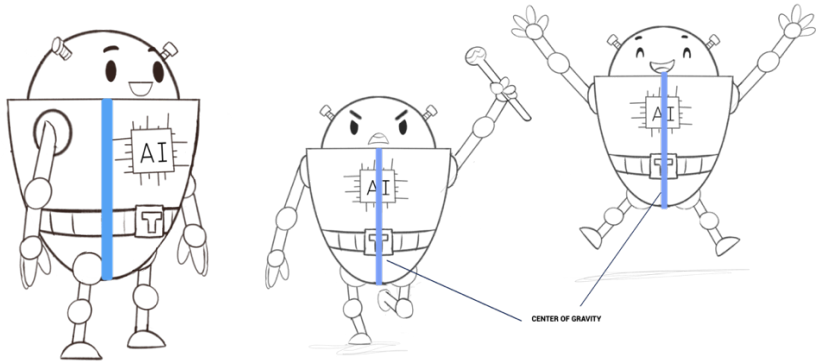


Figure 80: Stagnating Centre of gravity for the character, Bongolalas

When the above discussions are related to the specific theories, audience reception, cognitive theory, expressionism theory, and semiotics, different conclusions are drawn. Semiotics offered a chance to understand how the child audiences perceived the conveyed meanings of the poses. The participants positively identified the relaxed, angry, and happy poses. Once the identification was made, they noted that they could feel a sense of emotional responses through the visual elements. This further implied that cognitively, the distinct poses were recognizable by the child audiences. They were able to differentiate the different states of poses.

4.9.2.3 Expression Sheet for the Character, Bongolalas

Although robots, Bongolalas exhibit a human nature in terms of emotional tones scale in the series. It is also important to note that the Bongolalas are majorly three and as

such the faces are different. Having this in mind, the study developed the following expression sheet:

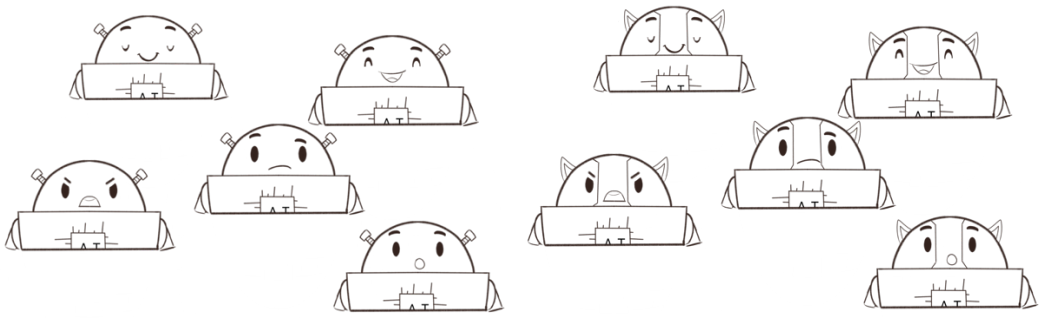


Figure 81: Outline of Bongolalas' expressions sheet

As seen in the images above, the expression sheets expose us to the different faces and reactions of Bongolalas. The expressions took a keen view on the extremities of reactions, from a relaxed face all the way to sad, happy, surprised, disappointed and sad. The expressions help in seeing the human nature of the character albeit they are robots with human emotional tone scale. The child audiences were able to relate to the expressions. One participant said that:

> '…even if they are robots, I can see when they are happy or sad…'

This was in line with audience reception, semiotics, expressionism, and cognitive theories. Meaning that the child audience could identify the expressions, denote the expression and all this was necessitated by their cognitive mind and ability to analyse visual representations and make meaning.

4.8.2.4 Value Study and Grey Scaling for the Character, Bongolalas

As discussed earlier, value study is significant in ascertaining the visual hierarchy, depth, and dimensionality, as well as contributing greatly to lighting and mood. It is also instrumental in understanding the silhouette and readability of the characters being

designed. The researcher believes that as character designers creating works for the Kenyan child audience, it is pertinent for them to comprehensively utilize the different values effectively as this contributes significantly towards creating compelling and visually striking characters that not only captivate the Kenyan child audiences but also draw them closer. The following studies were done for the Bongolalas.

Below is the silhouette study developed for Bongolalas.



Figure 82: Bongolalas' silhouette figures

a. Grey Scaling for the Character, Bongolalas

Once the silhouette provided the recognizable figure of Bongolalas, a value study was conducted to determine the colours that were to be used in different parts of the body of the character. Just like the other characters, the darks, mid-tones, and highlights were generated in this exercise. They later informed how colour was filled. This step is crucial as it later influences how the different elements of film like lighting can be adjusted to fit the scene. The values for the greyscale are shown below:

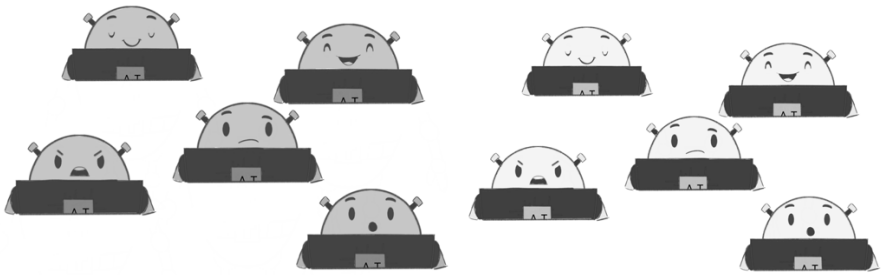


Figure 83: Bongolalas' value studies for the expressions.

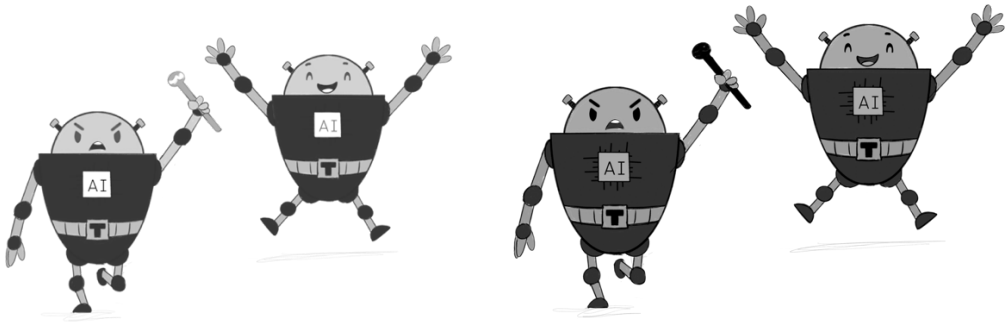


Figure 84: Bongolalas' full body value study with poses

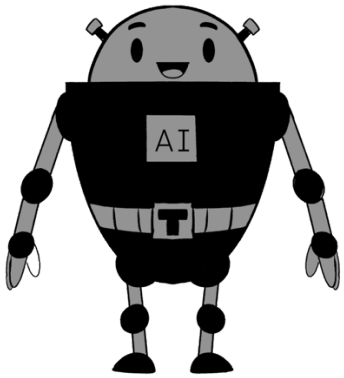


Figure 85: Bongolalas' value study (dark)

b. Use of Shapes Shape in the Recreation of Bongolalas

When recreating this character, basic shapes were heavily used. Tillman, 2011 avers that shapes are crucial and as such play a big role in the character design process. Looking at the images below, the character was developed mainly using circles and ovals.

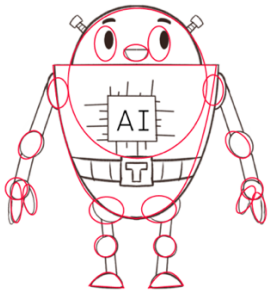


Figure 86: Shapes used on Bongolalas' body

As seen from the image above, the researcher employed the use of circles and ovals to majorly connote the friendly mature of the Bongolalas. As discussed before, the characters are purely meant to elicit a friendly nature to the audiences. Bongolalas are presented as dramatic and entertaining characters. They are persistently used in the animated series as epitome of loyalty and hard work. The Bongolalas are always ready and willing to serve their master, Tobor as well as executing all his orders. Despite his cruel treatment towards them, they still are always happy and ready to make the audience laugh. The circles and ovals would therefore bring out the characters in a better manner.

c. Colour Addition in the Recreation of Bongolalas

When recreating this character, the study used different colours as shown below to make sure that the character achieves the set objectives. The following image shows the colour distribution of the characters.

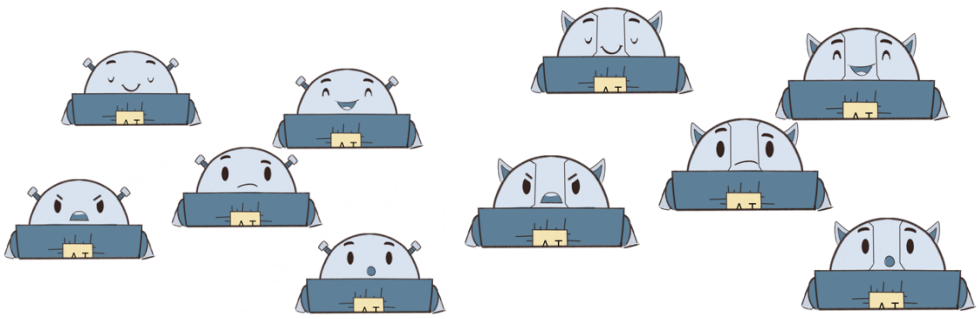


Figure 87: Bongolalas' expression sheet with colour

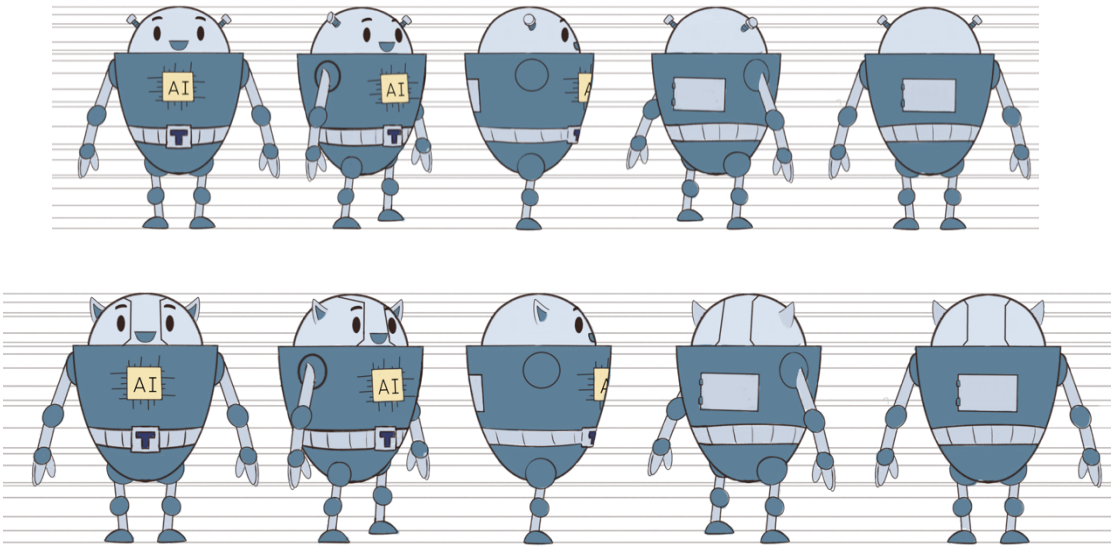


Figure 88: Bongolalas' turnaround sheet with colour

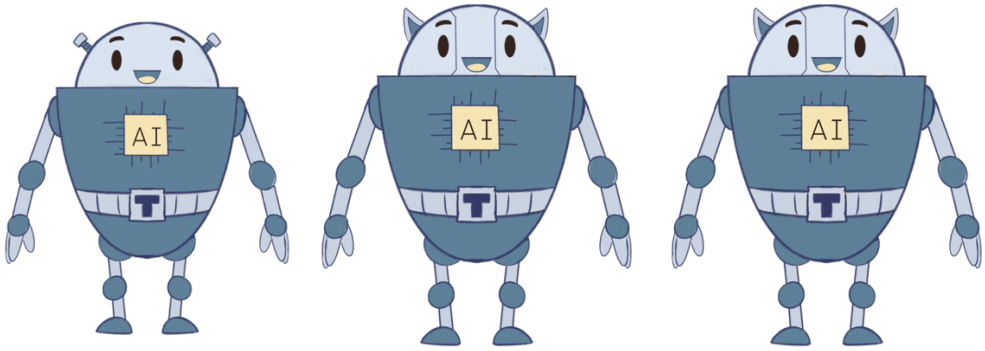


Figure 89: Final design for Bongolalas

When these colours are looked at semiotically, participants were able to note that the value colour denoted loyalty. This was a major trait of the Bongolalas. This was expressed by a participant noting that:

> '…I feel blue is loyal because the Bongolalas do not leave Tobor even when he bullies them…'

This point is in line with Semiotics theory and Cognitive theory. The symbol was denoted through the cognitive ability of the child.

The other colour that was used was yellow (HEX f5e5b4). Semiotically, yellow represents happiness, friendliness and visibility. The colour yellow was used to

emphasize how kind and friendly the Bongolalas are. Additionally, it emphasizes the artificial intelligence emblem's relationship to technology and intelligence by making it stand out and be easily recognized. The resultant expression noted by the participants was that Yellow is a happy and cosy colour. It highlighted the Bongolalas' amiable and joyful disposition, which made them more likable and approachable to the child audience.

In conclusion, by using blue and yellow the study's objectives were attained. Semiotic theory allowed for the colours to convey meaning while expressionism evoked strong emotional responses. This was necessitated by cognitive theory, which helped the child audience to distinctly recognise the colours. Finally, audience reception theory enabled them to interpret the character based on their experiences.

4.10 Recreating Babu using an Alternative Character Design Approach

Presented as a character who offers wise counsel to his grandchildren, Sema and Babu. This character also acts a bridge between the past and the future. He is presented as a friendly and supportive character who ensures that the people of Dunia live better through the support that he offers Sema and the rest of the characters. During the interviews and focus group discussions, it was noted that the Kenyan child audience had a special relation to this character. Most of the views given were very much sourced from the children's experiences with their grandparents and/or older members of their families. As such, the children wished to have the character presented on screen to be what they define as 'grandfather.' The study was keen on achieving this based on the procedural recreation developed for the study.

Initial sketches were done to fully understand and incorporate the character's traits. This exercise also provided different initial approaches to developing the character, with keen consideration of the views of the Kenyan child audience. In addition, relevant references were used to ensure that the character was well captured.

4.10.1 Concept sheet for the character, Babu

The following are samples of the initial concepts developed for this character.

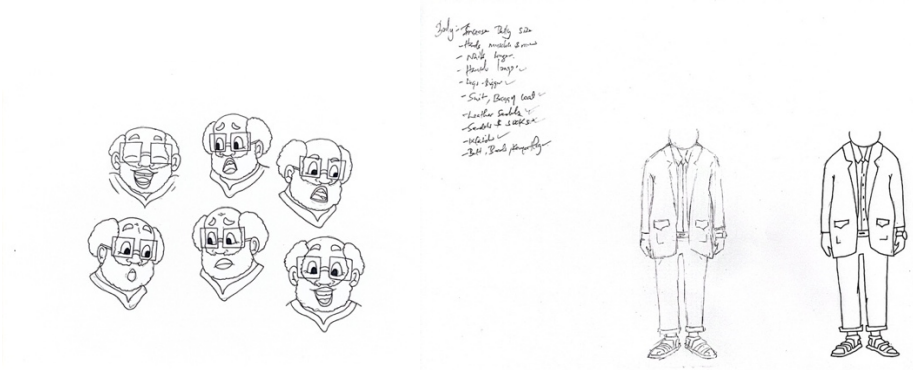


Figure 90: Sample Hand drawn sketches of Babu

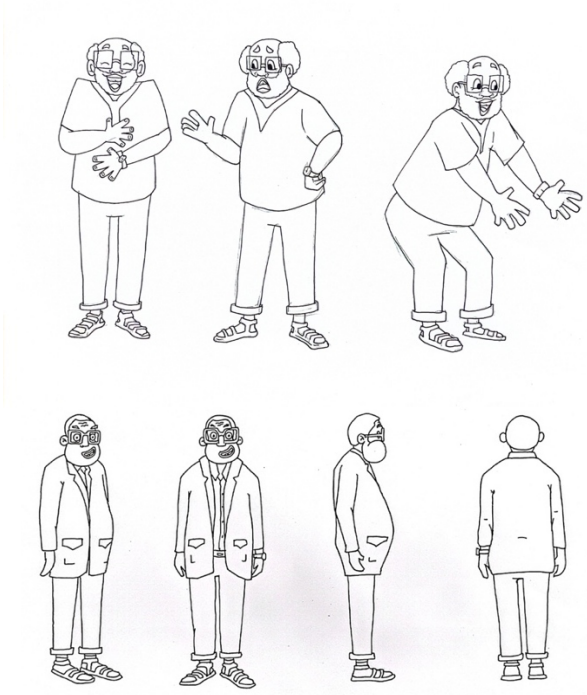


Figure 91: Sample Hand drawn sketches of Babu's full body

4.10.2 Digital Sketches of the Character, Babu

4.10.2.1 Turnaround Sheet for the Character, Babu.

Babu's character was perceived from five different perspectives and/or views. This is essential because it allowed the researcher to picture the character moving in various positions. The turnaround sheet provided the researcher with all conceivable movements in a 360-degree turn because the chosen series is a 2-dimensional animation and since 2-dimensionality functions on an X and Y axis. The following sketches were developed for the turnaround sheet:

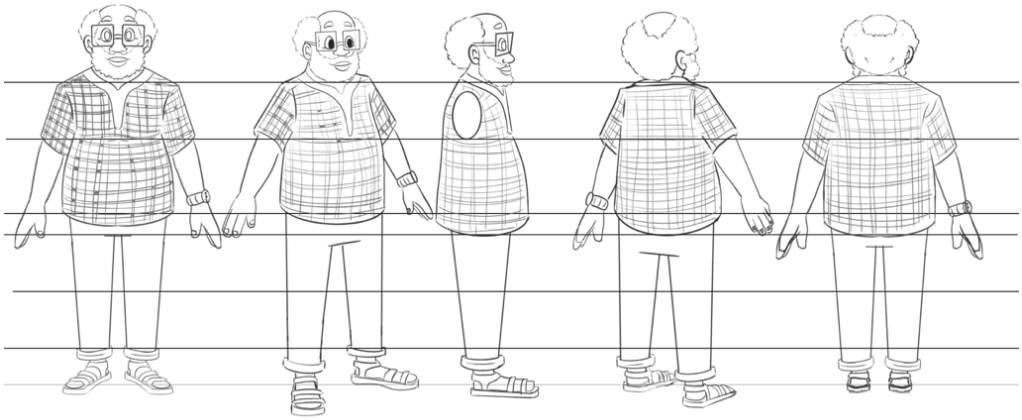


Figure 92: Outline of Babu's Turnaround Sheet

The first image shows the character in a front profile view; the researcher showed the character in this view to not only present the character to the audience in a manner that has a direct look at the face of the character but also to present the initial interaction where the audience feel that they have a one-on-one interaction with the character. This view functions as a sign that symbolizes the initial interaction between Babu and the audience.

The second image shows a three-quarter profile view of the character, which is crucial in showing more details of the character, such as body proportions. The third image is the side view, which gives more detail from an angle that enables the audience to view the details from the X-axis plane. This perspective communicates depth and complexity.

The next image was incorporated to show an almost complete 360-degree turn for the character. The side view serves as a signifier of Babu's silhouette and form. The image then shifts to the back view, which, at the basic, indicates the completion of the 360-degree turn and shows any detail that appears on the back of the character and might not be visible from all the other views. In addition to this, this view was also crucial in showing the physical proportions of the character from a back view.

Looking at the views presented, they allowed the audience to view the emotions of the character through a cognitive theory lens. Through the views, the audience noted that they could clearly see the character, enabling them to create a mental model of the character. There was also the mention of consistency from the child audiences. one participant said that they could deduce consistency from the images. Consistency meant that the child audiences could quickly recognise the characters. All these aspects were necessitated by the audience reception theory, whereby the child audiences could interpret the visual media presented to them and derive varied meanings.

4.10.2.2 Action Sheets/Poses for the Character, Babu

Although presented as an old man, Babu's actions and interactions with the other characters gives him some youthful attributes. He is seen across many episodes

engaging in manual activities as well as fast paced activities. His energy matches up to that of the young characters. Having established this, the study developed basic poses for this character. The researcher was aware of the fact that there can be endless poses for a character depending on the story, situation as well as the intention of the animator. However, the study chose the basic poses that border on the subtleness and the extremity of the character based on the character traits and the data gathered from reading the different episodes of the animated series. Below are the poses and action sheets generated for this character.



Figure 93: Outline of Babu's pose and action sheet

The first basic pose shows the character in a happy pose. The second image portrays Babu in an angry manner, and as such, he has to use gestures and engage the rest of his body. This pose not only shows his age but also helps determine the line of action for the character, as shown below. The last pose included the application of force to the character. This helped determine the line of action and showed the age of the character. It is crucial to note that even as much as Babu holds some youthful attributes, the primary portrayal of the character as an old man should not be lost. To ensure this, the researcher ensured that the line of action still portrays the age of the character and hopes

to have the Kenyan child audience interact and familiarize themselves with the character more.

From the discussions above, different conclusions were drawn based on responses highlighted by the child audiences. Semiotics theory played a crucial role in the audiences. Each pose acted as a sign that communicated specific traits. For instance, the first basic pose shows the character in a happy pose. The participants noted that Babu was happy in this pose. Expressionism was evident in this pose, whereby the vivid expressions on his face matched his actions. One participant said that:

> '…I can already tell he is happy, the way he is laughing and holding his stomach…'

This statement is in line with both audience reception and cognitive theories. Audience reception in that the child audiences could make meaning of the signs of laughter. On the other hand, from a cognitive perspective, the child audience could comfortably interpret the stimuli and create mental images.

The audience also highlighted that they could see Babu as a complete character. Since the child audiences saw the diverse poses, they were able to analyse Babu's action-emotion depth.

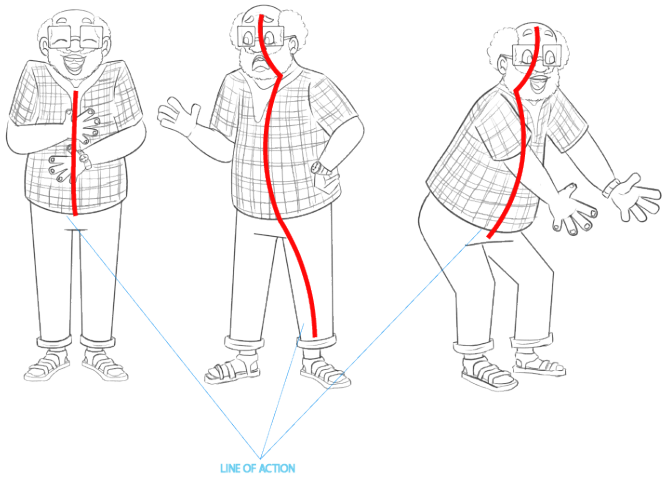


Figure 94: Babu's basic poses with the line of action indicated

4.10.2.3 Expression Sheet for the Character, Babu

Just like the rest of the characters, the study developed a series of heads and faces for this character to show his range of emotions. This was necessary for the character because during the reading of the different episodes, it was noted that Babu undergoes the full character arc, emotionally, meaning that he expressed the varied emotions depending on the situations. Below is an expression sheet developed for the character:

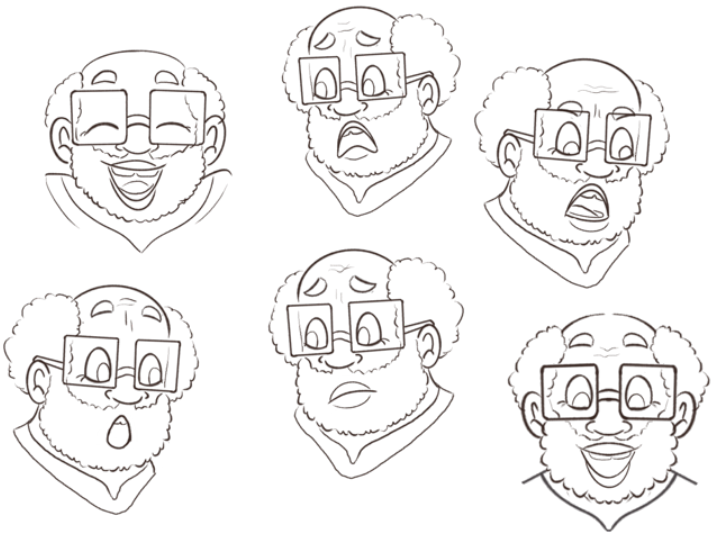


Figure 95: Outline of Babu's expression sheet

As seen in the images above, the expressions show Babu in different facial reactions. This was key in not only showing the character in a more understandable and recognizable manner but also showing the relationship between the different facial body parts. From Babu's face, one can be able to realise that there are more details, such as the mouth, beard, wrinkles as well as glasses. The alteration of one of them during different emotional expressions will directly affect the other parts, regardless of the situation. By ensuring that the relationship was clearly indicated, Babu's expressions were noted by the audience as realistic and relatable.

When looked at from the perspective of audience reception, it was noted that the clear depiction of the expressions was critical. Children said that when they see clear expressions, they can easily tell the emotion. This means that the unity and harmony of facial features ought to be clear so as to enable a clear portrayal of emotions.

The cognitive and semiotic theories were also crucial in this section. Detailed expressions as noted by the audiences meant that they could remember and recognize the character. The researcher noted that a constant nexus between facial features aids in the cognitive processing or emotions. In addition, semiotically, each expression conveys specific traits. Expressionism was reflected in the expressions. Each emotion was arrived at through the manipulation of facial features. The researcher believes that this was sufficient in achieving the intended objectives of this study.

4.10.2.4 Value Study and Grey scaling for the Character, Babu

To clearly understand this character's recognizability, readability as well as silhouettes, the study developed different value studies that aided the process of colour addition.

a. Silhouette Study for the Character, Babu

Presented as a key character that bridges the past and future, it was necessary to test the identifiability of this character before colour addition.



Figure 96: Babu's silhouette figures

b. Grey scaling for the character, Babu

A view of this character using the different grey scales was necessary to determine the dark areas, mid tones, and light areas. The importance of this exercise was noticed when adding different colours to determine the best colour choice for the character. The various colour combinations were clearly seen when placed in the different regions that harboured either the dark bits, mid-tones, or light areas. The aspects of contrast, saturation levels, and the application of the different elements and principles of design became even clearer for the researcher during this step. The study reiterates that this is a crucial step towards completing the colour of a character. The resultant grey scales are as shown below:



Figure 97: Babu's value studies for the expressions.



Figure 98: Babu's full body value study with poses

c. Use of Shapes in the Recreation of Babu

As is the case with the other characters, Babu was developed with a keen eye on the shapes being employed to ensure that the resultant character reflects the character traits. The image below outlines the various shapes that were used.

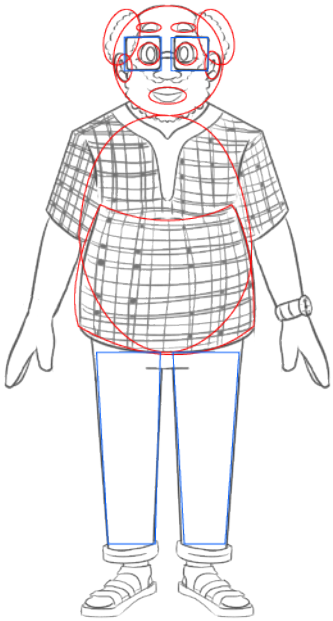


Figure 99: Shapes used on Babu's body

From the image above, the major shapes used on this character are circles and ovals, as well as rectangles. To begin with, circles and ovals were used to show the friendly and welcoming nature of Babu as a character. Semiotically, circles and ovals are symbols of unity, protection, and inclusion. The participants positively recognised this aspect. In addition, the use of rounded shapes (circles and ovals) aligns with expressionist principles by evoking a sense of warmth and kindness. In the series, Babu is portrayed as a wise old man. He is presented as a helpful grandparent who is always ready to help the young characters. His friendly nature is seen in how he is receptive to new ideas from the younger generation, even though he exudes an old and ancient approach to issues, especially technology. Babu is also presented as a lover of the traditional ways of handling issues, a trait that helps the other characters to learn about their history. Based on these traits, the researcher believes that the circles and ovals would bring out the traits better as well as reflect the same on the Kenyan child audience to ensure that they fully understand this character.

Squares and rectangles have also been used on this character. According to Solarski (2012), Squares tend to be stable and solid. This is attributed to their wide sides and their symmetrical nature, and, therefore, they are hard to topple. Rectangles and squares evoke a sense of strength and reliability, essential for expressing Babu's solid character. Participants noted this aspect.

Drawing from the cognitive theory's arguments, the human brain can process simple shapes more quickly than complex ones. By using simple shapes, the child audiences were able to denote the intended meaning.

d. Colour Addition in the Recreation of Babu

With references made from the grey scaling of these characters, the final stage for the character was colour addition. As earlier discussed, colour is crucial towards determining how a character will be interpreted. Below are colours that were picked for this character.



Figure 100: Babu's expression sheet with colour



Figure 101: Babu's turnaround sheet with colour



Figure 102: Babu's pose and action sheet with colour

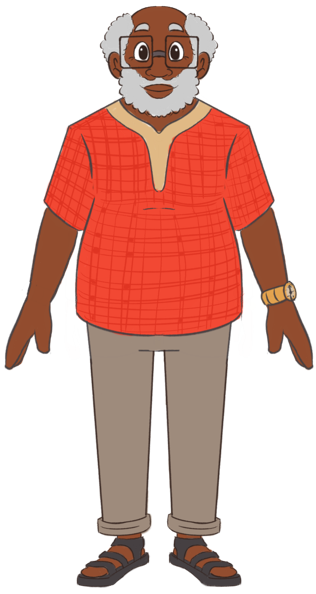


Figure 103: Babu's final character design

As seen from the final designs, several colours were used to ensure that the character's traits are reflected. The colour choices were a combination of relevant references as well as suggestions from the Kenyan child audience. The theories that were incorporated into the design process were semiotics, expressionism, cognitive, and audience reception.

Semiotics theory served the following purposes: Skin Tone (HEX CODE 924c2e): The requirement for cultural and ethnic representation led to the selection of this brown skin tone. Semiotics claims that using skin tones that people are familiar with makes characters more approachable. This particular shade fosters a sense of inclusivity and identification by reflecting the day-to-day experiences of the Kenyan child audience. According to Chapman (2010), Brown suggests a seductive and hospitable atmosphere, which is consistent with Babu's kind and accommodating demeanor. This analogy was substantiated by children through recognising that the colour was familiar to them. Additionally, it anchors his character in a visual context that the audience can associate with warmth and reliability. Babu's character was made more instantly recognized and memorable by adopting a skin tone that is common among the Kenyan child audience. This strengthens the audience's cognitive bond with the character.

Expressionism theory was focused on analysing the emotions evoked and presenting the inner feelings of a character. In Babu's design, the colour red stands for passion and love. Expressionistically, the colour red conjures up powerful feelings like love, warmth, and energy. Babu's decision is a reflection of his intense involvement in his grandchildren's lives and his strong fondness for them. The intention is for the child audience to feel the same way. This feeling was evoked with children recognising that

red stood for love and that Babu loved Sema and MB. This response built on the cognitive theory, in that the child audiences could deduce meanings from characters.

In addition to representing Babu's elderly age, the colour grey also denoted his knowledge and expertise. Expressionism makes use of these kinds of visual clues to convey to the viewer details about a character's past and personality right away. The child audiences had suggested this change and had a straight-ahead recognition of this symbol. This was also supported by the audience reception theory, whereby they could perceive and interpret the character.

Audience reception explores how different audiences perceive and interpret media texts. Cultural relevance was a common theme that was raised. The colours were selected with consideration for cultural relevance, taking into account input from the Kenyan child audience. This strategy is in line with audience reception theory, which highlights how crucial it is to comprehend the social and cultural backgrounds of the audience. The character design encourages greater connection and reception by using colours that the audience can relate to.

In conclusion, Babu's character design made use of colour selections that were influenced by audience reception theory, expressionism, semiotics, and cognitive theory. The design makes sure that Babu is a recognizable, sympathetic, and emotionally compelling character for the Kenyan child audience by using these beliefs. This method ensures that the audience may form a strong emotional connection with the character, which improves the viewing experience as a whole and is consistent with the larger objectives of character design.

4.11 Recreating Moyo using an Alternative Character Design Approach

Moyo is presented as a funny or goofy character in the series. According to Forest (2018), goofy characters are fictional characters who display amusing, eccentric, and occasionally quirkier habits. They frequently stand out for their peculiar characteristics and odd ways of thinking or acting, resulting in humorous circumstances. Due to their fun and lively personalities, viewers often find these characters to be lovable. These character traits qualify Moyo's portrayal in the series. He is clumsy, happy, and always gullible. His association with the other characters portrays him as a lovable character. When presented to the Kenyan child audience during this study, Moyo is one of the characters that elicited a happy mood and feeling among most participants. One participant said that:

> "…Mimi napenda hiyo mbuzi zaidi…nataka kama hiyo home…"
>
> This is loosely translated as "…I love the goat. I would want one like that at home…"

This is just one among many positive responses to this character that aligned with Audience Reception Theory. The study believes that this was necessitated by the role Moyo plays as well as his actions.

The procedural steps as outlined before were used in the recreation of the character as shown below.

4.10.1 Concept Sheet for the Character, Moyo

The following are some of the initial concepts done by hand for this character.

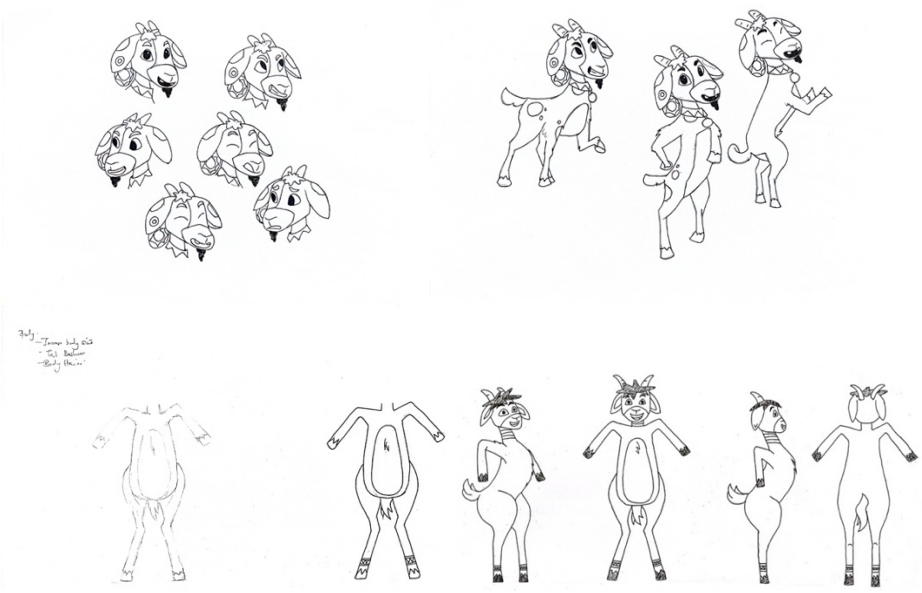


Figure 104: Sample Hand drawn sketches of Moyo

4.11.2 Digital Sketches of the Character, Moyo

4.11.2.1 Turnaround Sheet for the Character, Moyo

Moyo's character was carefully put through the different views like the rest of the other characters. The resultant views are as shown below:

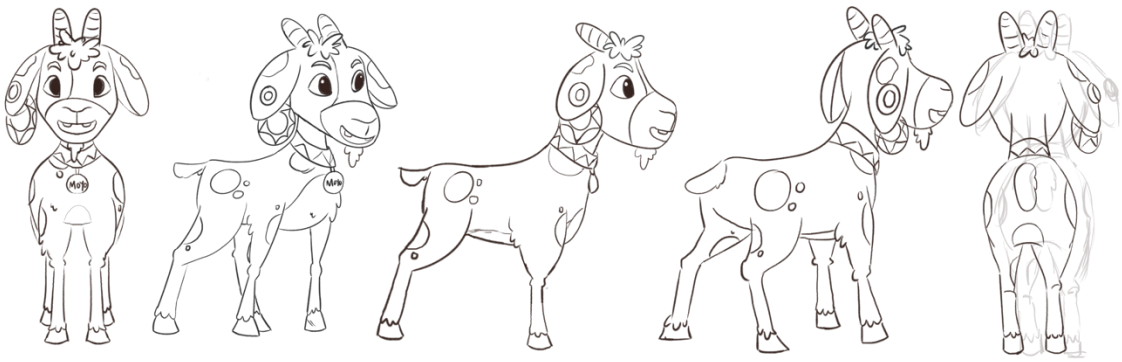


Figure 105: Outline of Moyo's Turnaround Sheet

From the image above, the views were considered to complete a 360-degree turnaround. The first is the front view, showing Moyo's main profile. In this view, the audience is

not only able to interact face-to-face with the character but also see most of his facial features. This view also enables the audience to start understanding the character's goofiness through his features, such as his eyes, big teeth, and mouth form.

The second image gives the audience a three-quarter profile view that even exposes more features about the character. The third image is a side view, and the audience gets to interact with the character from a side profile that restricts the view to the Y-axis. The last image, which is a back profile, enables the audience to see any other features that are crucial to this character. The character's front, side, rear, and quarter profile view all function as indicators highlighting various facets of the character's demeanour and physical characteristics. Child audiences interpreted these views accordingly. For instance, they noted that the front view displayed facial features—such as enlarged eyes, teeth, and mouth—that alluded to the character's silliness and enabled them to get a better view of the character. The views were also crucial when looked at cognitively. It was noted from the audience that viewing the character from multiple angles activates different cognitive schemas. According to cognitive theory, audiences are better able to comprehend and recall a character when they are shown from a variety of angles since their brains are processing a wider range of visual information.

All these arguments were necessitated by audience reception theory whereby by providing multiple views, the child audiences had a higher opportunity to analyse and interpret the character meticulously. This aligns with audience reception theory's emphasis on active interpretation and meaning-making by audiences.

In conclusion, Moyo's views were consistent with audience reception theory, cognitive theory, and semiotics by encouraging audience participation, interpretation, and identification with the character, as well as by utilizing visual signals to communicate meaning. Together, these theories highlight how audiences can connect and engage with characters through a variety of interactions and points of view.

4.11.2.2 Action Sheets/Poses for the Character, Moyo

As discussed earlier, Moyo is possesses the emotional tone scale equal to human characters as portrayed in the story. To ensure that this trait is portrayed visually, the study developed an action script to show his different poses and actions. It is also important to note that during the creation of the action sheets, the study considered the line of action for this character as shown below.



Figure 106: Outline of Moyo's pose and action sheet

The study recognised that there are endless poses achievable by this character, based on his traits, as earlier discussed. However, the basic poses showing the basic arc of a character were chosen and represented in the images above. The poses were chosen to visually give an overview of this character. In the first image, the character is seen as aggressive. In one of the scenes in the series, Moyo wants to fight Tobor, who keeps

on disturbing Peter in his workshop. Through such scenes, the audience gets to see the other side of the character. This was crucial, considering that in most episodes and scenes, Moyo is portrayed as a playful character who jokes too many times and is clumsy. The other two images indicate the poses for this character trait.

Each pose acted as a sign or symbol conveying a certain facet of the character's emotions and personality. For example, the combative stance in the first picture represents Moyo's disposition and willingness to engage in conflict. Semiotically, these views had connotations beyond the visual representation. The participants reiterated this by noting that they felt the character's goofiness.

When analysed through cognitive theory, certain postures activate various cognitive functions involved in identifying and comprehending emotions. The aggressive stance sets up cognitive reactions linked to assertiveness and confrontation. These positions help with cognitive schema activation and comprehension by graphically illustrating various aspects of the character's emotional and behavioural range. Cognitive theory would suggest that by displaying the character in contrasting stances (hostile versus playful/clumsy), viewers will be better able to recall and interact with the character's complex nature. This also goes hand in hand with the audience reception theory, whereby by showing the diverse poses, the child audience's understanding of the character is enhanced. The audience goes beyond the surface and interprets the intended

meaning based on experiences and backgrounds. This, In turn, fosters audience engagement.

In drawing the poses, the researcher determined a line of action for the character. Being a goofy character, one would expect a shifty and curved line of action, bearing in mind the traits of this character.

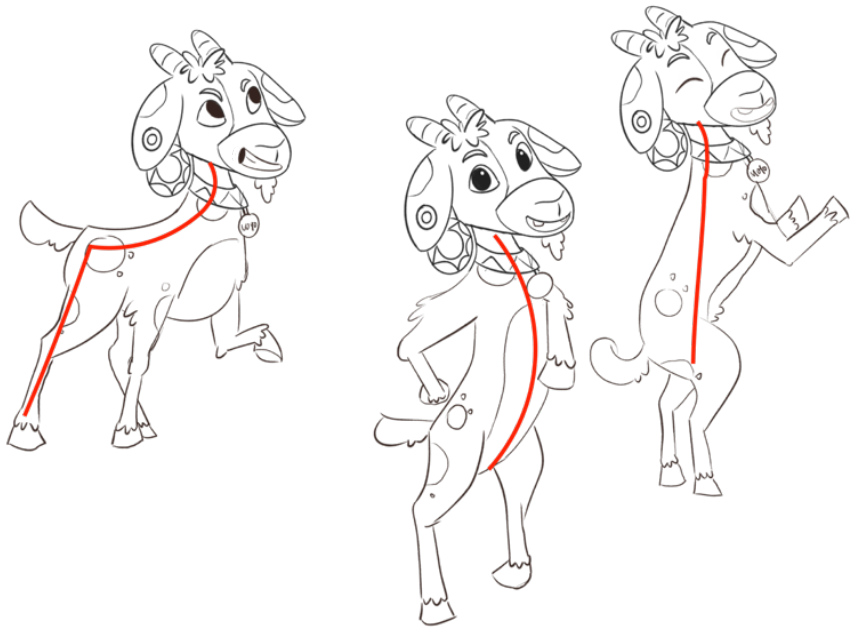


Figure 107: Outline of Moyo's pose and action sheet with the centre of gravity and line of action

In conclusion, the poses not only reflect Moyo's range of emotions and actions, but also enhance viewer engagement by using the perspectives of semiotics, cognitive theory, and audience reception theory. The poses function as visual clues that convey deeper meanings about the character, improve memory recall and cognitive processing, and evoke feelings that support the storyline and strengthen the bond between the character and the viewer.

4.11.2.3 Expression Sheet for the Character, Moyo

As indicated earlier, although visually presented in an animal body, Moyo embodies a hybridity of character between a goat and humans. His behaviour and conduct in the series are cognizant of this factor and the character is seen traversing these two worlds through his actions. Having this in mind, and also recognising that Moyo possesses a human-like emotional tone scale, the following expressions were developed for his character.



Figure 108: Outline of Moyo's expressions sheet

The above expressions were selected to fully traverse this character's emotional tone scale. The expressions range from subtle and relaxed mood to happy to disappointment. The key issue the researcher was looking for is to see the relationship between the different facial features vis-à-vis the expression being achieved. Every facial expression, subtle, at ease, joyful, or disappointed, served as a symbol for a certain set of feelings and mental processes. For instance, the child audience noted that a happy mouth and elevated eyebrows denoted contentment, whereas downturned lips and furrowed brows denote disappointment. This is in line with Semiotic theory, whereby Moyo's facial expressions serve as visual cues for the spectator to deduce his emotional

state and behaviors within the context of the story. This can also be looked at cognitively, where the facial expressions engage the cognitive processes related to emotional recognition and empathy. Children between 7-11 years possess this ability. In addition, through audience reception theory, child audiences are able to develop a deeper identification with Moyo as they can empathize with his emotional journey and responses to different situations.

In conclusion, Moyo's facial expressions were chosen to match his reactions perfectly, which heightened the audience's emotional connection and comprehension of his traits. Audience reception theory highlighted how these expressions support audience attachment, semiotics aided in interpreting these emotions as meaningful signs and cognitive theory clarified how child audiences process and empathize with these expressions.

4.11.2.4 Value Study and Grey scaling for the Character, Moyo

The value study for Moyo was crucial in determining the visual hierarchy of the character, which is an aspect that is very instrumental during the colour addition procedure. The value study was also instrumental in deciding the character's dark, highlight, and light areas so as to not only determine the choices made for hues and saturations but also to aid in achieving a visual appeal for the character. The following studies were arrived at:

a. Silhouette Study for the Character, Moyo

In a bid to show Moyo in a distinctive and recognizable manner, the following silhouettes were developed for the character.



Figure 109: Moyo's silhouette figures

b. Grey Scaling for the Character, Moyo

It is through this exercise that the darks parts, the mid-tones as well as the highlights for this character were analysed. This step was crucial in adding the colour. This step was also important in understanding the form and composition of the character. In addition, the grey scaling step helped in testing and iteration of shapes and proportions of this character.

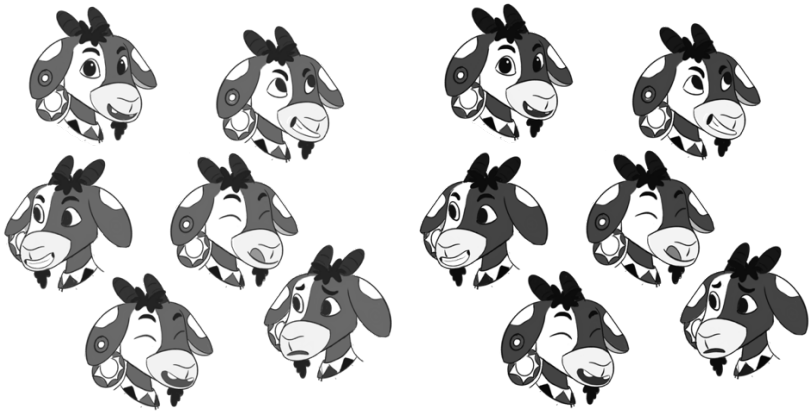


Figure 110: Moyo's value studies for the expressions.

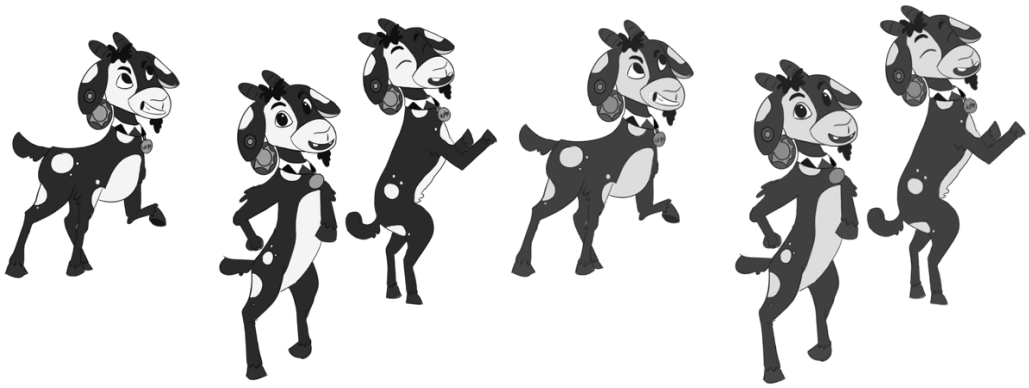


Figure 111: Different value studies for Moyo to determine mid-tones and highlights

c. Use of Shape in the Recreation of Moyo

In the recreation of Moyo, the following shapes were used as shown below:



Figure 112: Shapes used on Moyo's body

The recreation of this character was majorly centred on using circles and ovals. This was to align with the character of Moyo. As earlier discussed, Bancroft (2006) says that circles are indicative of a friendly, loving, caring, and happy character. Presented as a goofy and friendly character, these shapes suit the character accordingly. It is also

important to note that the rest of the body formation, such as the legs and tail, used organic shapes that were directly aped from an actual goat's references.

d. Colour Addition in the Recreation of Moyo

In recreating Moyo, the researcher, to clearly reflect the views of the child audience developed a colour palette for this character as shown below:



Figure 113: Moyo's expression sheet with colour

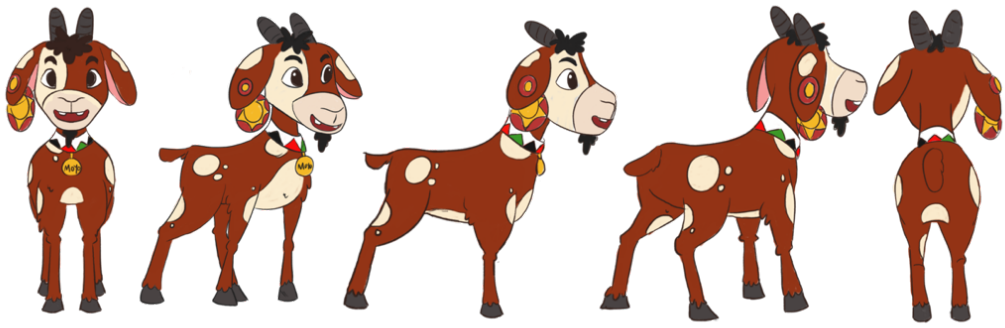


Figure 114: Moyo's turnaround sheet with colour



Figure 115: Moyo's pose and action sheet with colour



Figure 116: Moyo's final character design

In the recreation of Moyo, two colours, brown and yellow, were used a lot.

Brown colour HEX Code 933315 was used to indicate various traits that Moyo portrays throughout the series. Cognitive theory suggests that colours evoke emotional responses. In this context, Brown evokes feelings of warmth, comfort, and grounding, which align with Moyo's friendly and nurturing character traits. Most children preferred this colour based on commonality of the colour on goats. This is directly connected to audience reception theory, whereby this colour contributes to the audience's identification with the character.

Another colour used is yellow, HEX CODE f3b724 and ffe8bd. As earlier discussed, yellow is a warm colour that connotes happiness. Moyo, as discussed, is a happy character, and the researcher chose this colour to bring out this element.

4.12 Conclusion

This chapter has presented the recreation of the selected characters based on their traits using an alternative character design approach. The chapter engaged in recreating characters using an alternative character design approach. The procedural approach has been discussed in the chapter, and justifications have been provided. The characters that were recreated are Sema, MB, Tobor, Moyo, Babu and the Bongolalas. The chapter, during this recreation process, also discusses the characters and gives justifications as to why different elements were incorporated. The final characters presented in this chapter capture the views of the audience of Kenyan children. These views were gathered through interviews as well as focus group discussions. During the presentation of these characters, the study was cognizant of the fact that other elements and principles of design affect how a character is presented, and as such, the study was keen to employ the different crucial aspects while at the same time maintaining a focus and bias on the views presented by the child audience.

This chapter asserts that designing characters for the Kenyan child audience is not merely putting images together but instead is a very intricate operation that requires one to take into consideration the different elements that make up a character. The chapter further asserts that the Kenyan child audience is not just spectators in animation but rather active and critical participants who interpret what is presented to them on the screen. The next chapter focuses on test the degree of familiarity achieved for the child audience using the alternative character design approach.

CHAPTER 5

5.0 The Degree of Familiarity Achieved for the Child Audience Using the Alternative Character Design Approach.

This chapter presents and analyses data on the degree of familiarity achieved on the recreated characters. The chapter starts by discussing the demographics of the participants. It then discusses the degree of familiarity attained on each character through presentation of data and analysis. The chapter then discusses the findings and implications on familiarity.

5.1 Introduction

To achieve this objective, the study aimed to determine if the recreated characters, with their suggestions and adjustments, would be more familiar to the Kenyan child audience upon re-exposure. To gauge familiarity, the study employed Hatley's (2011) idea that says that as much as apparent familiarity is likely to differ across different individuals, there is ample agreement on what makes a personalized image (in this case, a 2d animation character) fascinating across individuals. Furthermore, to achieve this objective, the study considered parasocial relationships between the Kenyan child audience and the recreated characters. Horton and Wohl (1956), describe parasocial relationships as relationships that form between audience members and fictional characters. According to Calvert et al. (2020), elementary-school-aged children tend to find ways of identifying with certain characters presented on television. He further asserts that the use of familiar characters can influence young audiences' choices and interactions with a film. According to Kokesh and Sternadori (2015), audiences tend to create intimate relationships with media characters since they fully interact with them. The researcher believes that to nurture such a relationship and ensure that the child

audiences get to fully understand the stories presented to them through these characters, the issue of familiarity ought to be explored.

5.2 Demographic Information of the Participants

This section presents participants' demographic information generated during the study Demographic data helps to verify and generalize the results (Bernard & Ryan, 2010) to ensure the usability of the findings in prospective empirical or theoretical studies.

5.2.1 Distribution of Participants Across Different schools

Primary School	FGD participants	Interview participants	Total number of participants
Mululu	50	30	80
Givudianyi	28	10	38
Lusengeli	60	30	90
Kasarani	30	10	40
KU primary	25	10	35
Total	**193**	**90**	**283**

Table 111: Distribution of participants across different schools

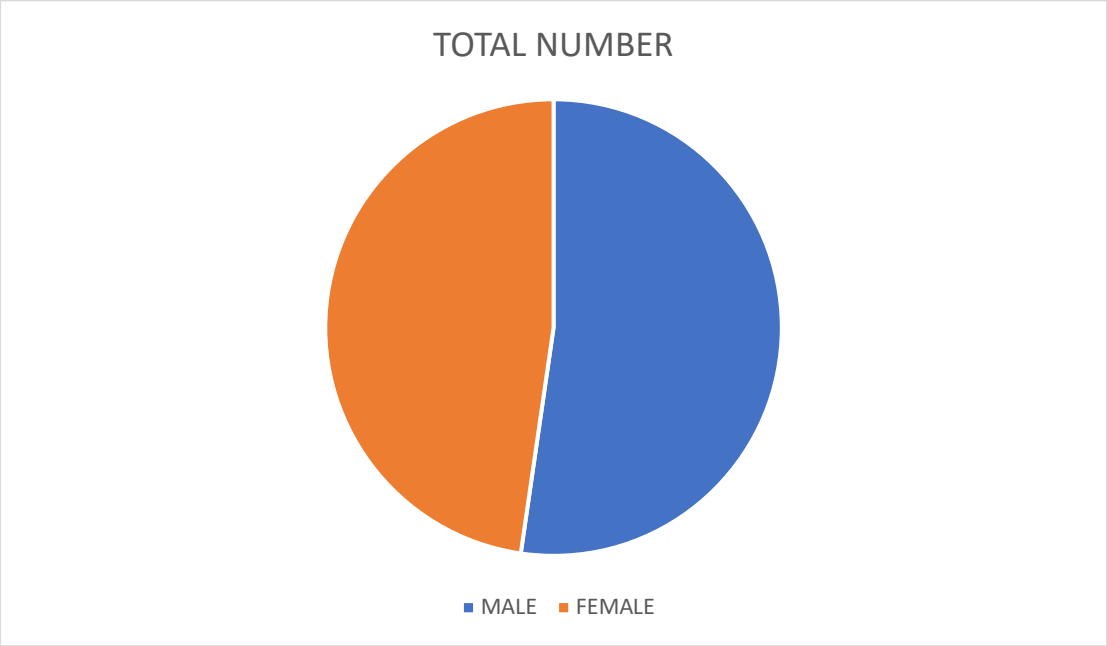
To ensure consistency of data and build on viability and credibility, the researcher ensured that the number of participants remained the same and used the same individuals. However, the researcher encountered a small portion where 21 participants who had taken part in the study's first phase were not available. As much as this number was small, the researcher opted to replace these participants. The new participants selected to replace them were taken through the entire process linked to this study and were then allowed to contribute their views and thoughts. To achieve this, the researcher first showed them the episodes of the animated series, focusing on the characters. They were then shown the recreated characters, and the researcher went ahead and gauged their degree of familiarity. The researcher also ensured that all the

turnarounds, expression sheets as, well, and pose and action sheets were shown to ensure that the participants had a bigger chance to interact well with the characters.

5.2.2 Distribution of Participants According to Gender.

Participants by gender	Total Number	Percentage
Male	**148**	**52%**
Female	**135**	**48%**
TOTAL		

Table 112: Distribution of participants based on gender



Pie chart 4: Distribution of participants based on gender

As seen in the table, the male participants constitute 52% of the total respondents' pool, which is marginally higher than the female participants, who make up the remaining 48% of the population. The numerical variance in the number of participants was 13, which is relatively small, suggesting that the participant pool was not heavily skewed towards one gender.

The percentages were almost equal, showing a slight variation. This discrepancy still showed that the sex distribution of the subjects had been treated in such a way that all male and female participants were satisfied with it. Bias might have existed, and this was taken care of by providing equal opportunities to both genders. The data analysis and results also considered gender differences. Moreover, this made sure that there would be a fair representation of either gender in any statistical study based on participant's gender as the near percentages indicated to the researcher, enhancing its validity.

5.3 Degree of Familiarity Achieved on Sema.

The images below show a comparison between the original and recreated characters.



Figure 117: Image showing the original and the recreated character

5.3.1 Presentation of data from the Focus Group Discussions and interviews on Sema

This section presents the responses from the Kenyan child audiences on this character. In presenting the gathered data, the researcher opted to present the general familiarity of the character as expressed by the participants, then went ahead to presenting the specific responses on the different body sections as shown below:

i. Head
ii. Upper body
iii. Lower body
iv. Costume and accessories

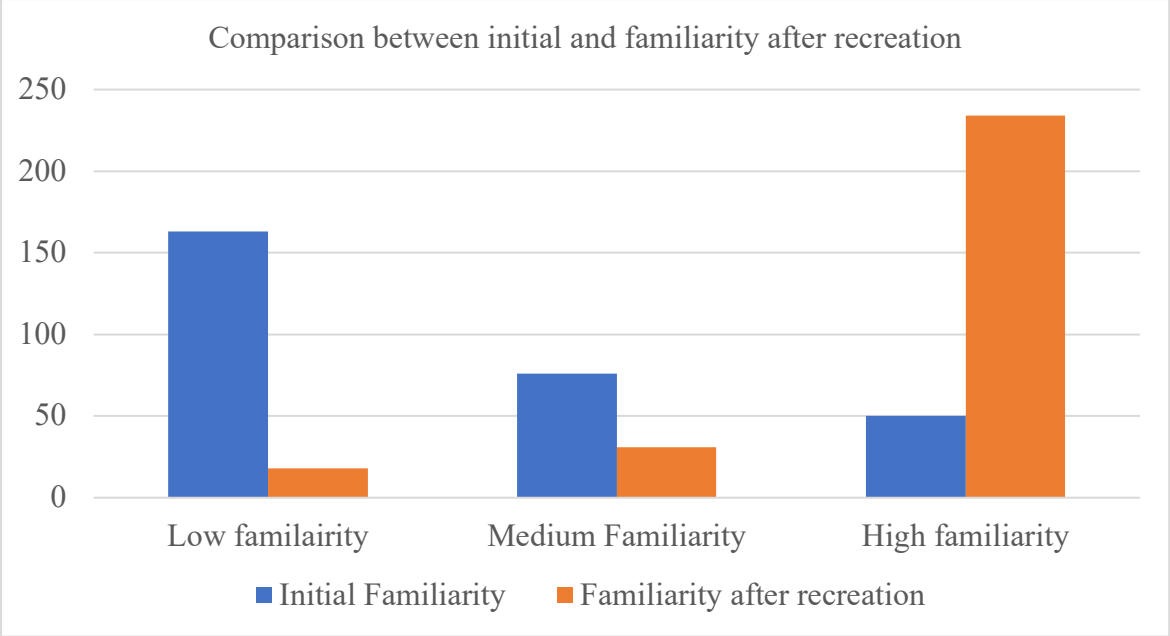
The data is presented following the discussion guide as follows:

5.3.1.1 General Familiarity of the Recreated Character to the Participants

The table below shows the general familiarity achieved as per the child audience responses. This was when the character was looked at as a whole:

Does the whole character look familiar to you?	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Low familiarity	18	10	8	6%
Medium Familiarity	31	13	18	11%
High Familiarity	234	121	113	83%
TOTAL	283			100%

Table 113: Sema's new general familiarity to the child audience after recreation



Graph 8: Comparison between initial familiarity and familiarity after recreating Sema

From the table and graph above, there was a significant reduction in low familiarity from 163 participants to 18 participants. This indicated a dramatic improvement in the character's recognition among the child audience.

The medium familiarity decreased from 76 participants to 31 participants. This further suggested that the recreation process successfully transitioned many participants from medium to high familiarity.

High familiarity increased substantially from 50 participants to 234 participants. This indicated that the recreation process made the character significantly more familiar and recognizable to the child audiences.

After re-creation, the male child audiences' low familiarity decreased from 68 to 10, indicating a significant fall. The male medium familiarity fell from 36 to 13, while the

high familiarity category went from 37 to 121, signifying a considerable increase in comfort and recognition with males.

The female child audiences' low familiarity dropped from 95 to 8, reflecting a significant decrease. The medium familiarity reduced slightly from 40 to 18 while the high familiarity jumped from 13 to 113, showing a massive increase in familiarity among female children.

This data shows that both genders showed marked improvements in familiarity, although the initial familiarity was somewhat higher among the female participants (low familiarity was higher, high familiarity was lower compared to males initially). After recreation, both genders exhibited a significant rise in high familiarity, suggesting that the redesign was universally effective.

The researcher came to the conclusion that the dramatic shift in familiarity levels underscores the importance of character design that incorporates the views of Kenyan child audiences and one that inclines towards having familiar visual elements. In addition, increased familiarity generally translates to better audience engagement and connection with the character, which is essential for the success of animation films to a Kenyan child audience.

Once it was established that there was an increased familiarity, the researcher looked at the specific features that might have improved the familiarity. This was crucial in informing exactly what the child audience focuses on in the physical familiarity of a character. When looking at the specific features that stood out in terms of familiarity,

the study divided the characters into four regions, as was done earlier: head, upper body, lower body, costume, and accessories. The data gathered shows the frequencies of the specific body parts and gender distribution.

5.3.1.2 Specific Aspects and Features that Stood Out on Sema's Head Section

The images below show the initial and recreated head section of the character, the changes that were made and the frequencies of the parts that stood out for the child audience.

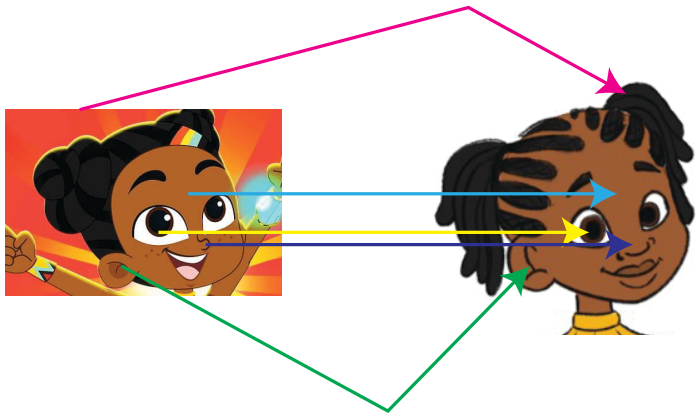


Figure 118: Initial and recreated head section of Sema

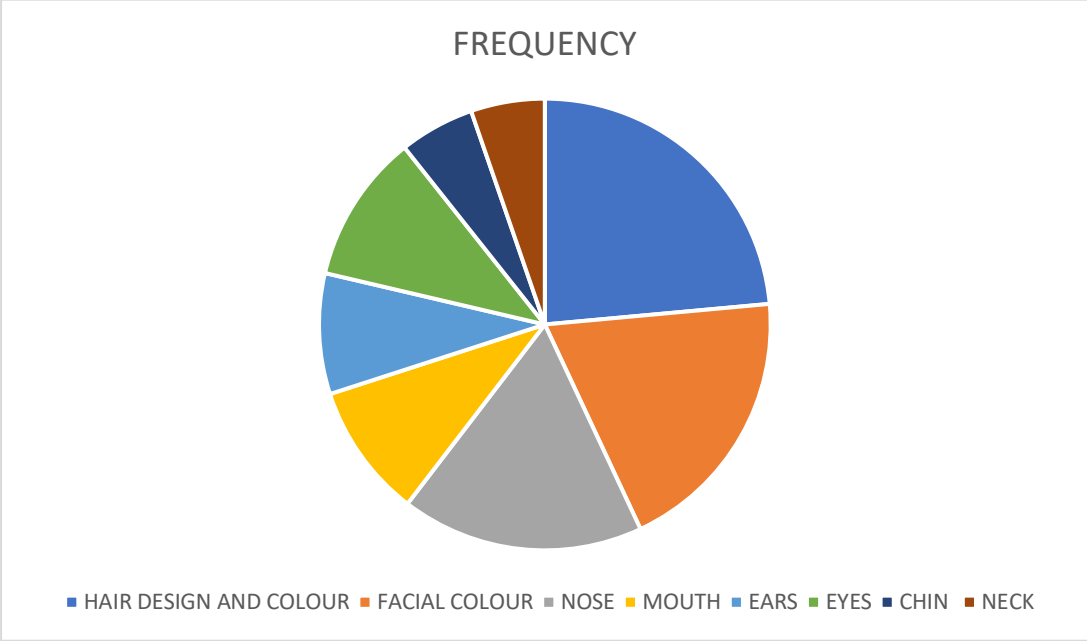
From the image, the changes that had been raised by the child audiences can be seen. The hair style changed, eyes were made more realistic, nose structure changed to reflect the common nose among children, mouth form changed to be reflective of the audience, skin tone was made darker, ears were increased and the neck was made longer.

The frequencies for the different parts of the face are shown below:

Specific feature on Sema's head section	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Hair design and colour	267	106	161	94%
Facial colour	221	102	119	78%
Nose	197	97	100	70%

Mouth	109	53	56	39%
Ears	98	38	60	35%
Eyes	121	59	62	43%
Chin	61	27	34	22%
Neck	60	31	29	21%
Others	58	25	33	20%

Table 114: Distribution of frequencies of specific aspects on Sema's head section



Pie chart 5: Distribution of requencies of specific aspects on Sema's head section

As seen in the table, the most striking feature was Sema's hair design and colour, noted by 94% of the participants. this significant recognition highlighted the importance of familiar and distinctive hair in character design for the animations made for Kenyan child audiences. in this case, the study posits that hair stood as a primary visual cue, helping establish a character's physical familiarity easily. Some of the statements by participants were:

'…now her hair looks like ours. I love her hair most…'

(Individual Interview, KU Primary)

Another participant said that;

> '…Sema's hair made me like her. I saw it first….'
> (Individual Interview, KU Primary)

Another one added;

> '…Sema has good hair and it is black and well braided. I like the hair most because it makes her look young and smart…'
> (Individual Interview, KU Primary)

When this is looked at through the lens of audience reception theory and cognitive theories, it underscores the need to have familiar and culturally significant features in character design for Kenyan child audiences. cognitively, the statements given by children meant that they could organize and interpret data. For the Kenyan child audience therefore, familiar hairstyles and textures form part of their schema related to familiarity and cultural relevance of a character.

There was also high recognition of facial colour, which was reported by 78% of participants. This percentage indicated that colour schemes used for the face of a character like Sema are crucial for familiarity. This further underscored the importance of having proper colours that can easily be decoded by the child audience. Some of the statements by participants were:

> '…she looks like all of us. She looked white before but she has a different colour…'
> (Focus Group Discussion, KU Primary)

The nose and eyes were also crucial, having scored 70% and 43% respectively. These features stood out as key to familiarity with the facial or head section. The researcher noted that this section was also key when conveying facial expressions.

There was a generally lower recognition of the mouth, ears, chin, and neck. These features scored the following: mouth (39%), ears (35%), chin (22%), and neck (21%). Although they were less frequently mentioned, they still play important roles in the overall character design. While they may not be the first features to attract attention, they contribute to the uniqueness and overall aesthetic of the character.

In the other features section, minor details like lip size, facial marks, and general appeal were mentioned.

There was also a notable trend in gender differences. As seen in the table, there are glaring gender differences in the familiarity and recognition of a character. In the case of Sema, features such as the hair design, colour and ears seemed to be more noticeable to female participants compared to their male counterparts. The researcher believed this could have been due to different perceptual or interest factors between genders. Females had more sensitive perceptions of colour and fine-grained visual patterns. They may be more perceptive to traits such as colour and style of hair because of their increased sensitivity. This was the case with Sema. Further, Studies have shown that females generally have better colour separation and discrimination abilities compared to males. This could explain why female children are more likely to notice and appreciate hair colour variations.

In addition to this, the study noted that some of the cultural and social influences, such as norms that emphasize hair styling and colour more for females than males, could have led to greater awareness and interest from the female participants. The researcher also assumed that personal interests played a part in the data, where the female participants had a more substantial interest in grooming and personal appearance. This made them more attuned to noticing and appreciating the intricacies of Sema's hair design and colour.

From the discussions, it is clear that these design decisions can significantly improve the relatability, engagement, and overall impact of animated content for Kenyan child audiences by connecting audience reception with cognitive theory.

5.3.1.3 Specific Aspects and Features that Stood Out on Sema's Upper Body

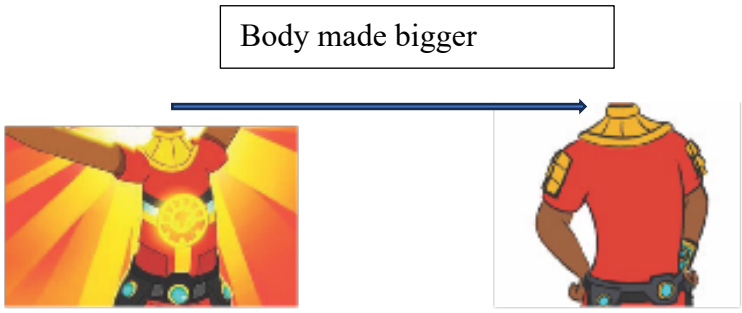


Figure 119: Sema's initial and recreated upper body

The general body was made bigger to enhance her dominance.

Arms made bigger to indicate strength as outlined by the child audiences.

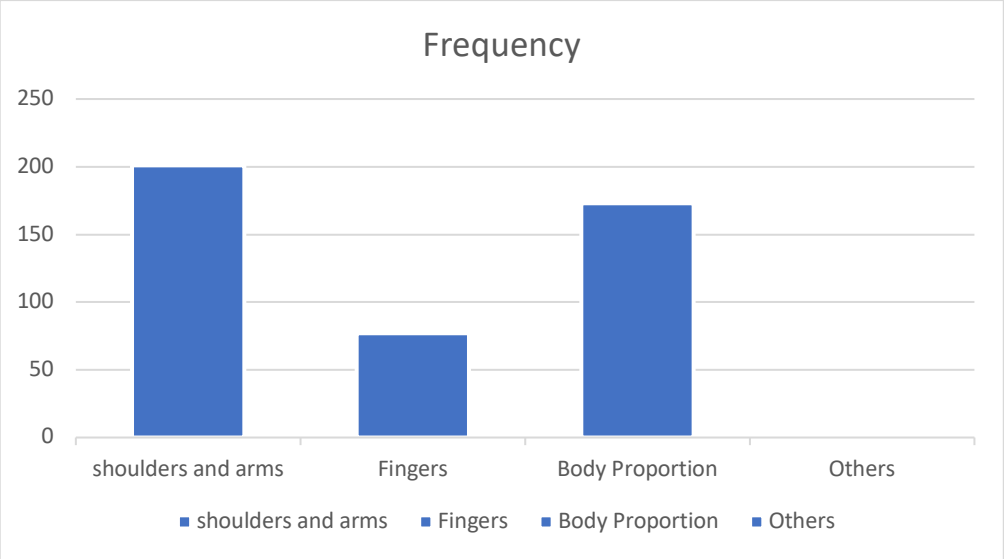
Skin colour was changed to reflect the common skin tones among the child audiences.

Shoulders were made broader to enhance Sema's strength.

The frequencies for the different parts of upper body:

Specific feature on Sema's upper body section	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Shoulders and arms	201	98	103	71%
Fingers	77	45	32	27%
Body proportion	173	86	87	61%
Others				

Table 115: Distribution of frequencies of specific aspects on Sema's upper body section



Graph 9: Distribution of frequencies of specific aspects on Sema's upper body section

The table above showed a higher frequency and gender distribution on the shoulders and arms. These parts were the most recognizable, having been mentioned by 71% of the population. As seen in the image, the shoulders, arms, and body sizes were increased based on the principle of exaggeration. The adjustment improved the familiarity levels, meaning that character designers should focus on dynamic and prominent features to enhance familiarity. Additionally, their proportion and size made them noticeable to the child audiences, with child audiences saying that the proportions made her look more robust. Their role was also noted by the participants, with some of them saying the following:

> '…The way Sema's body was proportioned made her look both strong and approachable."
> (Individual Interview, Losengeli Primary)

This means that child audiences interpret these features as signs of power and competence, which affects how capable they believe the character is of carrying out tasks in line with the audience reception theory. One participant cited that the size of the arms made them see whether the character can do some of the hard work. The verbal response the participant is transcribed below:

> Her hands make her look like she can carry things around. I think they are looking better.
> (Individual Interview, KU Primary)

The researcher considered such statements crucial both semiotically and cognitively since they go on to show just how much the child audience will relate their experiences to the on-screen characters. In addition, children's visual processing skills, which are sensitive to movement and actions, are linked to their ability to recognize dynamic elements like arms and shoulders.

There was moderate recognition of body proportion at 61%, with an almost equal gender balance, indicating that balance and proportionality are important for the believability and appeal of a character. In addition, adequate exaggeration can make the character more appealing.

Fingers were also mentioned but had a lesser frequency compared to the rest (27%). While not prominently mentioned, the researcher believes that fingers can enhance the

character’s ability to communicate emotions and actions subtly. While not as prominent, fingers can subtly enhance a character's ability to convey emotions and actions

The gender-based differences were that both male and female participants found shoulders to be crucial. This was based on the fact that hands and shoulders were the parts that were majorly used during action scenes, which appealed to both genders.

The nearly equal acknowledgment of body proportions between genders implies that both boys and girls are equally perceptive to the character's general balance and visual concord. The almost equal focus on body proportions between the genders indicates that child audiences value visual equilibrium.

The next section looks at Sema’s lower body section;

5.3.1.4 Specific Aspects and Features that Stood out on Sema’s Lower body Section

This section explores the specific aspects and features of Sema’s lower body that stood out to the child audiences, highlighting their significance in the character’s overall visual appeal.

The study posits that this analysis can help better understand how these elements contribute to Sema's identity and how well they resonate with her young audience by comparing the recognition frequencies and variances between male and female child audiences.



Figure 120: Sema's initial and recreated lower body section

From the images, Sema's Legs were made bigger to reflect her narrative role as a strong character.

The frequencies for the different parts of the face are shown below:

Specific feature on Sema's Lower body section	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Legs	221	118	103	78%
Others	0	0	0	0%

Table 116: Distribution of frequencies of specific aspects on Sema's lower body section

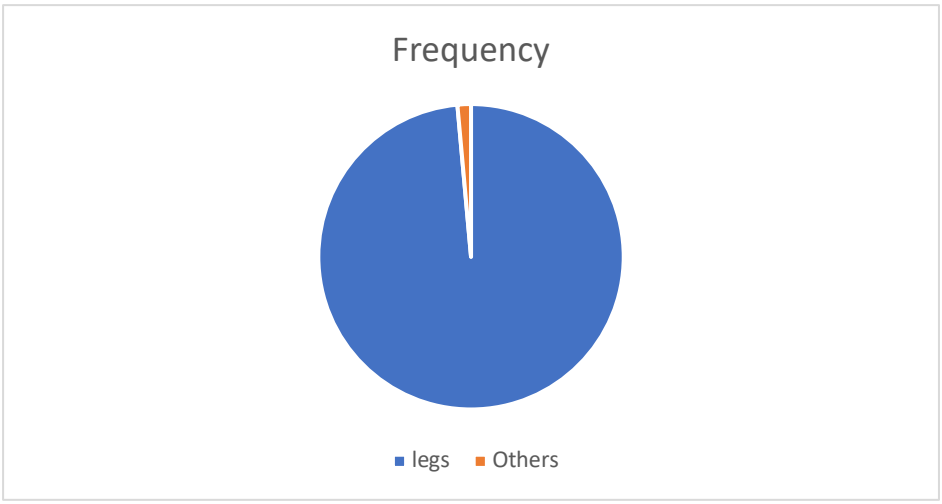


Table 117: Distribution of frequencies of specific aspects on Sema's lower body section

78% of participants identified legs, with female children (118) recognizing them more often than male participants, who had a total number of (103).

A possible explanation was that Sema's legs were used to highlight activity and mobility since legs are essential for movement. This aligns with children's cognitive processing of motion and activity, making the legs more noticeable and memorable. In addition, well-defined leg structures were noted by the participants, and most of them related the bigger legs to being more engaging, especially in action scenes.

5.3.1.5 Specific Aspects and Features that Stood Out on Sema's Costume And Accessories

Costume and accessories were critical elements in the design of this character, playing a crucial and fundamental role in defining Sema's character.



Figure 121: Sema's initial and recreated costume

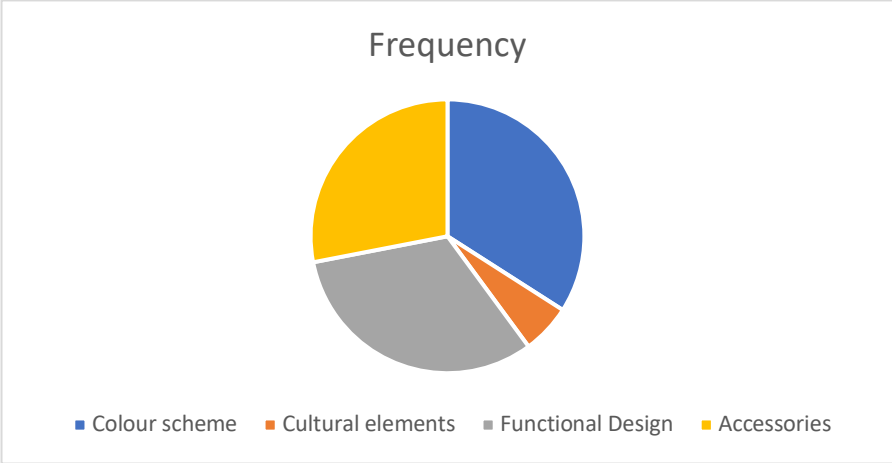
Sema's costume did not have many changes from the child audiences. As seen in the image, the kneepads were introduced, the boots were made spiky and shoulder pads were introduced. The colour was retained as well as the accessories.

For the purposes of this study, the costume and accessories implied any clothing,

while accessories include any additions that enhance the way a character looks. They include among others, hats, watches, eye wear. Findings regarding costume and accessories are presented below:

Specific feature on Sema's costume and accessories	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Colour scheme	221	109	112	78%
Cultural elements	38	17	21	13%
Functional design	208	121	117	73%
Accessories	182	87	95	64%

Table 118: Distribution of frequencies of specific aspects on Sema's costume and accessories



Pie chart 6: Distribution of frequencies of specific aspects on Sema's costume and accessories

From the table, the colour scheme had the most frequencies with 78% of the population reporting this. The most striking thing about the colour scheme on the costume was the vibrance of colours, with many participants citing the colour red used on Sema's costume as appealing and recognizable to them. The equal distribution between male and female genders suggested that the colour used was universally appealing. The use of vibrant colour and universally appealing colours

made the costume stand out. Participants cited that the colour red particularly drew their attention. This allusion, when analyzed cognitively, meant that the child audience's visual processing and colour recognition was active.

The functional design came in second. Participants noted that the costume allowed Sema to save Dunia people. Some even said that the costume made her look strong, fearless, and superwoman. True to their analytical mind, Sema is supposed to exhibit these traits in the series. Both genders showed a high level of familiarity. The other main thing noted when looking at the costume was the colour, relatable symbols, and/or prints. The study notes that a lean towards common fabric, prints, is crucial in determining familiarity of a character. The researcher also concluded that the participants cited more familiarity with this character after the recreation process. Further, designing costumes that are functional and match the character's narrative role is key. The familiarity was enhanced by making sure the character's desired demeanour and behaviour were reflected in the outfit by emphasizing qualities like bravery, strength, and fearlessness through such aspects as adding knee pads and shoulder pads.

Accessories, like Sema's watch, were also recognised. In addition, the shoes were highly recognised, especially the spiky bits. Participants claimed that the spikes made Sema invincible and could easily defeat Tobor. Accessories were noted by 64% of children, indicating their importance in adding distinctiveness to Sema's appearance. Female children (95) recognized accessories slightly more than male children (87), which may reflect a higher interest in detailed and decorative aspects. The improved recognition and familiarity on these aspects was noted through having distinctive

accessories. While the initial character did not have distinct shoes, the recreated one had spiky boots to match her role.

Cultural elements were the least recognized feature, mentioned by only 13% of children. This low frequency could be due to the subtlety of these elements or the children's unfamiliarity with the cultural references. However, those who did recognize these elements (21 females, 17 males) found them intriguing, suggesting potential for deeper engagement if these elements are made more prominent during character design.

The general analysis of the character is that the overall familiarity was improved after the recreation process.

5.4 Degree of Familiarity Achieved on MB.

The images below show a comparison between the original and recreated characters.



Figure 122: MB's original and the recreated character

5.4.1 Presentation of Data on MB

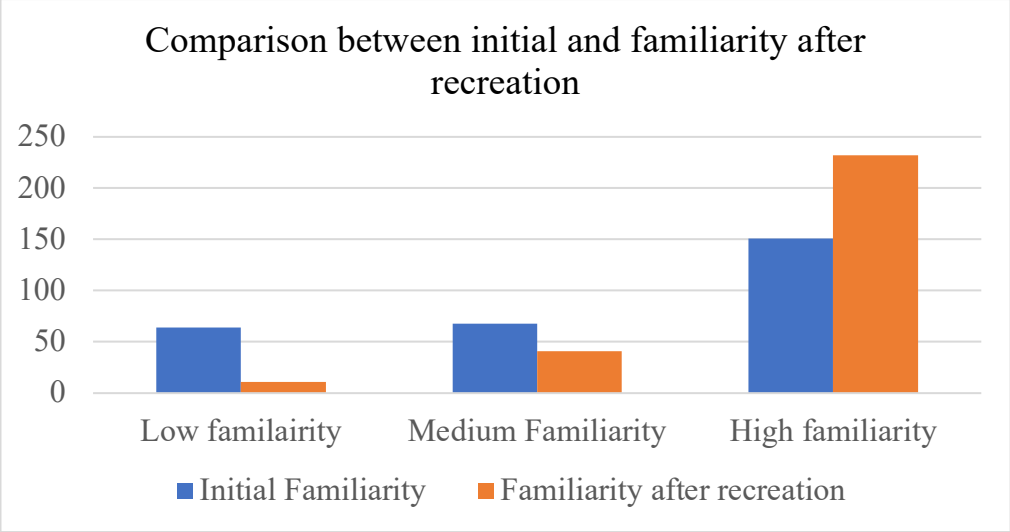
This section outlines the comments made about MB by the child audience.

5.4.1.1 General Familiarity of the Recreated Character

According to the reactions from children, the general familiarity acquired is shown in the table below. During this time, the character was viewed as a whole:

Does the whole character look familiar to you?	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Low familiarity	11	3	8	4%
Medium Familiarity	41	16	25	14%
High Familiarity	232	123	109	82%
TOTAL	283			100%

Table 119: MB's new general familiarity to the child audience after recreation



Graph 10: Comparison between initial and familiarity after recreating MB

The table and graph show a large decrease in the number of children who found MB to be low familiarity, from 151 to only 11. This indicates that the recreation of this character helped improve visual cues that were more familiar.

Medium familiarity also decreased from 68 t0 41 children. The shift indicated that many participants who initially found Sema moderately familiar now found her highly familiar after recreation. The overall improvement came from the suggested adjustments raised by the participants.

The high familiarity experienced a substantial enhancement, which meant that the redesigned character had more familiarity with the child audience.

5.4.1.2 Specific Aspects and Features that Stood out on MB's Head Section

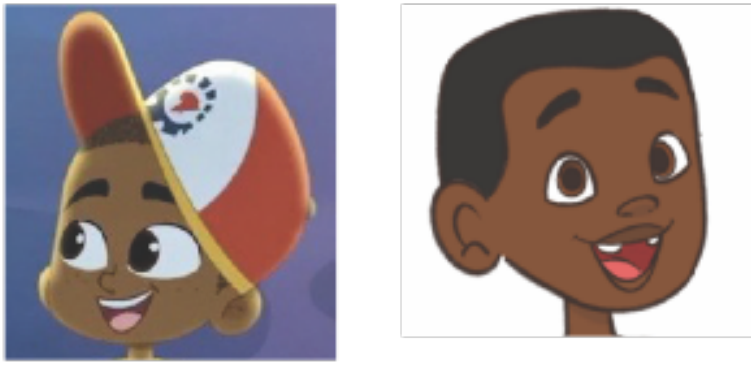
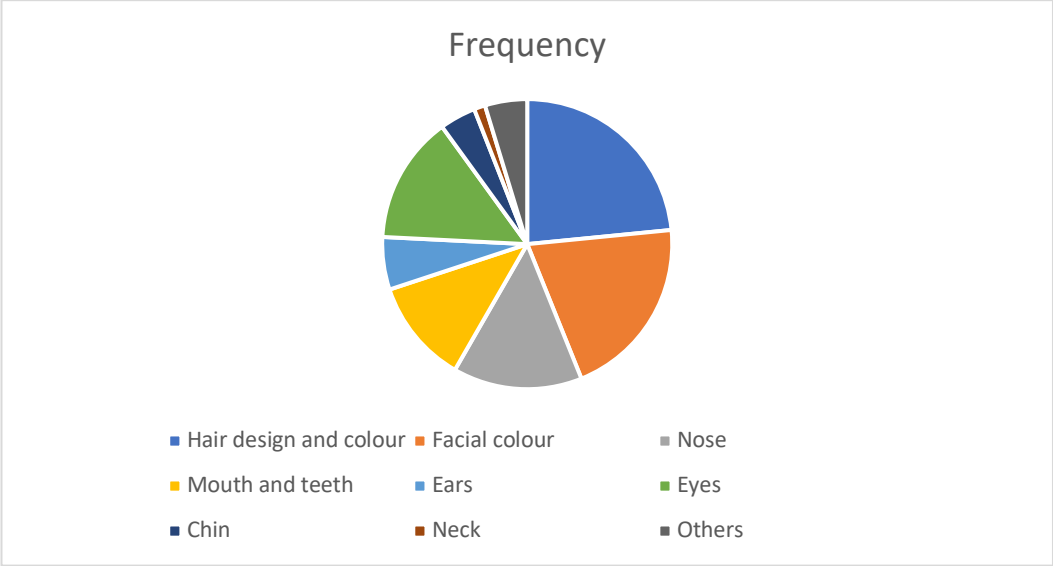


Figure 123: MB's original and recreated head section

- From the image above, several adjustments were made as proposed by the child audiences. The changes enhanced familiarity.
- The cap was dropped as requested by the child audiences
- ell-kempt hair was introduced in line with the cultural perspective of the child audience.
- The eye colour was changed to brown and reduced in size. This was done so as to ensure a facial balance between features and to reflect common eye colours among the Kenyan child audience.
- The skin colour was toned to reflect common skin tones among the child audiences. The colour choice was also discussed in the previous chapter.
- The nose was changed, and the appearance was made more curvy and subtle as raised by the child audiences.
- The ear appearance was changed. The ears were made bigger to create a balance in the facial appearance.
- A gap was introduced to indicate the shedding of teeth, as requested by most children.

Specific feature on Sema's head section	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Hair design and colour	244	123	121	86%
Facial colour	213	106	107	75%
Nose	150	68	82	53%
Mouth & teeth	121	56	65	43%
Ears	61	32	29	22%
Eyes	148	72	76	52%
Chin	42	16	26	15%
Neck	13	15	16	5%
Others	49	26	23	17%

Table 120: Distribution of frequencies of specific aspects on MB's upper body section



Pie chart 7: Distribution of frequencies of specific aspects on MB's upper body section.

The table and chart above present the analysis of MB's specific head features. As can be seen, the child audiences focused on various elements to attain familiarity. The

part with the most frequencies was MB's hair design and colour. This part had 244 participants, or 86% of the total population. The high frequency of this part indicated that hair is crucial for Kenyan child audiences. Also, the choice of colour for the hair is vital. The study recommends using familiar colours that are common in children, such as black. It can also be noted that both genders found the hair and design colour on this character appealing. The study recommends that when designing characters, especially males, consideration can be placed on how the hair looks like. This can include incorporating vivid and common variations of hair designs.Sample statements by participants on the hair include:

> '…on MB's head, the hair is good. It looks black, and he can go to school. That makes him smart…'
> (Individual Interview, Mululu Primary)

> '…I saw the hair first. It is well kempt. The other one looks bad…'
> '…I saw the hair, then the face. And his head looks like ours. He looks like us…'
> (Individual Interview, Mululu Primary)

When looked at through semiotics, the context of the statements serves various functions. The hair of the characters serves as the signifier that carries meaning for the child audiences. The statement directly points to the MB's hair as a symbol of intelligence, cleanliness, and familiarity. The well-kept hair signifies positive attributes, aligning with societal norms and expectations that associate neat appearance with being smart and prepared for school. This semiotic analysis further shows that character design elements, like hair, play a vital role in conveying specific messages and values to the Kenyan child audience. The fact that children see MB's

hair and think it looks like theirs suggests a strong identification with the character, enhancing their engagement and connection with the story through Audience Reception Theory.

The comment that MB looks knowledgeable and relatable because of his well-groomed hair demonstrates how kids interpret characters and their roles through visual cues when equated to Piaget's cognitive theory of development. Children learn to comprehend and interact with the story through this cognitive process of deciphering signs. Storytellers can improve both cognitive engagement and understanding by creating characters with characteristics that young readers can easily understand and identify with.

The facial colour had a frequency of 213 participants, or 75% of the population. This was the second most noted feature by the child audience. There was a balance in this section between the two genders, underscoring that the colour used on a character's skin is crucial to the child audiences. The study posits that the correct use of colour on the skin and skin tones is key in recognizing Kenyan child audiences. In addition, the study insists on using vibrant and distinct colours to ensure maximum character recognition and familiarity and enhance engagement. To corroborate this information, some participants said the following:

> '…I like it when the colour is brown on the skin. The other ones look like they put ash on the skin…'
> (Individual Interview, Mululu Primary)

> '…some cartoons look pale. The skin is different…MB has a good skin. That's why I saw it also…It looks like our skin and

> it has no marks…but I liked it…'
> (Individual Interview, Mululu Primary)

The next feature that was noted on MB's head section was the nose. This part had a frequency of 150, which was quite significant. Majorly, the child audiences raised the issue of size, look, and proportion of the nose. Most discussions on the nose were centered on having noses that are less pointy and well-defined. The children also noted that a stroke for a nose was not good for them;

> '…. I saw the nose. It looks like a real nose. Sometimes the nose is just a line…'
> '…His nose can breathe. It looks good now…I like the new nose…'
> (Individual Interview, Mululu Primary)

This feedback underscores the importance of semiotics in character design. Kenyan child audiences prefer familiar and well-defined noses, which they interpret as signs of lifelikeness and relatability. This insight aligns with audience reception theory by showing how children actively interpret visual cues, supports usability testing by identifying key design preferences, and aids cognitive development by providing familiar and relatable symbols.

There was also a considerable mention of MB's mouth and teeth. This number represented 39% of the population. The most noted part was the gap in MB's denture. This was instantly recognised because the children had initially suggested this. There was an almost instant smile on their faces when they saw the gap, mouth form and size compared to the initial one. One participant said:

‘...he has a gap like we do…He will grow the teeth later…’
(Individual Interview, KU Primary)

This statement shows the deep connection that this participant has towards MB's face when looked at through the lens of expressionism theory. It is almost like they are equals both on-screen and in real life. Nearly losing the novelty aspect. The researcher suggests that although this section had moderate recognition, character designers should be considerate when designing mouth forms, expressions, and dental features. As illustrated, these parts boost child audience and character engagement, especially in scenes that have dialogue and monologue.

The ear section was noted by 148 participants. They did not have major attractions. However, male participants had a higher number, meaning that the ears still played a major role.

The eyes also had a considerable number of participants showing interest. They were 148. The major concern about the initial eyes was the fact that they looked 'doll-like.' This was addressed by the participants, with some citing that the eyes felt 'fake' and too big for the characters. Although the researcher recognises that the principle of exaggeration is alive and well in the practice of animation, there is still a need to ensure that there is a proper proportion between the features. The line between familiar and not familiar was thin for the Kenyan child audiences, and as such, caution must be taken.

The chin and neck did not have major recognition, meaning that overall, they did not attract the child audience as much. However, issues like skin tone colours should be considered by character designers to enhance familiarity with these parts.

The recommendations that were major in this exercise are that there is a need to focus on hair design and colour. Priority should be on colour, vibrancy and styles. The facial design should consider colour and use it appropriately. This can enhance differentiation and appeal. In addition, familiar eyes and noses, in terms of size and proportion, can enhance a character's familiarity. It was also noted that mouth and teeth are crucial, and as such, cues that are age-appropriate, sizes, proportions, expressive mouths, and dental features are key. Finally, while less critical, the features of the ears, chin, and neck should be carefully handled to maintain familiarity.

According to the discussions above, several conclusions were drawn. To begin with, there is need to emphasize hair design and colour. Prioritizing familiar hair colours and colours enhances recognition and familiarity. Black hair was especially effective for Kenyan child audiences. Appropriate colours can easily align with child audiences cognitive processing of familiar stimuli.

It was also noted that appropriate facial colour is necessary for familiarity. the use of vibrant and distinct skin tones that accurately reflect the common skin tones among child audiences. Brown skin tones were preferred. The specific Hex Code was fully discussed in the previous chapter.

Realistic nose designs were also mentioned. The change of the nose design was noted as being well-defined and proportionate by the child audiences. The use of familiar and common nose shapes common among child audiences enhanced familiarity.

Detailed mouth and teeth were also crucial. The participants said that they preferred having MB with a gap in his teeth. This means that a focus on age-appropriate mouth forms, sizes and dental features is key.

The ears were not very prominent. However, when designing ears, keen focus should be placed on ensuring that they help in maintaining overall character familiarity. The same case was with the chin and neck. Paying attention to these less critical yet important features help in maintaining overall design consistency.

Realistic eyes are also crucial. Avoiding 'doll-like' and overly exaggerated eyes can cause alienation between the audience and the character. Most participants said that the initial eyes felt 'fake', and as such, they could not find them familiar. With the idea of the child audiences' seeing themselves on screen,' there was a need to adjust the eyes.

5.4.1.3 Specific Aspects and Features that Stood Out on MB's Upper Body Section



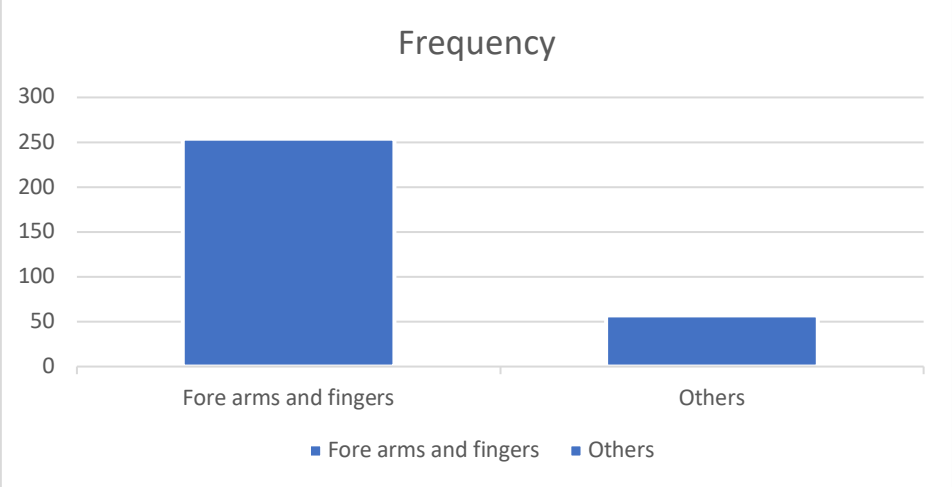
Figure 124: Mb's initial and recreated upper body

MB's upper body did not have major changes. The hands were made slightly bigger. The skin tone was also adjusted.

The next section presents data on the aspects that stood out on the character.

Specific feature on MB's upper body	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Fore arms and fingers	254	123	121	90%
Others	57	27	30	20%

Table 121: Distribution of frequencies of specific aspects on MB's upper body section



Graph 11: Distribution of frequencies of specific aspects on MB's upper body section

The data presented show that the forearms and fingers were the most noticeable features. These features were prominent because 90% of the population reported them. At this frequency, both genders showed balanced interest.

The other category had a 20% representation and included such features as shoulders, chest, and elbows. This showed that these parts were not noticeable at first, but they still played a role in familiarity.

Given the high percentage of forearms and fingers, the researcher suggests these parts need keenness during design. In addition, maintaining the parts of the body is crucial. With proper presentation, the study posits that there will be an increased engagement from the child audiences.

From the discussions, it was concluded that prioritizing the design of forearms and fingers and making them detailed, realistic, and appropriate is key for Kenyan child audiences. While achieving this, there is a need to maintain overall proportionality on other features like chest, elbows, and shoulders. The participants raised this, with some saying that the shoulders should tally with the arms. They further alleged that the initial design had sulky shoulders compared to the recreated character. Additionally, using culturally relevant and realistic designs can greatly enhance familiarity, leading to improved engagement.

5.4.1.4 Specific Aspects and Features that Stood Out on MB's Lower Body Section



Figure 125: MB's initial and recreated lower body

From the image above, several adjustments were done that improved the level of familiarity.

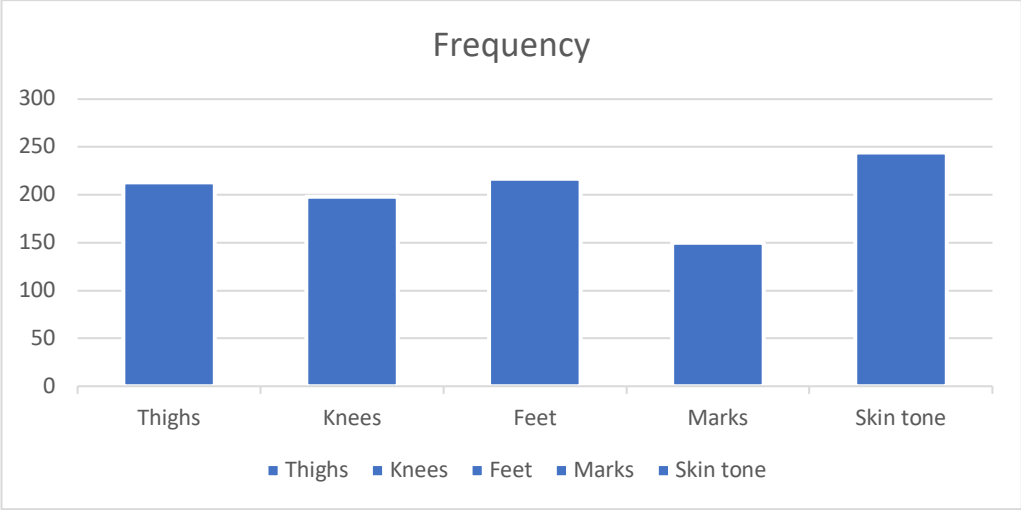
- The first one was making the legs bigger to fit MB's role in the story.

- The skin tone was also adjusted to be brown and more realistic to common skin tones among the child audiences.
- A scar was introduced on MB's knee.
- The thigh area was made straighter to ensure a more stable posture for an active child.

The next section shows distribution of frequencies of specific aspects on MB's lower body.

Specific feature on MB's lower body	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Thighs	213	123	90	75%
Knees	198	89	109	70%
Feet	217	112	115	77%
Marks	150	82	68	53%
Skin tone	244	124	120	86%

Table 122: Distribution of frequencies of specific aspects on MB's lower body section



Graph 12: Distribution of frequencies of specific aspects on MB's lower body section

From the data presented, there was high frequency on the skin tone (86%), feet (77%) and thighs (75%). These were the most prominent features of this character's lower body. The high frequency further shows that these features were striking to the audience. As a football player, the size and proportion of these features were critical to the audience and served the narrative role properly. For instance, one participant said:

> '…I prefer his legs because they are bigger and can run fast…'
> (Individual Interview, Mululu Primary)

Such adjustments achieved the association that the participants had visa vis the role the character played. As such, this study proposes that such considerations are key for character designers creating characters for the Kenyan child audience. This also indicated that the child audiences could semiotically read the symbols used. The legs served as signifiers carrying meaning for the child audiences. The size of the legs perceived through the strength of the legs symbolized speed and capability.

The marks mostly had views from participants who placed them as secondary features. Most participants talked about how they served the narrative role.

The gender distribution was equal, meaning that these parts were universally accepted. However, in some cases, understanding gender-specific interests is crucial in attaining optimal representation and reception.

The study posits that emphasizing noticeable features while balancing the rest is crucial in ensuring that the character presented to an audience serves the intended purpose. Aspects like skin tone, colour, proportions, and sizes are key in attaining

this.

From the above discussions, several conclusions were made. There was a focus on skin tone, feet, and thighs as primary elements in the design of MB. Ensuring that these features are well-defined, proportionate, and realistic is key to enhancing familiarity. Participants also noted that there was better functionality and role alignment in the recreated character. It is, therefore, imperative to have distinct features that align with a character's role. In the case of MB, larger feet and well-defined thighs were used to emphasise his athleticism.

Secondary features are also crucial. Participants noted the addition of marks. Most participants said that the mark reflected MB's playful nature.

In all these discussions and observations made by the children, the visual recognition through cognitive processes and engagement through audience reception is clear.

5.4.4.5 Specific Aspects and Features that Stood Out on MB's Costume and Accessories



Figure 126: MB's initial and recreated costume and accessories

From the image above, there was a change in the colours and symbols.

The adjustments suggested by child audiences were few on MB's costume and accessories.

Costume and accessories were noticeable to the child audience. For MB, the colour of the clothes mattered most, the functionality and patterns on the clothes.

The logo on the shirt and common symbols such as the Kenyan national flag were also noted. This implied that character designers could strategically place symbols on the costume to enhance familiarity. One child said:

> '… I love the shorts for playing and the flag. It shows that he is Kenyan…'
> (Focus Group Discussion, Mululu Primary)

Another added;

> '…We can see the t-shirt like the one for players in school. He is a football player…the shoes are also good for playing…are

they heavy? He can run in them…'

(Focus Group Discussion, Mululu Primary)

From the statements, the child audiences were keen on symbols as observed through semiotics theory. The study suggests that incorporating cultural symbols, motifs as well as using bright colour patterns and palettes can help in enhancing the familiarity of characters. In addition, tailoring all the aspects discussed here to satisfy both genders is crucial in attaining universal recognition and familiarity in both genders.

5.5 Degree of Familiarity Achieved on Tobor

The images below show a comparison between the original and the recreated character.



Figure 127: Image showing Tobor's original and the recreated character

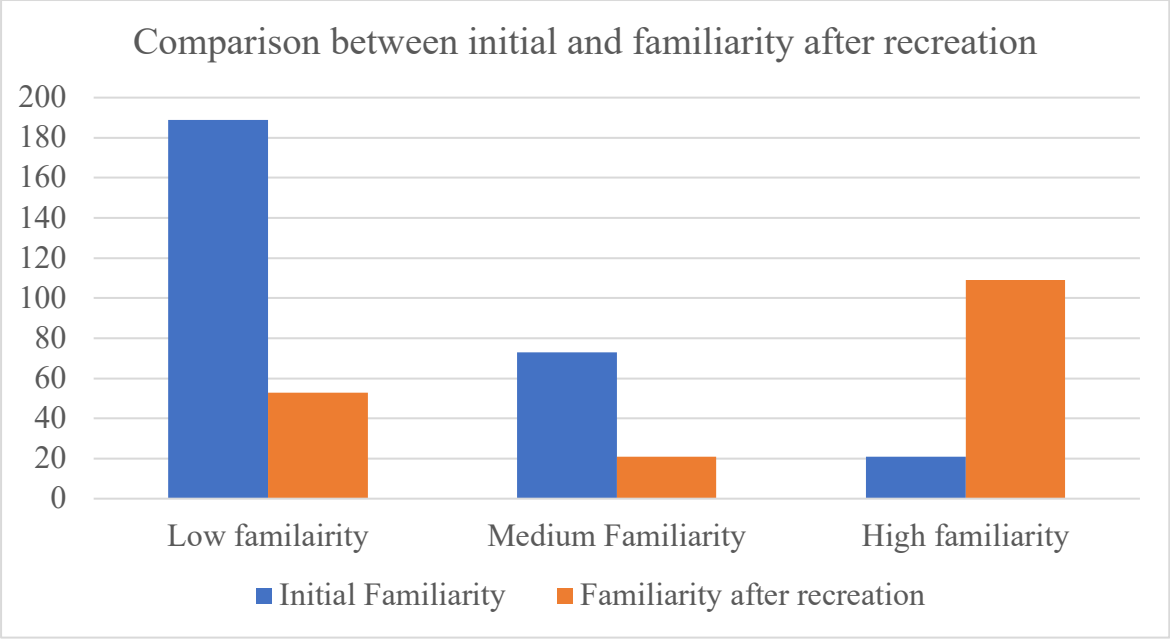
5.5.1 Presentation of Data from the Focus Group Discussions and Interviews on Tobor

5.5.1.1 General familiarity of the recreated character

According to the reactions from participants, the general familiarity acquired is shown in the table below.

Does the whole character look familiar to you?	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Low familiarity	53	23	30	19%
Medium Familiarity	21	7	14	7%
High Familiarity	209	113	96	74%
TOTAL	283			100%

Table 123: Tobor's new general familiarity to the child audience after recreation



Graph 13: Comparison between initial and familiarity after recreating Tobor

As seen in the table and graph, there was a significant increase in the general familiarity after recreation. The high familiarity rose from the initial 40 to more than 180. This meant that the recreation of the character was successful. During this exercise, there were sentiments from the child audience to support the data;

'…I like the second Tobor; he is not too scary…'

Another participant added;

'…the new Tobor is not very old. He looks better and does not

make me hate the show…'

Another added;

'…I like him this way more than the too scary one…'

(Focus Group Discussion, Mululu Primary)

This feedback Tobor's design emphasizes how crucial semiotics is to character design. Kids view a less threatening Tobor as more relatable and interesting, thus they prefer him that way. This understanding improves usability testing by uncovering important design preferences, promotes audience reception theory by demonstrating how children actively perceive visual cues, and supports cognitive development by offering emotionally safe visual stimuli. Through the iterative process of design, designers may better develop characters that connect with their younger audience by integrating these ideas.Such statements were taken to mean that if keen interest is put on how characters look, putting into consideration preferences of the child audience, then familiarity will rise.

5.5.1.2 Specific Aspects and Features that Stood Out on Tobor's Head Section

The image below shows the initial and recreated Tobor's head section.

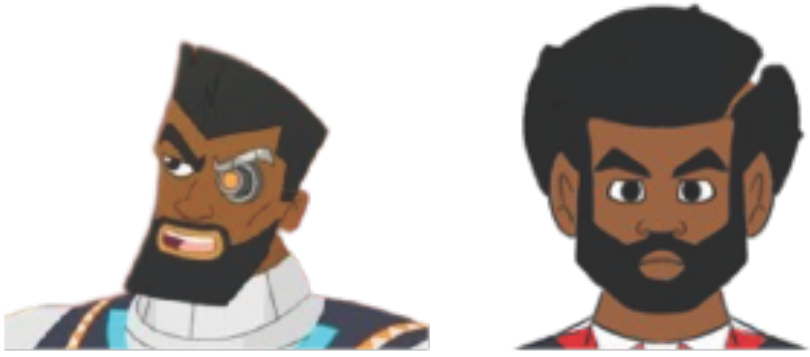


Figure 128: Tobor's initial and recreated head section

Several changes suggested by the child audiences were incorporated in the design to increase familiarity.

To begin with, the hair design was changed to be more ‘Afro’ and round.

- The skin colour was made darker.
- The nose was changed to be more curvy and subtle.
- The robotic eye was dropped as requested by child audiences.
- The ears were made bigger and more visible.
- The mouth form was made curvier
- The geometric chin was reduced and the jawline made more angular.

The frequencies for the different parts of the face are shown below:

Specific feature on Tobor’s lower body	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Hair design and colour	266	132	134	94%
Skin tone colour	198	100	98	70%
Nose	213	111	102	75%
Mouth	103	53	50	36%
Eyes	132	63	69	47%
Chin	166	81	85	59%
Neck	28	13	15	10%

Table 124: Distribution of frequencies of specific aspects on Tobor’s head section

266 (94%) of the participants indicated that the character's hair colour and style reminded them of someone they knew, as shown in the graph and table above. Only 103 (36%) of the total participants said they were familiar with the mouth, while 213 (75%) and 198 (70%) of the participants said they were familiar with the nose. Among the total participants, 77 (27%) claimed to be familiar with the ears, whereas 132 (46%) claimed to be familiar with the eyes. There were 166 (59%) and 28 (10%) participants who said they felt comfortable with their chin and neck.

From the data, the high familiarity features were the hair design and colour, skin tone colour and the nose. This meant that these features were important in interpreting this character. The child audience therefore felt the villainous aspects of Tobor through them. This study suggests that when designing a villain, the way these features are presented will determine how the child audiences perceive the character.

Moderate recognition was lumped on the eyes and chin. They were recognised by close to half of the entire population by the child audiences. This meant that these features as much important. Despite their moderate recognition, they allow for flexibility in terms of how expressive the designer wants them to be. In addition, the researcher noted that square chins and bigger eyes were attractive to the audience. One participant noted that:

> '…when the chin is square, it means he is tough. He can beat everyone…'
> (Focus Group Discussion Comment, Mululu Primary)

This statement is proof that the child audiences see beyond the character and associate their physical features with the character's traits. They can cognitively understand the visual cues presented in a character. With this in mind, character designers ought to ensure that their characters are properly presented with a clear balance between physical visual cues and psychological ones. This study posits that a keen balance between the two will heighten the familiarity levels of a character to a Kenyan child audience.

The least features in this category were the mouth and neck. They had the least impact. Participants did not seem drawn to these features. This therefore was interpreted by the researcher to mean that when designing a character like Tobor, these features can be freely presented without majorly interfering with the overall familiarity of the character. However, even with this in mind, the study insists on maintaining a proportional balance between character features to ensure maximum familiarity is achieved.

It was also noted that both genders reported most features on Tobor's head in equal measure. This means that the features appeal to both genders and as such the character designer has the liberty to create universally appealing features as opposed to gender specific ones. The only exceptions were the chin and eyes, which tend to be reported by the female participants more than males.

From the data gathered, several insights can be highlighted. When designing a villainous character like Tobor, there is a need to focus on prominent features. Prioritizing the design of hair colour and style, nose, and skin tone is key. The use of exaggerated but proportional eyes and chin to add expressiveness and depth to the character is crucial. In addition, using square chins and expressive eyes can enhance the perception of toughness. Maintaining visual balance, even for the less impactful features like the mouth and neck, is crucial. Avoiding oversimplified designs in the mouth can help reduce distractions from the character's coherence.

Character designers should also be privy to gender adjustments to ensure that a balance is achieved. With this, there will be universal familiarity among both genders

of the Kenyan child audience. The study also maintains that targeted enhancements during character design are key. The interplay between making a feature distinctive and prominent and vice versa will determine how child audiences perceive the character. Also, the study suggests that character designers should test their designs with child audiences before disseminating their films. Should adjustments arise, then they should be incorporated into the final artwork.

5.5.1.3 Specific Aspects and Features That Stood Out on Tobor's Upper Body Section



Figure 129: Tobor's initial recreated upper body

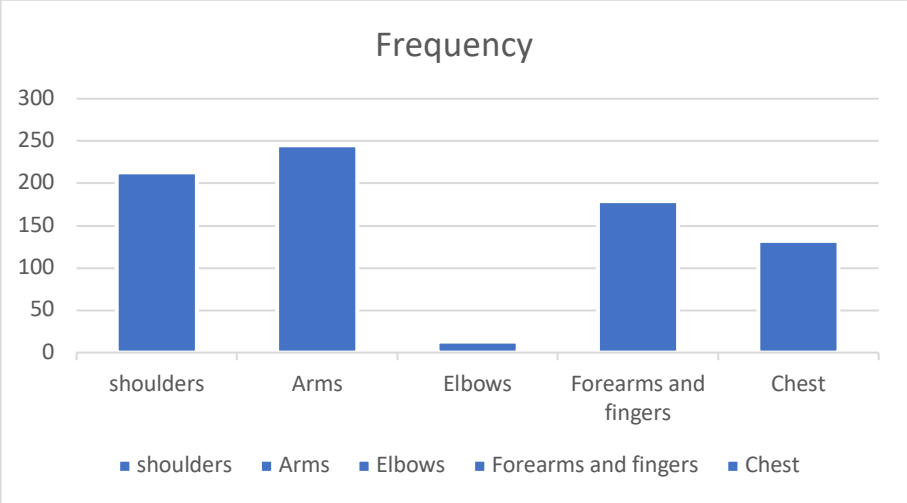
- Several changes were made as can be seen in the images.
- The shoulders were made broader and protruding
- The arms were made visible to show Tobor's muscles
- The elbows were made visible for the audience to see
- The chest was made bigger to ensure that the aspect of his power is evident
- The skin tone was made darker and consistent with the face.

The frequencies for the different parts of the face are shown below:

Specific feature on Tobor's lower body	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Shoulders	213	113	100	75%
Arms	245	121	124	87%

Elbows	13	3	10	5%
Forearms and fingers	179	87	92	63%
Chest	128	61	57	45%

Table 125: Distribution of frequencies of specific aspects on Tobor's upper body section



Graph 14: Distribution of frequencies of specific aspects on Tobor's upper body section

As seen in the table, a sizeable percentage of participants—213 or 75%—showed a noticeable said that the shoulders caught their attention in terms of familiarity. On the arms, a considerable number, 245 (87%) cited familiarity, while the elbows had a total of 13 (5%). The forearms had a total of 179 (63%), while the chest had a total of 108 (31%), citing familiarity. The participants said that they majorly looked at the size, proportions, and colour of the body parts as compared to the role the character plays in the series to come to a conclusion. The study considered this as crucial since the critical eye of the Kenyan child audience would go a long way in affecting how characters are presented to them and, in turn, help in the appreciation of these films.

The shoulders and arms were the most recognizable features. This was directly connected to the role that Tobor plays in the animation film. Most participants

mentioned that Tobor's shoulders were supposed to be strong. This was in line with the fact that he is a character who exudes might and is aggressive. This was corroborated by the following statements by the participants:

> '…Tobor's arms are the ones I saw. They are big (pointing to his own). He needs to be strong; he needs to defeat Sema. He also has a big chest…He can kill people…'
> (Focus Group Discussion, Givudianyi Primary)

This statement also shows the connection that the child audiences attach to their favourite parts on a character through audience reception theory. This study therefore insists on intentional design that incorporates views of children to enhance familiarity.

The elbow section was not mentioned by many participants. Regardless, the few who mentioned it meant that it is crucial to them. Overall, the study submits that the elbows can be freely designed without affecting the overall design of a character.

The chest area had considerable recognition. This was associated with the strength that Tobor needed to try and defeat Sema. Despite using artificial intelligence in his practice and decisions, the aspect of brawn versus brain, pitying him against Sema was not lost. One participant said that;

> '…the chest is big. He is strong. He can fight so many people like spider man…'

As much as the participant alludes the argument to another film, this statement is crucial in understanding that the child audiences attach the characters to their

narrative role and should be treated as a key consideration during design.

Given that most responses were nearly equal across genders, any relevant considerations during the design process will achieve universal appeal. In addition, the study recommends tests for even the less recognizable features to ensure that the resulting character is well designed to fit the Kenyan child audience. This will lead to an enhanced appreciation of films through familiarity, recognition, and interest in following a narrative.

Tobor's design was made more familiar and captivating by emphasizing the arms, shoulders, forearms, and chest areas. Believability and engagement were increased if these features were achieved through clear definition, consistency, and cultural relevance. Maintaining the design of less noticeable details, such as elbows balanced, is also crucial.

5.5.1.4 Specific Aspects and Features that Stood Out on Tobor's Lower Body Section



Figure 130: Tobor's initial and recreated lower body

As seen in the two images, the changes that were made were majorly on the thighs, calves, and feet.

- Thighs were made bigger to enhance the character's strength and body mass.

- The calves were made bigger to help in increasing Tobor's physical strength.
- The feet were made wider to build on his villainous character.

These changes were key in enhancing the character's familiarity.

The frequencies for the different parts of the lower body are shown below:

Specific feature on Tobor's lower body	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Thighs	200	110	90	71%
Knees	80	38	42	28%
Calves	235	121	114	83%
Ankles	3	0	3	0.01%
Feet	202	102	100	71%

Table 126: Distribution of frequencies of specific aspects on Tobor's lower body section

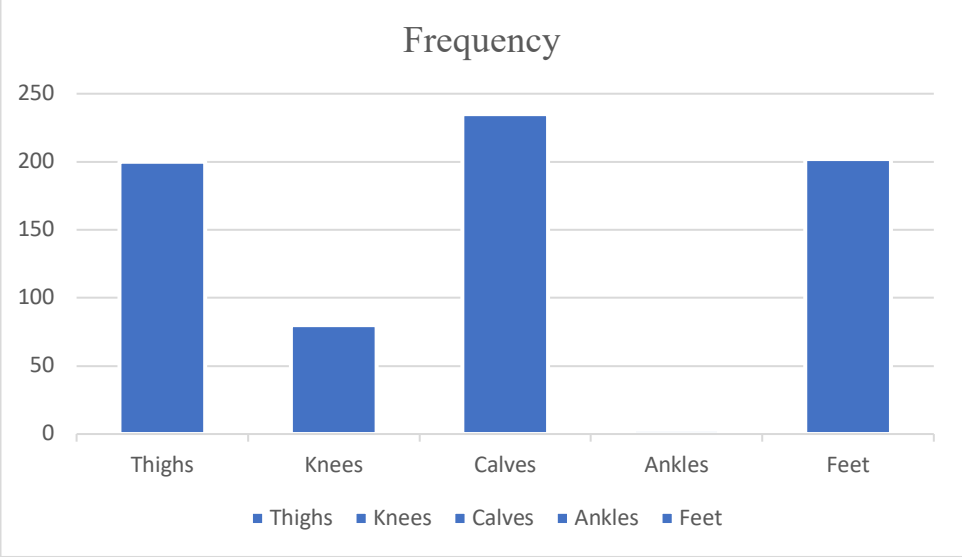


Figure 131: Distribution of frequencies of specific aspects on Tobor's lower body section

According to the table, the calf region, which was mentioned by 235 (83%) of the participants, comprised most of the lower body's distinguishable traits. The feet came in second with 202 (71%), then the thigh region with 200(57%), while 3(1%) noted

the ankles, which were the least noticeable features. It was also noted that with Tobor's character, the child audience had more inclination towards the size of the features since Tobor is the villain in the story.

According to the data presented, the thighs, calves, and feet were the most recognizable features by the participants. This showed that these features are crucial in the design of a character. There were reasons as to why the participants felt that these features were essential. One participant said that:

> '...I saw the thighs because they make him move fast and he is strong'
> (Focus Group Discussion, Mululu Primary)

Another comment was;

> '…His feet…because he walks with them. He can run fast…'
> (Focus Group Discussion, Mululu Primary)

Based on arguments raised by the participants, the features were directly fixated on Tobor's role, actions, and traits. As the statements show, the thighs were also made bigger and proportional to the upper body. The participants noted that this would help the character move faster, be stronger, and even improve his stability.

> '…with big thighs, he is scary but with small ones, everyone can beat him…he will run and fall…'
> (Individual interview, Mululu Primary)

This stamen is in line with Piaget's cognitive theory of development, which says that children at this age have the ability to create mental maps. It also aligns with semiotics theory through the ability of the child audience to read symbols and signs on a character. The participants also noted that the thighs would make the character balance better and be reliable. A wobbly character that is a villain would make them

feel off.

The second feature in the highly recognizable group is the calves. A considerable number of participants cited it. They attached the calves to mobility and agility of the character. Since Tobor is a very active character, always on the move to create mayhem and fight Sema, he definitely needs to be agile. The participants noted this. They understood that his abilities in motion stem from strong and flexible calves. Among the statements that supported this was:

> '…his back leg is strong. He can sprint and win races…he can defeat Sema… even us when he runs…'
> (Individual interview, Mululu Primary)

The feet were also crucial to the participants. They noted that the feet would ground the character and support his movement. The participants, albeit literally, believed those strong feet meant a strongly balanced character. This study suggests that this is a key takeaway for character designers. They should always remember that the child audiences are not passive but rather critical and analytical.

The knees and ankles were noted to play a secondary role to the rest of the features mentioned. The study, therefore, suggests that a balance should be maintained when designing all features.

It was also noted from the data that there was fair balance in terms of gender distribution. This implies that when designing these features, the character has a leeway to generate universally accepted features. The gender-specific approach is not

necessary unless in situations where a particular aspect has to be emphasized so that the attention of that gender can be drawn.

From the discussions above, key features in designing a villain's lower body can be outlined. To begin with, there is a need to prioritize the design of calves, feet, and thighs. Enlarging them or exaggerating them is key. This makes the character align with their villainous role. Enlarging thighs and calves adds physicality and depth to the character. In addition, the size and proportion of these features are vital in emphasising Tobor's strength and capability. The ankles did not have much recognition. However, ensuring that these parts are proportional is critical to maintaining the overall visual balance of the character.

5.5.1.5 Specific Aspects and Features That Stood Out on Tobor's Costume And Accessories



Figure 132: Tobor's initial and recreated costume and accessories

From the images above, several changes were made to reflect the suggestion of the child audience.

- The costume was changed to expose the muscles.

- A belt was introduced to further show his physicality and size. This also added a clear focal point that reinforces Tobor's power and imposing nature.
- Cultural symbols were introduced on the costume. The triangles indicate the villainous character.
- Red colour was introduced to enhance his villainous nature.
- A symbol of AI was introduced.
- The gloves were dropped to reduce on the details that the child audiences needed to synthesize.

The study found that participants mostly considered the usefulness and beauty of these costumes and accessories. When examining the costume, the colour and any relevant symbols or patterns were also important things to notice. In the case of Tobor, there was a great distinction between his colours for the costume compared to Sema's. While Sema had very bright colours, Tobor's colours were dull but with highlights of brightness. This was necessary not only for his traits as a round character but also for maintain the aspect of colour vibrancy for children animation. The colours used on Tobor grabbed the children's attention.

The use of artificial intelligence was also necessary. His chest area and padded knees, futuristic outfit and gadgets were mentioned. Although earlier mentioned that most participants had little knowledge on artificial intelligence, this review had mentions of the technology on the costume. These statements corroborated the afore mentioned;

> '…his super power in the technology on his clothes is what I saw first…it makes him scary...'
> (Individual interview, KU Primary)

Another participant added that;

> '…his computer is on his chest. That makes him go anywhere and do anything as long as the computer is charged. He can even fly…'
> (Individual interview, KU Primary)

One can see the critical side of the child audiences from these statements.

In addition, participants felt that the elements used on the costume had a psychological impact on them. They submitted that such elements made the villain memorable. Among the responses given, the following illustrate this scenario;

> '…. the light on his clothes makes me scared….it is like super mans…it lights and makes him have powers…his watch gives him powers. He cannot get tired. He will press it and he can have power…'
> (Individual interview, Givudianyi Primary)

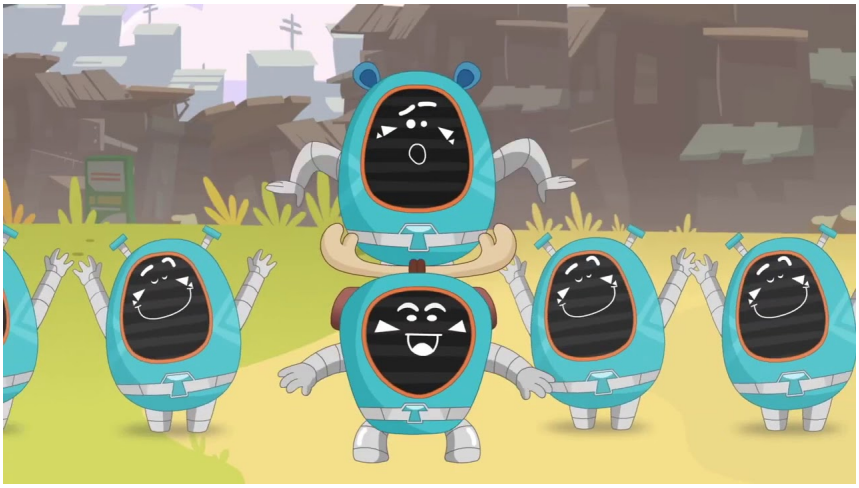
The study recorded that following the recreation procedure, the participants said they were more familiar with this character. The study noted that the major focus for the child audiences was the body parts, colour, and size, as well as visual cues through audience reception theory.

In conclusion, this study suggests that there are key considerations when designing a costume for a villainous character meant for Kenyan child audiences. Focusing on elements that enhance the role of the character is key. For villains like Tobor, an emphasis on physical strength, cultural symbols of danger, and technology-related elements was crucial. Incorporating symbols that resonate well with the Kenyan child

audience's cultural context is crucial. In addition, avoiding overloading the character with too many details enhances clarity and enables the participants to analyse the details easily. Most participants noted that the initial character was 'too detailed' and obstructed them.

5.6 Degree of Familiarity Achieved on Bongolalas.

The images below show a comparison between the original and recreated characters.



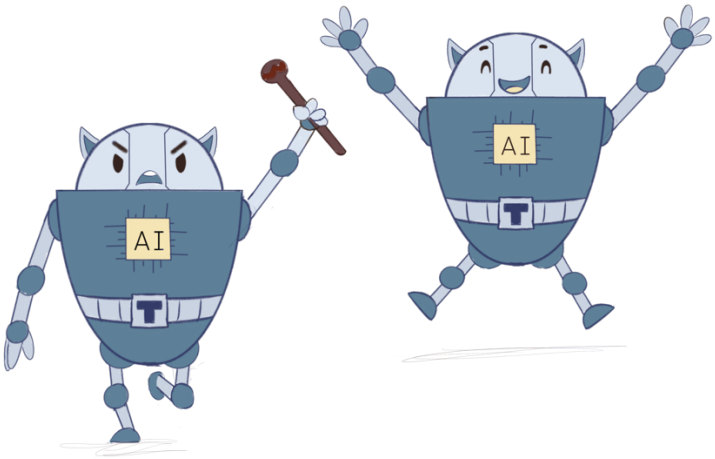


Table 127: Images showing the original and the recreated character

5.6.1 Presentation of Data on Bongolalas

The researcher asserts that when looking at the Bongolalas, the participants were more inclined towards the general look of the character than the individual body parts. This,

the study attributed to the fact that since they were non-human characters, the participants were inclined to the visual cues only. As noted earlier, the participants also needed a concrete familiarity cue for these characters based on their scanty knowledge of artificial intelligence. As discussed earlier also, most arguments and submissions during the interviews and focus group discussions for the Bongolalas stemmed entirely from the participants' toys. The study, therefore, noted only the general familiarity as shown below.

5.7 Degree of Familiarity Achieved on Babu.

The images below show a comparison between the original and recreated characters.



Figure 133: Image showing the original and the recreated character

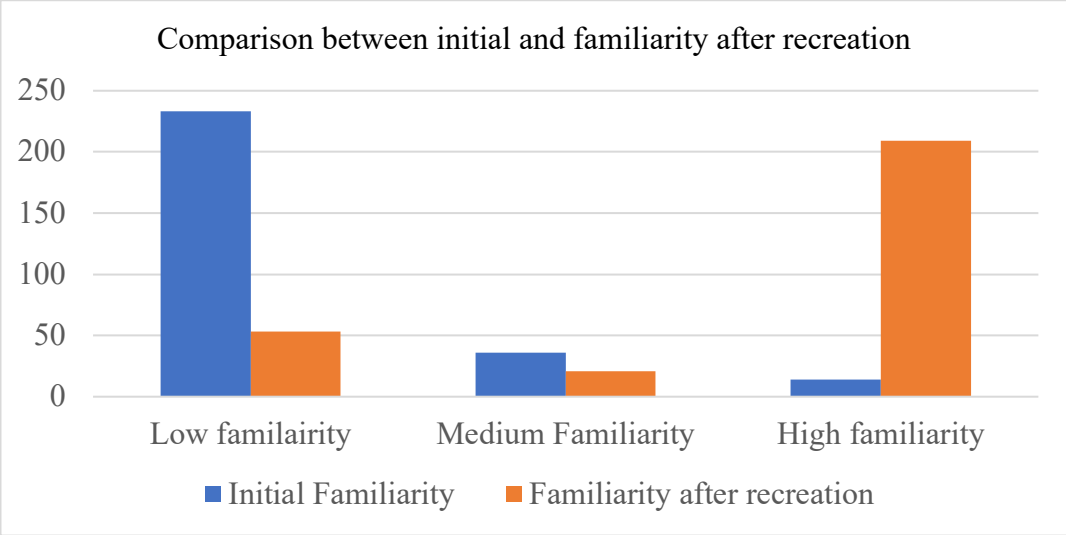
5.7.1 Presentation of Data From the Focus Group Discussions and Interviews on Babu

5.7.1.1 General Familiarity of the Recreated Character

According to the reactions from children, the general familiarity acquired is shown in the table below. During this time, the character was viewed as a whole before the specific parts were mentioned:

Does the whole character look familiar to you?	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Low familiarity	18	10	13	19%
Medium Familiarity	21	9	12	7%
High Familiarity	244	121	123	74%
TOTAL	283			100%

Table 128: Babu's new general familiarity to the child audience after recreation



Graph 15: Comparison between initial and familiarity after recreating Babu

The comparison between the initial familiarity and the familiarity after recreation showed a great improvement. The low familiarity levels of this character greatly reduced from the initial one, having recorded a jump from 233 participants to only 18. This was a clear indication of the positive impact that the recreation process had. One participant said that;

> '…. looking at the two, now this one looks like Babu. The other one is not okay. He looks like he is ill…'
> (Individual interview, Givudianyi Primary)

With such views, one could notice that the shift in familiarity was justified.

Medium familiarity also experienced a shift, with the initial number of 36 dropping to 21. The difference of 15 participants shifting to the high familiarity only emphasized that the child audiences appreciated the changes made to the character.

The apparent high familiarity from 14 to 244 participants further underscores this success.

From this data, the significant increase in the high familiarity section also meant that the key visual elements that the child audiences had suggested were fully incorporated. These visual cues such as colour, hair, styles, costumes, symbols and accessories resonated well with the children. They even went ahead and said that they could now connect and identify with the character. A participant noted that:

> '…between the two, I would choose to walk with the second Babu (implying the recreated one) …because the first one scared me…people can fear him…'
> (Individual interview, Losengeli Primary)

Another participant said;

> '…this one look smart. He even has normal clothes….and a watch…'
> (Individual interview, Losengeli Primary)

Another added that;

> '…the first Babu (initial one) was putting on a woman's dress…he needs a trouser like this one. This new one is good. He has a good shirt and socks and sandals…'
> (Individual interview, Losengeli Primary)

All these statements align with Audience Reception, Piaget's Theory of Cognitive Development . It is through audience reception that the child audience perceived and interpreted the character, since they have the cognitive ability to do so.

The big shift was necessitated by participants situating this character from their experiences, personal interests, and overall decency. They came to a conclusion that the recreated character felt more recognizable and familiar. This was important for them, with some saying that they would easily remember this character.

The data also presents a scenario with a balanced gender distribution, especially in the high familiarity category. This underscores the recreation's success in adhering to the suggestions, adjustments, and views of the child audience.

This study insists on including children's views and reviews in character design. In addition, using consistent elements, relatable, and culturally significant elements is key in designing characters like Babu. Further, integrating a character into the story in relevant and meaningful ways is crucial to enhancing familiarity, story comprehension, and relatability. While integrating the character, the study also highlights the importance of consistency. As much as there can be changes as the story progresses, keeping the adjustments at a minimal rate is prudent. Through these efforts, audience engagement can be enhanced.

This next section looks at the specific body parts and what was most recognizable and familiar to the child audience.

5.7.1.2 Specific Aspects and Features that Stood Out on Babu's Head Section



Figure 134: Babu's initial and recreated head section

Babu's head section had a wider range of adjustments that enhanced familiarity.

- The skin colour was made darker to reflect common skin tones.
- The hair was changed from white to grey to fit Babu's role. The hair texture was also changed to make it reflect common hair textures. This was the same case with the beard.
- The mouth form was changed to make it more realistic and appealing to the child audience as they suggested.
- The eyes were made more realistic and the eye colour made black.
- The nose was changed and made more realistic
- Wrinkles were introduced below the eye to advance Babu's age.
- The ears were made rounder and more realistic.

The frequencies for the different parts of the face that elicited familiarity are shown below:

Specific feature on head section	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Hair design and colour	239	115	124	94%
Skin tone colour	201	100	101	70%
Nose	205	108	97	75%
Mouth	201	89	112	36%
Eyes	168	87	81	47%
Chin	108	53	55	59%
Neck	32	13	19	10%

Table 129: Distribution of frequencies of specific aspects on Babu's head section

From the table and graph above, 239 (84%) of the participants indicated that the character's hair colour and style elicited familiarity. Of the total participants, 201 (71%) said they were familiar with the colour of the face, while 205 (72%) said they were familiar with the shape of the nose, and only 92 (33%) said they were familiar with the shape of the mouth. 168 (57%) participants said they were familiar with the eyes, while 108 (38%) of all participants said they were familiar with the ears. Only 32 (11%) participants reported familiarity with the neck.

From the data presented above, hair design and colour stood out to the child audiences. This trend has been witnessed across most selected characters. Way before the recreation, participants had raised an issue with the hair on the initial character. Although there was baldness, the style of hair and cultural context is key. It was noted that as much as Babu was supposed to be an old village man, the children were accustomed to a different style of 'old.' The researcher noted that being in a modern

society, the children have a different view of how old people should look. The majority of current older members of the society incorporate modernism in their looks, and this is what the child audiences preferred. They could hardly connect with the initial design. The adjustment made as per their guidelines attained success. This further suggests that the hair is a crucial element on a character's head, and how it is portrayed affects it a lot. To substantiate this, a participant said the following:

> '…in the previous look, the hair and beard looked dirty. He looked like a mad character…he scares people…. when his hair is changed, he is a good person. I like this Babu more…also the beard is not too long…it is good…'
> (Focus Group Discussion comment, Losengeli Primary)

The skin tone also had a considerable number of identifications. Once again, this was crucial in recognising a character. There was also a balance in terms of gender, meaning that the skin colour was a shared aspect among both genders and as such is a crucial element.

The nose was also noted as a key feature. The size, proportion and design contribute to familiarity.

The eyes, mouth, chin and neck had considerable mentions. These were also affected by the size and proportion.

By putting the mentioned aspects into consideration and ensuring that a sensible and calculated balance is achieved, the study suggests that the overall recognition, familiarity, and relatability of characters will be enhanced.

5.7.1.3 Specific Aspectsand Features that Stood Out on Babu's Upper Body Section



Figure 135: Babu's initial and recreated upper body

As seen in the images, the following changes were done on the character:

- The body proportions were made more realistic
- The skin tone was made darker
- The hands were made bigger and proportional to the body
- Forearms and fingers were made more elaborate
- The belly was made more prominent and proportional

These aspects were crucial in enhancing the familiarity of the character.

The frequencies for the different parts of the face are shown below:

Specific feature on Tobor's lower body	Frequency	Male Child audiences	Female Child audiences	Percentage of the frequency
Shoulders	121	61	50	43%
Fore arms and fingers	185	92	93	70%
Elbows	15	6	9	5.3%
Chest and belly	107	49	58	38%

Table 130: Distribution of frequencies of specific aspects on Babu's upper body section

As seen in the table, a sizeable percentage of participants, 121 or 43%, showed a noticeable familiarity by naming the shoulders as the upper body component that caught

their attention. Then, 185 participants (65%) paid attention to the eyes, whereas 87 participants (39%) paid attention to the forearms and fingers. The elbow stood at (5%) with only 15 participants noticing it. On the other hand, the chest and belly area received notable attention, with 107 (38%) of the participants noticing it. This can be attributed to the fact that the participants had earlier wished to have the upper body be very distinct in size. These results have ramifications for the focal points that capture the attention of the young Kenyan audience when they interact with the upper body aspects of characters. This realization highlights how crucial it is for character designers to carefully craft and emphasize the design of these specific areas in order to captivate and engage the child audience more effectively.

In addition to this, the researcher noted that the role that a character plays is key. For instance, the participants noted that Babus hands were noticed because he is always using them to help Sema. To elaborate this a participant said that:

> '…I saw his hands because he was touching a lot of things…he was also pointing with the hands and carrying things…'
> (Individual interview, Losengeli Primary)

This statement puts it that for the child audiences, their interpretation goes beyond just looking at the features. They have the ability to draw comparisons, connect features to the overall body, the body to the actions, the traits, the story and eventually the role that the character plays in the story.

5.7.1.4 Specific Aspects and Features that Stood Out on Babu's Lower Body Section



Figure 136: Babu's initial and recreated lower body section

While there were changes noted on the character, the study noted that most parts on the lower body were covered and as such not many participants noted the individual parts. However, as shown in the next section on costume and accessories, the participants were keen.

5.7.1.5 Specific Aspects and Features that Stood Out on Babu's Costume and Accessories

The images below show Babu's initial and recreated costume and accessories.



Figure 137: Babu's initial and recreated costume and accessories

As seen in the images above several changes were made to Babu's costume.

- The initial outfit was removed and pants and a shirt used. The choice of clothes was informed by cultural relevance and common cultural outfits.
- The shoes were changed to fit the costume.
- A watch was introduced as requested by the child audiences.
- Although the shape of the eye glasses was maintained, the colour was changed to fit the costume.

The next section discusses the findings.

Most participants considered the familiarity of the costumes and accessories on this character. When examining the costume, the colour and any relevant symbols or patterns were also important things to notice. One participant cited that in the previous design of Babu, the clothes used could easily be blown away by wind;

> '…if there was wind, the clothes would fly away…'
> (Focus Group Discussion comment, Losengeli Primary)

This statement, beyond showing the importance of the functionality of costumes to a child audience, also shows the cultural know-how of decency among child audiences. The researcher also asserts that this statement enlightens character designers to understand that at ages 7-11, the young audiences are not mere onlookers and consumers of content. They analyse, interpret, and equate what they see on-screen with their own lived experiences. As such, it is prudent to ensure that what is presented to them is relevant and well-calculated so that it can capture them.

The new design, the participant cited, looks familiar and practical to them. The

character designers should, therefore, aim to arrive at these practical and aesthetic value balances while maintaining familiarity to ensure that the Kenyan child audience gets to read the characters better.

In addition, Babu's costume familiarity stemmed from the fact that the new design used contemporary Kenyan attire, from the shirt, pants, and sandals. One participant cited this outfit as what the grandfather puts on. The patterns on the costume and the style used were from Kenyan common clothes, and as such, the familiarity heightened. This study posits that the incorporation of culturally known symbols into costume is key in enhancing familiarity. This also contributes to the character's realism, as noted by the participants:

> '…his clothes make him a common old man. The other clothes made him look bad to me…he looks like my grandfather…'
> (Individual interview, Mululu)

This statement further highlights the Kenyan child audience's perceptions of characters are significantly influenced by the clothing. The costume therefore acts as a symbol carrying cultural meanings, character role and emotional attachment. The study posits that children's perceptions of the character are significantly influenced by the clothing, which acts as a symbol carrying cultural and emotional meanings. By aligning character design with cultural codes and familiar symbols, designers can create more relatable and engaging characters. This semiotic approach helps ensure that character design resonates positively with the target audience, enhancing their connection and engagement with the story.

On the question of accessories, the child audience noted the relevant accessories that would help the characters perform their duties better. The accessories that are merely for aesthetic and decorative values were least talked about. These included watches. Babu's watch, for instance, gave the participants a feeling of maintaining an ancient feel. The watch was analogue.

In addition, this study proposes that character designers should have functional accessories. This way, they add relevance to the narrative and can help in familiarity and relatability as well as advance the plot.

When looking at Babu's costume, it was also noted that the aesthetic value of costumes is vital. Despite the fact that this was not majorly mentioned, there were sentiments like, 'It is a beautiful cloth; it looks pretty.' Therefore, it is important to consider aesthetics. When considering aesthetic values, inspirations can be drawn from cultural adornments.

Finally, the study asserts that focusing on these aspects will improve the reception of the resulting characters and enhance their familiarity. Issues of practicality, colour, aesthetics, narrative role, and cultural relevance are also key in costume design for characters.

5.8 Degree of Familiarity Achieved on Moyo.

The images below show a comparison between the original and recreated characters.



Figure 138: Images showing Moyo's original and the recreated character

The changes that were done on Moyo were:

- Changing the colour to brown to reflect the common colour of goats.
- The neck tag was maintained but a symbol was added to indicate the Kenyan flag and Moyo's name.
- An ear tag was added to enhance his goofiness. The ear tag has common patterns in the Kenyan cultural context.
- The eyes were reduced in size to be more realistic.
- A gap was introduced in the denture to enhance his goofiness.

5.8.1 Presentation of Data From the Focus Group Discussions and Interviews on Moyo

As noted earlier in the study, this character had a good reception from the participants at the onset. They had cited a considerable amount of familiarity. They had very limited changes to the character's costume and accessories, one being that they needed the character to have a tag on the neck and on the ear. These were the changes

that were made, and the participants noted them. The study opted not to deal with the character at every body part. A question was also raised on the change of colour of the character, and it was well received by the participants, as well as adding a gap in the teeth. The study wishes to acknowledge the initial work that had been done on this character.

5.9 Familiarity and Relatability to the Kenyan Child Audience

The study noted that character recognizability was prevalent in enhancing familiarity. The child audiences compared the characters and maintained the visual cues from the two versions. It was noted that since the child audience had initially participated in the steps towards the recreation of the characters and wished to 'see themselves' on the screen, the representation of the suggestions and adjustments made to the characters played a key role in this.

It was also noted that relatable appearances made the characters more familiar to them. To expound on this, the participants fully understood the motives, goals, and intentions of the characters and their limits. With this information, the participants would then try to gauge what they saw on screen, compared to what they would do in similar situations. The participants fully equated themselves to these characters. As such, the recreated characters offered them a window to fully immerse themselves in endearing themselves to the characters. A participant cited that they felt they felt that the way the character looked, to a large extent, directly portrayed some of his friends.

Signature moves through the action poses created in this study were also identified as a key aspect upon which the participants anchored their familiarity. The action poses presented the characters in different perspectives, allowing the participants to gauge

them further. The participants would then relate the action poses to their own poses and even ape some of them.

5.10 Importance of Familiarity of Characters to Kenyan Child Audience

According to Van Looy et al. (2010), audiences create relations that arise from mental connection of characters on screen. The study noted these patterns among the participants as per their responses. Below are the major points noted on the importance of familiarity to the Kenyan child audience.

i. Relatability and Familiarity

The first reason given by the participants for this was relatability. The participants believe that familiarity will enhance how they relate to the characters. One participant opined that they would feel happier watching an animation film in which they can acquaint themselves with the character. The study further noted that according to the participants, when a character shares physical traits, actions, experiences, and emotions, the child audiences tend to identify more with these characters, and in turn, it becomes easier for them to not only connect emotionally but also follow the story keenly. This, in turn, helps achieve the intended meaning of the animated films. According to Padilla-Walker et al. (2013), when young audiences create a prosocial bond with a cartoon character, they tend to want to behave like that specific character. In addition, Ramasubramanian and Kornfield (2012) assert that the behaviour and look of a character heighten the young audience's relationships with the characters as they feel stouter emotions towards the character. The study found this analogy accurate with Kenyan audiences and, as such, considers the creation of characters with the audience's views as very crucial.

ii. Engagement and Familiarity

Another reason given was engagement. The participants noted that familiar

characters on the screen would make them feel more engaged in the story. The study attributed this to the fact that familiarity is capable of triggering a sense of recognition and comfort, which in turn pulls the child audiences closer to the characters' world. It is through this that the audiences easily follow the story and seek to dig for deeper meaning. A verbal response by one participant is transcribed below

> I would wish to be like MB and do the activities he does with him.
> (Personal Interview)

As simple as this statement would sound, it is an indication of just how much the participants want to engage with the on-screen characters and relate with them. This aligns with the objectives of the study through the lens of audience reception theory, expressionism and semiotics.

iii. Retention, Recall and Familiarity

The study noted that the participants would rather have characters that are familiar for ease of remembering them as a series unfolds. The participants were keen on fully understanding the story as it unfolds. In conjunction with other elements in film, such as sound, story, editing, the study notes that the familiarity of these characters to the child audience will go a long way in enhancing the understanding of these elements since the child audiences will easily relate with the characters and open a window for heightened curiosity. Some of the transcriptions from the participants are below:

> I believe that if they look familiar, then I will remember them when the teacher says we should draw our favourite characters.
> (Focus Group Discussion Comment, Ku primary)

> I would use them in compositions if I'm writing because I will remember. Sometimes the teacher also says we have to make some things at home. I can do them because I remember. Like working like Sema does.

(Focus Group Discussion Comment KU primary)

The participants at this point wished to insist on how necessary the familiarity concept is to them even in their daily activities. The study wishes to reiterate this necessity to the character designers and animators.

iv. Story Comprehension and Familiarity

During this study, it was also noted that many participants cited that they would understand the story more with familiar characters. The study believes that familiar characters make it easier to understand stories. The necessity for unnecessary exposition is reduced when the child audience already knows a character's characteristics, goals, and connections. Further, the study notes that due to the fact that youngsters already have a framework to build upon, complex narratives can be given more successfully if the aspect of familiarity is explored. A few of the responses provided have been transcribed below:

> I will like the story and understand it if I 'know' the person playing the part. I will like the 'person' and also like the story more.
> (Focus group discussion comment)

> I feel like if I have the characters that look like people I know, then it will be good because they will tell me the story better and I will understand. Some don't look good and I don't like them. I want those that look like me.
> (Focus group discussion comment)

These statements help in showing the necessity for character designers to ensure that the presentation of characters is done in a manner that enables the child audience to easily identify and familiarize with the characters they present. These statements are in line with the objectives of the study and positively supports the theories of the

study.

v. Identification, Projection and Familiarity

This was noted when some participants noted that they would wish to be like the characters on the screen. This meant that they looked at these characters as someone they would wish to emulate either physically or through the traits. One participant said the following transcribed statement:

> I feel like I want to be like MB. He plays well, looks good and he is also clean. He is obedient and puts on clean shoes. He does not do bad things.
> (Personal interview, KU primary)

Another participant said:

> Our teacher wants us to listen to elders. I want to look like Babu when I grow up. He has good hair and does not beat people. He also laughs.

These statements go on to show how important the presentation of characters is to the child audience. They have the urge to connect not only with the story but also beyond and emulate their characters through audience reception theory. In designing characters therefore, it will be crucial according to this study to ensure that the characters are familiar so that the child audience can comprehend them better, which in turn helps in the understanding of the story. This way, any relevant messages that are intended for this young audience will easily be passed accurately.

5.11 Conclusion

The study notes that the characters became substantially more familiar after they were recreated from the Kenyan child audiences' point of view. The procedural creation was necessary to achieve this objective. In addition, pertinent points were noted on

the areas that elicited more familiarity and the impact of this familiarity, as noted by the participants. The study noted that the participants were more interested in having characters that exhibit the familiar aspects visually.

As an illustration, consider gender, age, ethnicity, height, weight, and muscularity. Clothes, physical alterations, and accessories follow later. All of those are affected and formed by choices made regarding the character's position in the story and their created personal goals, reasons, professions, personalities, and other traits. Therefore, The study considers the familiarity of characters as a crucial element in ensuring that the Kenyan child audiences fully relate and feel familiar with the characters presented to them and appreciate the films presented to them more. The key points noted in capturing the child audiences through familiarity lay on the following:

Body proportions, the shape of the nose, mouth, skin, and eye size were key in inferring the age, gender, and personality traits and, more importantly, enhancing familiarity. The study also noted that adding distinguished body parts such as fur, teeth, ear shape and symbols was key in the way the child audiences viewed them and therefore a familiarity of these elements would mean that the child audiences get to understand the characters more and in turn follow the story closely.

Determining familiarity also required consideration of posture and facial expressions. It is important to make sure that the facial expressions and action lines are well-executed because young people may see some characters negatively. According to the study, Kenyan children's audiences are very critical and vigilant. Thus, they are interested in how characters post or strike extreme stances. This study found that

young audiences would attempt to imitate the line of motions, attitudes, and facial expressions when presented. As a result, the audience can see a straight posture, sagging shoulders, or even raised eyebrows.

The importance of the costume and accessories was also mentioned. The character's grooming lays a solid basis on which young audiences can build their understanding of the character. The style, colour, and accessories that go with the outfit were all important factors in grooming. For instance, a participant mentioned that they thought the costume would be blown away by the wind in Babu's initial design. Therefore, in this child's opinion, the character designer's selection was unsatisfactory. According to the study, such an audience member won't be able to relate to this character. The audience felt at ease viewing the costume once a change was made to a pair of pants.

The study wishes to state that procedural character design approach is key in enhancing a character's familiarity and ensuring that the views of the child audience are incorporated. The procedural pipeline developed for this study provided a great opportunity for the researcher to enhance the familiarity aspect and capture the necessary details in the recreation process. The next chapter summarizes, concludes and offers recommendations.

CHAPTER SIX

6.0 SUMMARY, CONCLUSION AND RECOMMENDATIONS

6.1 Introduction

This chapter aims to amalgamate the insights gathered from the objectives set for this study. The study was focused on looking at character design in Kenyan animation film; propensity and prospects. By condensing the key findings from each objective, this chapter presents a summary of the crucial elements that contribute to familiarity to a Kenyan child audience. The chapter also draws conclusions based on observed patterns and participant feedback, highlighting the implications of familiarity in character design. This was done by looking at every objective, that is, looking at the characters and their traits, gauging the level of familiarity of the characters, recreating the characters using an alternative character design approach, and finally gauging the level of familiarity attained on the characters based on the alternative character design approach. The chapter also offers targeted recommendations to key stakeholders in the Kenyan animation industry. These recommendations are focused on ensuring that future character design creations aim to effectively resonate with the Kenyan child audiences. This holistic approach aims to bridge the gap between creative intent and audience perception, thereby enhancing Kenyan animation films' overall appreciation and impact to child audiences.

6.2 Summary of Key Findings

Objective One: To examine the Selected Characters and their Traits in the Kenyan Animation film, *Super Sema.*

This objective was focused on reading the characters and their traits in the selected film, *Super Sema.* The selected characters were Sema, MB, Tobor, Moyo, Babu, and

Bongolalas. By understanding the traits, the study looked at how these traits influenced the perception and engagement of the child audience. The analysis was grounded on several theoretical frameworks: Piaget's Theory of Cognitive Development, Semiotics Theory, Audience Reception Theory, and Expressionism. This multifaced approach offered valuable insights into how Kenyan child audiences perceive characters in animation films and how they cognitively engage with them. It was noted that the selected characters could be categorized into either round or flat, static, dynamic, main, and minor. The characters were then analysed by looking at distinctive qualities, attributes, and behaviours exhibited by the characters. In addition, general traits, specific traits and physical traits were looked at. It was noted that all characters exhibited different traits that could be studied and recreated. From the analysis, the traits were mostly expressed through actions and dialogue and sparingly through the visuals of the characters in question. This then provided the opportunity to further interrogate this with a child audience.

Character Traits Summary

The following tables outline the key visual summaries for the selected characters.

Description of the tables:

i. **Physical Traits**: This column lists observable physical characteristics of each character. These traits help in visual identification and recall.

ii. **Personality Traits** - This column highlights key aspects of each character's personality, offering insight into their typical behaviors and attitudes.

iii. **Key Behaviours Observed** - This column provides examples of actions and behaviours each character commonly exhibits, which helps illustrate their roles and contributions to the story.

SEMA



PHYSICAL TRAITS

Female, Medium height (befitting a 10-year-old), Brown coloured eyes, Black Hair Dark skin, Dynamic posture that is fir, astute, sporty, Superpower, Strong and sporty physique

Sema has a recognizable and vibrant look that makes her stand out. She often sports a bright, colourful outfit that reflects her energetic personality and heroic nature.

PERSONALITY TRAITS

Brave, Empathetic, Optimistic, Determined, Innovative

NARRATIVE ROLE (KEY BEHAVIOURS OBSERVED)

Main character, Leads the group, superhero, inventor, overcomes obstacles

MB



PHYSICAL TRAITS

Male, Medium height (befitting a 10-year-old), Brown coloured eyes, Black Hair Dark skin, Dynamic posture that is fir, astute, sporty, agile, athletic and sporty physique

PERSONALITY TRAITS

Curious, brave, playful, empathetic, protective, loyal and dependable

NARRATIVE ROLE (KEY BEHAVIOURS OBSERVED)

Supporting character, helps Sema in inventions, emotional anchor for Sema, loves technology

TOBOR



PHYSICAL TRAITS

Male, medium aged, tall, black hair, strong, robotic eye, heavily built, Dark skin,

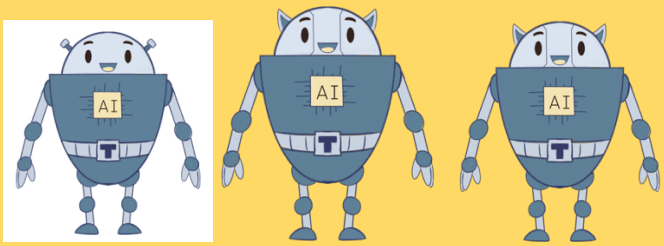
PERSONALITY TRAITS

Strong, intimidating, ruthless, domineering, commanding, scheming, cunning

NARRATIVE ROLE (KEY BEHAVIOURS OBSERVED)

Antagonist, Destroys Dunia, commands Bongolalas, impetus for Sema, egocentric tendencies, disregards other people

BONGOLALAS



PHYSICAL TRAITS

Short, quirky less defined facial features, robotic arms and legs, geometric shaped body, teal skin colour

PERSONALITY TRAITS

Loyal, fearful, silly, mischievous, humorous, obedient, energetic, creative

NARRATIVE ROLE (KEY BEHAVIOURS OBSERVED)

Working for Tobor, building structures, obeying Tobor, helping the Dunia people, playful

BABU



PHYSICAL TRAITS

Short, elderly, upright and sturdy posture, grey hair with a visible bald head, long beard, brown skin, dawns glasses.

PERSONALITY TRAITS

Loyal, loving, gentle, storyteller, wise.

NARRATIVE ROLE (KEY BEHAVIOURS OBSERVED)

Mentoring the young, advising Sema, helping his grandchildren, tells stories, shares historical knowledge

MOYO



PHYSICAL TRAITS

A goat, black pupils with white iris, four legged, has a tag, very expressive face

PERSONALITY TRAITS

Loyal, loving, gentle, funny, playful, persevering, gullible.

NARRATIVE ROLE (KEY BEHAVIOURS OBSERVED)

Minor character, Babu's friend, Sema and MB's helper

The detailed examination of these characters showed that the Kenyan child audience has the ability to read the physical traits, personality traits, narrative roles, and behaviours of characters presented to them. This was achieved through different theories. To begin with, Piaget's Cognitive Development Theory emphasizes that children go through different stages of cognitive growth. Each stage is characterized by unique ways of thinking and understanding the world. The selected group for this study was the concrete operational stage, where children possess logical and problem-solving aspects. Through the theory, the study was able to prove that, indeed, Kenyan child audiences are not mere viewers but critical audiences that can analyse characters. The audience reception theory was also employed in this chapter. This theory explores how audiences perceive and interpret media. It was noted that through their analytical minds,

the Kenyan child audiences could emotionally perceive the different traits of the characters, which is a crucial aspect for sustained interest and appreciation. Semiotics theory in this chapter was key in looking at signs and symbols and their meanings. Through their responses, the child audiences demonstrated that they could read visual and narrative symbols and draw conclusions. This was also read through the lens of expressionism theory, where the children could read the traits and emotional expressiveness of the characters in order to understand their deeper meanings.

Objective Two: To Establish the Degree of Familiarity of the Selected Characters to a Kenyan Child Audience

This objective delved into looking at the degree of familiarity of the selected characters to a Kenyan child audience. Familiarity in this study is a sense of knowing that elicits meaning based on previous and/or common experiences. The degree of familiarity in the study is defined as the extent or depth to which the child audience is able to recognize visual cues in a character and connect with them from previous and/or common experiences without necessarily knowing who the character is. This encompasses a multifaceted concept not only limited to physical attributes but also emotional resonance. To achieve this, the researcher began by laying the foundation on key aspects of familiarity before looking at the methodical approach that was used to assess familiarity. This involved combining qualitative and quantitative methods, Likert Scales, focus group discussions, and interviews. The data gathered was analyzed and presented.

The main theories used were:

1. Audience Reception Theory
2. Expressionism Theory

3. Semiotics Theory
4. Piaget's Theory of Cognitive Development
5. Usability Testing Theory

The aspects that were looked at in determining familiarity were:

i. **Physical features**- This refers to the visual elements of a character that evoke recognition and resonance from lived experiences, surroundings, nostalgic nuances or archetypal motifs and symbols. They include but not limited to facial features, body proportions, costume and accessories

ii. **Emotion-** This refers to the character's ability to evoke familiar emotions, experiences and social dynamics that resonate well with child audiences on an emotional level. These include the character's personal traits, behaviours, motivations, relationships with other characters, empathic responses and emotional engagement from the child audiences.

iii. **Colour palette-** common colour schemes and their narrative functions within the selected film.

iv. **Character design consistency**- This entailed looking at the consistency of the designs of the characters across the episodes in *Super Sema*.

v. **Voice, sound and dialogue**- voice and sound encompass more than just recorded sound; they also include intonation, tonal variations, tonal quality, and emotional resonance inferred from character speech, dialogue, and monologues.

vi. **Association with familiar objects**- This part involved examining the characters to see whether they have any connections to well-known items,

creatures, icons, or symbols that are typically associated with Kenyan children's animation films.

With these parameters, several findings were arrived at as shown below:

- **Comparative Analysis of Familiarity of Character Traits Across Different Parameters.**

This analysis examines the traits of the six characters—Sema, MB, Tobor, Babu, Bongolalas, and Moyo—across various familiarity and design attributes. Each trait is assessed on levels of low, medium, or high familiarity and consistency.

TRAIT	SEMA	MB	TOBOR	BABU	BONGOLALAS	MOYO
Physical familiarity	Low	Low	Low	Low	Low	High
Emotional Familiarity	Medium	Medium	Medium	Medium	Medium	Medium
Situations and familiarity	High	High	High	High	High	High
Language and Expression	Medium	Medium	Medium	Medium	Medium	Medium
Emotional Expression and Reactions	Medium	Medium	Medium	Medium	Medium	Medium
Colour Palette and familiarity	Medium	Medium	Medium	Medium	Medium	Medium
Character Design Consistency	High	High	High	High	High	High
Voice, dialogue and familiarity	High	High	High	High	High	High
Association with familiar objects	High	High	High	High	High	High

Memorable catchwords	High	High	High	High	High	High
Narrative role	High	High	High	High	–	–
Movement, expressiveness and familiarity	High	High	High	High	High	High
Gestures	High	High	High	High	High	High
Cultural Relevance	High	High	Medium	Medium	Medium	High

Table 131: Comparative analysis of familiarity of character traits

From the tables, conclusions were made.

Moyo was consistent in his physical familiarity across all sections, with 100% familiarity. This consistency can be related to Piaget's Cognitive theory of development in that the high familiarity across all sections signified that children develop schemas for understanding the worlds around them. Moyo's distinct traits fit well within the cognitive schemas of the child audience, making him familiar. The rest of the characters had low physical familiarity, which formed a gap for the recreation of these characters (see Chapter 3 for the specific changes that were suggested by child audiences)

Emotional familiarity was rated as medium, meaning that these characters were well-balanced in their emotional expressiveness, leading to a connection by the child audiences. According to Piaget's cognitive theory of development, children begin to think logically about concrete events at the concrete operational stage. Therefore, these characters expressed emotions that were recognizable in ways that children understood and could share in their feelings. For instance, participants were particularly drawn to Moyo. When Tobor captures him, most participants empathized with him. In addition, participants' ability in the concrete operational stage meant that they were in a position

to understand and process complex emotions and nuanced emotional states of the characters—for instance, the traits exhibited by Tobor and Bongolalas.

Physical familiarity was low across all characters apart from Moyo, indicating that the child audiences did not find most characters familiar based on their physical traits. This can be linked to audience reception theory's encoding and decoding model. This model argues that audiences decode messages based on their cultural and social contexts. This means that while Moyo could be recognized as familiar, the intended encoding by the creators failed to align with the decoding of the child audience on the rest of the characters. This was linked to narrative role, cultural context, and traits. This, therefore, meant that there was a need to enhance the physical familiarity of the characters (specific changes given have been outlined in Chapter 3)

The rest of the parameters were highly familiar, suggesting that the child audiences positively identified with how these elements were presented in the selected film.

Moyo had a high familiarity level across all sections. This indicated that he possessed a high iconicity and indexicality, making him highly familiar.

This theory stresses the importance of evoking emotional responses through art. Based on the data above, Moyo’s high familiarity suggests that the design evoked a strong emotional response. Participants easily connected with the character based on their positive reception. Likewise, Tobor’s familiar lower body and costume/accessories evoked a clear emotional response tied to his role as a villain.

Generally, the physical familiarity was low in many sections and thus created a gap that could be filled through the recreation of the characters. The study looked at possible changes from the child audiences, and these were incorporated during the recreation process (Refer to Chapter 3 for details on the suggested changes for each body section of every character)

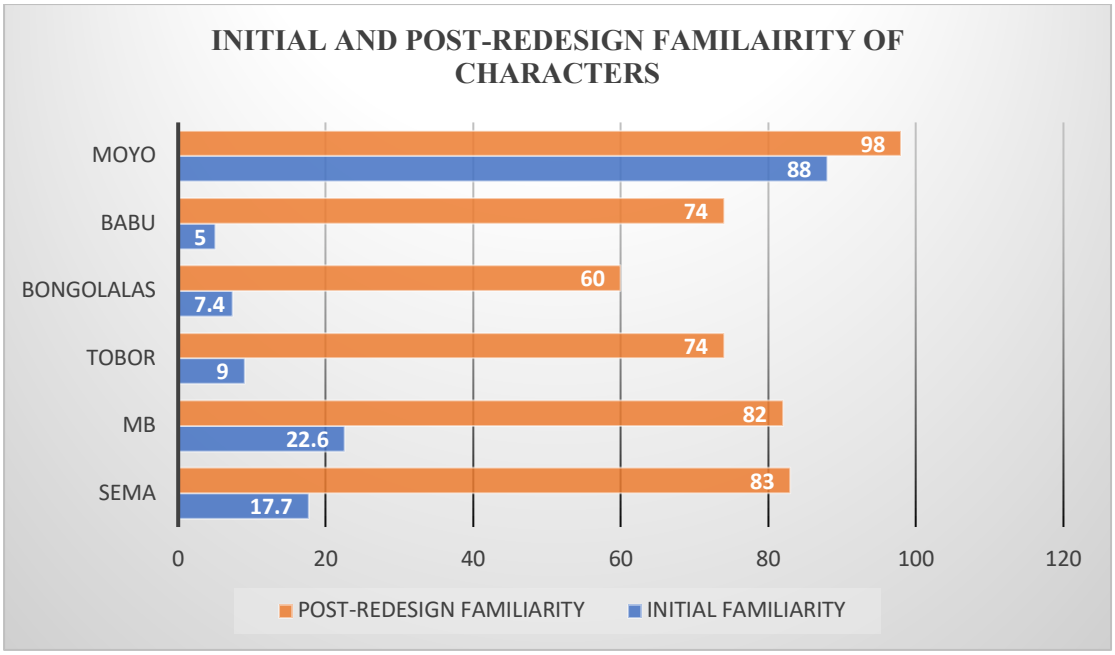
Objective Three and Four: To Recreate the Selected Characters Based on their Traits Using an Alternative Character Design Approach AND To Test the Degree of Familiarity Achieved for the Child Audience Using the Alternative Character Design Approach.

The researcher merged these two objectives because they were closely related and for easy comparison. The third objective was to recreate the selected characters based on their traits using an alternative character design approach. The alternative character design approach fully incorporated the views and suggestions of the Kenyan child audience. This objective informed the fourth one, which was focused on determining the degree of familiarity achieved using the alternative character design approach to a child audience.

- **Summary of Levels of Familiarity for the characters (initial and after recreation)**

This section visualizes the degree of familiarity with the characters before and after their redesign, highlighting key improvements based on feedback from the Kenyan child audience.

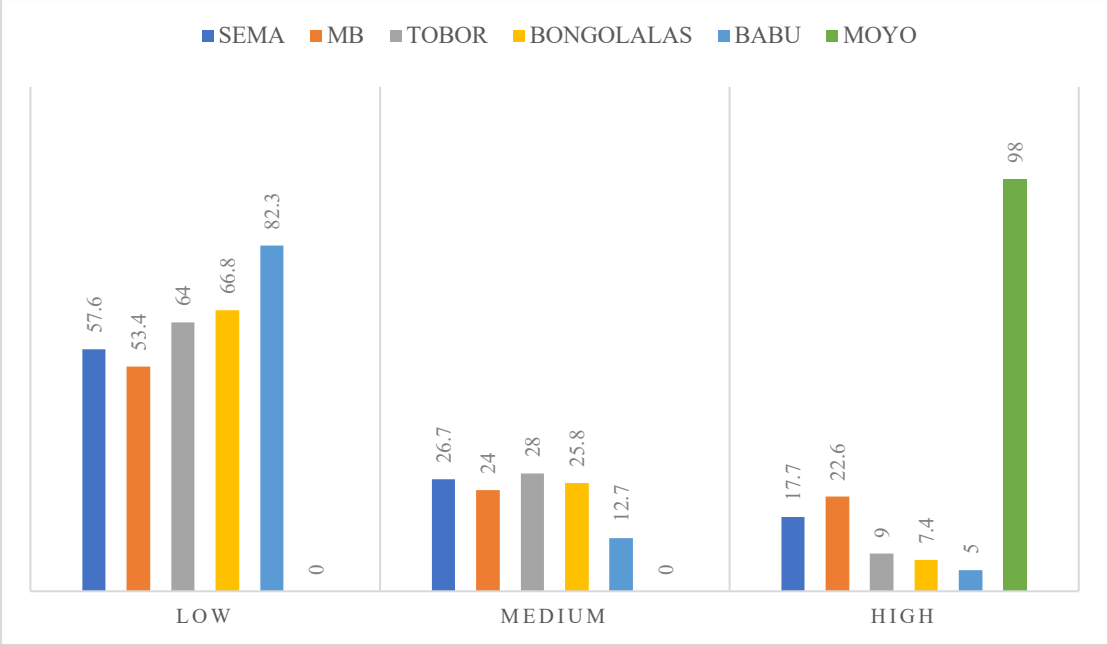
Familiarity levels for each character before and after redesign.



Graph 16: Initial and post-redesign familiarity of characters

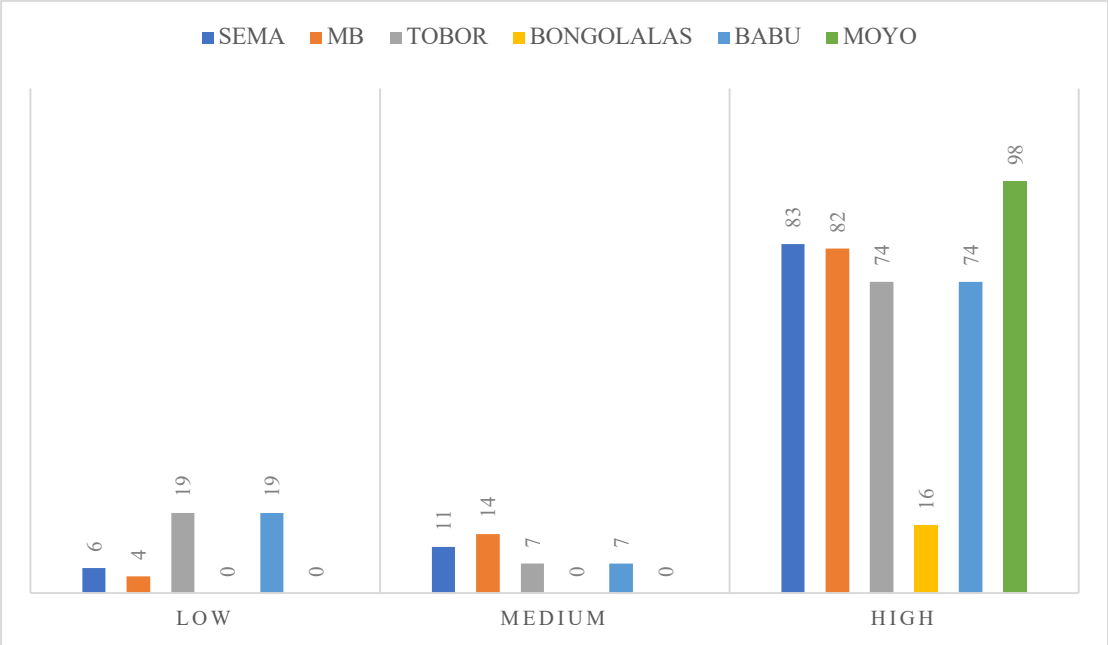
From the bar graph above, it can be observed that all characters show a significant increase in familiarity after the redesign. The redesign positively impacted the child audience's familiarity and connection with the characters by improving visual design using the alternative character design approach. The redesign process involved incorporating elements that express local cultural emotions and experiences, leading to higher engagement. The redesigned characters used culturally familiar signs and symbols, enhancing their meaning and relatability to the child audience.

Aggregate Data on Familiarity for All Characters Combined



Graph 17: Aggregate data showing initial familiarity distribution

There was generally low familiarity across most characters; Sema, MB, Tobor, Bongolalas and Babu. Moyo was rated as having high familiarity.

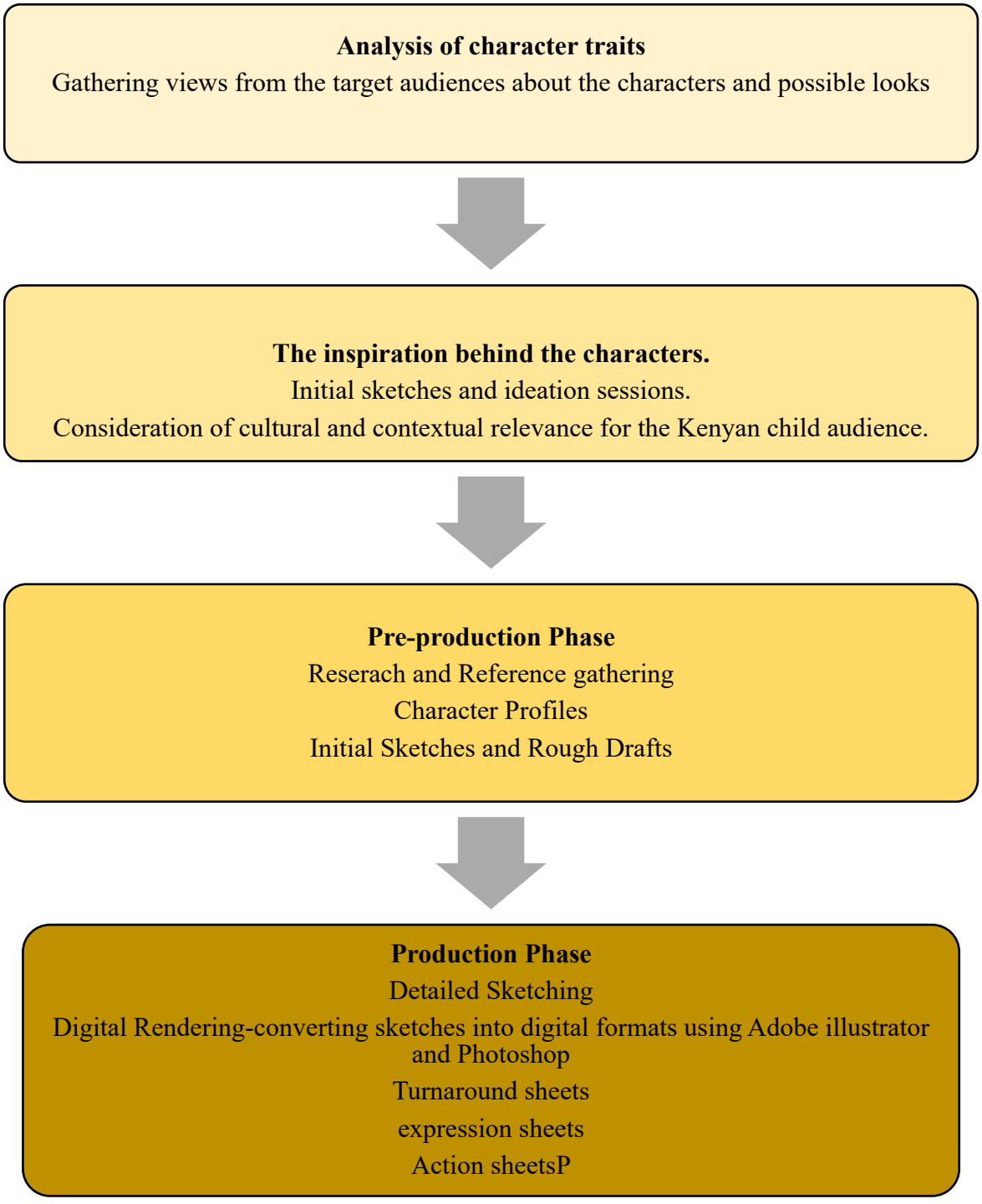


Graph 18: Aggregate data showing post redesign familiarity distribution

Significant improvements are seen, with most characters achieving high familiarity levels, showing the effectiveness of the redesign based on feedback.

- **Character Design Process (Alternative Character Design Approach)**

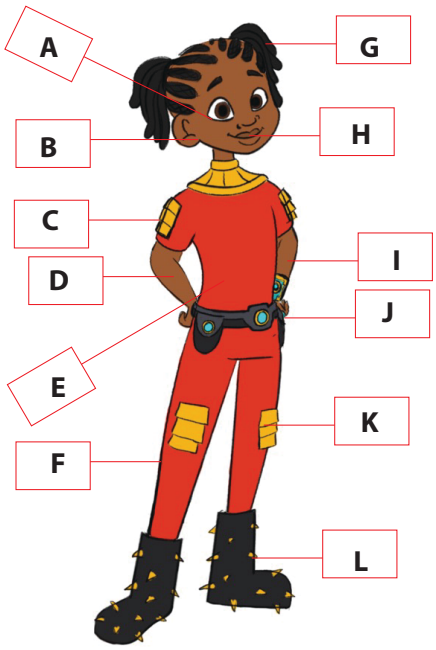
The flowchart below shows the character redesign process based on feedback from the child audience.



Flow chart 3: Character design process

- **Comparative Images of Original and Recreated Characters**

The following table shows the original and recreated characters, highlighting specific changes made to the characters that increased familiarity.

<table>
<tr><th colspan="2">SEMA</th></tr>
<tr><td>INITIAL CHARACTER
  </td><td>RECREATED CHARACTER
 
</td></tr>
<tr><td colspan="2">SPECIFIC CHANGES MADE
A. Skin tone changed to dark brown to reflect common skin tones among child audiences
B. Ears made bigger to make them defined
C. Shoulder pads introduced to accentuate the hero role
D. Hands made bigger to fit her role as the hero
E. Body made bigger to reflect her role
F. Legs made bigger to make her stronger
G. Hair changed to cornrows to reflect common hairstyles among Kenyan children</td></tr>
</table>

H. Mouth and nose made more realistic

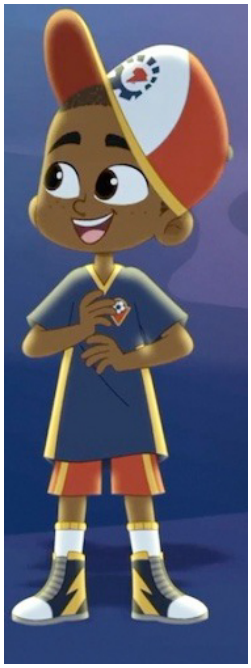
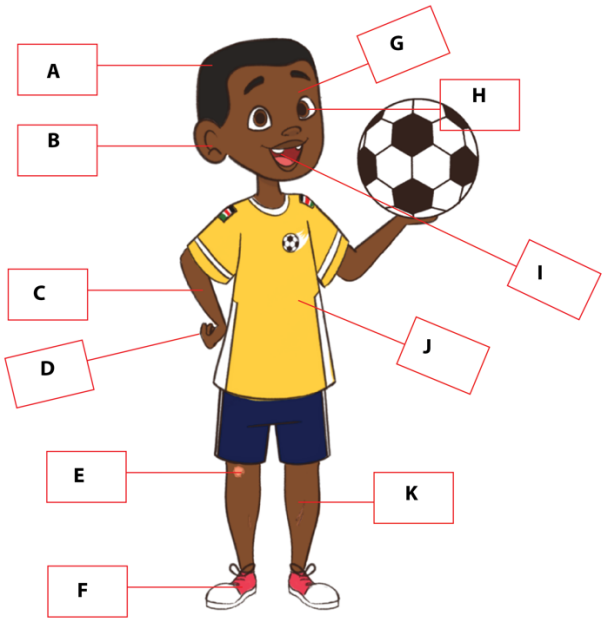
I. Elbows well defined and made realistic

J. Fingers made more defined

K. Knee pads introduced to increase her toughness

L. Shoes made spiky to accentuate her role as antagonist and increase her toughness to beat Tobor

MB

INITIAL CHARACTER	RECREATED CHARACTER
	

SPECIFIC CHANGES MADE

A. Hair changed to black, head made bigger to reflect the character traits

B. Ears made bigger to make them defined

C. Hands made bigger to fit his role as a footballer

D. Fingers defined

E. A scar introduced to match his injuries as a football player

F. Shoes changed to fit his active trait and fit his hobby as a footballer

G. Skin tone made darker to reflect common skin tones among children

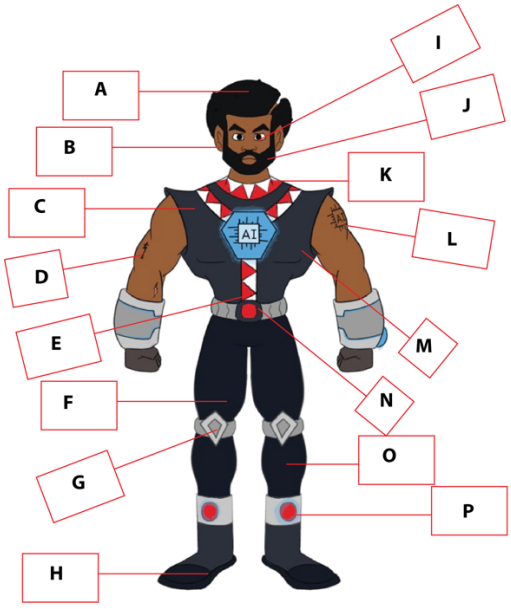
H. Eyes made smaller and brown to reflect common eye colours among Kenyan children

I. A gap introduced in his denture to reflect the children in his age group

J. Body made bigger to fit his athletic trait

K. Legs made bigger to fit his athleticism

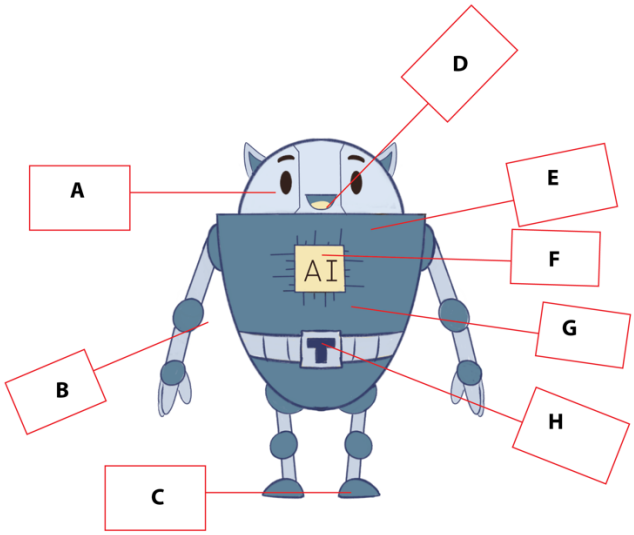
TOBOR

INITIAL CHARACTER	**RECREATED CHARACTER**
	

SPECIFIC CHANGES MADE

A. Hair changed to black, head made bigger to reflect the character as a villain and show his intimidating figure.

B. Ears made bigger to make them defined and make the character bigger.
C. Shoulders made bigger and protruding to make the character intimidating.
D. Scars introduced to make the character scary and tougher
E. Cultural patterns introduced for cultural relevance. Triangles used to make the character's role as a villain more visible.
F. Thighs made bigger to make the character appear stronger.
G. Knee pads introduced to build on the villainy role.
H. Feet and shoes made bigger to make the character bigger and stronger.
I. Eyes reduced in size to make them realistic. Robotic eye dropped.
J. Jawline made angular to accentuate the character's role as a villain.
K. Neck made bigger to make the character bigger and stronger.
L. AI tattoo introduced to emphasize his love for artificial intelligence
M. Chest made bigger to make the character intimidating.
N. Belt introduced to help in reducing the waist area while making the chest area appear bigger.
O. Calves made bigger to make the character stronger.
P. Symbols introduced in red colour to emphasize AI and villainous role.

BONGOLALAS	
INITIAL CHARACTER	**RECREATED CHARACTER**
	

SPECIFIC CHANGES MADE

A. Facial structures defined

B. Hands made mechanical and robotic to fit the character's role.

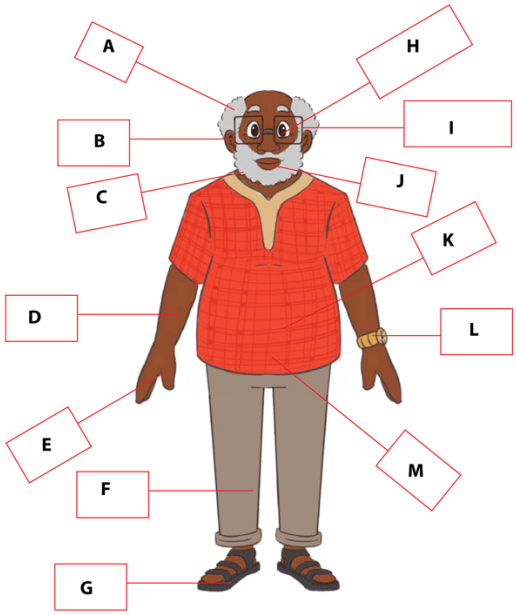
C. Legs made mechanical and robotic to fit the character's role.

D. Mouth form defined to give the character better facial definition.

E. A scar introduced to match his injuries as a football player

F. AI symbol introduced to emphasize the robotic nature and match Tobor's symbols.

G. Symbol defined to reflect 'technology'.

BABU	
INITIAL CHARACTER	**RECREATED CHARACTER**
	

SPECIFIC CHANGES MADE

A. Hair changed to grey and texture roughened to fit the character's age and to fit the cultural context of the character as a Kenyan. Common hair textures were used.

B. Ears made bigger and defined to show realism.

C. Beard made grey and texture roughened to fit the character's age and to fit the cultural context of the character as a common Kenyan old man.

D. Hands made bigger and muscular to fit the character's astute posture.

E. Fingers made bigger and defined to make the character appear strong.

F. Pants introduced to make the character fit the cultural context. Legs defined to complete the body proportion.

G. Sandals introduced to fit cultural context of the character.

H. Eyes reduced to make them realistic.

I. Skin colour made darker brown to fit common skin tones in Kenya.

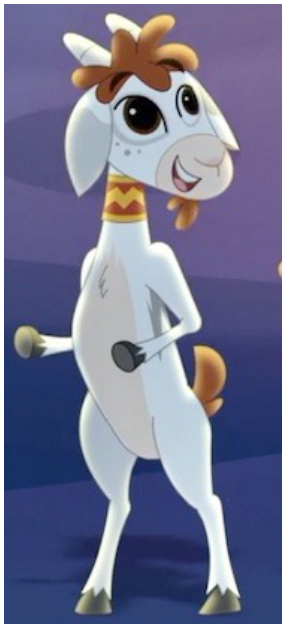
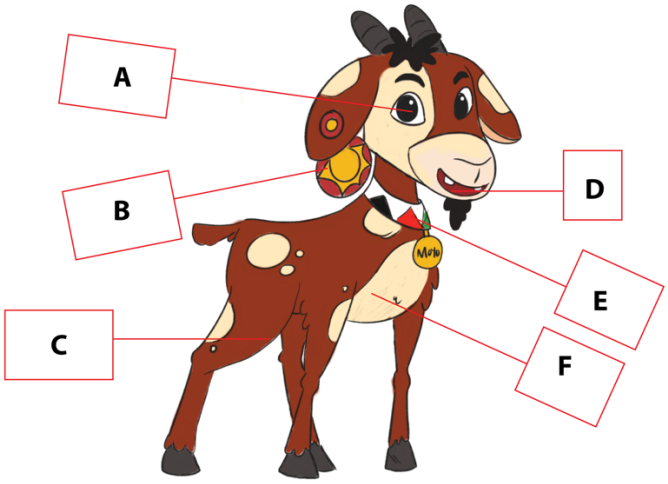
J. Mouth form defined to make it realistic.

K. Body made bigger to make the character stronger.

L. Watch introduced to make the character modern and fit into the context of the narrative.

M. Shirt with African print introduced to fit the cultural context of the narrative.

MOYO

INITIAL CHARACTER	**RECREATED CHARACTER**
	

SPECIFIC CHANGES MADE

A. Eyes reduced in size to make them realistic

B. Ear tag introduced with African prints to emphasize the cultural context.

C. Colour changed to brown to fit the character's role as gentle.

D. Gap introduced in the denture to enhance the character's goofiness.

E. Neck tag introduced with a symbol of Kenyan flag for cultural context.

F. Body made bigger to fit the physicality of the character as a strong character.

The study noted that the adjustments made to the characters contributed significantly to the way the child audiences related with the characters. This is because the familiarity aspects made the participants identify more with the characters. The iterative redesign process based on child audience feedback led to characters that were more relatable and engaging, demonstrating effective usability testing.

Throughout the discussions, the study has acknowledged the fact that the participants wished to 'see themselves or peers' on the screen. This was directly meant to mean that a familiar character would enhance how the child audiences make meaning in a film. It was also noted that relatable and familiar characters made the participants to fully understand the motives, goals and the intentions of the characters as well as their limits. As such, familiar characters would offer the Kenyan child audience a window to fully immerse themselves in endearing themselves to the characters. Body proportions, the shape of the nose, mouth, skin and eye size were key in inferring the age, gender, personality traits and more importantly enhancing familiarity. The study also noted that adding distinguished body parts was key in the way the child audiences viewed them and therefore a familiarity of these elements would mean that the child audiences get to understand the characters more and in turn follow the story closely. The familiarity

of redesigned characters facilitated better cognitive engagement and understanding among children.

This study insists on the importance of including children's views and reviews in character design. In addition, the use of consistent elements, relatable and cultural significant elements is key in designing characters. Further, the importance of integrating a character into the story through relevant and meaningful ways is crucial in enhancing familiarity, story comprehension and relatability. While integrating the character, the study also highlights the importance of consistency. As much as there can be changes as the story progresses, keeping the adjustments to at a minimal rate is prudent. Through these efforts, audience engagement can be enhanced.

6.3 Conclusion

This study concludes that the character design process is very crucial in animation. It is through characters that the audience gets to traverse the story. Therefore, this means, through characters, one can determine how well the meaning intended will be relayed. In addition, the study noted that the Kenyan child audience is very critical and wish to have familiar characters that they can connect with in the stories presented to them. The findings of this study showed that the characters in the animation series had readable and observable traits. In addition, the study found out that there was a considerable degree of familiarity of characters in other aspects that define a character, but not the physical attributes, which are key in understanding the characters. Most characters failed to elicit physical familiarity to the child audiences. This revealed a gap that ought to be filled through audience-centric designs. It was also noted that Kenyan child audiences wish to have characters that are familiar to them as demonstrated in this study.

Having noted that the child audiences wished to have more familiar characters on their screens, the researcher engaged in recreating the characters based on an alternative character design approach. When compared to the original characters, the familiarity levels of the characters greatly improved after the recreation. The recreation process was anchored on the views and suggestions from child audiences. Based on these findings, this study insists on the importance of including children's views and reviews in character design. In addition, the use of consistent elements, relatable, and culturally significant elements is key in designing characters. Further, integrating a character into the story in relevant and meaningful ways is crucial to enhancing familiarity, story comprehension, and relatability. While integrating the character, the study also highlights the importance of consistency. As much as there can be changes as the story progresses, keeping the adjustments to at a minimal rate is prudent. Through these efforts, audience engagement can be enhanced.

There is also a need for structured character design processes and pipelines that incorporate the views of the child audience since they are the main consumers of the animation films. By aligning character traits, visual design, and narrative elements with the preferences and cultural context of child audiences, character familiarity and overall engagement can be enhanced.

6.4 Recommendations

General Recommendations

1. **For Animators**
    (a) Incorporate local cultural symbols, attire, and settings.
    (b) Establish focus groups and refine designs based on feedback.

(c) Integrate common gestures and facial expressions.

(d) Animators should incorporate traditional Kenyan cultural symbols, attire, and settings in character designs. For example, integrating Maasai beadwork patterns into a character's costume can enhance cultural relatability.

(e) Characters should be designed with exaggerated facial expressions and body language to convey emotions clearly. This technique was shown to improve engagement and relatability, as evidenced by the positive feedback on the redesigned character Sema.

(f) Establish an iterative design process where preliminary character sketches are tested with small focus groups of children. Gather feedback on which aspects of the character they find most familiar and engaging, and refine the designs accordingly.

2. **For Educators**

(a) Integrate Animation in Curriculum and use familiar characters in educational content.

(b) Promote Media Literacy and Develop programs to foster critical engagement with media.

(c) Develop educational content that integrates familiar characters from popular Kenyan animations like "Super Sema." For instance, use Sema to teach science concepts through storytelling that incorporates her inventive nature.

(d) Create interactive lessons where children can engage with familiar characters in educational activities. For example, a math lesson could

feature a game where students help a character solve problems to advance in the story.

(e) Use characters to narrate traditional Kenyan stories and folklore, linking them to educational themes. This approach can help preserve cultural heritage while making learning more relatable and engaging.

3. **For Policymakers**:

(a) Support Local Animation Industry by providing funding opportunities for culturally relevant content.

(b) Regulate Screen Time and Content Quality by implementing policies for quality control of children's content.

(c) Promote Collaboration Between Educators and Animators by facilitating partnerships for creating educational content.

(d) Implement guidelines for children's programming that promote the inclusion of local content. This can involve setting quotas for locally produced animations on TV channels and streaming platforms.

4. **For Parents:**

(a) Encourage Children's Engagement with Culturally Relevant Content.

(b) Promote viewing of local animations.

(c) Discuss Content with Children and engage in discussions about the characters and stories.

6.4 Recommendations for Further Studies

1. Investigate the long-term cognitive and emotional effects of familiar character design on children through longitudinal studies.

2. Examine specific cultural elements that enhance familiarity among different ethnic groups within Kenya through comparative focus group studies.
3. Assess the use of VR and AR in creating immersive and relatable animation experiences through experimental studies.
4. Investigate the influence of gender representation on character familiarity and engagement among children through gender-specific surveys and focus groups.
5. Explore the integration of familiar characters in educational content across subjects and age groups through classroom experiments.
6. Compare the effectiveness of Kenyan familiar character designs with those from other countries through comparative analysis.
7. Assess the economic benefits of increasing familiarity in local animation films through economic analysis and market trends studies.

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APPENDICES

Appendix 1: FOCUS GROUP DISCUSSION/INTERVIEW GUIDE

SECTION A: (TO ANSWER OBJECTIVE TWO-DEGREE OF FAMILIARITY)

Physical features and Familiarity

The questions used to achieve this were:

- ✓ What key features stand out to you when recognizing the characters in the film that you have watched?
- ✓ Which character do you find most visually appealing and why?
- ✓ Do the physical features of the character remind you of anyone?
- ✓ What do you notice first about the characters' head section? Do they remind you of anyone? Are they familiar to you?
- ✓ What do you notice first about the characters' upper body section? Do they remind you of anyone? Are they familiar to you?
- ✓ What do you notice first about the characters' lower body section? Do they remind you of anyone? Are they familiar to you?
- ✓ What do you notice first about the characters' costume and accessories? Do they remind you of anyone? Are they familiar to you?
- ✓ If you could change anything about the characters' head sections, what would it be? Why and how?
- ✓ If you could change anything about the characters' upper body sections, what would it be? Why and how?
- ✓ If you could change anything about the characters' lower body sections, what would it be? Why and how?
- ✓ If you could change anything about the characters' costumes and accessories, what would it be? Why and how?

- ✓ Do you think these changes would make the characters more familiar to you?
- ✓ If yes, do you think these changes will make you enjoy and follow the story more? Explain how.

Secondly, the researcher used individual one-on-one interviews with the participants to gather detailed personal responses. The questions used to gather relevant data and information were:

- ✓ Which characters do you find most appealing and why?
- ✓ What makes you differentiate one character from the other in the film that you have watched?
- ✓ Do the designs of the characters feel familiar to you?
- ✓ Can you identify any symbols in the characters' design that are familiar to you?
- ✓ Given a chance, would you change anything on how the characters look? Explain how.
- ✓ Would you like to see familiar characters in your animation films? If yes, why is this important to you?

Emotion and familiarity

To successfully handle this concept, the researcher developed a Likert scale with questions that targeted the emotional aspect of the audience towards the characters. The scale developed was a three-point scale that focused on high familiarity, medium familiarity and low familiarity. The following are the questions:

- ✓ The characters in the animation express emotions in ways that I find familiar (high familiarity, medium familiarity, less familiarity)
- ✓ The situations and encounters the characters face in the animation film remind me of my own encounters at home and school (high familiarity, medium familiarity, less familiarity)

- ✓ The language and expressions used by the characters are similar to what I use or hear frequently at school and at home (high familiarity, medium familiarity, less familiarity)
- ✓ The emotional experiences and reactions of the characters in the film are like my own emotional experiences (high familiarity, medium familiarity, less familiarity)

Colour palette and familiarity

During the focus group discussions, guided questions were used. These focus group discussions were tailored according to the gender. The key questions were:

- ✓ What emotions do you feel when you see the character on screen?
- ✓ Do you like the colours used when creating this character? Why (why not)?
- ✓ Do you find the colours appealing or unappealing? (provide reasons)
- ✓ Have you seen these colours used together before at home, around you and at school? If so, could you give specific examples? (last part is optional)

The study then conducted individual interviews using semi-structured approach. The key questions were:

- ✓ Are the colours used in the character familiar in your life at school and at home?
- ✓ Do these colours make you feel any emotion towards the character? (clarify)
- ✓ Do you find the colours appealing or unappealing? (provide reasons)

Character Design Consistency and familiarity

The questions involved are as follows:

- ✓ How easy is it for you to recognise the different characters in the different episodes of the series?
- ✓ Have you noted any changes in the way the characters look in the different episodes of the series?
- ✓ How crucial is it for you to have characters look the same in every episode? Give reasons as to why it is important or not.
- ✓ If a character changes how they look, what would help you know that it is the same character?
- ✓ When a character changes abruptly, how does that make you feel about that character?
- ✓ How do you feel about characters that you can easily recognise?
- ✓ How do you feel when you cannot recognise a character immediately?

Voice, sound and dialogue and familiarity

The questions used to gather data from the interviews as wells as FGDs were:

- ✓ Who is your favourite character in the film that you have watched?
- ✓ What is your opinion on how they sound?
- ✓ How do you feel when they talk?
- ✓ Is there a sound that makes you feel it is familiar?
- ✓ Do you think the voice of the character you like fits the character? Why or why not?
- ✓ How important is it to you that the character's voice matches their personalities? (give relevant reasons)
- ✓ Is there a character that concerned you most because of their voice?

- ✓ Do you think a character's voice makes it easier for you to remember them or make them familiar to you?

Association with familiar objects and familiarity

The approach of gathering data involved FGDs, interviews and the Likert scale.

The interview and FGD questions used were as follows:

- ✓ Name your favourite character in *Super Sema*
- ✓ Does this character have any familiar objects? If so, do these objects remind you of anything in school or at home?
- ✓ What feeling do you get when you see characters having familiar objects?
- ✓ Do familiar objects make the character familiar and relatable to you?
- ✓ Do you think characters should use familiar objects? If yes, why?

A Likert scale was also developed to fill in the gap for the quantitative data. Statements relating to association with familiar objects were devised. The questions had a 3-point scale of (Agree, neutral, Disagree). The questions used were:

- ✓ When characters use familiar objects, they become relatable (agree, neutral, disagree)
- ✓ I am connected more to characters when they use familiar objects (agree, neutral, disagree)
- ✓ When characters use familiar objects, I understand the flow of the story better (agree, neutral, disagree)

Memorable catchwords, phrases, words or slogans and familiarity

Focus Group Discussions were conducted in line with prompts about the participants favourite and memorable catchwords, phrases and slogans from the animation film, *Super Sema.* The researcher then went ahead to understand the influence of these words on the participants perception, reception of the film and connection to the characters as well as the impact on familiarity. The questions used in this section were:

- ✓ What are some if the catchwords from *Super Sema* that you remember?
- ✓ Do these words help you recognize particular characters? If yes, how?
- ✓ Do you sometimes use the catchwords that you heard from animation films when playing at school or at home?
- ✓ Which character uses your favourite catchphrases? How do these words make you feel about the character?
- ✓ Do catch phrases make you enjoy an animation film more? How?
- ✓ Do characters who use common catchphrases make you feel they are also familiar?

Individual interviews with the participants' provided deeper insights into the personal impact of these words. To achieve this, participants were asked specific catch words and phrases and what they meant to them. In addition, the participants were asked how these words made them feel about the characters. The questions asked during individual interviews were:

- ✓ Are you able to name some catchwords and phrases from the film that you just watched?
- ✓ Do you remember hearing these words anywhere else apart from the film? (home, school, playground, market, church, mosque or anywhere else)

- ✓ Do these words make you understand and connect more with the characters?
- ✓ Would you enjoy a film more because it uses common catchwords and phrases? Expound.

A Likert scale was designed to help in reckoning the participant's views on statements related to catch phrases, words and their impact on familiarity. The scale ranged from agree, neutral to disagree. The researcher believed that this approach would suffice in gathering this data. Below are the Likert Scale guides used to gather the quantitative data:

- ✓ Common Catchwords, catchphrases, slogans and words used in the film I have watched made me to easily recognize the characters (agree, neutral, disagree)
- ✓ Common Catchwords, catchphrases, slogans and words used in the film I have watched are relatable to my surrounding in school and at home and (agree, neutral, disagree)
- ✓ Common Catchwords, catchphrases, slogans and words used in the film I have watched made me connect more to the characters and their stories by making them familiar to me (agree, neutral, disagree)
- ✓ Common Catchwords, catchphrases, slogans and words used in the film I have watched made me enjoy the film more (agree, neutral, disagree)

SECTION B: TO BE ANSWERED THE AFTER REDRAWING THE CHARACTERS AND PRESENTING THEM TO THE RESPONDENTS (INTERVIEW/FOCUS GROUP DISCUSSION GUIDE, LIKERT SCALES)-TO ANSWER OBJECTIVE FOUR-DEGREE OF FAMILIARITY OF RECREATED CHARACTERS

You have two versions of different characters. The original character to mean the one that exists in the film and recreated character to mean the one redrawn incorporating the suggestions and views you gave.

1. Are there any aspects that stand out to you on the recreated character shown to you?
2. If yes. What specific aspects stand out and why?
3. Do the differences make you relate more to the character? give reasons
4. Does the drawn character compare to other animated characters you've seen in terms of relatability and likeability?
5. How important is it for you to see familiar representations of characters when it comes to your favourite animation films?

Entry sheets for data collected

1.

Gender and school of participant	Character being studied	Low familiarity	Medium Familiarity	High familiarity	reasons	Any other information
1.						

2.

Gender and school of participant	Character being studied	Body section	Low familiarity	Medium Familiarity	High familiarity	reasons	Any other information
1.							

3.

Gender and school of participant	Character being studied	Agree to changes	Neutral to changes	Disagree to changes	reasons	Any other information

1.						

4.

Gender and school of participant	Character being studied	Specific body section	Changes or adjustments suggested	reasons	Any other information
1.					

Appendix 2: Observation Guide

EPISODE	CHARACTER NAME	PHYSICAL TRAITS	PERSONALITY TRAITS	NARRATIVE ROLE	CHARACTER ARC	INTRERACTION WITH OTHER CHARACTERS	CHARACTER'S KEY EVENTS	NOTES

Appendix 3: Teachers' Consent form

Thank you for accepting to let your pupils from (school)……participate in this study. Anything that they say will be confidential and will only be used for the purposes of this study. We will respect their confidentiality during and after this process. The findings will help filmmakers, animation producers, the film industry,

animation industry and stakeholders understand the importance of psychology in character design.

Name: _____

Signature _____

Date _____

Appendix 4: Budget

The budget provided below is just a cost approximation of what the researcher thinks to be the value of the items listed and should not be taken as the final budget.

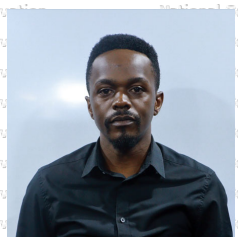
REPUBLIC OF KENYA

NATIONAL COMMISSION FOR SCIENCE,TECHNOLOGY & INNOVATION

Ref No: **706694**

Date of Issue: **25/July/2022**

RESEARCH LICENSE



This is to Certify that Mr.. CLINTON Kanyangi KIHIMA of Kenyatta University, has been licensed to conduct research in Nairobi, Vihiga on the topic: CHARACTER DESIGN IN KENYAN ANIMATION FILMS: PROPENSITY AND PROSPECTS for the period ending : 25/July/2023.

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KENYATTA UNIVERSITY
CENTRE FOR RESEARCH ETHICS AND SAFETY

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Website: www.ku.ac.ke
Our Ref: **KU/ERC/APPROVAL/VOL.1**

Date: 28th November, 2023

Clinton Kihima Kanyangi
P.O Box 43844, 00100
Nairobi.

Dear Clinton,

APPLICATION NUMBER: PKU/2802/1926: CHARACTER DESIGN IN KENYAN ANIMATION FILMS; PROPENSITY AND PROSPECTS

This is to inform you that ***KENYATTA UNIVERSITY ETHICS REVIEW COMMITTEE*** has reviewed and approved your above research proposal. Your application approval number is **PKU/2802/1926.**The approval period is **28th /11/2023 to 28th /11/2024.**

This approval is subject to compliance with the following requirements;

i. Only approved documents including (informed consents, study instruments, MTA) will be used
ii. All changes including (amendments, deviations, and violations) are submitted for review and approval by ***KENYATTA UNIVERSITY ETHICS REVIEW COMMITTEE***
iii. Death and life threatening problems and serious adverse events or unexpected adverse events whether related or unrelated to the study must be reported to ***KENYATTA UNIVERSITY ETHICS REVIEW COMMITTEE*** within 72 hours of notification
iv. Any changes, anticipated or otherwise that may increase the risks or affected safety or welfare of study participants and others or affect the integrity of the research must be reported to ***KENYATTA UNIVERSITY ETHICS REVIEW COMMITTEE*** within 72 hours
v. Clearance for export of biological specimens must be obtained from relevant institutions.
vi. Submission of a request for renewal of approval at least 60 days prior to expiry of the approval period. Attach a comprehensive progress report to support the renewal.
vii. Submission of an executive summary report within 90 days upon completion of the study

to ***KENYATTA UNIVERSITY ETHICS REVIEW COMMITTEE***

Prior to commencing your study, you will be expected to obtain a research license from National Commission for Science, Technology and Innovation (NACOSTI) https://research-portal.nacosti.go.ke and also obtain other clearances needed.

To serve you better, researchers are kindly requested to access and complete a customer feedback form and sent it back online as you continue with research and upon completion of data collection found on the following website link; ;(https://docs.google.com/forms/d/1ytWefDwvyz5h1oz_VIn0xbxg3uGdlDzMXFWNDsMrRPQ/edit?usp=sharing

Yours sincerely

KENYATTA UNIVERSITY
OFFICE OF THE CHAIRMAN
28 NOV 2023
ETHICS REVIEW COMMITTEE
P.O. BOX 43844 - 00100 NAIROBI

Prof. Judith Kimiywe

Director: Centre for Research Ethics and Safety

INTERVIEWS WITH CHILD PARTICIPANTS

Grade 2 Givudianyi

SPEAKERS: INTERVIEWER, MAN, INTERVIEWER 2, INTERVIEWEE 9, INTERVIEWEE 10, INTERVIEWEE 11, INTERVIEWER 3, INTERVIEWEE 12, INTERVIEWEE 13, INTERVIEWEE 14, INTERVIEWEE 10, INTERVIEWEE (1-8).

INTERVIEWER: Mko tayari, sindio? Na nimesema ukijibu maswali tunakupea zawadi, sawa? Kila mtu ako na zawadi yake moja moja, lakini ukijibu tu maswali vizuri, tutakupea zawadi ya pili, sawa? Mko poa?
INTERVIEWEE: Mmh.
INTERVIEWER: Si kila mtu ameona cartoon?
INTERVIEWEE: Mmh.
INTERVIEWER: Si huwa tunaona cartoon nyumbani kwa tv?
INTERVIEWEE: Eeh.
INTERVIEWER: Si hukuwa tunaona?
INTERVIEWEE: Mmh.
INTERVIEWER: Bas! Si ni kama tu yenye tumeona hapa saa hizi? So, swali ya kwanza inasema, how did you feel when watching the story or the cartoon? Ulisikia aje?
INTERVIEWEE 1: Vizuri.
INTERVIEWER: Ulisikia?
INTERVIEWEE 1: Vizuri.
INTERVIEWER: Ulisikia vizuri vile ulikuwa unaona?
INTERVIEWEE 1: Eeh.
INTERVIEWER: Unaona venye vitu zinatembea tembea, vitu [Inaudible], sindio?
INTERVIEWEE: Mmh.
INTERVIEWER: Ya pili, ulifurahia?
INTERVIEWEE: Yes.
INTERVIEWER: A-ah, inua mkono vizuri juu nione kama ulifura...Nani alifurahia? Ulifurahia? We ndiye INTERVIEWEE 11?
INTERVIEWEE 11: Eeh.
INTERVIEWER: INTERVIEWEE 11 anasema alifurahia. Mvulana mgani unasema alifurahia? Wewe? Ulifurahia?
INTERVIEWEE 2: Eeh.
INTERVIEWER: Turudi tena tuwaonyeshe siku ingine?
INTERVIEWEE: Eeh.
INTERVIEWER: Nikiuliza swali ya tatu hii ya, kama mlifurahia nani anaweza niambia kitu yenye aliona na maneno alisikia kwa hiyo story? INTERVIEWEE 11.
INTERVIEWEE 11: Mmh?
INTERVIEWER: Niambie kitu yenye ulisikia ama kitu uliona.
INTERVIEWEE 11: Mi niliona watoto wakikata mti.
INTERVIEWER: Uliona watoto wakikata mti. Yes. Mpigienei moja! Oh, yes. Nani mwingine? Wapi INTERVIEWER 3? INTERVIEWER 3, uliona nini?
INTERVIEWER 3: Niliona wakivuka kama kwa maji.
INTERVIEWER: Wakivuka kama kwa maji. Yes.
INTERVIEWEE 3: Niliona wakicheza cheza.
INTERVIEWER: Nyi ni watoto wazuri, bwana. We uliona wakicheza cheza, sindio?Wakicheza aje? Si mnaonanga ile hivi hivi. Good! Na wewe.
INTERVIEWEE 4: Niliona kama anaanguka kwa shimo.
INTERVIEWER: Kama anaanguka kwa shimo? Yes.
INTERVIEWEE 5: Niliona kama mama yake anasema, "Tea.".
INTERVIEWER: Mamake alisema aje?
INTERVIEWEE 5: Wanawapatia chai halafu kikombe inaanguka chini.
INTERVIEWER: Jipigieni makofi. Good! Hiyo mmejibu vizuri sana. Mkiwa nyumbani, nini inafanyanga muone cartoon? Nini inafanyanga unawasha TV unaona cartoon?
INTERVIEWEE 6: Kusoma.
INTERVIEWER: Eh? Kusoma? Okay! Anawashanga cartoon kusoma. Si hiyo ni vizuri?
INTERVIEWEE: Mmh.
INTERVIEWER: Nani mwingine? Yes?

INTERVIEWEE 7: Kujifundisha kama maneno.
INTERVIEWER: Unajifundisha sounds, sindio? Unajifunza kuona kama maneno. Yes, INTERVIEWEE 11.
INTERVIEWEE 11: Inatufundisha Kiswahili.
INTERVIEWER: Inamfundisha Kiswahili. Good! Nani mwingine inafanyanga aone cartoon?
INTERVIEWEE: INafutundisha na akili yangu inakuwa sawa tukikuwa kwa shule tunasikia maneno.
INTERVIEWER: Akili yake inakuwa? Sawa! Hata ukiwa kwa shule unasikia maneno haraka, sindio?
INTERVIEWEE: Yes.
INTERVIEWER: Yes, wa mwisho.
INTERVIEWEE 3: Inatufunza Kizungu.
INTERVIEWER: Inatufunza Kizungu, sindio? Kama wewe ulijifunza nini jana ama juzi ama Saturday?
INTERVIEWEE 3: Nilijifunza Kizungu.
INTERVIEWER: Kizungu? Kizungu gani? Sawa, inafanyanga anasikia? Kizungu. Ile cartoon tumeona hapa, ulifurahi hao watu walikuwa wanafanya fanya hapa vitu?
INTERVIEWEE: Eeh.
INTERVIEWER: Eh?
INTERVIEWEE: Eeh.
INTERVIEWER: Mlifurahia?
INTERVIEWEE: Eeh.
INTERVIEWER: Ulifurahia kweli?
INTERVIEWEE: Yes.
INTERVIEWER: Ni wazuri?
INTERVIEWEE: Eeh.
INTERVIEWER: Ukikutana na wao saa hizi hapa, utawasalimia?
INTERVIEWEE: Yes.
INTERVIEWER: Utawapea high-five?
INTERVIEWEE: Eeh.
INTERVIEWER: So nyinyi mlifurahia wale watu, sindio?
INTERVIEWEE: Eeh.
INTERVIEWER: Good. Ni nini ilifanya ukafurahia hao watu? Nini ilikujaz? Simama. Haujaniambiako jina yako, niambie jina yako.
INTERVIEWEE 3: Venye walikuwa wanaonyeshwa huko wakicheza.
INTERVIEWER: Alifurahia, venye walikuwa wanaonyeshwa wakicheza. Good! Mwingine?
INTERVIEWEE 4: Venye alienda akashikilia kwa kijiti.
INTERVIEWER: Akashikilia kwa kijiti hivi? Akahang? Ulifurahia? Good. Wasichana wasichana.
INTERVIEWEE 2: Vile alifurahia alikuwa kwa ndege.
INTERVIEWER: Ooh! Ulifurahia venye alikuwa kwa ndege?
INTERVIEWEE 2: Mmh.
INTERVIEWER: Good! Na wewe INTERVIEWEE 11?
INTERVIEWEE 11: Nilifurahia venye nilimuona akikata mti.
INTERVIEWER: Ulimuona akikata mti, ukafurahia? Wa mwisho.
INTERVIEWEE 1: Nilifurahia venye niliona wakipanda mti.
INTERVIEWER: Wakipanda mti? Good! So nyinyi wote mlifurahia?
INTERVIEWEE: Ndio.
MAN: Sema tu.
INTERVIEWER: Na wewe hujaongeako.
INTERVIEWEE 8: Mmh?
INTERVIEWER: Wewe hujaongea.
INTERVIEWEE 8: Nilifurahi nikiona kama anaanguka kwa maji.
INTERVIEWER: Venye alianguka kwa maji, ulifurahia? Good.
MAN: Umesahau? Sema tu. Eeh, sema.
INTERVIEWEE 7: Vile walikuwa wanashindana.
INTERVIEWER: Wanashindana?Good! Sawasawa. So, nyinyi mlifurahia? Hao watu ambao mliona kwa TV, saa hizi wenye tumeona hapa, mnawafananisha na kina nani? Mshawahi waona? Eh? Wanakaa familiar? Mshawahi waona pahali? Eh?
INTERVIEWEE: Eeh.
INTERVIEWER: Nani ameewahi waona pahali? Wanakaa aje?Yes?
INTERVIEWEE 4: Inanichangamsha akili.

INTERVIEWER: Inakuchangamsha akili. Good. Inakuchangamsha? Akili? Wanafanana nani? Mshawahi kutana na wao pahali, ukienda shuleni, unakutana na wao wakienda pahali?
INTERVIEWEE: M-mh.
INTERVIEWER: Unawaonea tu hapa?
INTERVIEWEE: Mmh.
INTERVIEWER: Wanakaa poa?
INTERVIEWEE: Mmh.
INTERVIEWER: Wakikwambia uchore, utachora?
INTERVIEWEE: Eeh.
INTERVIEWER: Utachora?
INTERVIEWEE: Ndio.
INTERVIEWER: Nani atachora? Nani hawezi chora? Nani anachora? Nikikupatia karatasi saa hizi ukaambiwa uchore, utachora?
INTERVIEWEE: Mmh.
INTERVIEWER: We hauwezi chora umekaa tu mbele. Haujaona vizuri? Umeona? Tuko sawa. Hao watu wanakaa vizuri, si ni ukweli?
INTERVIEWEE: Mmh.
INTERVIEWER: Wakikwambia hao watu wabadilishe, wakae vizuri kabisa, unaweza fanya aje? Mtu mmoja. Simama.
INTERVIEWEE 6: Naweza mchukua na furaha.
INTERVIEWER: Unaweza kuwa na furaha, sindio? Kuwabadilisha. Unaweza wabadilisha wakae aje sasa? Kama mimi uniambie nibadilishe naweza badilisha nikaeko myu hivi, sindio? Ninadadlika. Wewe wakwambie ubadilishe unaweza kaa aje?
INTERVIEWEE: Mzuri.
INTERVIEWER: Unaweza mbadilisha aje huyu mtu ama hawa watu umeonanga hapa? Unaweza wabadilisha aje?
INTERVIEWEE: Mzuri.
INTERVIEWER: Aje? Vizuri aje? Kama alikuwa na cap ameeka hivi, unachukua hiyo cap unaieka huku inafanya hivi. Hivo ndio kubadilisha, sindio? Kama mkono yangu inasonga hivi, nikisema nibadilishe naangalisha huku, sindio? Sasa wewe unaweza badilisha aje huyu mtu? Watu umeona, unaweza wabadilisha aje?
INTERVIEWEE 8: Naweza mwangalilisha hivi.
INTERVIEWER: Aangalishe aje?
INTERVIEWEE 8: Kama alikuwa anaangalia huko umwangalilishe hivi.
INTERVIEWER: Eeh, na kama alikuwa na kichwa kubwa tunaweza sema ubadilishe kichwa yake ikuwe ndogo, sindio?
INTERVIEWEE 8: Mmh.
INTERVIEWER: Sa hiyo mnaweza badilisha namaanisha. Yes, INTERVIEWEE 11?
INTERVIEWEE 11: Kama ni mdogo unambadilisha anakuwa mkubwa.
INTERVIEWER: Kama ni mdogo unambadilisha anakuwa mkubwa. Eeh, mwingine. Mi [Inaudible] watu wanajibu maswali, kama hata wewe hunijibu.
INTERVIEWEE 1: Kama ni yule-
MAN: I think wamesahau.
INTERVIEWER: Wacha nikuonyeshe mtu mmoja mmoja ukiniambia vile tunaweza badillisha, sindio? Sindio?
(Cartoon plays in the background)
INTERVIEWER: INTERVIEWEE 10. Sindio?
INTERVIEWEE: Mmh.
INTERVIEWER: Huyu INTERVIEWEE 10 amevaa cap, sindio? Huyu kijana nambadilisha aje? Mtu mmoja mmoja. Yes, [Inaudible] simama.
INTERVIEWEE: Kofia iangalie huku mbele.
INTERVIEWER: Nini iangalie huku mbele?
INTERVIEWEE: Kofia.
INTERVIEWER: Kofia iangalie huku mbele. Yes.
INTERVIEWEE 3: Unaweza kumbadilisha mguu irudi nyuma.
INTERVIEWER: Akiangalia miguu nyuma atatembea vizuri?
INTERVIEWEE 8: A-ah. Unaweza mbadilisha kama anaangalia tu, aangalie mbele.
INTERVIEWER: Aangalie tu mbele hivi.
INTERVIEWEE 8: Kama gari-
INTERVIEWER: Yes?

INTERVIEWEE 5: Naweza mbadilisha akuwe mnono.
INTERVIEWER: Akuwe mnono?
INTERVIEWEE 2: Naweza kumbadilisha akuwe mkubwa.
INTERVIEWER: Akuwe mkubwa?
INTERVIEWEE 2: Mmh.
INTERVIEWER: Huyu?
INTERVIEWEE 2: Mmh.
INTERVIEWER: Na macho yake iko sawa?
INTERVIEWEE 2: Mmh.
INTERVIEWEE 1: M-mh.
INTERVIEWEE 5: A-ah.
INTERVIEWER: Tuangalie huku, usiangalie ule madam. Tuangalia huku. Unaweza mvalisha aje? Yes, INTERVIEWEE 11.
INTERVIEWEE 11: Naweza badilisha macho yake ikuwe kama yangu vizuri.
INTERVIEWER: Ooh, macho zako ziwe kama zako vizuri? Na masikio?
INTERVIEWEE 11: Naweza badilisha masikio zake zikuwe kubwa kama yako.
INTERVIEWER: Zikuwe kubwa kama za elephant?
INTERVIEWEE 11: A-ah.
INTERVIEWER: Kama za na-
INTERVIEWEE 11: Kama zako.
INTERVIEWER: Kama zangu? Zako ama zangu.
INTERVIEWEE 11: Zangu.
INTERVIEWER: Zako? Good. Na huyu msichana? Ameshuka pussy cat.
INTERVIEWEE 3: Naweza kumbadilisha akuwe mzuri aangalie mbele, macho yake ikuwe vizuri.
INTERVIEWER: Mh? Kama yako. Yes?
INTERVIEWEE 6: Naweza badilisha nywele.
INTERVIEWER: Nywele? Ikae aje?
[Indistinct]
INTERVIEWER: Nywele ikae hivi ya kwenda nyuma? Simama.
INTERVIEWEE 4: Naweza mbadilisha afunge mdomo.
INTERVIEWER: Afunge?
INTERVIEWEE 4: Mdomo.
INTERVIEWER: Oh, mdomo yake imefu...Afunge? Mdomo. INTERVIEWEE 9 simama, niambie moja. Simama.
INTERVIEWEE 9: Naweza kumbadilisha hiyo mdomo yake ikuwe kama hii yangu.
INTERVIEWER: Ikuwe aje?
INTERVIEWEE 9: Ikuwe smart.
INTERVIEWER: Ikuwe...Sawa. Ikuwe smart, good!
INTERVIEWEE 5: Naweza mbadilisha mapua yake ikuwe kama yangu.
INTERVIEWER: Mapua yake ikuwe kama yako?
INTERVIEWEE 5: Eeh.
INTERVIEWER: Kitu gani ingine?
INTERVIEWER 3: Me. Naweza mbadilisha shingo ikuwe kama yangu.
INTERVIEWER: Shingo yake ni kadogo ama ni kubwa? Ni kadogo? Kakuwe kakubwa
INTERVIEWEEogo? Next. sawasawa?
MAN: Na nguo? Nguo yake inakaa-
INTERVIEWER: Nguo yake inakaa aje? Yes?
INTERVIEWEE 3: Naweza mbadilisha nguo yake ikuwe [inaudible] kama yako.
INTERVIEWER: Ikuwe dress mzuri?
INTERVIEWEE 3: Eeh.
INTERVIEWER: Ikuwe dress mzuri, sindio?
INTERVIEWEE 3: Eeh.
INTERVIEWER: Anasema tubadilishe nguo yake ikuwe dress mzuri. Viatu? Ziko aje viatu?
INTERVIEWEE 3: Mzuri.
INTERVIEWER: Kubwa kama we ni msichana. Viatu ziko aje? INTERVIEWEE 11, hizi viatu zake avae viatu gani? Yes?
INTERVIEWEE 11: Naweza mbadilisha zikuwe pumps.
INTERVIEWER: Zikuwe pumps?
INTERVIEWEE 11: Eeh.

INTERVIEWER: ZIkuwe pumps. Ingine? Hiyo bangle mnaonaje hii bangle, iko aje? Na hii. Tunaweza ibadilisha ikae aje?
INTERVIEWEE 1: Tunaweza ibadilisha rangi.
INTERVIEWER: Ibadilishe rangi? Ikuwe kama ya Kenya? Good.
MAN: Breito, uko sawa? INTERVIEWEE 9. INTERVIEWEE 9 ako wapi?-
INTERVIEWER: Mnaona huyu jamaa? Huyu mmemuona, sindio?
INTERVIEWEE: Mmh.
INTERVIEWER: Huyu tukiamua tumbadilishe, utambadilisha nini? Wacha tuanze na INTERVIEWEE 9. Big man.
INTERVIEWEE 9: Naweza kuambia Mungu ambadilishie macho yake ikuwe smart kama yangu.
INTERVIEWER: Mungu ambadilishie macho yake ikuwe smart. Kaa chini. INTERVIEWEE 9 amesema Mungu ambadilishie macho? Macho yake. Si unaona macho yake iko na kitu hapa?
INTERVIEWEE: Mmh.
INTERVIEWER: Sa macho yake ikuwe mzu? Mzuri. Yes?
INTERVIEWEE: Umbadilishe vidole zikuwe kama zetu.
INTERVIEWER: Oh, vidole zake ziwe kama zetu za binadamu, sindio? Good.
INTERVIEWEE 3: Unaweza kumbadilisha akuwe vizuri, asikasirike.
INTERVIEWER: Amekasirika? Akuwe na smile smile. Yes?
INTERVIEWEE 5: Unaweza mbadilisha hii mguu ikuwe mzuri.
INTERVIEWER: Nini
INTERVIEWEE 5: IKuwe kama yako.
INTERVIEWER: Hii? Hizi?
INTERVIEWEE 5: Ikuwe ya black.
INTERVIEWER: Ikuwe ya black. Ooh, hii ya huku?
INTERVIEWEE 5: Eeh.
INTERVIEWEE 7: Naweza kambadilisha nywele ikuwe kama vizuri na umnyoe.
INTERVIEWER: Ooh! Nywele mzuri ikuwe hii ya kunyoa? Hii iko in shapeless? Iko na corner corner? Good.
INTERVIEWEE 4: Naweza mbadilisha kichwa ikuwe mzuri.
INTERVIEWER: Kichwa yake?
INTERVIEWEE 4: Mmh.
INTERVIEWER: Na hizi ndevu zake ziko aje?
INTERVIEWEE 3: Unaweza kumnyoa hizo ndevu.
INTERVIEWER: Umnyoe ndevu? Ama akuwe nazo INTERVIEWEEogo kama zangu?
INTERVIEWEE: Mmh.
INTERVIEWER: Shingo? Hii shingo yake iko sawa? Ama ako na shingo nono? Ama ni kubwa? Jose unasema aje?
JOSE: Unaweza kumbadilisha hiyo shingo yake ikuwako kadogo.
INTERVIEWER: Ikuwako kadogo? Kadogo, sawa. Next, Patience. Hii ni nini?
INTERVIEWEE 1: Goat.
INTERVIEWER: Goat? Tubadilishe goat yetu ikae vizuri. Tuanze na INTERVIEWEE 11.
INTERVIEWEE 11: Tunaweza badilisha hizi mikono zake zikuwe vizuri.
INTERVIEWER: Goat iko na mikono?
INTERVIEWEE 11: Miguu.
INTERVIEWER: Miguu zake?
INTERVIEWEE 11: Zikuwe vizuri.
INTERVIEWER: Zikuwe vizuri. Anaweza fanya miguu zake zikuwe? Vizuri. Yes?
INTERVIEWEE 5: Naweza badilisha masikio ikuwe vizuri.
INTERVIEWER: Masikio yake? Ikuwe mzuri.
INTERVIEWEE 3: Naweza kumkata pembe.
INTERVIEWER: Ukate? Pembe.
INTERVIEWEE 1: Naweza mtoa hiyo nywele.
INTERVIEWER: Utoe?
INTERVIEWEE 1: Hiyo nywele.
INTERVIEWER: Hii nywele iko hapa?
INTERVIEWEE 1: Mmh.
INTERVIEWER: Utoe. Good.
INTERVIEWEE 7: Naweza kumbadilisha macho ikuwako kadogo kama ya binadamu.
INTERVIEWER: Macho iwe kadogo kwanza, sawa.
INTERVIEWEE 3: Naweza kumbadilisha, nimnyoe hiyo ndevu.

INTERVIEWER: Unyoe hii ndevu ya hapa chini? Lakini goat huwa wananyonga kweli? Si wewe unadanganya.
INTERVIEWEE 8: A-ah.
INTERVIEWER: Mbuzi huwa wananyoa? Sawa. Lakini umesema unaweza? Nyoako hiyo ndevu INTERVIEWEEogo. Wewe?
INTERVIEWEE 8: Naweza mbadilisha shingo ikuwako kama yangu?
INTERVIEWER: Shingo ikuwe yako.
INTERVIEWEE 1: Unaweza mbadilisha mdomo ikuwako kubwa INTERVIEWEEogo.
INTERVIEWER: Mdomo ya mbuzi, si inakuwanga kubwa INTERVIEWEEogo, sindio?
INTERVIEWEE: Eeh.
INTERVIEWER: Na sasa hii ni ndogo. Si yeye amepata. Yes, na wa mwisho?
INTERVIEWEE 3: Naweza badilisha vidole zikuwe kama hii yetu.
INTERVIEWER: Vidole zikuwe kama zetu?
INTERVIEWEE 3: Ndio.
INTERVIEWER: Lakini hata mbuzi inakuwanga na vidole kweli?
INTERVIEWEE 3: Za miguu.
INTERVIEWER: Za miguu? [Inaudible] zikuwe kama? Sawa.
MAN: Ni hivo.
INTERVIEWER 2: Ni hivo.
INTERVIEWER: Ni hivo?
MAN: INTERVIEWEE 11.
INTERVIEWEE 11: Mmh.
MAN: Huwa unawatch cartoon nyumbani?
INTERVIEWEE 11: Eeh.
MAN: Eeh?
INTERVIEWEE 11: Eeh.
MAN: Uko sure?
INTERVIEWEE 11: Eeh.
MAN: Ah, good. Gani unapenda?
INTERVIEWEE 11: "Akili INTERVIEWEE".
MAN: "Akili INTERVIEWEE"? Nini unapenda kwa "Akili INTERVIEWEE" venye wanakaa? Ni kama nguo, viatu, kichwa. Nini unapenda kwa "Akili INTERVIEWEE"?
INTERVIEWEE 11: Napenda nguo ya Akili INTERVIEWEE.
MAN: Unapenda nguo ya Akili INTERVIEWEE? Nini ingine?
INTERVIEWEE 11: Na viatu.
MAN: Na viatu zao?
INTERVIEWEE 11: Eeh.
MAN: Halafu, unapenda vile watu wa "Akili INTERVIEWEE" wanakaa ama kuna zingine haupendi?
INTERVIEWEE 11: Napenda nyingine na sipendi wengine.
MAN: Wagani unapenda?
INTERVIEWEE 11: Akili INTERVIEWEE na rafiki wa Akili INTERVIEWEE na nini.
MAN: Na?
INTERVIEWEE 11: Na ule mtu mwenye analetanga wengine.
MAN: Ooh! Ah, good. Na wagani hupendi?
INTERVIEWEE 11: Sipendi mwenye ana nini, mwenye anachokoza Akili INTERVIEWEE.
MAN: Haupendi mwenye anachokoza Akili INTERVIEWEE?
INTERVIEWEE 11: Eeh.
MAN: Ah, good. Halafu, unapenda cartoon zingine ziwekwe kwa TV?
INTERVIEWEE 11: Eeh.
MAN: Kukuwe na nyingi? Sawa. Halafu, swali ingine. Kuna kitu yenye iko kwa "Akili INTERVIEWEE" yenye we uko nayo? Inafanana na kitu uko nayo.
INTERVIEWEE 11: Eeh.
MAN: Gani?
INTERVIEWEE 11: Nguo ya-
MAN: Nguo.
INTERVIEWEE 11: Ya blue.
MAN: Ya blue.
INTERVIEWEE 11: Na viatu.
MAN: Na viatu. Na vile wanakaa kwa uso, umeshaona mtu anakaa hivo huku nje?
INTERVIEWEE 11: A-ah.

MAN: Hujawahi ona mtu anakaa hivo?
INTERVIEWEE 11: Eeh.
MAN: Unaweza taka wakae kama watu unajua?
INTERVIEWEE 11: Eeh.
MAN: Ndio ukiona unaangalia anakaa kama INTERVIEWER 3.
INTERVIEWEE 11: Eeh.
MAN: Unaweza taka hivo?
INTERVIEWEE 11: Eeh.
MAN: Halafu swali ingine.
INTERVIEWEE 11: Eeh.
MAN: Si ni swali rahisi rahisi?
INTERVIEWEE 11: Eeh.
MAN: Nikikwambia uchore Akili INTERVIEWEE, unaweza mchora?
INTERVIEWEE 11: Eeh.
MAN: Unaweza mchora?
INTERVIEWEE 11: Eeh.
MAN: Nini utabadilisha?
INTERVIEWEE 11: Nitabadilisha viatu na nguo yake.
MAN: Viatu na nguo yake, ikae aje?
INTERVIEWEE 11: Ikae smart.
MAN: Ikae smart kama gani?
INTERVIEWEE 11: Na nywele yake.
MAN: Oh! Na nywele? Nywele unataka ikae aje?
INTERVIEWEE 11: Ika smart.
MAN: Kama yako?
INTERVIEWEE 11: Eeh.
MAN: Yako ni smart! Sindio?
INTERVIEWEE 11: Eeh.
MAN: Ikae kama hiyo?
INTERVIEWEE 11: Eeh.
MAN: Ishukwe lines?
INTERVIEWEE 11: Eeh.
MAN: Ah, good. Swali ingine ama umechoka?
INTERVIEWEE 11: Bado.
MAN: Bado? Niongeze ingine?
INTERVIEWEE 11: Eeh.
MAN: Si tumeona cartoons huku?
INTERVIEWEE 11: Eeh.
MAN: Wale wenye umewatch, wanafanana na wa "Akili INTERVIEWEE"? Kuna kitu inafanana na wale wako unapenda?
INTERVIEWEE 11: A-ah.
MAN: Hakuna?
INTERVIEWEE 11: Eeh.
MAN: Kwa hivo unapenda tu wale wako?
INTERVIEWEE 11: Eeh.
MAN: Hawa hauwapendi?
INTERVIEWEE 11: Pia hawa napenda.
MAN: Pia hawa unapenda?
INTERVIEWEE 11: Eeh.
MAN: Na hawa wenye umeona, wako na vitu zenye zinafanana na zako? Hao wenye tumeona saa hii.
INTERVIEWEE 11: Eeh.
MAN: Kama gani?
INTERVIEWEE 11: Nguo.
MAN: Nguo.
INTERVIEWEE 11: Na bangle.
MAN: Oh, bangle? Unapenda bangle inafanana kama yako?
INTERVIEWEE 11: Eeh.
MAN: Yenye iko nyumbani?
INTERVIEWEE 11: Eeh.
MAN: Nini ingine unapenda yake? Ama hiyo tu?

INTERVIEWEE 11: Hiyo tu.
MAN: Hiyo tu?
INTERVIEWEE 11: Eeh.
MAN: Good? Girl. Sawa, uende upewe zawadi. Nitakuja kwa class yenu kuwasalimia. Nani anataka maswali? INTERVIEWEE 12, good girl. Hiyo switi hutakula saa hii. Najua utaficha tu mpaka jioni INTERVIEWEE 12, sindio? Na wewe ni smart. INTERVIEWEE 12?
INTERVIEWEE 12: Mmh.
MAN: Ukiwa tayari clap once. Good girl. Tuanze?
INTERVIEWEE 12: Mmh.
MAN: We huwa unawatch cartoon nyumbani?
INTERVIEWEE 12: Mmh.
MAN: Gani unapenda?
INTERVIEWEE 12: "Ubongo INTERVIEWEE".
MAN: "Ubongo INTERVIEWEE".
INTERVIEWEE 12: "Akili INTERVIEWEE".
MAN: "Akili INTERVIEWEE". Hizo mbili?
INTERVIEWEE 12: Mmh.
MAN: Unapenda hizo mbili?
INTERVIEWEE 12: Mmh.
MAN: Kwa hizo zenye huwa unaona, "Ubongo INTERVIEWEE" na "Akili INTERVIEWEE", unaona kama wanafanana na wewe?
INTERVIEWEE 12: M-mh.
MAN: Hawafanani na wewe?
INTERVIEWEE 12: Mmh.
MAN: Hata INTERVIEWEEogo?
INTERVIEWEE 12: Mmh.
MAN: Na unapenda hivo ama unapenda wakifanana na wewe?
INTERVIEWEE 12: Napenda wakifanana na mimi.
MAN: Ooh, unataka wafanane na wewe?
INTERVIEWEE 12: Mmh.
MAN: Sawa. Nini unataka wabadilishe ndio wafanane na wewe?
INTERVIEWEE 12: Wabadilishe shingo.
MAN: Shingo.
INTERVIEWEE 12: Wabadilishe mapua.
MAN: Mapua.
INTERVIEWEE 12: Wabadilishe mdomo.
MAN: Mdomo.
INTERVIEWEE 12: Wabadilishe miguu.
MAN: Miguu
INTERVIEWEE 12: Wabadilishe vidole.
MAN: Vidole zikae kama zako? Ndio ukiangalia unaona kama anakaa INTERVIEWEE 12?
INTERVIEWEE 12: Mmh.
MAN: Unapenda cartoon zingine ziongezwe kwa TV?
INTERVIEWEE 12: Mmh.
MAN: Zikuwe mingi?
INTERVIEWEE 12: Mmh.
MAN: Sawa. Halafu nani unapenda sana kwa hiyo "Ubongo INTERVIEWEE" ama "Akili INTERVIEWEE"?
INTERVIEWEE 12: Mama Akili INTERVIEWEE.
MAN: Mama Akili INTERVIEWEE unampenda?
INTERVIEWEE 12: Mmh.
MAN: Kwa nini?
INTERVIEWEE 12: Anapendanga watoto wake.
MAN: Anapenda watoto wake?
INTERVIEWEE 12: Mmh.
MAN: Na unapenda vile anakaa?
INTERVIEWEE 12: Mmh.
MAN: Anakaa kama mama?
INTERVIEWEE 12: M-mh.
MAN: Hakai kama mama?

INTERVIEWEE 12: Mmh.
MAN: Unapenda akae kama mama?
INTERVIEWEE 12: Mmh.
MAN: Apewe nini ndio akae kama kama mum?
INTERVIEWEE 12: Apewe viatu.
MAN: Viatu kama mum?
INTERVIEWEE 12: Mmh.
MAN: Viatu za mum ni kama gani?
INTERVIEWEE 12: Kama rubbers.
MAN: Rubbers?
INTERVIEWEE 12: Mmh.
MAN: Na dress?
INTERVIEWEE 12: Apewe dress ya nini.
MAN: Kama ya mum?
INTERVIEWEE 12: Mmh.
MAN: Halafu, swali ingine ama umechoka?
INTERVIEWEE 12: M-mh.
MAN: Kuna kitu unakumbuka yenye inafanana na wewe? Umesema hakuna kwa hizo cartoons?
INTERVIEWEE 12: Mmh.
MAN: Hakuna?
INTERVIEWEE 12: Mmh.
MAN: Nikikwambia uchore Mama Akili, unaweza mchora?
INTERVIEWEE 12: Mmh.
MAN: Unaweza mchora?
INTERVIEWEE 12: Mmh.
MAN: Utabadilisha nini ukimchora?
INTERVIEWEE 12: Nitabadilisha kichwa.
MAN: Kichwa? Hiyo tu?
INTERVIEWEE 12: Mmh.
MAN: Sawa.
INTERVIEWEE 12: Na mapua.
MAN: Na mapua?
INTERVIEWEE 12: Mmh.
MAN: Ifanane kama yako?
INTERVIEWEE 12: Mmh.
MAN: Niulize ingine?
INTERVIEWEE 12: Mmh.
MAN: Si tumeona cartoon huku?
INTERVIEWEE 12: Mmh.
MAN: Unaweza ona vitu zenye zinafanana na zako kwa hizo cartoon tumeona?
INTERVIEWEE 12: Eeh.
MAN: Gani?
INTERVIEWEE 12: Miti.
MAN: Miti?
INTERVIEWEE 12: Mmh.
MAN: Na kitu ingine?
INTERVIEWEE 12: Na viatu peke yake.
MAN: Na viatu peke yake? Hizo vitu zingine hazifanani?
INTERVIEWEE 12: Mmh.
MAN: Swali ya mwisho?
INTERVIEWEE 12: Mmh.
MAN: Umesema hujapenda vitu mingi zenye hazifanani na zako, zenye umeona hapo?
INTERVIEWEE 12: Eeh.
MAN: Kwa hivo tukikwambia uchore hao utaweka hizo vitu zenye unapenda?
INTERVIEWEE 12: Mmh.
MAN: Viatu na? Na mapua?
INTERVIEWEE 12: Na socks.
MAN: Na socks?
INTERVIEWEE 12: Mmh.

MAN: Sawa. High-five? Good? Girl. Sindio? Enda upewe sweet. Nani next? INTERVIEWEE 14
INTERVIEWEE 14. INTERVIEWEE 14, tengeneza socks.
INTERVIEWER: Ngai! Cheki.
MAN: Eh?
[Indistinct]
MAN: Mpaka? Another day?
[Indistinct]
MAN: Sawa. Hiyo usiiweke kwa kichwa. Ikae hivo.
INTERVIEWER 2: Uko smart-
INTERVIEWER: Mambo iko sawa.
MAN: Eeh, ndio tukuone uso vizuri. Na ulianguka chini? Nani alikugonga kichwa?
INTERVIEWEE 14: INTERVIEWEE 12.
MAN: INTERVIEWEE 12 alikugonga? Kwa nini?
INTERVIEWEE 14: Ananigonganga mangoto.
MAN: INTERVIEWEE 12? Mnakaa na yeye kwa class? INTERVIEWEE 12 ameenda wapi? Na ukaambia mwalimu? Kwa nini? Tutaenda kuambia mwalimu. INTERVIEWEE 12 anakugonga mangoto? Kila siku? Eh? INTERVIEWEE 12 asifanye hivo, sindio?
INTERVIEWEE 14: Eeh.
INTERVIEWER: Mmh.
MAN: Kuna bully huku. Tutaenda kuambia INTERVIEWEE 12 hafanyi vizuri, sindio? We kwanza tutakupea zawadi?
INTERVIEWEE 14: Mbili.
MAN: Mbili. Sindio? Na uko smart. Umesema ni INTERVIEWEE 14?
INTERVIEWEE 14: Mmh.
MAN: INTERVIEWEE 14.
INTERVIEWEE 14: Mmh.
MAN: Huwa unawatch cartoon nyumbani?
INTERVIEWEE 14: Mmh.
MAN: Gani unapenda?
INTERVIEWEE 14: "Akili".
MAN: "Akili"? Na unapenda "Akili" kabisa, sindio?
INTERVIEWEE 14: Mmh.
MAN: Nini unapenda kwa "Akili"? Nani unapenda sana?
INTERVIEWEE 14: Akili.
MAN: Akili mwenyewe? Unapenda vile anakaa?
INTERVIEWEE 14: Mmh.
MAN: Anakaa aje?
INTERVIEWEE 14: Anakaa smart.
MAN: Anakaa smart? Unapenda vile anakaa hivo?
INTERVIEWEE 14: Mmh.
MAN: Nikuulize.
INTERVIEWEE 14: Mh?
MAN: Unataka Akili abadilishwe kila kitu ama ako sawa kabisa?
INTERVIEWEE 14: Nataka abadilishwe.
MAN: Abadilishwe nini?
INTERVIEWEE 14: Kichwa.
MAN: Kichwa?
INTERVIEWEE 14: Na nywele.
MAN: Kichwa na nywele? Nywele yake ikae aje?
INTERVIEWEE 14: Ikae vile yetu inafanana.
MAN: Ooh, vile yetu inafanana? Wasiweke hiyo ingine?
INTERVIEWEE 14: Mmh.
MAN: Halafu, huyo ni Akili. Tuulize swali ingine?
INTERVIEWEE 14: Mmh.
MAN: Swali ingine ni, tumeona cartoon huku ndani, sindio?
INTERVIEWEE 14: Mmh.
MAN: Unakumbuka hao cartoons wenye tumeona saa hii? Unawakumbuka?
INTERVIEWEE 14: Mmh.
MAN: Kuna vitu zenye wako nazo zinafanana na zako?
INTERVIEWEE 14: Nguo yenye amevaa na hiyo bangle.

MAN: Na bangle? Hizo tu peke yake? Hizo vitu zingine hazifanani na zako?
INTERVIEWEE 14: Mmh.
MAN: Wabadilishe ama wawache tu?
INTERVIEWEE 14: Wabadilishe.
MAN: Wabadilishe? Wabadilishe nini mama?
INTERVIEWEE 14: Wabadilishe kichwa na nywele.
MAN: Kichwa na nywele? Zikae vizuri?
INTERVIEWEE 14: Mmh.
MAN: Kwa hivo hawafanani kabisa na we vile unataka? Kwa hivo wabadilishe hizo?
INTERVIEWEE 14: Mmh.
MAN: Wakibadilisha hizo utafurahi?
INTERVIEWEE 14: Mmh.
MAN: Utaona vizuri?
INTERVIEWEE 14: Mmh.
MAN: Na wakibadilisha Akili kichwa na nywele na mapua itakaa vizuri? Utapenda? High-five. Upewe zawadi ngapi?
INTERVIEWEE 14: Mbili.
MAN: Kwa sababu we ni good?
INTERVIEWEE 14: Girl.
MAN: Good girl. Eeh. Umwambie nimesema akupee ngapi? Mbili? INTERVIEWER 3, niaje baba?
INTERVIEWER 3: Fiti.
MAN: Uko sawa?
INTERVIEWER 3: Ndio.
MAN: Tuanze mambo? Tupige shughuli very fast, sindio? Swali ya kwanza mbio mbio, unapenda cartoon?
INTERVIEWER 3: Mmh.
MAN: Gani unawatch?
INTERVIEWER 3: "Superpower".
MAN: Shikilia. Umesema?
INTERVIEWER 3: "Superpower".
MAN: "Superpower"? Unapenda "Superpower"? Nani unapenda kwa "Superpower"?
INTERVIEWER 3: Mh?
MAN: Nani unapenda hapo ndani kwa "Superpower"?
INTERVIEWER 3: Huyo Superpower mwenyewe.
MAN: Superpower mwenyewe? Huyo ndio stero? Huyo ndio anakufurahisha? Anakaa aje?
INTERVIEWER 3: Mh?
MAN: Anakaa aje huyo Superpower? Ako na mamuscle ama ako na kichwa kubwa?
INTERVIEWER 3: Na mamuscle.
MAN: Ako na mamuscle? Wewe unapenda mamuscle? Nikuulize swali ingine?
INTERVIEWER 3: Mh?
MAN: Unapenda cartoon zingine ziekwe zikuwe mingi mingi?
INTERVIEWER 3: Mmh.
MAN: Superpower mingi mingi?
INTERVIEWER 3: Mmh.
MAN: Halafu, Superpower unataka abadilishwe kitu?
INTERVIEWER 3: Mmh.
MAN: Nini abadilishwe?
INTERVIEWER 3: Abadilishwe kichwa na viatu na nguo.
MAN: Kichwa, viatu na nguo. Zikae aje? Kichwa yake ikae aje?
INTERVIEWER 3: Ikuwe vizuri kama yangu.
MAN: Kama yako? Na nguo?
INTERVIEWER 3: Ikuwe tu kama yangu.
MAN: Kama yako tu? Na viatu zikae aje?
INTERVIEWER 3: Kama yangu.
MAN: Viatu kama hii? Na hii viatu ni poa, sindio? Rubbers poa?
INTERVIEWER 3: Mmh.
MAN: Halafu, tumeona cartoon na wewe?
INTERVIEWER 3: Mmh.
MAN: Huko ndani? Umeziona?
INTERVIEWER 3: Mmh.

MAN: Wanafanana na watu unajua? Ushawahi ona watu kama hao.
INTERVIEWER 3: M-mh.
MAN: Unaweza taka uone wakifanana na watu unajua?
INTERVIEWER 3: Mmh.
MAN: Wabadilishe nini ndio wafanane na watu unajua?
INTERVIEWER 3: Mh?
MAN: Tubadilishe nini ndio wafanane na watu unajua?
INTERVIEWER 3: Tubadilishe kichwa na mwili.
MAN: Kichwa na mwili? Ikae aje?
INTERVIEWER 3: Ikuwe kama sisi.
MAN: Ikuwe kama nyinyi? Kama watoto?
INTERVIEWER 3: Mmh.
MAN: Tukibadilisha hivo utafurahi na utaziona? High-five. Wewe umejibu maswali very fast, sindio? Upewe zawadi halafu nitakuja class? Mister...Wewe na wewe unakaa principal. Wewe ni principal, sindio? Unataka kuwa nini ukiwa mkubwa?
INTERVIEWEE 10: Mh?
MAN: Unataka kuwa nini?
INTERVIEWEE 10: Driver.
MAN: Driver? Na uko na sauti poa, hebu ongea tena.
INTERVIEWEE 10: Driver.
MAN: Driver? Driver wa nini?
INTERVIEWEE 10: Mh?
MAN: Driver wa nini?
INTERVIEWEE 10: Napenda mtu wa kufanya mazoezi.
MAN: Aah! Wa kufanya mazoezi? Ukuwe na mamuscle? Kubwa kubwa? Huyu INTERVIEWEE 10 ako na voice poa. Imagine hiyo base na ni kadogo hivi. Na uko na sauti mzuri. Hiyo sauti utakuwa nayo kwa redio tena, sindio?
Utakuwa unaongea, INTERVIEWEE 9 anapiga simu kwa redio anakusalimia. Sindio? Sindio INTERVIEWEE 9?
Huwa unawatch cartoon baba? Gani?
INTERVIEWEE 10: "Ubongo".
MAN: "Ubongo"! Unapenda "Ubongo"? Nini unapenda kwa "Ubongo" ama nani unapenda kwa "Ubongo"?
INTERVIEWEE 10: Ubongo mwenyewe.
MAN: Ubongo mwenyewe ndio mtu wako? Shikilia. Huyo Ubongo anakaa aje? Nini unapenda kwake?
INTERVIEWEE 10: Nguo ni kama hii.
MAN: Nguo ni kama hii? Kwa hivo unapenda kama hii. Nini ingine?
INTERVIEWEE 10: Kichwa.
MAN: Kichwa inakaa kama yako? Kwa hivo unapenda hiyo? Sawa. Halafu, unataka "Ubongo" zingine zikuwe mingi mingi kwa TV ndio uweze kuona mingi ama uko sawa tu na hiyo?
INTERVIEWEE 10: Hiyo tu.
MAN: Hiyo tu? Hutaki mambo ingine?
INTERVIEWEE 10: Nataka.
MAN: Unataka ingine waongeze? Halafu nikuulize? Tumeona cartoon na wewe, sindio? Saa hii hapo ndani? Unawakumbuka? Wanakaa watu wanafanana na wewe? Hawakai? Ushawahi waona mahali? Hujawahi? Unataka wakae aje? Wakae kama wewe? Sasa tubadilishe nini ndio wakae-
INTERVIEWEE 10: Tubadilishe kichwa.
MAN: Kichwa.
INTERVIEWEE 10: Na shingo.
MAN: Na shingo? Nini ingine?
INTERVIEWEE 10: Tena manguo.
MAN: Manguo zikae aje?
INTERVIEWEE 10: Kama hizi.
MAN: Kama hizi. Na kichwa ikae aje?
INTERVIEWEE 10: Wamuweke ikuwe tu kama hii yangu.
MAN: Kama hiyo yako? Kwa hivo ivo utafurahi?
INTERVIEWEE 10: Mmh.
MAN: Hizo tu? Kichwa, manguo na shingo ikae kama yako. Good?
INTERVIEWEE 10: INTERVIEWEE 10.
MAN: INTERVIEWEE 10. Good INTERVIEWEE 10. Enda upewe zawadi.

INTERVIEWER 2: Presenter!
MAN: Nitakuja kukusalimia class.
INTERVIEWEE 10: Ako wapi?
MAN: Ako hapo ndani. INTERVIEWEE 9 INTERVIEWEE 9! Shikilia baba. Wewe usiwahi tishwa. We utakuwa president. Sindio? Ujenge hii barabara ukiwa president. Na hii shule uiwekee ghorofa?
INTERVIEWEE 9: Mmh.
MAN: Ama unataka kuwa nini ukiwa mkubwa baba?
INTERVIEWEE 9: Pilot.
MAN: Pilot?
INTERVIEWEE 9: Mmh.
MAN: Sasa tutakuona kweli? Si utapita mbali sana huko juu?
INTERVIEWEE 9: Hapana.
MAN: Chini utatusalimia?
INTERVIEWEE 9: Mmh.
MAN: Usitusahau.
INTERVIEWEE 9: Mmh.
MAN: Unatusalimia hata kama ni mara moja.
INTERVIEWEE 9: Mmh.
MAN: Ukienda huko America, sindio?
INTERVIEWEE 9: Mmh.
MAN: Ama utatusahau?
INTERVIEWEE 9: A-ah.
MAN: Usitusahau, sindio?
INTERVIEWEE 9: Mmh.
MAN: Sawa. Tuanze? Huwa unapenda kuona cartoon?
INTERVIEWEE 9: Eeh.
MAN: Gani baba?
INTERVIEWEE 9: "Akili INTERVIEWEE"?
MAN: "Akili INTERVIEWEE". Shikilia! Ingine?
INTERVIEWEE 9: "Ubongo".
MAN: "Ubongo INTERVIEWEE"! Shikilia! Nani unapenda kwa "Akili INTERVIEWEE"?
INTERVIEWEE 9: Vitu smart smart.
MAN: Nani huyo? Anaitwa aje huyo mtu unapenda kwa "Ubongo INTERVIEWEE" ama "Akili INTERVIEWEE"? Umemsahau?
INTERVIEWEE 9: Mh?
MAN: Umemsahau?
INTERVIEWEE 9: Mmh.
MAN: Tutamkumbuka tu, sindio? Unataka ma "Ubongo" nyingi nyingi na "Akili INTERVIEWEE" cartoon kama hizo ziekwe kwa TV?
INTERVIEWEE 9: Mmh.
MAN: Mingi mingi?
INTERVIEWEE 9: Mmh.
MAN: Halafu, tumeona na wewe cartoon huku, sindio?
INTERVIEWEE 9: Mmh.
MAN: Unawakumbuka? Wanakaa watu unajua? Wanakaa watu unajua? Kwa hivo unafurahia vile wanakaa?
INTERVIEWEE 9: Mmh.
MAN: Kuna kitu unaweza badilisha?
INTERVIEWEE 9: Mmh.
MAN: Ehem.
INTERVIEWEE 9: Sura.
MAN: Sura ikae aje?
INTERVIEWEE 9: Smart.
MAN: Smart kama ya nani?
INTERVIEWEE 9: Kama yenu.
MAN: Kama ya INTERVIEWEE 9! Smart kama? Ya INTERVIEWEE 9, sindio?
INTERVIEWEE 9: Mmh.
MAN: Nini ingine?
INTERVIEWEE 9: Manguo.
MAN: Manguo zikae kama za nani?

INTERVIEWEE 9: Zangu.
MAN: Za INTERVIEWEE 9, sindio?
INTERVIEWEE 9: Mmh.
MAN: Hivo tu ama kuna kitu ingine? Hizo tu?
INTERVIEWEE 9: Kuna kitu ingine.
MAN: Gani? Sema INTERVIEWEE 9.
INTERVIEWEE 9: Nywele ikuwe su-.
MAN: Nywele?
INTERVIEWEE 9: Ikuwe smart.
MAN: Ikuwe smart?
INTERVIEWEE 9: Mmh.
MAN: Nini ingine? Hizo tu?
INTERVIEWEE 9: Shingo ikuwe smart kama hii yetu.
MAN: Kama hiyo yenu?
INTERVIEWEE 9: Mmh.
MAN: Nini ingine baba?
INTERVIEWEE 9: Ingine?
MAN: Eh? Usiogope.
INTERVIEWEE 9: Sura zao zikuwe smart.
MAN: Zikuwe smart?
INTERVIEWEE 9: Mmh.
MAN: Hizo zenye ziko hapo hupendi? Kuna ingine ama umemaliza?
INTERVIEWEE 9: Nimemaliza.
MAN: Good INTERVIEWEE 10! Upewe sweet na zawadi ingine. Nitakuja class. Sawa?

Grade 3 Givudianyi

SPEAKERS: INTERVIEWER, INTERVIEWER 2, INTERVIEWER 3, INTERVIEWEE 1, INTERVIEWEE 2, INTERVIEWEE 3, INTERVIEWEE 4, INTERVIEWEE 5, INTERVIEWEE 6.

INTERVIEWER 3: Anakuuliza tu maswali.
INTERVIEWER: Maswali rahisi. Interviewee 1.
INTERVIEWEE 1: Yes.
INTERVIEWER 2: INTERVIEWEEogo [Inaudible].
INTERVIEWER: Utaongea na sauti?
INTERVIEWEE 1: Eeh.
INTERVIEWER: Sawa. Huwa unawatch cartoon?
INTERVIEWEE 1: Yes.
INTERVIEWER: Gani unapenda?
INTERVIEWEE 1: "Wild Kratts."
INTERVIEWER: Wild?
INTERVIEWEE 1: "Wild Kratts".
INTERVIEWER: "Wild Tracks"?
INTERVIEWEE 1: Yes.
INTERVIEWER: Unapenda ""Wild Tracks"?
INTERVIEWEE 1: Yes.
INTERVIEWER: Kwa nini unapenda hiyo?
INTERVIEWEE 1: Inaniteach about animals.
INTERVIEWER: About animals.
INTERVIEWEE 1: How to take care of them.
INTERVIEWER: Good! Na unapenda vile wanakaa?
INTERVIEWEE 1: Yes.
INTERVIEWER: Hao watu?
INTERVIEWEE 1: Yes.
INTERVIEWER: Kila kitu?
INTERVIEWEE 1: Yes.
INTERVIEWER: Huwezi badilisha kitu?
INTERVIEWEE 1: No.
INTERVIEWER: Iko sawa?
INTERVIEWEE 1: Yes.
INTERVIEWER: Swali ingine ama umechoka? Unapenda more animation cartoons ziekwe kwa tv?
INTERVIEWEE 1: Eeh.
INTERVIEWER: Zikuwe mingi?
INTERVIEWEE 1: Yes.
INTERVIEWER: Wakikwambia leo uchore hao characters, unaweza wachora?
INTERVIEWEE 1: Yes.
INTERVIEWER: Unaweza badilisha nini?
INTERVIEWEE 1: Naweza badilisha nini mmoja.
INTERVIEWER: Nini hiyo?
INTERVIEWEE 1: Mnyama mmoja.
INTERVIEWER: Akae aje?
INTERVIEWEE 1: Akae black hivi na white white.
INTERVIEWER: Black na white white?
INTERVIEWEE 1: Yes.
INTERVIEWER: Tumeona cartoons na wewe huko ndani, sindio?
INTERVIEWEE 1: Yes.
INTERVIEWER: Unawakumbuka?
INTERVIEWEE 1: Yes.
INTERVIEWER: Wanafanana na watu unajua?
INTERVIEWEE 1: Yes.
INTERVIEWER: Unapenda kila kitu?
INTERVIEWEE 1: Yes.
INTERVIEWER: Wanafanana na watu unajua?
INTERVIEWEE 1: Yes.
INTERVIEWER: Kwa hivo kuna kitu unaweza taka kubadilisha?

INTERVIEWEE 1: A-ah.
INTERVIEWER: Kila kitu iko sawa?
INTERVIEWEE 1: Yes.
INTERVIEWER: Jaymo, high-five. Good INTERVIEWEE?
INTERVIEWEE 1: Yes.
INTERVIEWER: Enda pale upewe mambo yako pale ndani. Eeh. Nani next? Shit! Tumeattract attention. Nani next? Si ninafunga funga hivo. Interviewee 3. We unapenda Radio Jambo, Interviewee 3?
INTERVIEWEE 3: A-ah.
INTERVIEWER: Huwa unawatch nyumbani?
INTERVIEWEE 3: "Akili INTERVIEWEES".
INTERVIEWER: "Akili INTERVIEWEES". Shikilia. "Akili INTERVIEWEES" nani unapenda hapo ndani?
INTERVIEWEE 3: Bush baby.
INTERVIEWER: Bush baby! Wewe hupenda Bush baby? Bush baby nini unapenda kwake? Ni kichwa, miguu? Nini unapenda? Kama mi napenda kichwa yako na nywele yako vile umenyolewa, na Bush baby unapenda nini yake?
Hukumbuki? Sawa. Halafu unapenda cartoons nyingi ziwekwe kwa tv? Sawa. Halafu swali ingine, tumeona cartoons na wewe huko ndani, sindio? Wanakaa aje?
INTERVIEWEE 3: Vizuri.
INTERVIEWER: Eh? Wanakaa poa ama vibaya?
INTERVIEWEE 3: Vizuri.
INTERVIEWER: Vizuri? Wanakaa vitu unajua ama hawakai vitu unajua? Wako na kitu yenye we uko nayo? Gani?
INTERVIEWEE 3: Kichwa.
INTERVIEWER: Kichwa inafanana vizuri? Nini ingine? Ama ni kichwa tu? Kichwa tu? Wakikwambia uchore hao watu, unaweza wachora? Unaweza badilisha nini ukiwachora? Ama kila kitu iko sawa? Kila kitu iko sawa?
INTERVIEWEE 3: Yes.
INTERVIEWER: Shikilia! Enda upewe interviewee 3 yako, sindio? Madam! Unataka kuwa nini ukiwa mkubwa?
INTERVIEWEE 2: Pilot.
INTERVIEWER: Pilot? Na mtapita na ndege nyingi! Si zitagongana huku juu? Unaitwa nani mama?
INTERVIEWEE 2: Andithia Interviewee 2.

INTERVIEWER: Usiogope. Shika sweet ukando uongee vizuri, sindio? Pilot unajua huwa wanaongea na sauti, sindio? Ndio watu wamsikie huko kwa ndege. Unaitwa?
INTERVIEWEE 2: Andithia Interviewee 2.
INTERVIEWER: Eh?
INTERVIEWEE 2: Andithia Interviewee 2.
INTERVIEWER: Nani?
INTERVIEWEE 2: Andithia Interviewee 2.
INTERVIEWER: Interviewee 2? Unaitwa Interviewee 2? Interviewee 2, huwa unawatch cartoon? Gani?
INTERVIEWEE 2: "Akili INTERVIEWEES".
INTERVIEWER: Ongea na sauti.
INTERVIEWEE 2: "Akili INTERVIEWEES".
INTERVIEWER: "Akili INTERVIEWEES"? Nani unapenda kwa "Akili INTERVIEWEES"? Eh? Nani? Haukumbuki? Sawa. Nikuulize swali ingine? Tumewatch cartoon na wewe? Umeona ona cartoon huko ndani? Zinakaa aje? Eh?
INTERVIEWEE 2: Vizuri.
INTERVIEWER: Vizuri? Nini unapenda? Haukumbuki? Eh? Haukumbuki? Sawa. Shikilia. Good? Girl. Enda upewe kitu pale. Mko poa? Kila mtu ako sawa? Nani mama?
INTERVIEWEE 4: Interviewee 4.
INTERVIEWER: Interviewee 4. Interviewee 4!
INTERVIEWEE 4: Mmh?
INTERVIEWER: Unawatch cartoon nyumbani?
INTERVIEWEE 4: Yes.
INTERVIEWER: Gani?
INTERVIEWEE 4: "Ubongo INTERVIEWEES".

INTERVIEWER: "Ubongo INTERVIEWEES"? Nani unapenda kwa "Ubongo INTERVIEWEES"?
INTERVIEWEE 4: Kibena.
INTERVIEWER: Eh?
INTERVIEWEE 4: Kibena.
INTERVIEWER: Kibela?
INTERVIEWEE 4: Kibena!
INTERVIEWER: Kibena? Unapenda Kibena? Kwa nini unampenda? Anakaa aje?
INTERVIEWEE 4: Vizuri.
INTERVIEWER: Anakaa vizuri? Nini unapenda kwake?
INTERVIEWEE 4: Anafundisha.
INTERVIEWER: Anafundisha? Ako na kitu unapenda? Nini hiyo? Ni nguo yake ama kichwa ama macho?
INTERVIEWEE 4: Nywele.
INTERVIEWER: Nywele yake unapenda? Nini ingine unapenda?
INTERVIEWEE 4: Nguo.
INTERVIEWER: Nguo. Na nini yake hupendi?
INTERVIEWEE 4: Hakuna.
INTERVIEWER: Eh?
INTERVIEWEE 4: Hakuna.
INTERVIEWER: Hakuna? Kila kitu yake unapenda?
INTERVIEWEE 4: Eeh.
INTERVIEWER: Na tumeona na wewe cartoon huko ndani, sindio?
INTERVIEWEE 4: Yes.
INTERVIEWER: Umefurahia?
INTERVIEWEE 4: Yes.
INTERVIEWER: Wanafanana na wewe? Hawafanani? Unataka wafanane na wewe?
INTERVIEWEE 4: Yes.
INTERVIEWER: Nini unaweza badilisha ndio wafanane na wewe Interviewee 4?
INTERVIEWEE 4: Sura.
INTERVIEWER: Sura ikae aje?
INTERVIEWEE 4: Kama mimi.
INTERVIEWER: Kama wewe? Nini ingine?
INTERVIEWEE 4: Vile wana...
INTERVIEWER: Eh? Nini? Hata kama ni nguo, viatu, macho, nywele, kila kitu tu unasema?
INTERVIEWEE 4: Macho.
INTERVIEWER: Macho ikae aje?
INTERVIEWEE 4: Kama yangu.
INTERVIEWER: Kama yako? Hizo tu? Umemaliza? Uko sawa?
INTERVIEWEE 4: Yes.
INTERVIEWER: Good! High-five.
INTERVIEWEE 5: Naitwa Interviewee 5 Vianda.
INTERVIEWER: Interviewee 5? Interviewee 5, huwa unaona cartoon nyumbani? Gani?
INTERVIEWEE 5: "Akili INTERVIEWEES"
INTERVIEWER: "Akili INTERVIEWEES"? "Akili INTERVIEWEES" unapenda nani?
INTERVIEWEE 5: Akili.
INTERVIEWER: Akili. Na mwingine? Ama Akili tu? Akili ndio unapenda kabisa? Shikilia. Huyo Akili, anakaa aje? Anakaa nini? Eh? Unasahau. Huyo Akili, unapenda nini yake? Nguo yake, kichwa, nywele; nini unapenda?
INTERVIEWEE 5: Nguo yake.
INTERVIEWER: Nguo yake? Na nini ingine?
INTERVIEWEE 5: Na kichwa.
INTERVIEWER: Na kichwa. Nini ingine?
INTERVIEWEE 5: Na nywele?
INTERVIEWER: Nywele. Nini ingine?
INTERVIEWEE 5: Haukuna.
INTERVIEWER: Hakuna? Hizo tu peke yake?
INTERVIEWEE 5: Yes.
INTERVIEWER: Unaweza chora Akili INTERVIEWEES? Huyo Akili, unaweza mchora? Ukimchora utabadilisha nini?
INTERVIEWEE 5: Nywele.

INTERVIEWER: Nywele.
INTERVIEWEE 5: Nguo
INTERVIEWER: Nguo. Ikae aje?
INTERVIEWEE 5: Ya white.
INTERVIEWER: Ya white. Na nywele utabadilisha ikae aje?
INTERVIEWEE 5: Ya black.
INTERVIEWER: Ya black? Kama hii yako?
INTERVIEWEE 5: Eeh.
INTERVIEWER: Tumeona na wewe cartoons huko ndani, sindio? Unakumbuka hao cartoons? Unawakumbuka? Umewasahau? Hata mmoja humkumbuki vile anakaa? Walikuwa wanafanana na wewe? Hawafanani na wewe? Unaweza taka wafanane na wewe? Huwezi taka wafanane na wewe?
INTERVIEWEE 5: Eeh.
INTERVIEWER: Sawa? High-five. Uende- Eh?
INTERVIEWEE 6: Interviewee 6.
INTERVIEWER: Interviewee 6? Interviewee 6, unawatch cartoon gani nyumbani?
INTERVIEWEE 6: "Akili INTERVIEWEES".
INTERVIEWER: "Akili"? Na unapenda "Akili". Nani unapenda huko ndani?
INTERVIEWEE 6: Bush baby.
INTERVIEWER: Bush baby. Shikilia. Bush baby anakaa aje? Ako na nini? Unamsahau? Usimsahau, kumbuka. Haumkumbuki vizuri? Huyo Bush baby.
INTERVIEWEE 6: Mh?
INTERVIEWER: Nini unapenda kwake?
INTERVIEWEE 6: Nywele.
INTERVIEWER: Nywele yake iko poa? Nini ingine?
INTERVIEWEE 6: Nguo.
INTERVIEWER: Nguo yake inakaa aje?
INTERVIEWEE 6: Red.
INTERVIEWER 3: Hawa watu wanakusumbua? Tokeni hapa mwende mcheze huko.
INTERVIEWER: Nini hupendi yake?
INTERVIEWEE 6: Hakuna.
INTERVIEWER: Hakuna? Kila kitu iko sawa? Na tumeona na wewe cartoon huko ndani, sindio? Hao cartoon unawapenda? Nini unapenda sana?
INTERVIEWEE 6: Super Sema.
INTERVIEWER: Eh?
INTERVIEWEE 6: Super Sema.
INTERVIEWER: Super Sema? Unapenda kila kitu yao? Halafu hao cartoons, wanafanana na watu unajua?
INTERVIEWEE 6: M-mh.
INTERVIEWER: Hawafanani? Na wako na kitu yenye we uko nayo? Unaweza taka wakae kama wewe? Ukiambiwa uchore utawachora? Utabadilisha nini yao?
INTERVIEWEE 6: Nywele.
INTERVIEWER: Nywele ikae aje?
INTERVIEWEE 6: Black.
INTERVIEWER: Black. Nini ingine?
INTERVIEWEE 6: Nguo.
INTERVIEWER: Nguo. Ikae kama ya nani?
INTERVIEWEE 6: Yan-
INTERVIEWER: Ama kama yako tu? Sindio? Sawa. High-five. Good? INTERVIEWEE! Sindio?

Grade 3 Lusengeli

MAN 1: Mliona hizo movie? Hizo cartoon?
INTERVIEWEES: Eeh.
MAN 1: Mlisikia aje?
INTERVIEWEES: Vizuri.
MAN 1: Hiyo sitasema, mlisikia aje mkiiona?
INTERVIEWEES: Vizuri.
MAN 1: Ilikuwa nzuri?
INTERVIEWEES: Eeh.
MAN 1: Ni swali rahisi tu hivo, sindio? Kila mtu? Kuna mtu hakufurahia? Nani hajafurahia? Sawa, twende swali ingine? Hiyo story mlifurahi? Hiyo story ilionyeshwa?
INTERVIEWEES: Ndio.
MAN 1: Kila mtu?
INTERVIEWEES: Ndio.
MAN 1: Sawa. Nani anaweza tuambia kitu aliona, haraka haraka? Unaweza jibu tu, kila mtu anaweza jibu. Tuanze na nani? Unaitwa nani?
MOSES: Moses.
MAN 1: Moses? Moses, nini uliona hapo?
MOSES: Babu.
MAN 1: Uliona babu akifanya nini?
MOSES: Akichana nywele.
MAN 1: Akichanua nywele? Good INTERVIEWEE, sindio? Unaitwa nani?
INTERVIEWEE: Marion INTERVIEWEE.
MAN 1: INTERVIEWEE.
INTERVIEWEE: Niliona kijana akikaa chini.
MAN 1: Akikaa chini?
INTERVIEWEE: Ndio.
MAN 1: Good. Nani, madam?
INTERVIEWEE: Princess INTERVIEWEE.
MAN 1: INTERVIEWEE.
INTERVIEWEE: Niliona wasichana na wavulana, na babu akichana nywele.
MAN 1: Akichana nywele? Good girl. Yeye halafu wewe, sindio?
INTERVIEWEE: Niliona kijana akianguka.
MAN 1: Nani alianguka? Kijana?
INTERVIEWEE: Eeeh.
MAN 1: Na wewe unaitwa nani?
INTERVIEWEE: Timo INTERVIEWEE.
MAN 1: INTERVIEWEE?
INTERVIEWEE: Mi naitwa INTERVIEWEE Mwenza. Niliona mbuzi.
MAN 1: Uliona mbuzi ikifanya nini?
INTERVIEWEE: Ilikuwa inaruka.
MAN 1: Ilikuwa inaruka? Good. Nani mwingine aliona kitu?
INTERVIEWEE 1: Niliona robot.
MAN 1: Uliona nini?
INTERVIEWEE 1: Robot.
MAN 1: Robot? Ukafurahia robot? Robot ilikuwa inafanya nini, baba?
INTERVIEWEE 1: Ilikuwa inatembea.
MAN 1: Ilikuwa inatembea? Ukaenjoy? Good.
INTERVIEWEE 2: Niliona mbuzi ikicheza.
MAN 1: Mbuzi ikicheza?
INTERVIEWEE 2: Eeh.
MAN 1: Ukaenjoy?
INTERVIEWEE 2: Eeh.
MAN 1: Nani anaweza cheza kama hiyo mbuzi? Hakuna? Ndiyo hiyo. Nani mwingine? Unaweza sema tu, kitu uliona. Usiogope.
INTERVIEWEE: Naitwa INTERVIEWEE mwenye niliona robot ikichukua mbuzi.
MAN 1: Uliona robot?
INTERVIEWEE: Ikichukua mbuzi.
MAN 1: Ikichukua mbuzi? Ukafurahi?

INTERVIEWEE: Eeh.
MAN 1: Good. Nani mwingine? Tuko sawa?
INTERVIEWEE 2: Niliona robot ikilala.
MAN 1: Ikilala?
INTERVIEWEE 2: Eeh.
MAN 1: Good. Yes?
INTERVIEWEE: Kijana na msichana wakiruka kwa kitanda.
MAN 1: Uliona kijana na msichana wakiruka kwa kitanda?
INTERVIEWEE: Ndio.
MAN 1: Good! Tuko sawa? Hiyo swali imejibiwa vizuri, sindio? Tuendelee? Ama tumeshachoka?
INTERVIEWEES: Tuendelee.
MAN 1: Tuendelee? Ni maswali rahisi rahisi? Nini huwa inafanya uwatch cartoon? Nini inafanyanga unaambia mum akuwekee cartoon? Nini nzuri kwa cartoon?
INTERVIEWEE: Kujienjoy.
MAN 1: Kujienjoy. Ingine.
INTERVIEWEES: Vitu za watoto.
MAN 1: Ni vitu za watoto kama gani?
INTERVIEWEE: Cartoons kuruka ruka.
MAN 1: Cartoons kuruka ruka.
INTERVIEWEE: Cartoons kucheza cheza.
MAN 1: Cartoons kucheza cheza. Nini ingine inafanya upende cartoon?
INTERVIEWEE: Itakufanya ucheke cheke-
INTERVIEWEE: Cartoons kuimba.
MAN 1: Ucheke cheke, kuimba imba.
MOSES: Kuimba imba.
MAN 1: Kuimba imba? Nini ingine.
INTERVIEWEE : Zikikimbia.
MAN 1: Nini ingine? Kukimbia, mnapenda hiyo kwa cartoon?
MAN 2: "Akili INTERVIEWEES" mnaonanga nini inafanya muone cartoon? Inafanyanga aje? Inafanya nini?
INTERVIEWEE: Akili akilia.
MAN 2: Akilia?
MAN 3: Huwa haifunzi?
INTERVIEWEE: Inafunza Mathematics.
MAN 3: Inafunza Mathematics. Na kwani hamsemi?
MAN 1: Inafunza Mathematics?
INTERVIEWEES: Eeh.
MAN 1: Hisabati?
INTERVIEWEES: Eeh.
MAN 1: Mnapenda hiyo pia?
INTERVIEWEES: Eeh.
MAN 1: Mbili ukiongeza mbili?
INTERVIEWEES: Nne.
MAN 1: Nne. Nne ukiongeza moja?
INTERVIEWEES: Tano.
MAN 1: Tano ukiondoa tatu?
INTERVIEWEES: Mbili.
MAN 1: Mbili. Good. Sindio? Hiyo unasoma huko kwa, Akili? Swali ingine ama mmemaliza?
INTERVIEWEES: Ingine.
MAN 1: Niongeze swali? Si hizo swali ni rahisi kabisa?
INTERVIEWEES: Ndio.
MAN 1: Mnakumbuka hao watu mmeona huko kwa hiyo cartoon? Mnawakumbuka? Nani ulikuwa unapenda kabisa?
INTERVIEWEE 1: Robot.
MAN 1: Robot.
INTERVIEWEE: Super Sema.
MAN 1: Super Sema.
INTERVIEWEE: Goat.
MAN 1: Goat.
INTERVIEWEE: Mvulana.

MAN 1: Mvulana.
INTERVIEWEE 2: Msichana.
MAN 1: Msichana.
INTERVIEWEE: Babu.
MAN 1: Babu.
INTERVIEWEE: Goat.
MAN 1: Goat.
INTERVIEWEE: Babu.
MAN 1: Babu Mnapenda babu? Anakaa vizuri?
(INTERVIEWEES laugh)
MAN 1: Mnapenda vile anakaa? Uliza maswali, gani zimebaki? Ama tuulize vitu wangechange, as a group.
PENINAH: Yeah.
[Indistinct]
MAN 1: Hao watu wako huko ndani kwa hiyo cartoon, wanafanana na nyinyi?
INTERVIEWEES: Hapana.
MAN 1: Hawafanani na nyinyi?
INTERVIEWEES: Ndio.
MAN 1: Hawafanani na nyinyi?
INTERVIEWEES: Ndio.
MAN 1: Hamkai ivo, sindio?
INTERVIEWEES: Ndio.
MAN 1: Nikikwambia uchore utawachora?
INTERVIEWEES: Ndio.
INTERVIEWEES: Hapana.
INTERVIEWEES: Ndio.
MAN 1: Nikikuonyesha unaweza wachora chora?
INTERVIEWEES: Ndio.
MAN 1: Unaweza chora INTERVIEWEEogo tu?
INTERVIEWEE 1: Ndio.
PENINAH: Ama uexplainie mtu akuchoree venye umeona?
MAN 1: Kwa sababu hawafanani na nyinyi, nikikwambia uchore nini utabadilisha ndio wafanane vizuri?
[Crosstalk]
MAN 1: Acha tuende polepole, tuanze pale.
INTERVIEWEE: Uso.
MAN 1: Uso, nini utabadilisha ikae?
PENINAH: Acha nikuulize, hao cartoon mmeona mnaweza taka kuona cartoons wanafanana na nyinyi?
INTERVIEWEES: Ndio.
PENINAH: Mnarelate, sindio?
INTERVIEWEES: Ndio.
PENINAH: Wenye wanakaribia kufanana na nyinyi?
INTERVIEWEES: Ndio.
PENINAH: Kwa cartoons wenye mmeona, nini mnaweza change ndiyo ifanane na nyinyi? Either ifanane na wewe ama ifanane na rafiki yako ama sistako ama...
MAN 1: Babu yako.
PENINAH: Babu nyumbani. Sindio? Unaweza change nini?
INTERVIEWEE: Macho na mapua na mdomo.
PENINAH: Ifanane aje?
INTERVIEWEE: Ifanane mtu.
PENINAH: Good.
INTERVIEWEE: Sura.
PENINAH: Sura? Ifanane?
INTERVIEWEE: Mtu.
PENINAH: Ifanane mtu. Good.
INTERVIEWEE: Uso.
PENINAH: Uso ifanane aje?
INTERVIEWEE: Ifanane na mimi.
PENINAH: Nice. Na wewe unakaa vizuri.

INTERVIEWEE 1: Ndevu.
PENINAH: Ndevu?
(INTERVIEWEES laugh)
PENINAH: Utamuweka ndevu ama utamtoa ndevu?
INTERVIEWEE 1: Nitamuweka.
PENINAH: Juu mtu ako na ndevu, sindio? Mtu mkubwa?
INTERVIEWEE 1: Ndio.
PENINAH: Okay.
INTERVIEWEE 2: Nitabadilisha mwili.
PENINAH: Mwili?
INTERVIEWEE 2: Eeeh.
PENINAH: Ikae aje?
INTERVIEWEE 2: Kama sisi.
PENINAH: Ikuwe kama sisi? Wacha tuende kwa goat. Si mumeona goat?
INTERVIEWEES: Ndio.
PENINAH: Akiruka ruka?
INTERVIEWEES: Ndio.
INTERVIEWEE: Haifanani na goats zingine.
PENINAH: Haifanani na goats zingine? Unaweza change nini ndio afanane na goats zingine?
INTERVIEWEE: Akuwe brown.
PENINAH: Brown.
INTERVIEWEE 2: Black.
PENINAH: Black.
INTERVIEWEE: White.
PENINAH: White. Nini ingine na features za mwili, parts za mwili?
INTERVIEWEE: Uso.
PENINAH: Uso? Uso, unataka goat afanane aje?
INTERVIEWEE: Afanane na goat zingine.
PENINAH: Kama gani?
INTERVIEWEE: Kama kondoo.
(INTERVIEWEES laugh)
PENINAH: Kondoo ni mbuzi? Kondoo ni kondoo, sindio? Nini ingine?
INTERVIEWEE 1: Mguu.
PENINAH: Mguu? Ifanane aje?
INTERVIEWEE 1: Na mbuzi zingine.
PENINAH: Na mbuzi zingine? Wacha tuende kwa "Guka". Si mmeona grandfather hapo, sindio?
INTERVIEWEES: Ndio.
PENINAH: Mnaweza taka grandfather anafanana venye mmezoea kuona grandfather wengine?
INTERVIEWEES: Hapana.
PENINAH: Hamtaki?
MOSES: Huyo ni mfupi.
PENINAH: Ni mgani mfupi?
MOSES: Grandfather.
PENINAH: Mwenye ako nyumbani?
MOSES: Hapana.
PENINAH: Huyo wa hapo?
INTERVIEWEE: Eeh.
PENINAH: Mnaweza taka kumchange afanane na mwenye mmezoea kuona?
INTERVIEWEES: Ndio.
PENINAH: Mtachange nini?
INTERVIEWEE: Ndevu.
PENINAH: Ndevu? Unamuweka ndevu?
INTERVIEWEE: Eeh.
PENINAH: Ala! Okay, good. Wacha tuanze na yeye halafu tukuje kwako.
INTERVIEWEE: Akuwe mrefu.
PENINAH: Akuwe mrefu.
INTERVIEWEE: Akuwe na nywele ya white.
PENINAH: Akuwe na nywele ya white. Nini ingine?
MOSES: Asikuwe na nywele yote hapa.
[Crosstalk]

PENINAH: Asikuwe na nywele yote hapa kwa kipara? Ati akuwe na nini?
INTERVIEWEES: Na miwani.
PENINAH: Na miwani? Umesema miwani?
MOSES: Ndio.
PENINAH: Wacha turudi kwa ule mwingine. Ule kijana alikuwa anachana nywele.
INTERVIEWEE: Kichana iko kwa-
PENINAH: Huyo! Huyo mnaweza taka afanane na mtu mwenye mnajua? Ndio ama hapana?
INTERVIEWEES: Hapana.
INTERVIEWEES: Ndio.
PENINAH: Wacha tusikie kwa wenye wanasema ndio kwa nini halafu wenye wanasema hapana kwa nini. Sindio? Wenye mnataka afanane na mtu unajua utamchange nini?
INTERVIEWEE 1: Ye ni mweupe.
PENINAH: Ye ni mweupe? Unataka afanane aje?
INTERVIEWEE 1: Akuwe mweusi.
PENINAH: Mweusi? Sindio? Eeh, si dark is beautiful? Gani ingine? Unataka kumchange nini? Si mnamkumbuka ule mwenye alikuwa anachana nywele?
INTERVIEWEES: Ndio.
PENINAH: Eeh, mnataka kumchange nini ingine afa-
INTERVIEWEE: Umchange nywele.
PENINAH: Afanane aje?
INTERVIEWEE: Afanane kama wengine.
PENINAH: Kama wengine?
INTERVIEWEE: Eeh.
PENINAH: Kama wengine ni aje?
INTERVIEWEE: Yaani afanane kama sisi.
PENINAH: Kama sisi? Sindio? Nywele kalikali. Unataka akuwe na nywele ndefu ama fupi?
INTERVIEWEE: Nywele fupi.
PENINAH: Good. Nywele fupi. Unataka akuwe na nywele ya colour?
INTERVIEWEE: Black.
PENINAH: Nice. Unataka nywele yake ikuwe coily ama unataka ikuwe straight straight?
INTERVIEWEE: Straight.
PENINAH: Okay, good. Nani mwingine? Ni character mgani tumesahau? Cartoon mgani mwingine tumesahau hapo ndani?
INTERVIEWEES: Super Sema.
PENINAH: Super Sema? Super Sema anafanana aje?
[Inaudible]
PENINAH: Anafanana aje ingine? Ama mmemsahau?
INTERVIEWEE: Hapana.
PENINAH: Tuko na Super Sema hapo? Ooh, sawa. Ati alikuwa anafanana aje ingine?
MOSES: Ameshikilia hapa nywele.
PENINAH: Ameshikilia hapa nywele?
INTERVIEWEES: Eeh.
MOSES: Pussy cat.
PENINAH: Ako na pussy cat? Mnaweza taka Super Sema afanane na mtu mwenye yeyote mshawahi ona?
INTERVIEWEES: Ndio.
PENINAH: Mtachange nini?
INTERVIEWEE: Ashuke lines.
PENINAH: Ashuke lines? Eeh, kama lines za nani?
INTERVIEWEES: Za Ashley.
PENINAH: Za Ashley? Ako na lines mzuri?
MAN 1: Ashley ako wapi?
PENINAH: Ndo huyu Ashley. Na wewe unaitwa nani?
[Indistinct]
PENINAH: Pia yake iko mzuri, sindio?
INTERVIEWEE: Za INTERVIEWEE.
PENINAH: Na za INTERVIEWEE, sindio? Umesema asukwe nini ingine, INTERVIEWEE?
INTERVIEWEE: Piece.
PENINAH: Piece, sindio? Si piece ni mzuri, sindio?
INTERVIEWEE: Yes.

PENINAH: Nini ingine?
INTERVIEWEE: Matuta.
PENINAH: Okay, matuta. Isipokuwa nywele tuchange nini ingine? Pia rasta, sindio?
INTERVIEWEE: Twist.
PENINAH: Isipokuwa nywele tumbadilishe nini ingine?
INTERVIEWEE: Anyoe.
PENINAH: A-ah, isipokuwa nywele. Sasa wacha tutoke kwa nywele, but pia tunaweza mnyoa, sindio? Eeeh. Pia tunaweza mnyoa. Isipokuwa nywele, nini ingine?
INTERVIEWEE: Tuchange mikono.
PENINAH: Mikono? Ati ako na nini?
INTERVIEWEE: Vidole INTERVIEWEEogo.
PENINAH: Ako na vidole INTERVIEWEEogo? Unataka akuwe na vidole zinatoshana aje?
INTERVIEWEE 2: Kama zetu.
PENINAH: Kama zenu?
INTERVIEWEE: Eeh.
PENINAH: Zenu ni smart?
INTERVIEWEE: Eeh.
PENINAH: Okay. Nini ingine mnataka tuchange?
MOSES: Miguu ni nyembamba.
PENINAH: Sana?
MOSES: Eeh.
PENINAH: Sana, sindio? Unataka ifanane aje?
MOSES: Ikuwe kama hizi zetu.
PENINAH: Sindio? Zenu ni mzuri? Sana, sindio? Na nguo? Hebu niambieni nguo.
INTERVIEWEE: Avae skirt.
PENINAH: Avae skirt?
INTERVIEWEE: Avae dress.
INTERVIEWEES: Avae dress.
PENINAH: Dress. Nini ingine?
INTERVIEWEE 1: Longi.
PENINAH: Longi? Mnataka avae dress ya colour?
INTERVIEWEES: Red.
[Crosstalk]
PENINAH: Blue, red, pink.
INTERVIEWEE 1: Orange.
PENINAH: Orange. Wacha turudi kwa "Guka", mnataka avalishwe nini?
INTERVIEWEE 1: Avalishwe longi.
INTERVIEWEE: Asivae nguo ya Maasai
PENINAH: Avae nguo-
MAN 1: Asivae nguo ya Maasai?
PENINAH: Avae nguo inakaa aje?
INTERVIEWEE: Avae hizi nguo za kawaida.
PENINAH: Za "Guka"?
INTERVIEWEES: Ndio.
PENINAH: Hebu niambieni kawaida ni gani.
INTERVIEWEE: Tai.
INTERVIEWEE: Suti.
INTERVIEWEE 1: Longi.
INTERVIEWEE: Kama hizi zetu.
INTERVIEWEE 1: Longi:
PENINAH: Longi.
INTERVIEWEE: Suti.
PENINAH: Suti.
INTERVIEWEE: Shirt.
PENINAH: Shirt.
INTERVIEWEE: Tai.
INTERVIEWEE: Kofia. Viatu.
PENINAH: Viatu.
MOSES: Asikuwe hapa na nywele yote.
PENINAH: Hapo tuliagree, sindio? Asikuwe hapa na nywele akae "Guka" kama wetu, sindio? Good.

[Indistinct]
PENINAH: Tuko sawa, sindio? Clap for yourselves.
(INTERVIEWEES clap)
PENINAH: Nyinyi ni wazuri na mnajua, sindio? Good!
MAN 1: Sasa, nimebaki na maswali INTERVIEWEEogo zenye mtu anajibu peke yake. Nani anaogopa? Sitakasirika kama unaogopa. Bado nitakupea sweet. Nani anaogopa maswali, akiwa peke yake? Nani atakubali kujibu maswali akiwa peke yake? One, two. Inua tu. One, two, three, four, five, six, seven, eight, nine. Hao tu? Sawa, wasimame pale.
PENINAH: INTERVIEWEEogo, before msimame.
MAN 1: Ashley hataki maswali? Ashley ako wapi?
INTERVIEWEES: Ndio huyu.
MAN 1: Amejificha?
PENINAH: Nataka kwanza muulize huyu mwalimu huwa anafunza nini?
INTERVIEWEES: Huwa unafunza nini?
MAN 1: Cartoon.
(INTERVIEWEES shout)
MAN 1: Eeh.
INTERVIEWEE 3: Na si uchange zingine [Inaudible].
MAN 1: Ndiyo nataka nichange ndiyo maana nauliza ndiyo niende nichange. Kuja useme hiyo. Kuja. Tufanye aje? Kuja usemee karibu na hii simu.
INTERVIEWEE: Uchange ikuwe ya Africa.
MAN 1: Ikuwe ya Africa? Tuchange nini ndiyo ikue ya Africa?
INTERVIEWEE: Cartoon ikuwe ya Africa.
MAN 1: Ikuwe ya Africa?
INTERVIEWEE: Mmh.
MAN 1: Hiyo ingine ni ya wazungu?
INTERVIEWEE: Mmh.
MAN 1: Hampendi hizo za wazungu sana?
INTERVIEWEE: Tunapenda zote.
MAN 1: Mnapenda zote? Lakini gani unapenda sana?
INTERVIEWEE: Za wazungu.
PENINAH: Mnataka variety?
INTERVIEWEES: Mmh.
MAN 1: Tuko sawa? Wale watu walikuwa wamesema watajibu maswali peke yao, waende pale. Hao wengine wapewe sweet.
PENINAH: Eeh, wamefanya kazi fiti.
MAN 2: Ni brighter than wale wa huko chini. Sa imagine hiyo shule ya [Inaudible].
[Indistinct]
PENINAH: Leo mmefanya mtihani ama mmesoma?
INTERVIEWEES: Tumesoma.
PENINAH: Ooh! Nini na nini?
INTERVIEWEES: Reading na Kiswahili.
PENINAH: Teacher wenu anaitwa nani?
INTERVIEWEES: Madam Ngodiba.
PENINAH: Ati Madam nani?
INTERVIEWEES: Ngodiba.
PENINAH: Ala! Sasa juu sijamuona na simjui, kesho mtamsalimia?
INTERVIEWEES: Ndio!
PENINAH: Mtamwambia amesalimia na nani?
INTERVIEWEES: Hatujui jina.
PENINAH: Ala! Hamjui?
INTERVIEWEE 1: Hatujui.
PENINAH: Mwambie amesalimiwa na Teacher Peninah, sawa?
INTERVIEWEES: Mmh.
PENINAH: Sindio?
INTERVIEWEE: Peninah.
PENINAH: Eeh.
MAN 1: Unajua mambo yake? Wimbo yake?
INTERVIEWEE 3: Eeeh.
MAN 1: Inaimbwa aje? Kuja utuimbie.

PENINAH: Usikuwe ivo.
MAN 1: Tuimbie. Utapewa sweet pale na Teacher Derrick. Imba. We unajua hiyo wimbo ya Peninah? Imba, inaimba aje? Hawezi kasirika.
PENINAH: Mimi siwezi kasirika.
MAN 1: Imba nikupee sweet mbili.
PENINAH: Ama atatuimbia tukimalizia, sindio?
MAN 1: Enda pale upewe sweet. Na pia wewe.
PENINAH: Tunataka nini six?
MAN 1: Eh?
PENINAH: Six.
MAN 1: Six, eeh. Nitakatakata.
PENINAH: Okay.
MAN 1: Wangapi wanaogopa bado tena? Swali ya kwanza. Si earpiece ni huku?
PENINAH: Eeh.
(Man singing)
(INTERVIEWEES laugh)
MAN 1: Unajua hiyo wimbo? Unaijua? Hauijui? [Inaudible] inamaanisha nini?
[Indistinct]
MAN 1: Wagani? Tuhame? Tukuje hapo kwa kivuli? Kwa jua kali? Tuende kwa kivuli.
GIRL: Yes.
MAN 1: Nani atabeba bench? Mko na nguvu ya kubeba?
INTERVIEWEE 2: Ndio.
MAN 1: Sweet ingine ya tatu.
INTERVIEWEE: Huyu anasema hana nguvu.
MAN 1: Nani hana nguvu na amekula ugali jana.
[Crosstalk]
MAN 1: Usiumie baba.
PENINAH: Polepole.
MAN 1: Polepole.
INTERVIEWEE: Tubebe, baba.
[Crosstalk]
MAN 1: Tutakaa tu.
INTERVIEWEE: Madam INTERVIEWEE.
MAN 1: Madam INTERVIEWEE.
PENINAH: Wacha niwaekee.
INTERVIEWEE: Madam INTERVIEWEE.
MAN 1: Madam INTERVIEWEE.
[Crosstalk]
MAN 1: Madam Ashley. Madam INTERVIEWEE ako wapi?
INTERVIEWEE 2: Ndiyo huyu.
MAN 1: Tukikalia haitaanguka.
INTERVIEWEE 2: Madam INTERVIEWEE.
[indistinct]
MAN 1: Unataka akae side gani? Huku ama huko? Hiyo? Sawa. INTERVIEWEE! INTERVIEWEE means? A INTERVIEWEE thing, sindio? INTERVIEWEE means?
INTERVIEWEE 2: INTERVIEWEE.
PENINAH: So nyinyi tokeni...
MAN 1: Kila mtu atakaa hapo penye INTERVIEWEE yuko.
PENINAH: Eeh, kila mtu atakuja-
MAN 1: Sindio?
PENINAH: Mtu asikae kwa jua asichomeke sana, sindio?
INTERVIEWEE 2: INTERVIEWEE toka kwa jua usichomeke.
MAN 1: Uko ready? INTERVIEWEE! Na INTERVIEWEE. INTERVIEWEE ako wapi?
INTERVIEWEES: Ndiyo huyu.
MAN 1: Kamejificha?
INTERVIEWEE 1: Ndio haka hapa.
MAN 1: Ashley Ashley. Kale kalikuwa kanaitwa nani?
INTERVIEWEES: INTERVIEWEE.
MAN 1: Ndio hako INTERVIEWEE? Na kale kamejificha pale kale ka-madam?
INTERVIEWEES: INTERVIEWEE!

MAN 1: INTERVIEWEE.
INTERVIEWEE: INTERVIEWEE!
INTERVIEWEE: Marion!
INTERVIEWEE 2: Marion! INTERVIEWEE!
MAN 1: INTERVIEWEE ako wapi?
INTERVIEWEES: Ndiyo huyu hapo.
INTERVIEWEE: Timo!
MAN 1: Timo Timo.
INTERVIEWEE: Ramsy!
INTERVIEWEE: Audrey!
MAN 1: Audrey?
INTERVIEWEE: Ramsy.
MAN 1: Ramsy?
INTERVIEWEE: Kivaze.
MAN 1: Kivaze? Tuanze? Uko sawa, madam? Clap once kama uko ready.
(INTERVIEWEE claps)
MAN 1: Good. Swali ya kwanza, we huwa unaona cartoon nyumbani?
INTERVIEWEE: Ndio.
MAN 1: Gani inakupendeza? Gani huwa unaona sana? Angalia huku. Gani unafurahia sana?
INTERVIEWEE: "Frozen".
MAN 1: "Frozen"?
INTERVIEWEE: Ndio.
MAN 1: Kwa nini?
INTERVIEWEE: Inakaanga nzuri.
MAN 1: Inakaanga nzuri? Songa karibu INTERVIEWEEogo, INTERVIEWEE. Inakaanga nzuri, nini hiyo inakaa vizuri sana hapo ndani?
INTERVIEWEE: Anna.
MAN 1: Anna? Anakaa vizuri kwa nini? Nini anakupendeza nayo? Nini hiyo inakaa vizuri kwake?
INTERVIEWEE: Kila kitu inakaa vizuri kwake.
MAN 1: Kila kitu inakaa vizuri kwake?
INTERVIEWEE: Mmh.
MAN 1: Sawa. Halafu, unaweza taka cartoon nyingi nyingi ziwekwe kwa TV? Kama hizo "Frozen"?
INTERVIEWEE: Eeh.
MAN 1: Zikuwe nyingi? Swali ingine, ama umechoka?
INTERVIEWEE: Bado.
MAN 1: Kuna kitu yenye Anna ako nayo yenye we uko nayo?
INTERVIEWEE: Mmh.
MAN 1: Kama gani?
INTERVIEWEE: Moyo.
MAN 1: Ehem, moyo.
INTERVIEWEE: Nywele.
MAN 1: Nywele.
INTERVIEWEE: Mwili.
MAN 1: Mwili
INTERVIEWEE: Mkono.
MAN 1: Mkono.
INTERVIEWEE: Mguu.
MAN 1: Mguu. Inafanana kama yako?
INTERVIEWEE: Ye ni mzungu mzungu.
MAN 1: Ye ni mzungu mzungu? Unapenda akiwa mzungu mzungu ivo ama akiwa mweusi mweusi?
INTERVIEWEE: Mzungu mzungu tu.
MAN 1: Unataka akuwe mzungu mzungu tu?
INTERVIEWEE: Mmh.
MAN 1: Unaweza chora Anna?
INTERVIEWEE: Anna?
MAN 1: Eh?
INTERVIEWEE: Maybe ukiniwekea kwa picha.
MAN 1: Eeh, nitakuwekea kwa picha umwangalie. Unaweza mchora?
INTERVIEWEE: Mmh.
PENINAH: Acha nikuulize, unaweza taka Anna ama character wa "Frozen" wafanane na wewe?

INTERVIEWEE: Character?
MAN 1: Wale watu. Hizo cartoons, wafanane na wewe?
INTERVIEWEE: Mmh.
PENINAH: Sawa.
MAN 1: Kama unataka wafanane na wewe, nini utabadilisha ndio wafanane na wewe?
INTERVIEWEE: Uso na mwili.
MAN 1: Uso ikae aje?
INTERVIEWEE: Inifanane tu vile nakaa.
MAN 1: Ikufanane vile unakaa? Na mwili?
INTERVIEWEE: Vile tu niko.
MAN 1: Vile tu uko? Kila kitu ikae kama wewe?
PENINAH: Kama nini ivo? Macho ifanane aje?
INTERVIEWEE: Vile tu nakaa.
PENINAH: Uso yako ifanane aje?
INTERVIEWEE: Hivi tu.
PENINAH: Colour gani?
INTERVIEWEE: Brown.
PENINAH: Colour brown? Na nywele ikuwe colour?
INTERVIEWEE: Black.
PENINAH: Good. Nywele ikuwe inatoshana aje?
INTERVIEWEE: Kama yangu.
PENINAH: Kama yako? Yenye si ndefu sana lakini iko fupi INTERVIEWEEogo kuliko ya Anna but iko smart, sindio?
INTERVIEWEE: Mmh.
PENINAH: Good, okay.
MAN 1: Tuendelee ama umechoka?
INTERVIEWEE: Tuendelee.
MAN 1: Tuendelee? Umeoana cartoon huko ndani, sindio?
INTERVIEWEE: Mmh.
MAN 1: Kuna kitu yenye hao cartoon wako nayo yenye inakufanana? Wale tumeona huko ndani saa hii.
INTERVIEWEE: Eeh.
MAN 1: Kama gani?
INTERVIEWEE: Mwili.
MAN 1: Mwili?
INTERVIEWEE: Mmh.
MAN 1: Nini ingine?
INTERVIEWEE: Nywele.
MAN 1: Nywele.
INTERVIEWEE: And my body parts.
MAN 1: Your body parts? Zinafanana kama hizo?
INTERVIEWEE: Eeh.
MAN 1: Unaweza taka kubadilisha nini ndio ifanane vizuri kabisa kwa hizo cartoons tukikwambia uchore? Nini unaweza badilisha?
INTERVIEWEE: Nywele na mwili na uso.
MAN 1: Uso ikae aje?
INTERVIEWEE: Vile tu niko.
PENINAH: Uso ikae venye wewe uko?
INTERVIEWEE: Mmh.
PENINAH: Tuanzie. Mapua inakaa aje? Kama yako? Na colour? Colour yao ikae aje?
INTERVIEWEE: Brown.
PENINAH: Colour brown? Aah, good. Nini ingine? Tuseme kama shingo yao itoshane aje?
INTERVIEWEE: Kama yangu.
PENINAH: Kama yako? Nice. Na mapua?
INTERVIEWEE: Vile tu iko.
PENINAH: Vile tu iko? Good. Nywele?
MAN 1: Nywele?
INTERVIEWEE: Black.
MAN 1: Black? Ooh, umesema black?
INTERVIEWEE: Ikuwe black.

PENINAH: Ikuwe ndefu ama fupi ama afro? Si unajua afro ni gani? Afro ni yenye, unaona ukibomoa nywele halafu kama si ndefu sana ukichana chana hivi, si kanakaa hivi,sindio? Inaweza kuwa hivo, ikuwe fupi, ikuwe ndefu, unaweza taka ifanane gani? Especially, ya Super Sema juu... Super Sema ni dame, sindio?
MAN 1: Eh? Eeeh, ziko kwa nini za interview. Eeh, ziko kwa hiyo document tu.
PENINAH: Super Sema ni dame?
MAN 1: Eeh.
PENINAH: So, kwa Super Sema, si wewe ni msichana? Na Super Sema ni msichana, sindio?
INTERVIEWEE: Mmh.
PENINAH: Super Sema, nywele yake inakaa aje? Ama umemsahau INTERVIEWEEogo?
MAN 1: Haina shida.
PENINAH: Alisema iko pussy cat.
MAN 1: Eeh. Uko sawa hivo ama unataka ibadilishwe kama yako, tu-lines?
INTERVIEWEE: Mmh.
MAN 1: Tu- supu.
PENINAH: Good.
MAN 1: Tuko sawa. Tumclapie? Ashley, clap. Thank you very much, sindio? Enda upewe kitu. Enda mwalimu Derrick akupee kitu.
PENINAH: Nani next?
MAN 1: INTERVIEWEE! Enda upewe kitu
PENINA: Akimaliza halafu we utaenda.
MAN 1: Governor. Unaitwa nani?
INTERVIEWEE: Timo INTERVIEWEE.
MAN 1: Timo. Timo INTERVIEWEE.
INTERVIEWEE: Mmh.
MAN 1: Timo INTERVIEWEE.
INTERVIEWEE: Eh?
MAN 1: Unapenda cartoon?
INTERVIEWEE: Mmh.
MAN 1: Hapo unapenda gani ya kuwatch nyumbani?
INTERVIEWEE: "PAW Patrol".
MAN 1: Eh?
INTERVIEWEE: "PAW Patrol".
MAN 1: Sema na nguvu.
INTERVIEWEE: "PAW Patrol".
MAN 1: "PAW Patrol"?
INTERVIEWEE: Eeh.
MAN 1: "PAW Patrol"? Nani unapenda hapo ndani sana?
INTERVIEWEE: Chase.
MAN 1: Chase?
INTERVIEWEE: Eeh.
MAN 1: Chase ndio unapenda kabisa?
INTERVIEWEE: Mmh.
MAN 1: Chase anakaa aje?
INTERVIEWEE: Vizuri.
MAN 1: Aje? Unaweza ambia mtu anakaa aje? Kama naona Ashley ako na nywele, anakula nyasi na Chase atakaa aje?
INTERVIEWEE: Vile si tunakaa.
MAN 1: Vile si tunakaa?
INTERVIEWEE: Mmh.
MAN 1: Swali ingine. Unapenda cartoon nyingi ziekwe kwa TV?
INTERVIEWEE: Mmh.
MAN 1: Ama hiyo tu imetosha? Ziongezwe?
INTERVIEWEE: Eeh.
MAN 1: Ziekwe mingi mingi?
INTERVIEWEE: Mmh.
MAN 1: Halafu, kuna kitu yenye Chase ako nayo yenye wewe uko nayo? Inafanana na yako?
INTERVIEWEE: Mmh.
MAN 1: Gani?
INTERVIEWEE: Mwili.

MAN 1: Mwili? Inafanana na yako kabisa? Nini kwa mwili? Unajua mwili ni kutoka juu mpaka chini, sindio? Nini kwa hiyo mwili inafanana na yako?
INTERVIEWEE: Mguu.
(Whispers)
MAN 1: Mguu.
INTERVIEWEE: Mmh.
MAN 1: Endelea tu.
PENINAH: Nini ingine inafanana na yako?
(Whispers)
INTERVIEWEE: Akili.
PENINAH: Okay, that's good. Swali ingine, kwa Super Sema ni character gani alikufurahisha sana?
MAN 1: Ile tumeona huko ndani.
INTERVIEWEE: Grandfather.
PENINAH: Grandfather?
MAN 1: Shikilia. Sio hivo. Grandfather, pale kwa babu.
PENINAH: Kale ka-babu?
INTERVIEWEE: Mmh.
PENINAH: Grandfather, unaweza taka afanane na mtu mwenye unajua?
INTERVIEWEE: Mmh.
PENINAH: Ukweli?
INTERVIEWEE: Eeh.
PENINAH: Utabadilisha nini ndiyo afanane na mtu mwenye unajua?
INTERVIEWEE: Nywele.
PENINAH: Ikuwe inakaa aje?
INTERVIEWEE: Kama yetu.
PENINAH: Kama yetu inakaa aje?
INTERVIEWEE: Black
PENINAH: Kama black. Nini ingine?
INTERVIEWEE: Nguo.
PENINAH: Nguo, ikuwe aje?
INTERVIEWEE: Kawaida.
PENINAH: Kawaida, hebu niambie example ni kama gani.
INTERVIEWEE: Nguo zenye tunavaa.
PENINAH: Zenye "Guka" anavaa?
INTERVIEWEE: Eeh.
PENINAH: Na rangi yake unataka ifanane aje?
INTERVIEWEE: Blue.
PENINAH: Blue? Okay. Nini ingine unaweza taka kuchange kwa "Guka"?
INTERVIEWEE: Nguo.
PENINAH: Nguo? Nguo ifanane aje?
INTERVIEWEE: Black.
PENINAH: Black?
INTERVIEWEE: Mmh.
PENINAH: Okay. Good INTERVIEWEE.
MAN 1: Thank you. Tumclapie once. Good, nani ndio next?
PENINAH: Enda uwaambie upewe zawadi. Kimbia!
MAN 1: Madam, wacha kukula nyasi.
(INTERVIEWEES laugh)
MAN 1: Mbwa zimekojolea. Ashley. Unakula nyasi, Ashley. Tuanze? Unaitwa nani, beautiful girl? Nyinyi wote ni beautiful, mnakaa vizuri.
PENINAH: Na wako smart.
MAN 1: Eeh. Unaitwa nani, madam?
INTERVIEWEE: Blessing Munya-
MAN 1: Madam INTERVIEWEE. Wacha atubless, sindio? Huwa anawabless kwa class?
INTERVIEWEES: Eeh. Anatubless.
MAN 1: Anawabless? Utatubless leo? Umesema unaitwa INTERVIEWEE nani?
INTERVIEWEE: Munyani.
MAN 1: Munyani? Na uko na kasauti kazuri INTERVIEWEE. Anapiga kelele class?
INTERVIEWEES: Hapana.
MAN 1: Hapigi? Ni prefect? Ni wa kupiga watu?

(Man 1 mumbles)
MAN 1: Tuendelee? Tuko sawa? Utawauliza hizi? Maswali? Okay..
PENINAH: Cartoon gani unapenda kuwatch?
INTERVIEWEE: "Ubongo INTERVIEWEES".
MAN 1: "Ubongo INTERVIEWEES". Shikilia.
PENINAH: "Ubongo INTERVIEWEES" ni kuhusu nini?
INTERVIEWEE: Inatufundisha Mathematics.
MAN 1: Shikilia. Hisabati.
PENINAH: Ukweli? Nice. Cartoons wa "Ubongo INTERVIEWEES" hebu niambie mmoja.
INTERVIEWEE: INTERVIEWEEuchu.
MAN 1: INTERVIEWEEuchu?
PENINAH: Mwingine.
INTERVIEWEE: Koba.
MAN 1: Koba?
PENINAH: Mwingine?
INTERVIEWEE: Halima.
PENINAH: Kwa venye wanafanana, wanafanana kama wewe ama mtu mwenye unajua?
INTERVIEWEE: Eeh.
PENINAH: Wanafanana?
INTERVIEWEE: Eeh.
PENINAH: Kama nini hivo?
INTERVIEWEE: Wanafanana kama sisi.
PENINAH: For example? Macho? Nguo?
INTERVIEWEE: Eeh, nguo inafanana, macho, nywele, miguu.
PENINAH: Good. Unapenda venye wanafanana?
INTERVIEWEE: Eeh.
PENINAH: Ukweli?
INTERVIEWEE: Eeh
PENINAH: Kabisa?
INTERVIEWEE: Mmh.
PENINAH: Ukaambiwa uchange kitu, unaweza badilisha nini kwao?
INTERVIEWEE: Mwili.
PENINAH: Nini?
INTERVIEWEE: Mwili.
PENINAH: Mwili? Ifanane aje?
INTERVIEWEE: Ifanane black kama sisi.
MAN 1: Ooh, black kama sisi.
PENINAH: Ifanane black kama sisi?
INTERVIEWEE: Eeh.
PENINAH: Nini ingine?
INTERVIEWEE: Masikio., mdomo.
PENINAH: Masikio na mdomo?
INTERVIEWEE: Eeh.
PENINAH: Ifanane kama?
INTERVIEWEE: Sisi.
PENINAH: Kama sisi? Good. Umesema unapenda kuwatch nini hiyo? "Ubongo INTERVIEWEES"? Unaweza taka cartoons zingine mingi ziongezwe kwa TV?
INTERVIEWEE: M-mh.
PENINAH: Unataka tu hiyo?
INTERVIEWEE: Eeh.
PENINAH: Hutaki zingine?
INTERVIEWEE: Eeh.
MAN 1: Shikilia.
PENINAH: Okay. Hiyo iko vizuri kabisa. Kwa hiyo cartoon yenye tumewatch, umependa nani sana?
INTERVIEWEE: Nimependa Koba.
MAN 1: Hii yenye tumeona huku ndani.
PENINAH: Yenye tumewatch saa hizi, hapa ndani.
INTERVIEWEE: Super Sema.
PENINAH: Umependa Super Sema?
INTERVIEWEE: Eeeh.

PENINAH: Ukweli?
INTERVIEWEE: Mmh.
PENINAH: Umependa nini sana kwake?
INTERVIEWEE: Nimependa nguo amevaa.
PENINAH: Nguo amevaa?
INTERVIEWEE: Eeh.
PENINAH: Inafanana aje?
INTERVIEWEE: Ni red.
PENINAH: Wewe unapenda colour red?
INTERVIEWEE: Eeh.
PENINAH: Good. Unaweza penda Super Sema afanane kama sisi?
INTERVIEWEE: Mmh.
PENINAH: Ukweli?
INTERVIEWEE: Mmh.
PENINAH: Unaweza badilisha nini ndio afanane kama sisi?
INTERVIEWEE: Nitabadilisha hizo vitu ameshuka.
PENINAH: Zifanane aje?
INTERVIEWEE: Zifanane kama hao wenye wameshuka lines.
PENINAH: Zifanane kama lines?
INTERVIEWEE: Eeh.
PENINAH: Lines zao ni smart?
INTERVIEWEE: Eeh.
PENINAH: Okay, nini ingine?
INTERVIEWEE: Nimchange mapua, mdomo.
PENINAH: Mapua ikae aje
INTERVIEWEE: Mapua ikae kama yangu hivi ndogo.
PENINAH: Yake ni kubwa sana?
INTERVIEWEE: Eeh.
PENINAH: Sawa. Na mdomo?
INTERVIEWEE: Mdomo ikuwe kama yangu.
PENINAH: Yako ni kubwa ama ndogo kulingana na yake?
INTERVIEWEE: Yangu ni ndogo.
PENINAH: So, unataka ikuwe ndogo kama yako?
INTERVIEWEE: Eeh.
PENINAH: Nini ingine?
INTERVIEWEE: Namchange miguu na mikono.
PENINAH: Ikae aje?
INTERVIEWEE: Ikae kama sisi, kwa sababu mikono zake ni nono na miguu ni konde.
PENINAH: Ooh! So mikono itakuwa aje?
INTERVIEWEE: Kama hii yangu.
PENINAH: Yako ni nono ama konde?
INTERVIEWEE: Ni konde INTERVIEWEEogo.
PENINAH: Konde INTERVIEWEEogo? Na miguu?
INTERVIEWEE: Si nono sana.
PENINAH: So, unataka ifanane kama yako, si nono sana lakini isikuwe konde sana?
INTERVIEWEE: Eeh.
PENINAH: Hiyo ni kazi fi- Kuna kitu ingine unaweza taka kuchange?
INTERVIEWEE: Mmh.
PENINAH: Nini?
INTERVIEWEE: Naweza mchange sura.
PENINAH: Mh-huh.
INTERVIEWEE: Akuwe m-black.
PENINAH: Akuwe m-black?
INTERVIEWEE: Eeh.
PENINAH: Kama venye sisi tunafanana? Good.
MAN 1: Thank you.
PENINAH: Mpee-
MAN 1: INTERVIEWEE! M-clapie. Shikilia.
PENINAH: Halafu akimbie apewe...
MAN 1: Kitu.

PENINAH: Kitu.
MAN 1: Na Mr. Derrick.
PENINAH: Good job!
MAN 1: Who be next? Madam. Utaitwa nani?
INTERVIEWEE: INTERVIEWEE Musimbe.
MAN 1: Tukuite nani?
INTERVIEWEE: INTERVIEWEE Musi-
MAN 1: INTERVIEWEE! INTERVIEWEE is very beautiful, sindio?
PENINAH: Sana!
MAN 1: Mmh. INTERVIEWEE ako? Ndio huyo. Ako hapa. INTERVIEWEE.
INTERVIEWEE: Yes?
MAN 1: Uko ready?
INTERVIEWEE: Yes.
MAN 1: Tuanze?
INTERVIEWEE: Yes.
MAN 1: Okay.
PENINAH: Unawatchingi cartoon zozote?
INTERVIEWEE: Yes.
PENINAH: Kama gani?
INTERVIEWEE: "Akili".
MAN 1: "Akili INTERVIEWEES"?
PENINAH: "Akili INTERVIEWEES"?
INTERVIEWEE: Yes.
PENINAH: Gani ingine? Ama "Akili INTERVIEWEES" ndio favorite yako?
INTERVIEWEE: Yes.
PENINA: Good. Kwa "Akili INTERVIEWEES" unapenda nani sana?
INTERVIEWEE: Akili.
PENINAH: Akili?
INTERVIEWEE: Yes.
PENINAH: Nice. Kuna-
MAN 1: ♪ Akili Akili Akili Akili
PENINAH: Venye Akili anafanana, kuna parts anafanana kama wewe?
INTERVIEWEE: No.
PENINAH: Kama nini hivo?
INTERVIEWEE: Uso.
PENINAH: Uso?
INTERVIEWEE: Yes.
PENINAH: Nini ingine?
INTERVIEWEE: Mkono, mguu.
PENINAH: Kama hizo, sindio?
INTERVIEWEE: Yes.
PENINAH: Venye anafanana, unapenda venye anakaa?
INTERVIEWEE: Yes.
PENINAH: Unapenda venye anakaa?
INTERVIEWEE: Yes.
PENINAH: Good. Kuna kitu unaweza change yoyote kwa mwili yake, venye anakaa?
INTERVIEWEE: Yes.
PENINAH: Kama nini hivo?
INTERVIEWEE: Uso.
PENINAH: Ikae aje?
INTERVIEWEE: Black.
PENINAH: Ikae black?
INTERVIEWEE: Yes.
PENINAH: Nini ingine?
INTERVIEWEE: Mguu.
PENINAH: Ikae aje?
INTERVIEWEE: Kama yangu.
PENINAH: Kama yako?
INTERVIEWEE: Yes.
PENINAH: Yake kwani inakaa aje?

INTERVIEWEE: Ni konde.
PENINAH: Ni konde?
INTERVIEWEE: Mmh.
PENINAH: Hautaki ikuwe konde hivo?
INTERVIEWEE: Mmh.
PENINAH: Good. Sasa, si umekumbuka hiyo cartoon yenye tumewatch huko?
INTERVIEWEE: Ndio.
PENINAH: Nani amekufurahisha sana hapo?
INTERVIEWEE: Super Sema.
MAN 1: Nani?
INTERVIEWEE: Super Sema.
MAN 1: Kwa ile tumeona saa hii?
INTERVIEWEE: Yes.
MAN 1: Nani huyo?
INTERVIEWEE: Super Sema.
MAN 1: Super Sema? Shikilia tena. Wewe ni mnoma. Usiwahi tishwa.
INTERVIEWEE: Mmh.
PENINAH: Unapenda venye Super Sema anafanana?
INTERVIEWEE: No.
PENINAH: No? Sasa, venye anafanana unaweza badilisha nini ndio akufurahishe?
INTERVIEWEE: Uso.
PENINAH: Ifanane aje?
INTERVIEWEE: Kama yangu.
PENINAH: Kama yako? Kama yako aje?
INTERVIEWEE: Ikuwe black.
PENINAH: Good. Nini ingine unaweza badilisha?
INTERVIEWEE: Mguu.
PENINAH: Mguu?
INTERVIEWEE: Yeah.
PENINAH: Ifanane aje?
INTERVIEWEE: Kama yangu.
PENINAH: Kama yako? Nini ingine?
INTERVIEWEE: Mkono.
PENINAH: Na mikono?
INTERVIEWEE: Mmh.
PENINAH: Ifanane aje?
INTERVIEWEE: Kama yangu.
PENINAH: Kama yako? Kwani yake inafanana aje?
INTERVIEWEE: Ni konde.
PENINAH: Ni konde? Wewe hutaki mikono konde ivo sana?
INTERVIEWEE: Yes.
PENINAH: Okay. Na nguo?
INTERVIEWEE: Akuwe na nguo ya black.
PENINAH: Nguo ya black? Unakumbuka venye viatu zake zillikuwa zinafanana? Unakumbuka?
INTERVIEWEE: No.
PENINAH: No? Hukumbuki?
INTERVIEWEE: Yes.
PENINAH: But unaweza taka viatu zake zifanane aje?
INTERVIEWEE: Black.
PENINAH: Za black?
INTERVIEWEE: Yes.
PENINAH: Na nywele?
INTERVIEWEE: Ikuwe black.
PENINAH: Ikuwe ya colour black?
INTERVIEWEE: Yes.
PENINAH: Halafu ikuwe imetengenezwa aje?
INTERVIEWEE: Ashuke piece.
PENINAH: Ishukwe piece?
INTERVIEWEE: Yes.
PENINAH: Okay. Good job! Peana high five.

MAN 1: We ni mnoma, usiwahi tishwa.
PENINAH: Kimbia upewe present yako, sindio?
MAN 1: Wa ma-dimples ni nani?
PENINAH: Huku wako na dimples?
MAN 1: Ni INTERVIEWEE.
INTERVIEWEE: INTERVIEWEE Kavaya.
MAN 1: Eh? INTERVIEWEE!
INTERVIEWEE: INTERVIEWEE Kavaya.
MAN 1: INTERVIEWEE. Eh? Wallahi?
PENINAH: Nasahau-
MAN 1: Ooh! Turoll faster. Mnafaa kuenda nyumbani sasa? Saa imefika? Mnatokanga saa ngapi? Saa hii? Eh? Tumalize haraka?
PENINAH: Si huyo ni wa mwisho ama?
MAN 1: Nani amebaki? One, two, three.
INTERVIEWEE: Na huyu.
MAN 1: Huyo amesema hataki, na ule amesema anaogopa.
INTERVIEWEE: Nataka.
MAN 1: Na mbona hauinui mkono? I think tutafatisha.
PENINAH: Okay. Unawatchingi cartoon yoyote?
INTERVIEWEE: Ndio.
PENINAH: Gani hiyo?
INTERVIEWEE: "Akili INTERVIEWEES".
MAN 1: "Akili INTERVIEWEES", shikilia.
PENINAH: Unapenda nani kwa "Akili INTERVIEWEES"?
INTERVIEWEE: Akili INTERVIEWEES mwenyewe.
PENINAH: Akili INTERVIEWEES mwenyewe?
INTERVIEWEE: Yes.
PENINAH: Anafanana na wewe ama mtu mwenye unajua?
INTERVIEWEE: Eeh.
PENINAH: Unapenda venye anafanana?
INTERVIEWEE: Eeh.
PENINAH: Unapenda nini kwake?
INTERVIEWEE: Mwili, mkono, kichwa, mguu.
PENINAH: Na mguu?
INTERVIEWEE: Mmh.
PENINAH: Good! Kwa hiyo cartoon yenye tumewatch, nani amekufurahisha sana?
INTERVIEWEE: Grandparents.
MAN 1: Shikilia.
PENINAH: Grandfather?
INTERVIEWEE: Yes.
PENINAH: Good! Umependa nini sana kwake?
INTERVIEWEE: Mwili.
PENINAH: Mwili? Anafanana kama grandfather yeyote unajua?
INTERVIEWEE: Hapana.
PENINAH: Unaweza taka afanane na grandfather unajua?
INTERVIEWEE: Ndio.
PENINAH: Unaweza badilisha ndio afanane na grandfather unajua?
INTERVIEWEE: Nywele.
PENINAH: Ikae aje?
INTERVIEWEE: Black.
PENINAH: Nini ingine?
INTERVIEWEE: Kichwa, mguu.
PENINAH: Kichwa yake ikae aje?
INTERVIEWEE: Black. Miguu, mkono.
PENINAH: Zikae aje?
INTERVIEWEE: Black.
PENINAH: Kuna kitu ingine unaweza taka kuchange kwa grandfather?
INTERVIEWEE: Yes.
PENINAH: Nini ingine?
INTERVIEWEE: Nguo.

PENINAH: Nguo?
INTERVIEWEE: Mmh.
PENINAH: Zikuwe aje?
INTERVIEWEE: Yellow.
PENINAH: Nice. Good job! Peana high five.
MAN 1: Shikilia. Wewe ni mnoma. Pewa kitu, kwa bill yangu.
PENINAH: Wewe ulikuwa hapa?
MAN 2: Eeh. Kaulizeko, kamekuwa hapa ndani.
PENINAH: Ooh! Sawa.
MAN 1: Madam madam, eh? Sawa.
PENINAH: PP. 2?
MAN 2: Eeh, muulize tu.
PENINAH: Haina shida. Sasa?
MAN 1: Hii ni sawali ya mwisho tu.
PENINAH: Eeh.
MAN 1: Mambo?
LYNN: Poa.
MAN 1: Unaitwa nani?
LYNN: Lynn.
MAN 1: Lynn, songa karibu. Lynn, umeona cartoon huko ndani? Inakaa aje?
LYNN: "Super Sema".
MAN 1: Good. Shikilia. We ni mnoma. Inakufurahisha? Nini inakufurahisha sana? Nani alikupendeza sana kwa hiyo cartoon?
LYNN: Huyu msichana.
MAN 1: Huyo msichana?
LYNN: Mmh.
MAN 1: Kwa nini alikufurahisha? Nini inafanya ufurahie huyo msichana?
LYNN: Alitengeneza vitu.
MAN 1: Anatengeneza vitu? Good girl, sindio? Nikikwambia uchore huyo msichana unaweza mchora, vile tu yuko? Nini utabadilisha?
LYNN: Nywele.
MAN 1: Nywele? Ikae aje?
LYNN: Brown.
MAN 1: Brown. Nini ingine?
LYNN: Uso.
MAN 1: Uso? Ikae aje?
LYNN: Brown.
MAN 1: Brown. Nini ingine?
LYNN: Mguu.
MAN 1: Mguu?
LYNN: Brown.
MAN 1: Brown. Nini ingine?
LYNN: Mkono. Brown.
MAN 1: Nini ingine?
LYNN: Mwili.
MAN 1: Mwili?
LYNN: Brown.
MAN 1: Brown? Good? Girl! Pewa kitu, sindio? Who be next? Pale tuko na nani? Ashley anaenda wapi?
GIRL: Amesoma [Inaudible].
MAN 1: Enda uite Ashley.
PENINAH: Ameshaenda home?
MAN 1: Ameshaenda nyumbani?
PENINAH: Eeh, tutaharakisha.
MAN 1: Ah! Mbiombio, sindio?
GIRL: Ndio.
MAN 1: Hizi tuconfess tu hizo za nini?
PENINAH: Nini hiyo?
MAN 1: Za huko ndani. Juu I think zinarecur majibu.
PENINAH: Yeah yeah yeah.

MAN 1: Tumeona cartoon na wewe huko ndani, sindio?
GIRL: Ndio.
MAN 1: Nani umependa kwa hiyo cartoon kabisa?
GIRL: Super Sema.
MAN 1: Super Sema?
GIRL: Ndio.
MAN 1: Nini imekupendeza kwa Super Sema?
GIRL: Nywele.
MAN 1: Nywele?
GIRL: Ndio.
MAN 1: Nini ingine?
GIRL: Na mwili.
MAN 1: Na mwili? Kwa nini imekupendeza?
GIRL: Ali...
MAN 1: Umesahau? Haina shida ukisahau, sindio?
GIRL: Ndio.
MAN 1: Iko allowed, sindio?
GIRL: Ndio.
MAN 1: Eeh. Na unaweza chora Super Sema nikikuonyesha?
GIRL: Bora nikuwe na picha.
MAN 1: Eeh, nikikupea picha.
GIRL: Ndio.
MAN 1: Unaweza mchora?
GIRL: Ndio.
MAN 1: Nini utabadilisha kwa Super Sema ukimchora ndio akae vizuri?
GIRL: Mguu.
MAN 1: Mguu ikae aje?
GIRL: Kama yangu.
MAN 1: Kama yako inakaa aje?
GIRL: Vizuri.
MAN 1: Vizuri?
GIRL: Ndio.
MAN 1: Nini ingine?
GIRL: Na mwili.
MAN 1: Mwili ikae aje?
GIRL: Kama yangu.
MAN 1: Kama yako?
GIRL: Ndio.
MAN 1: vizuri, sindio?
GIRL: Ndio.
MAN 1: High five. Good?
GIRL: Girl.
MAN 1: Good girl pewa kitu pale kwa gari. Usitishwe. Yes, sir? Nauliza huyu jamaa. Unaitwa nani?
RAMSEY: Ramsey-
MAN 1: Ramsey songa karibu nataka uongelee karibu, sindio?
PENINAH: Tunamwuliza gani?
MAN 1: Hizi za huko ndani.
PENINAH: Okay. Ati anaitwa? Ramsey?
MAN 1: Ramsey.
PENINAH: Ramsey Nouah! Si unakumbuka cartoon tumewatch huko ndani?
RAMSEY: Eeh.
PENINAH: Nani amekufurahisha sana?
RAMSEY: Babu.
PENINAH: Babu?
MAN 1: Babu?
PENINAH: Anakaa fiti?
MAN 1: We ni mnoma.
RAMSEY: Eh?
PENINAH: Anakaa fiti?
RAMSEY: Eeh.

PENINAH: Unapenda venye anakaa?
RAMSEY: Nywele sipendi
PENINAH: Tukakupee picha uambiwe umchore, unaweza badilisha nini?
RAMSEY: Nywele.
PENINAH: Ikae aje?
RAMSEY: Kama hii yangu.
PENINAH: Yako inakaa aje?
RAMSEY: Black.
PENINAH: Black? Halafu ikuwe ndefu ama fupi?
RAMSEY: Hii fupi tu vile yangu-
PENINAH: Fupi kabisa? Kama yako? Good. Nini ingine unaweza badilisha?
RAMSEY: Akuwe mrefu.
PENINAH: Akuwe mrefu?
RAMSEY: Akuwe mrefu INTERVIEWEEogo.
PENINAH: Kama babu yako? Nini ingine?
RAMSEY: Nguo.
PENINAH: Ikuwe inakaa aje nguo?
RAMSEY: Ikuwe kama hii yangu.
PENINAH: Yako inakaa aje?
RAMSEY: Hivi tu.
PENINAH: Shorts? Sawa, nini ingine?
RAMSEY: Akavae viatu. Asikuwe na nywele hapa.
PENINAH: Akuwe na kipara INTERVIEWEEogo kama "Guka" wa huku mwenye tunajua? Hivo tu, sindio? Good job!
MAN 1: Good INTERVIEWEE. Usitishwe.
PENINAH: Kimbia upewe kitu.
MAN 1: Yes? Madam nani?
INTERVIEWEE: INTERVIEWEE.
MAN 1: Madam INTERVIEWEE! Give us INTERVIEWEE. Sindio? INTERVIEWEE, twende faster faster. Unajua wewe ni wa mbio mbio sana, sindio?
INTERVIEWEE: Yeah.
MAN 1: Umeona cartoon na sisi?
INTERVIEWEE: Mmh.
MAN 1: Nani amekupendeza?
INTERVIEWEE: Super Sema.
MAN 1: Super Sema. Kwa nini?
INTERVIEWEE: Ako na nywele smart.
MAN 1: Ako na nywele smart? Unapenda hiyo nywele?
INTERVIEWEE: Mmh.
MAN 1: Ushawahi ona mtu anakaa Super Sema huku nje?

INTERVIEWEE: Mh-mh.
MAN 1: Hujawahi? Lakini unapenda huyo?

INTERVIEWEE: Mmh.
MAN 1: Nini ingine inakupendeza? Wacha kufanya hivo mguu.

INTERVIEWEE: Mwili yake.
MAN 1: Mwili yake? Iko aje?

INTERVIEWEE: Iko poa.
MAN 1: Iko poa? Nini hupendi? Nini hupendi kwa Super Sema?

INTERVIEWEE: Hakuna.
MAN 1: Hakuna? Kila kitu yake iko sawa?

INTERVIEWEE: Mmh.
MAN 1: Unaweza chora Super Sema nikikupea picha yake?

INTERVIEWEE: Eeh.
MAN 1: Nini utabadilisha kwa Super Sema ndio akae kama vizuri kama wewe?

INTERVIEWEE: Miguu.
MAN 1: Miguu yake ikae aje?

INTERVIEWEE: Nono.
MAN 1: Nono? Nini ingine?

INTERVIEWEE: Mwili yake.
MAN 1: Mwili yake ikae aje? Kwa hivo ni miguu tu unataka ikuwe nono? Hiyo tu?

INTERVIEWEE: Mmh.
MAN 1: Sawa. High five? Good? Unatoroka mbio INTERVIEWEE, pewa kitu. Nani, Governor?

INTERVIEWEE: INTERVIEWEE Kiva-
MAN 1: INTERVIEWEE! Unasemaje? Uko sawa? Cartoon umeona? Nani umependa?
INTERVIEWEE: Mbuzi.
MAN 1: Mbu...Songa karibu unipee hiyo story ya mbuzi. Mbuzi imekupendeza? Kwa nini? Inafanana na mbuzi ya nyumbani?
INTERVIEWEE: Hapana.
MAN 1: Haifanani na mbuzi ya nyumbani?
INTERVIEWEE: Mmh.
MAN 1: Unaweza taka ifanane na mbuzi ya nyumbani?
INTERVIEWEE: Mmh.
MAN 1: Unaweza taka hivo?
INTERVIEWEE: Mmh.
MAN 1: Nini utabadilisha ndiyo ifanane na hiyo mbuzi ya nyumbani?
INTERVIEWEE: Naibadilisha colour.
MAN 1: Colour ikae aje?
INTERVIEWEE: Black.
MAN 1: Black? Nini ingine?
PENINAH: Mdomo? Unataka mdomo ikae aje? Ya mbuzi.
MAN 1: Colour tu ndiyo unapenda? Good! Pewa kitu! Usiogope. Lastborn! Lastborn anaitwa nani?
INTERVIEWEE: INTERVIEWEE Mwanisa.
MAN 1: INTERVIEWEE?
INTERVIEWEE: Mwanisa.
MAN 1: Mwanisa? INTERVIEWEE, umeona cartoon? Gani umefurahi sana?
INTERVIEWEE: Robot.
MAN 1: Robot! High five. Robot iko na nini yenye inakufurahisha kabisa?
INTERVIEWEE: Iko na mwili kubwa.
MAN 1: Iko na mwili kubwa. Nini ingine?
INTERVIEWEE: Iko na boots.
MAN 1: Iko na boots. Unapenda boots? Iko na boots poa? Swali ingine ni gani?
PENINAH: Ukaambiwa uchore Robot, unaweza mbadilisha nini ndio akufurahishe kabisa?
INTERVIEWEE: Nitachange nywele.
MAN 1: Nywele? Ikae aje?
INTERVIEWEE: Ikuwe black.
MAN 1: IKuwe black? Nini ingine?
INTERVIEWEE: Nachange mwili. Ikuwe ndogo.
MAN 1: Ikuwe ndogo? Nini ingine?
INTERVIEWEE: Nitamuweka miguu nyembamba INTERVIEWEEogo.
MAN 1: Miguu nyembamba INTERVIEWEEogo? Hizo ama uko na ingine.
INTERVIEWEE: Niko na ingine.
MAN 1: Sema! Usiogope.
INTERVIEWEE: Nitaweka mikono zikuwe fupi INTERVIEWEEogo.
MAN 1: Mikono ikuwe fupi INTERVIEWEEogo. Hivo tu? High five.
PENINAH: Good job!
MAN 1: Pewa kitu pale, sindio INTERVIEWEE? Pewa kitu. Asante. Tu-stop?
PENINAH: Mgongo.

MAN 1: I know.

Grade 5 KU Primary

SPEAKERS: INTERVIEWER, INTERVIEWER 2, INTERVIEWEE 1, INTERVIEWEE 2, INTERVIEWEE 3, INTERVIEWEE 4, INTERVIEWEE 5, INTERVIEWEE 6.

INTERVIEWER: Mr. Interviewee 1. Ninakuuliza maswali kwa Kizungu ama Kiswahili?
INTERVIEWEE 1: Eh?
INTERVIEWER: Which one do you prefer? English or Kiswahili.
INTERVIEWEE 1: Kiswahili.
INTERVIEWER: Kiswahili?
INTERVIEWEE 1: Yes.
INTERVIEWER: Okay. Unawatch cartoon nyumbani?
INTERVIEWEE 1: Ndio.
INTERVIEWER: Gani unafurahia sana?
INTERVIEWEE 1: "Akili INTERVIEWEES".
INTERVIEWER: Hapo shikilia. We ni mtu mnoma. "Akili INTERVIEWEES" unapenda nani hapo ndani?
INTERVIEWEE 1: Eh?
INTERVIEWER: Nani unapenda hapo kwa hiyo "Akili INTERVIEWEES"?
INTERVIEWEE 1: Little lion.
INTERVIEWER: Eh?
INTERVIEWEE 1: Little lion.
INTERVIEWER: Little lion! Little lion ako na nini yenye unapenda sana?
INTERVIEWEE 1: Eh.
INTERVIEWER: Anafanyanga nini ndio unapendanga sana?
INTERVIEWEE 1: Akijificha.
INTERVIEWER: Akijificha vile wewe huwa unajificha.
INTERVIEWEE 1: Halafu anashtua watu.
INTERVIEWER: Hivyo ndiyo huwa unafanya, sindio? Huyu huwa anashtua watu huyu mtu? Huwa unashtua watu?
INTERVIEWEE 1: A-ah.
INTERVIEWER: Eh? Lakini unapenda vile...Na vile anakaa mwili yake?
INTERVIEWEE 1: Eh?
INTERVIEWER: Unapenda vile anakaa?
INTERVIEWEE 1: Eeh.
INTERVIEWER: Features zake?
INTERVIEWEE 1: Ni mnono.
INTERVIEWER: Ni mnono? Unapenda vile anakaa?
INTERVIEWEE 1: Yes.
INTERVIEWER: Good. Unaweza mchora?
INTERVIEWEE 1: Eeh.
INTERVIEWER: Ukimchora unaweza badilisha nini kwake?
INTERVIEWEE 1: Eh?
INTERVIEWER: Unaweza badilisha nini ndio akae poa kabisa?
INTERVIEWEE 1: Hakuna.
INTERVIEWER: Kila kitu yake iko sawa?
INTERVIEWEE 1: Yes.
INTERVIEWER: Ah, good. Halafu, ako na kitu yenye we uko nayo? Zinafanana na wewe ama kitu yenye iko nyumbani ama ushawahi ona.
INTERVIEWEE 1: M-mh.
INTERVIEWER: Hakuna?
INTERVIEWEE 1: Mmh.
INTERVIEWER: Unaweza taka akiwa na vitu zenye pia wewe uko nazo? Akuwe na viatu kama yako, unaweza taka hivo?
INTERVIEWEE 1: Eeh.
INTERVIEWER: Unaweza taka hivo?
INTERVIEWEE 1: Mmh.
INTERVIEWER: Ah, good. Halafu umeona cartoon cartoon huko ndani?
INTERVIEWEE 1: Yes.

INTERVIEWER: Ziko aje?
INTERVIEWEE 1: Nzuri nzuri.
INTERVIEWER: Nzuri nzuri?
INTERVIEWEE 1: Mmh.
INTERVIEWER: Hao watu wako hapo ndani ya hizo cartoons unawakumbuka?
INTERVIEWEE 1: Eeh.
INTERVIEWER: Unawakumbuka?
INTERVIEWEE 1: Eeh.
INTERVIEWER: Unaweza wachora?
INTERVIEWEE 1: Yes.
INTERVIEWER: Ukiwachora unaweza badilisha nini?
INTERVIEWEE 1: Naweza wachora tu vile wako, hakuna chenye ninaweza badilisha.
INTERVIEWER: Hakuna chenye unaweza badilisha?
INTERVIEWEE 1: Mmh.
INTERVIEWER: Na wanafanana na watu unajua?
INTERVIEWEE 1: M-mh.
INTERVIEWER: Hawafanani na watu unajua?
INTERVIEWEE 1: Mmh.
INTERVIEWER: Kwa hivo huwezi taka wafanane na watu unajua? Hivo vile wako wako sawa?
INTERVIEWEE 1: Mmh.
INTERVIEWER: Good. Enda pale sa upewe kitu, sindio?
INTERVIEWEE 1: Mmh.
INTERVIEWER: Thank you, nitakuja class yenu. Who's next? Nimesahau jina.
INTERVIEWEE 2: Interviewee 2 [Inaudible].
INTERVIEWER: Pryers?
INTERVIEWEE 2: Interviewee 2-
INTERVIEWER: Interviewee 2?
INTERVIEWEE 2: Yes.
INTERVIEWER: Interviewee 2?
INTERVIEWEE 2: Yes.
INTERVIEWER: The pilot?
INTERVIEWEE 2: Yes.
INTERVIEWER: Huwa unaona cartoon?
INTERVIEWEE 2: Yes.
INTERVIEWER: Gani inakufurahisha nyumbani?
INTERVIEWEE 2: "JimJam".
INTERVIEWER: "JimJam"?
INTERVIEWEE 2: Yes.
INTERVIEWER: Nani unapenda kwa "JimJam"?
INTERVIEWEE 2: JimJam mwenyewe.
INTERVIEWER: JimJam mwenyewe? Nini ako nayo yenye unapenda kabisa?
INTERVIEWEE 2: Nywele.
INTERVIEWER: Nywele yake? Ni nzuri?
INTERVIEWEE 2: Yes.
INTERVIEWER: Hiyo nywele inqkufurahisha?
INTERVIEWEE 2: Yes.
INTERVIEWER: Ungepewa kama hiyo ungefurahi?
INTERVIEWEE 2: Eeh.
INTERVIEWER: Ungekaa poa? Unaweza chora Jim Jam?
INTERVIEWEE 2: Yes.
INTERVIEWER: JimJam ukimchora utabadilisha nini?
INTERVIEWEE 2: Viatu.
INTERVIEWER: Viatu. Akae na viatu kama zako?
INTERVIEWEE 2: Mmh.
INTERVIEWER: Sneakers? Nini ingine?
INTERVIEWEE 2: Nguo.
INTERVIEWER: Nguo ikae aje?
INTERVIEWEE 2: Brown.
INTERVIEWER: Ikae brown? Ikae poa kama yako?
INTERVIEWEE 2: Mmh.

INTERVIEWER: Halafu, JimJam ako na kitu yenye we uko nayo pia?
INTERVIEWEE 2: A-ah.
INTERVIEWER: Hakuna?
INTERVIEWEE 2: Yes.
INTERVIEWER: Unaweza taka akuwe na kitu yenye we uko nayo?
INTERVIEWEE 2: Yes.
INTERVIEWER: Nini hiyo? Hata kama ni kitu uko nayo kwa nyumba, hata kama ni mpira yako ama nguo, kitu yoyote tu. Gani unaweza taka akuwe nayo kama yako?
INTERVIEWEE 2: Mpira.
INTERVIEWER: Mpira na nini ingine?
INTERVIEWEE 2: Viatu.
INTERVIEWER: Viatu kama yako?
INTERVIEWEE 2: Yes.
INTERVIEWER: Na hizo cartoon umeona huko ndani ziko aje?
INTERVIEWEE 2: Smart.
INTERVIEWER: Ziko smart?
INTERVIEWEE 2: Yes.
INTERVIEWER: Hao watu unawakumbuka?
INTERVIEWEE 2: Yes.
INTERVIEWER: Unaweza wachora chora?
INTERVIEWEE 2: Yes.
INTERVIEWER: Ukiwachora chora nini unaweza badilisha?
INTERVIEWEE 2: Nywele.
INTERVIEWER: Ni nywele ya nani ndio ilikufurahisha?
INTERVIEWEE 2: Super Sawa.
INTERVIEWER: Super Sema?
INTERVIEWEE 2: Eeh.
INTERVIEWER: Hapo ndani kuna mwenye alikufurahisha kabisa?
INTERVIEWEE 2: Yes.
INTERVIEWER: Nani?
INTERVIEWEE 2: Super Sema.
INTERVIEWER: Unaweza badilisha nywele?
INTERVIEWEE 2: Yes.
INTERVIEWER: Nywele yake ikae aje?
INTERVIEWEE 2: Black.
INTERVIEWER: Ikae black?
INTERVIEWEE 2: Yes.
INTERVIEWER: Nini ingine?
INTERVIEWEE 2: Viatu.
INTERVIEWER: Viatu zikae aje?
INTERVIEWEE 2: Red.
INTERVIEWER: Red? Na zikae kama gani?
INTERVIEWEE 2: Zangu.
INTERVIEWER: Kama zako. Nini ingine unaweza badilisha?
INTERVIEWEE 2: Nguo.
INTERVIEWER: Nguo ikae kama?
INTERVIEWEE 2: Blue.
INTERVIEWER: Blue? Nini ingine? Na hizo ndevu za na interviewerywele?
INTERVIEWEE 2: A-ah.
INTERVIEWER: Ziko sawa hizo?
INTERVIEWEE 2: Yes.
INTERVIEWER: Hizo mtu asishike?
INTERVIEWEE 2: Yes.
INTERVIEWER: Ah, good! Shikilia baba. We ni mtu mnoma. Mr. Pilot, sindio?
INTERVIEWEE 2: Yes.
INTERVIEWER: Enda pale upewe kitu na usome kwa bidii ukuwe pilot. Aaah, interviewee 3! Si ungepiga hata salute bwana. Sasa utakuwaje interviewee 3 bila kupiga sa... Hivo! Unajua interviewee 3 lazima ukuwe ka interviewee 3, sindio?
INTERVIEWEE 3: Yes.
INTERVIEWER: Unatoka wapi?

INTERVIEWEE 3: In Lesosi village.
INTERVIEWER: Lesosi village?
INTERVIEWEE 3: Yes.
INTERVIEWER: Interviewee 3 watatoka hapo, na hao interviewee 3 watakuwa ni wewe, sindio? Lazima ukuwe interviewee 3.
INTERVIEWEE 3: Yes.
INTERVIEWER: Uko na mbio?
INTERVIEWEE 3: Yes.
INTERVIEWER: Na unacheza mpira?
INTERVIEWEE 3: Yes.
INTERVIEWER: Lazima ukuwe interviewee 3. Sindio?
INTERVIEWEE 3: Yes.
INTERVIEWER: Uendeshe kigari kikubwa. Watu wanaenda nyumbani?
INTERVIEWEE 3: Eeh.
INTERVIEWER: Lunch? Ama bado?
INTERVIEWEE 3: Bado.
INTERVIEWER: Ufanye mambo kama interviewee 3, sindio?
INTERVIEWEE 3: Yes.
INTERVIEWER: Huwa unawatch animation gani, Interviewee 3?
INTERVIEWEE 3: "Ubongo INTERVIEWEES".
INTERVIEWER: "Ubongo INTERVIEWEES"? Unapenda "Ubongo INTERVIEWEES"?
INTERVIEWEE 3: Eeh.
INTERVIEWER: Kwa nini? Nini iko hapo ndani yenye unapenda?
INTERVIEWEE 3: Napenda Uncle. T.
INTERVIEWER: Uncle?
INTERVIEWEE 3: Uncle T.
INTERVIEWER: Uncle T. Shikilia. We ni mtu mnoma. Uncle T anakaa vizuri? Unampenda hivo?
INTERVIEWEE 3: Eeh.
INTERVIEWER: Unaweza chora Uncle T?
INTERVIEWEE 3: Eeh.
INTERVIEWER: Ukichora Uncle T nini utabadilisha kwake ndio akae poa kabisa? Akae hata kama interviewee 3.
INTERVIEWEE 3: Miguu.
INTERVIEWER: Miguu ikae aje?
INTERVIEWEE 3: Isikuwe mrefu.
INTERVIEWER: Isikuwe mirefu?
INTERVIEWEE 3: Eeh.
INTERVIEWER: Nini ingine? Hivo hivo, endelea. Uncle T-
INTERVIEWEE 3: Na shingo.
INTERVIEWER: Shingo ikae aje?
INTERVIEWEE 3: Ikuweko fupi.
INTERVIEWER: Ikuwe fupi?
INTERVIEWEE 3: Mmh.
INTERVIEWER: Nini ingine?
INTERVIEWEE 3: Hizo tu.
INTERVIEWER: Hizo mbili?
INTERVIEWEE 3: Eeh.
INTERVIEWER: Halafu Uncle T ako na kitu yenye we uko nayo? Mnafanana mahali?
INTERVIEWEE 3: M-mh.
INTERVIEWER: Unaweza taka mfanane?
INTERVIEWEE 3: Mmh.
INTERVIEWER: Wapi?
INTERVIEWEE 3: Akuwe na viatu.
INTERVIEWER: Akuwe na viatu poa?
INTERVIEWEE 3: Eeh.
INTERVIEWER: Nini ingine?
INTERVIEWEE 3: Hiyo tu.
INTERVIEWER: Hivo tu?
INTERVIEWEE 3: Mmh.
INTERVIEWER: Halafu, umeona cartoon cartoon huko ndani?

INTERVIEWEE 3: Eeh.
INTERVIEWER: Hizo cartoon ziko sawa?
INTERVIEWEE 3: Eeh.
INTERVIEWER: Unakumbuka kumbuka hao watu?
INTERVIEWEE 3: Eeh.
INTERVIEWER: Kama ule mzee, ule msichana.Unawakumbuka?
INTERVIEWEE 3: Eeh.
INTERVIEWER: Nani unapenda sana? Ama wote?
INTERVIEWEE 3: Eeh.
INTERVIEWER: Unaweza wachora?
INTERVIEWEE 3: Eeh.
INTERVIEWER: Ukichora utawabadilisha wapi?
INTERVIEWEE 3: Sitawabadilisha.
INTERVIEWER: Kila kitu iko sawa?
INTERVIEWEE 3: Eeh.
INTERVIEWER: Wanafanana na watu unajua?
INTERVIEWEE 3: A-ah.
INTERVIEWER: Hawafanani na watu unajua?
INTERVIEWEE 3: Eeh.
INTERVIEWER: Unaweza taka wafanane na watu unajua?
INTERVIEWEE 3: M-mh.
INTERVIEWER: Hutaki watu unajua wafanane hivo?
INTERVIEWEE 3: Eeh.
INTERVIEWER: Wakae tu hivo?
INTERVIEWEE 3: Eeh.
INTERVIEWER: Shikilia. We ni mtu mnoma?
INTERVIEWEE 3: Mmh.
INTERVIEWER: Mr. So-?
INTERVIEWEE 3: Interviewee 3.
INTERVIEWER: Interviewee 3. Interviewee 3, ingia pale upewe kitu yako unende class. Tutakuja huko, grade? Four?
INTERVIEWEE 3: Five.
INTERVIEWER: Grade five?
INTERVIEWEE 3: Eeh.
INTERVIEWER: Class yenu iko wapi.
INTERVIEWEE 3: After ile ya corner hapo.
INTERVIEWER: Pale?
INTERVIEWEE 3: Eeh.
INTERVIEWER: Nitakuja hapo? Beautiful one! Tukiwa primary kuna kitabu ilikuwa inaitwa "Beautiful Nyakio". Umewahi soma hiyo kitabu? Hujafikia? Na "Ewoi"? Mliwacha kusoma "Ewoi"? Sasa, beautiful Nyakio alikuwanga huko na kanywele kama haka kako. Na wewe ni beautiful- Nini unapenda mama?
[Indistinct]
INTERVIEWER: [Inaudible] Hapo uko sawa. "Akili INTERVIEWEES" ndio yenyewe, sindio? "Akil INTERVIEWEES" unapenda nani hapo ndani?
INTERVIEWEE 4: Akili INTERVIEWEES.
INTERVIEWER: Mwenyewe? Akili mwenyewe? Ako na nini yenye unapenda kabisa?
INTERVIEWEE 4: Powers.
INTERVIEWER: Hapo sasa! Sindio? Hizo powers, unaweza taka zikuwe mingi ama ziko sawa hivo?
INTERVIEWEE 4: Zikuwe mingi.
INTERVIEWER: Zikuwe mingi? Nini unaweza mfanya ndio akuwe na power mingi kabisa? Unaweza ongeza nini kwa mwili yake?
INTERVIEWEE 4: Chakula.
INTERVIEWER: Apewe chakula? Akipewa chakula mwili itakuwa kubwa ama ndogo?
INTERVIEWEE 4: Kubwa.
INTERVIEWER: Ikuwe kubwa wapi? Ma-muscle ama mamiguu?
INTERVIEWEE 4: Muscles.
INTERVIEWER: Muscles gani?
INTERVIEWEE 4: Za mkono.

INTERVIEWER: Hivi? Hizo zikuwe kubwa? Kwa hivo mikono yake ikuwe kubwa? Nini ingine? Hakuna? Akuwe tu na muscle kubwa? Kila kitu ingine iko sawa? Unapenda macho yake, nywele yake, kila kitu iko sawa? Halafu nikuulize.
INTERVIEWEE 4: Mmh.
INTERVIEWER: Akili ako na kitu yenye we uko nayo? Hakuna? Unaweza taka akuwe na kitu yenye we uko nayo? Nini hiyo?
INTERVIEWEE 4: Nguo.
INTERVIEWER: Nguo akae na dresses? Nini ingine?
INTERVIEWEE 4: Nywele.
INTERVIEWER: Nywele zikuwe hivo zimesongwa vizuri smart? Nini ingine? Hivo tu, nguo na nywele? Hizo cartoons umeona huko ziko aje?
INTERVIEWEE 4: Fiti.
INTERVIEWER: Ziko fiti? Shikilia. Hizo cartoons, unazikumbuka vizuri? Eeh. Unaweza wachora chora hao watu? Ukiwachora kuna kitu unaweza badilisha ndio wakae poa kabisa kama beautiful Interviewee 4? Wakae tu hivo? Hakuna kitu una badilisha? Kila kitu yao iko sawa?
INTERVIEWEE 4: Mmh.
INTERVIEWER: Shikilia. Good, thank you.
INTERVIEWEE 4: Mmh.
INTERVIEWER: Uende pale upewe kitu? Grade four? Grade Five? Ndio huyu! The beautiful... Haka kadem kanakaa poa, sindio?
INTERVIEWER 2: Eeeh. [Inaudible] tu nini.
INTERVIEWER: Ni turembo.
INTERVIEWER 2: Atakuwa tu airhostess-
INTERVIEWER: Eeh. Very beautiful girl.
INTERVIEWEE 5: Thank you.
INTERVIEWER: Yes. Your name is?
INTERVIEWEE 5: Interviewee 5.
INTERVIEWER: Interviewee 5! Ona hizo eyebrow na hazijaguzwa. Watu wa Nairobi washinde wakizikata.
INTERVIEWER 2: Na colour.
INTERVIEWER: Eeh! Okay, I think wote wako na eyebrows dark.
INTERVIEWER 2: Mmh.
INTERVIEWER: Confirm.
INTERVIEWER 2: I can see. I see homeland.
INTERVIEWER: These two are the most beautiful ladies I've seen in this school. Nyinyi wawili, we will take a photo with you, sindio? Mnakaa poa sana!
INTERVIEWEE 5: Thank you.
INTERVIEWER: Eeh! Mpaka nasikia vizuri kukuwa huku. Sawa, tuanze?
INTERVIEWEE 5: Mmh.
INTERVIEWER: Uko sawa?
INTERVIEWEE 5: Eeh.
INTERVIEWER: Unatoka wapi?
INTERVIEWEE 5: Hapa tu.
INTERVIEWER: Hapa tu? Hapa tu karibu?
INTERVIEWEE 5: Mmh.
INTERVIEWER: Hata si mbali? Unakimbia tu shule?
INTERVIEWEE 5: Eeh.
INTERVIEWER: Sawa. Tuanze? Huwa unawatch cartoon?
INTERVIEWEE 5: Eeh.
INTERVIEWER: Gani inakufurahisha?
INTERVIEWEE 5: "Akili".
INTERVIEWER: Shikilia! Na unapenda "Akili" na wewe uko na akili, sindio? Hapo "Akili" ndani nani unapenda sana?
INTERVIEWEE 5: Bush baby.
INTERVIEWER: Bush baby. Ako na nini yenye inakufurahisha?
INTERVIEWEE 5: Macho.
INTERVIEWER: Macho! Zile macho kubwa? Hizo! Hiyo macho unaipenda hivo?
INTERVIEWEE 5: Mmh.
INTERVIEWER: Nini ingine unapenda kwa Bush baby?
INTERVIEWEE 5: Vile anaruka ruka kwa miti!

INTERVIEWER: Oh, vile anaruka ruka kwa miti?
INTERVIEWEE 5: Eeh.
INTERVIEWER: Unapenda hiyo?
INTERVIEWEE 5: Eeh.
INTERVIEWER: Na Kamkia kake?
INTERVIEWEE 5: Mmh.
INTERVIEWER: Nini ingine?
INTERVIEWEE 5: Hiyo tu.
INTERVIEWER: Hizo tu? Unaweza chora Bush baby?
INTERVIEWEE 5: Eeh.
INTERVIEWER: Bush baby ukimvhora utabadilisha nini?
INTERVIEWEE 5: Hizo macho zikuwe ndogo.
INTERVIEWER: Zikuwe ndogo INTERVIEWEEogo? Zimekuwa kubwa sana?
INTERVIEWEE 5: Eeh.
INTERVIEWER: Na nini ingine?
INTERVIEWEE 5: Hiyo tu.
INTERVIEWER: Hiyo tu? Macho pekee ndiyo ikuwe ndogo INTERVIEWEEogo?
INTERVIEWEE 5: Mmh.
INTERVIEWER: Halafu, swali ingine. Hao cartoon umewatch huko unawafurahia?
INTERVIEWEE 5: Eeh.
INTERVIEWER: Wako sawa?
INTERVIEWEE 5: Eeh.
INTERVIEWER: Nani unapenda kabisa?
INTERVIEWEE 5: [Inaudible] Super Sema.
INTERVIEWER: Hiyo Super Sema?
INTERVIEWEE 5: Mmh.
INTERVIEWER: Unaweza wachora? Nikikuonyesha na nikuambie uwachore?
INTERVIEWEE 5: Mmh.
INTERVIEWER: Na nikuambie chora vile unawataka wakae?
INTERVIEWEE 5: Eeh.
INTERVIEWER: Utawabadilisha nini?
INTERVIEWEE 5: Super Sema nitambadilisha akuwe na nguo.
INTERVIEWER: Na nguo.
INTERVIEWEE 5: Nywele.
INTERVIEWER: Nywele ikae aje?
INTERVIEWEE 5: Nywele zikuwe dark.
INTERVIEWER: Ikuwe dark? Na hairstyle yake? Hakuna ingine? Hiyo tu? Huyo tu ndio utabadilisha? Na ule mzee ako na interviewerywele zinakaa pembe?
INTERVIEWEE 5: A-ah.
INTERVIEWER: Huyo hutaki mambo yake?
INTERVIEWEE 5: Mmh.
INTERVIEWER: Kwa hivyo ni huyo tu utabadilisha?
INTERVIEWEE 5: Mmh.
INTERVIEWER: Ah, good. Unajua watu kama hao? Ushawahi ona watu kama hao mahali?
INTERVIEWEE 5: A-ah.
INTERVIEWER: Unaweza taka watu wenye wako kwa cartoon wafanane na watu unajua?
INTERVIEWEE 5: M-mh.
INTERVIEWER: Hutaki hivo?
INTERVIEWEE 5: Eeh.
INTERVIEWER: Wakae tu hivo?
INTERVIEWEE 5: Mmh.
INTERVIEWER: Huwezi taka kuona mtu unajua kwa hiyo cartoon?
INTERVIEWEE 5: Hm?
INTERVIEWER: Huwezi taka? Wakae hivo vile wako?
INTERVIEWEE 5: Eeh.
INTERVIEWER: Ah, good girl. Shikilia! Thank you so much! Upite pale upewe...And you have great confidence, yeah?
INTERVIEWEE 5: Yeah.
INTERVIEWER: Confidence is good, sindio?

INTERVIEWEE 5: Yes.
INTERVIEWER: Ukiwa unataka kuwa airhostess, unahitaji confidence, sindio?INTERVIEWEE 5: Yeah.
INTERVIEWER: You just work hard kwa languages, sawa? English na Kiswahili.
INTERVIEWEE 5: And Math.
INTERVIEWER: Na Maths, sindio? U-make sure hizo unapata 90s, 90s, 90s. Uende a good high school then a good college ya airhostess, sindio? Then you can fly all over.
INTERVIEWEE 5: Mmh.
INTERVIEWER: Watu hawatawahi kuona tena huku. Utakuwa huko mbali, sindio?
INTERVIEWEE 5: Mmh.
INTERVIEWER: Sawa, all the best. Upite pale upewe gift. I'll come to your class to say hi tena.
INTERVIEWEE 5: Yeah.
INTERVIEWER: And be a good girl? The most beautiful interviewer 2, how are you?
INTERVIEWEE 6: I'm fine.
INTERVIEWER: Ilikuwa jina gani nasahau tena?
INTERVIEWEE 6: Interviewee 6 Veronicia.
INTERVIEWER: Veronicia? Wamu?
INTERVIEWEE 6: Yes.
INTERVIEWER: Wamu Veronicia?
INTERVIEWEE 6: Interviewee 6.
INTERVIEWER: Interviewee 6? Like goodness?
INTERVIEWEE 6: Yes.
INTERVIEWER: Ah, good. Ulipata wapi hako kajina kazuri? Ulikapata tu?
INTERVIEWEE 6: From Tanzania.
INTERVIEWER: Oh, you come from Tanzania?
INTERVIEWEE 6: Yes.
INTERVIEWER: Which side? But you're too young to know, yeah? Or you know?
INTERVIEWEE 6: At Mwanza.
INTERVIEWER: Oh, you come from Mwanza?
INTERVIEWEE 6: Yes.
INTERVIEWER: Ah, nice! Na ndio maana kanakaa vizuri hivo, haka sio ka Kenya haka ni ka Maghufuli. Maghufuli ali...Mama Samia. You come from there or your parents work here?
INTERVIEWEE 6: Yes but my mum is not from here.
INTERVIEWER: Oh, she's here?
INTERVIEWEE 6: Yes.
INTERVIEWER: She comes from here?
INTERVIEWEE 6: Yes. She's a pastor.
INTERVIEWER: She a-?
INTERVIEWEE 6: She is a pastor.
INTERVIEWER: Ooh! Ni pastor?
INTERVIEWEE 6: Yes.
INTERVIEWER: We have a Tanzanian.
INTERVIEWER 2: Very nice.
INTERVIEWER: So I'll ask you a few questions. You prefer English or Swahili?
INTERVIEWEE 6: Both.
INTERVIEWER: Both?
INTERVIEWEE 6: Yes.
INTERVIEWER: Hello? Poa. Niko in the middle of research na watoi. Si tunaweza ongea baadaye? Siko sure. Hata siko Nairobi though hata ka niko- Cut, yeah?
INTERVIEWEE 6: Yes.
INTERVIEWER: You stay around?
INTERVIEWEE 6: Yes.
INTERVIEWER: Wapi?
INTERVIEWEE 6: In that house.
INTERVIEWER: Which one?
INTERVIEWEE 6: The blue one.
INTERVIEWER: Just here?
INTERVIEWEE 6: Yes.
INTERVIEWER: Not very far?
INTERVIEWEE 6: Yes.

INTERVIEWER: Aah. Your mother preaches around here?
INTERVIEWEE 6: No. She preach at Ngahumbo.
INTERVIEWER: Oh, Ngahumbo?
INTERVIEWEE 6: Yes.
INTERVIEWER: P.A.G?
INTERVIEWEE 6: No, Friends.
INTERVIEWER: Oh, Friends?
INTERVIEWEE 6: Yes.
INTERVIEWER: Ooh! You have a small brother?
INTERVIEWEE 6: No.
INTERVIEWER: You're the only one?
INTERVIEWEE 6: No, we are three sisters.
INTERVIEWER: Oh, you're the last born?
INTERVIEWEE 6: I am the first born.
INTERVIEWER: You're the first born?
INTERVIEWEE 6: Yes.
INTERVIEWER: Good! The rest are here in this school?
INTERVIEWEE 6: Yes.
INTERVIEWER: Wako wapi?
INTERVIEWEE 6: But my small child is no here, she's at home. She's not started school.
INTERVIEWER: Ooh! She's very small?
INTERVIEWEE 6: Yes.
INTERVIEWER: The other one?
INTERVIEWEE 6: The other one is in grade one.
INTERVIEWER: You will come say hi to me with your sister.
INTERVIEWEE 6: Yes.
INTERVIEWER: Okay, good! And say hi to mum, yeah?
INTERVIEWEE 6: Yes.
INTERVIEWER: So, we can start?
INTERVIEWEE 6: Yes.
INTERVIEWER: Ah, you like watching animation, cartoons from that house?
INTERVIEWEE 6: Yes.
INTERVIEWER: Which one do you like?
INTERVIEWEE 6: "Ubongo INTERVIEWEES".
INTERVIEWER: "Ubongo INTERVIEWEES"! Is it because it's from Tanzania?
INTERVIEWEE 6: No. I just like it because it teaches me Math.
INTERVIEWER: It teaches you Math? Hisabati?
INTERVIEWEE 6: Yes.
INTERVIEWER: What else?
INTERVIEWEE 6: I like watching because when you watch that cartoon it makes you feel flexible.
INTERVIEWER: Good. Flexible? And also it teaches you Mathematics?
INTERVIEWEE 6: Yes.
INTERVIEWER: Now, who is your favorite person in that cartoon?
INTERVIEWEE 6: Mama Ndege and Uncle T.
INTERVIEWER: Mama Ndege and Uncle?
INTERVIEWEE 6: T.
INTERVIEWER: I love Mama Ndege. Mama Ndege unampenda kwa nini?
INTERVIEWEE 6: Kwa sababu yeye huwa anatufunza kutoka kwa Math.
INTERVIEWER: Good! Good. Na vile anakaa umbo lake?
INTERVIEWEE 6: Yeye umbo lake sio mnyama lakini it's a part of birds.
INTERVIEWER: So you love that?
INTERVIEWEE 6: Yes.
INTERVIEWER: You can draw her?
INTERVIEWEE 6: Yes.
INTERVIEWER: If I told you to draw her, can you change anything to make her look better like Interviewee 6?
INTERVIEWEE 6: Yes.
INTERVIEWER: What can you change?
INTERVIEWEE 6: I can change her colour.
INTERVIEWER: Her colour?

INTERVIEWEE 6: Yes.
INTERVIEWER: What else? Colour to?
INTERVIEWEE 6: Be brown.
INTERVIEWER: To be brown. What else can you change?
INTERVIEWEE 6: Just only colour.
INTERVIEWER: Hata mwonekano tu?
INTERVIEWEE 6: I can change her mouth to be like hen.
INTERVIEWER: Like a hen. The mouth to be like a hen. Another thing?
INTERVIEWEE 6: That's only-
INTERVIEWER: That's the only thing?
INTERVIEWEE 6: And Uncle T I can change even the colour to be white and black.
INTERVIEWER: Uncle T, white and black?
INTERVIEWEE 6: Yes.
INTERVIEWER: Good. You've also watched cartoons, yeah?
INTERVIEWEE 6: Yes.
INTERVIEWER: What do you feel? Are they good?
INTERVIEWEE 6: Yes.
INTERVIEWER: What do you like about them?
INTERVIEWEE 6: I like everything.
INTERVIEWER: Everything?
INTERVIEWEE 6: Yes.
INTERVIEWER: If I told you to draw them, I show you and then you draw them, you can draw?
INTERVIEWEE 6: Yes.
INTERVIEWER: What can you change?
INTERVIEWEE 6: I can change the hair because-
INTERVIEWER: The hair, ehem.
INTERVIEWEE 6: Because God have created us, given us a black hair-
INTERVIEWER: Black hair.
INTERVIEWEE 6: And then they've put a brown hair.
INTERVIEWER: You don't like that one?
INTERVIEWEE 6: Yes.
INTERVIEWER: What else can you change? You like the eyes?
INTERVIEWEE 6: Some people are there they have big eyes and someone have... They look good like people.
INTERVIEWER: So, you like the big eyes?
INTERVIEWEE 6: No.
INTERVIEWER: You want them small?
INTERVIEWEE 6: Yes.
INTERVIEWER: You want them to look like people's eyes?
INTERVIEWEE 6: Yes.
INTERVIEWER: What else? The body, the clothes.
INTERVIEWEE 6: I can want their body to be strong.
INTERVIEWER: Strong?
INTERVIEWEE 6: Yes.
INTERVIEWER: So you'd make the muscles big?
INTERVIEWEE 6: Yes.
INTERVIEWER: And the clothes?
INTERVIEWEE 6: And the clothes, I can make them to change every day. Don't just act another cartoon with one cloth.
INTERVIEWER: Ooh! At least they change their clothes as they act out?
INTERVIEWEE 6: Yes.
INTERVIEWER: Isikuwe nguo moja tu?
INTERVIEWEE 6: Yes.
INTERVIEWER: Ah, good. Let me see whether there is another question. What you've watched, are there things that you have, maybe nyumbani that you've seen there?
INTERVIEWEE 6: Yes.
INTERVIEWER: What is there?
INTERVIEWEE 6: I have some eyes and then they have eyes, and someone have two legs even me I have two legs.
INTERVIEWER: So do you like the way the way their legs look? Do they look like yours?

INTERVIEWEE 6: Someone look like mine.
INTERVIEWER: But some don't?
INTERVIEWEE 6: Yes.
INTERVIEWER: Do you want those that don't look like yours to look like yours?
INTERVIEWEE 6: Yes.
INTERVIEWER: So if you were to draw you can draw them with your legs?
INTERVIEWEE 6: Yes.
INTERVIEWER: Good. That is it, madam Interviewee 6.
INTERVIEWEE 6: Yes.
INTERVIEWER: You said you want to be?
INTERVIEWEE 6: A pilot.
INTERVIEWER: Pilot you will be. Sindio?
INTERVIEWEE 6: Yes.
INTERVIEWER: The confidence is good, yeah?
INTERVIEWEE 6: Yes.
INTERVIEWER: It's great. Thank you so much for answering the questions the right way, yeah?
INTERVIEWEE 6: Yes.
INTERVIEWER: So, you'll go there. This good person here will give you something. And then-

AUDIO 5
INTERVIEWEE 1: Aache kuiba vitu za watu
He should stop stealing people's things
INTERVIEWEE 2: Asikue anamulika kila pahali
He should not light up everything
INTERVIEWER: Aekwe macho normal, tunasema Robot afanyiwe nini ingine?
You want him to have normal eyes, what else?
INTERVIEWEE 3: They make him to look like a human being
INTERVIEWER: Like they should make him look more realistic
INTERVIEWEE 4: Avae longi ya kawaida
He should wear normal trousers
INTERVIEWER: Nani mwingine mnaeza taka achangiwe?
Who else do you want changed?
INTERVIEWEE 5: Tule tuvitu tudogo
The small creatures
INTERVIEWEES: Bongo lala
INTERVIEWER: Afanyiwe nini?
What do you want them to look like?
INTERVIEWEE 5: Abasilishwe akue mtoto na atolewe hizo nguo
Make him a child and change his clothes
INTERVIEWER: Akue mtoto? Asikae hivo vile anakaa?
You do not like how he looks?
INTERVIEWEE 6: Atolewe hio nguo avalishwe mzuri
He should have better clothes
INTERVIEWEE 7: Wamtoe hio nguo abadilike akue mtoto mzuri
They should change his clothes and make him good
INTERVIEWER: Ni nini imewafurahisha kabisa kwa hio cartoon?
What made you happy in the cartoon?
INTERVIEWEE 8: Mavazi
The clothes
INTERVIEWER: Oh vile wamevaa imekufurahisha?
Oh, the clothes made you happy?
INTERVIEWEE 9: Vile wanadance
How they dance
INTERVIEWEE 10: Vile wanaact
How they act
INTERVIEWEE 11: Wanakaa vizuri
They look good
INTERVIEWEE 10: Vile wanaimba
How they sing
INTERVIEWEE 3: The colour of their clothes
INTERVIEWEE 2: Their character
INTERVIEWEE 5: Their shoes
INTERVIEWER: Tuko kwako, ama haijakubamba? Kama haijakubamaba pia ni sawa. Niambie anything tu
What about you? Did you not find it interesting, because that is okay too. Just tell me anything
INTERVIEWER: Viatu zao ni mzuri
Their shoes are nice
INTERVIEWEE 2: They look smart
INTERVIEWER: Bado mnaniambia vitu zimewafurahisha, najua ni mingi
Tell me more, I know there is a lot
INTERVIEWEE 5: Vile wanaunda vitu
How they make things
INTERVIEWER: Alafu wacha niwaulize, ni character gani mnapenda kabisa? Kama vile unakuanga na your best teacher who is your best character in that cartoon
Who is your favourite character? Just like you have a favourite teacher who is your best character in the cartoon?
INTERVIEWEE 9: Bongo lala
INTERVIEWER: Why? Ukisema unapenda like for example who is your best teacher?

Why? For example, who is your best teacher?
INTERVIEWEES: Mr. Elijah
INTERVIEWER: Wako ni Mr?
Who is your's?
INTERVIEWEE 2: Mr. Stephan
INTERVIEWER: Why?
INTERVIEWEE 2: Because he dresses very smart
INTERVIEWER: Mbona wewe unapenda Mr. Elijah?
Why do you like Mr. Elijah?
INTERVIEWEE 8: Juu anatufunza vizuri
He teaches really well
INTERVIEWER: Eeeh sasa ukiniambia Supa Sema unafaa uniambie mbona unampenda
So, when you tell me Supa Sema, tell me why you like her
INTERVIEWEE 6: Mi napenda Supa Sema
I like Supa Sema
INTERVIEWER: Kwa nini?
Why?
INTERVIEWEE 6: Anadance vizuri na anatumia powers zake vizuri
She dances really well and uses her powers for good
INTERVIEWER: Nani amesema Bongo lala, hujaniambia kwa nini
Who said Bongo lala, you did not tell me why
INTERVIEWEE 10: Anapenda kucheza mpira alikua ameshika mpira
He likes playing football and he was holding a ball
INTERVIEWER: Huyu ni Bongo lala kweli?
Is that really Bongo lala?
INTERVIEWEE 4: Apana
No
INTERVIEWER: Bongo lala ni hutu turobot tudogo. Huyo kuna vile anaitwa sukumbuki
Bongo lalas are the small robots. The one you are talking about has a different name, I do not remember
INTERVIEWEE 1: Tulikua tunafanaya weweweweweeweweeeweewe
They were making weird noises
INTERVIEWER: But mbona unapenda huyo mwenye unapenda wa football?
But why do you like the football character?
INTERVIEWEE 10: Anacheza mpira
He plays football
INTERVIEWER: Na nini ingine?
What else?
INTERVIEWEE 5: Moyo, anaruka vizuri, anacheza vizuri
Moyo, he plays and dances well
INTERVIEWER: Mbona unapenda Moyo?
Why do you like Moyo?
INTERVIEWEE 7: He looks smart
INTERVIEWER: Na wewe? Unapenda nani?
What about you? Who do you like?
INTERVIEWEE 10: Moyo
INTERVIEWER: Kwa nini?
Why?
INTERVIEWEE 10: Kutembea kwake
How he walks
INTERVIEWER: Na wewe unapenda nani? Lazima ikue kuna mwenye unapenda, ata kama amesemwa tu unasema
Who do you like? There has to be a character you like. Even if they have been mentioned you can mention them again
INTERVIEWEE 3: Bongo lala
INTERVIEWER: Kwa nini?
Why?
INTERVIEWEE 3: Akona macho kubwa
He has big eyes
INTERVIEWER: Unapenda nani

Who do you like?
INTERVIEWEE 8: Babu
INTERVIEWER: Kwa nini?
Why?
INTERVIEWEE 8: Dressing
INTERVIEWER: Vile anavaa, na wewe?
How he dresses, what about you?
INTERVIEWEE 6: Bongo lala
INTERVIEWER: Kwa nini?
Why?
INTERVIEWEE 6: Anapenda kuimba
He loves to sing
INTERVIEWEE 5: Babu, alienda juu
Babu, he went up
INTERVIEWEE 1: Babu kwa sababu alifunga kamba na akaenda huko juu
Babu because he tied a rope and went up
INTERVIEWEE 9: Moyo, ni mpole
Moyo, he is kind
INTERVIEWEE 2: Bongo lala
INTERVIEWEE 8: Babu, hakuangi na pembe
Babu, he does not have horns
INTERVIEWER: Okay nani mnachukia kabisa alafu nataka pia uniambie mbona amekuboo
Okay, who do you hate most and why?
INTERVIEWEES: Tobor
INTERVIEWEE 10: Anaiba vitu za watu
He steals people's things
INTERVIEWEE 5: Hana moyo nzuri
He is not a good person

AUDIO 4

INTERVIEWER: Sasa hio cartoon tumewatch mmeona aje?
How did you like the cartoon we just watched?
INTERVIEWEE 1: Its nice
INTERVIEWER: Ilikua nice. Ni characters wagani mmeona?
It was nice, which characters did you see?
INTERVIEWEE 2: Supa Sema
INTERVIEWEE 3: Moyo
INTERVIEWEE 4: Babu
INTERVIEWEE 5: Mbuzi
INTERVIEWER: Mbuzi ndio anaitwa Moyo, nani mwingine ameona character yoyote? Huyo mwenye alikua anataka kuiba crystal ni nani?
The goat's name is Moyo. Which other character did you see, what is the name of the one who wanted to steal the crystal?
INTERVIEWEE 6: Robot
INTERVIEWER: Hio Robot inaitwa? Tobor. Na mkiwa home mnawatchingi cartoons gani?
The robot's name is, Tobor. What cartoons do you watch at home?
INTERVIEWEES: Akili INTERVIEWEES, Ubongo INTERVIEWEES, Jim Jam
INTERVIEWER: Na gani ingine?
What else?
INTERVIEWEE 7: Dora the Explorer
INTERVIEWEE 8: Movie, kama Becky, Kina
Movies like Becky, Kina
INTERVIEWER: But sasa sahi nataka tuongelelee cartoon. Nani anakumbuka jina ya character yoyote wa Akili INTERVIEWEES?
Okay but right now I want us to talk about cartoons. Who remembers any character from Akili INTERVIEWEES?
INTERVIEWEE 9: Supa Sema

INTERVIEWEE 2: Kwa Akili INTERVIEWEES
In Akili INTERVIEWEES
INTERVIEWER: Eeeh kwa Akili INTERVIEWEES
Yes in Akili INTERVIEWEES
INTERVIEWEE 10: Akili
INTERVIEWEE 2: Lion
INTERVIEWEE 7: Dora
INTERVIEWEE 5: Happy Hippo
INTERVIEWEE 9: Bush Baby
INTERVIEWER: Heh na mnajua hizi mambo!
Wow you guys really know this stuff!
INTERVIEWEE 1: Little Lion
INTERVIEWER: So hizo cartoon mkiwatch mnaskianga aje?
So how do you feel when you watch those cartoons?
INTERVIEWEES: Vizuri
Good
INTERVIEWER: Mnafeel tu mmefurahia? Sasa niwaulize juu sahi tumewatch Supa Sema ni nani amekubamba kabisa?
Okay, now that we have watched Supa Sema who did you find most interesting?
INTERVIEWEE 7: Supa Sema
INTERVIEWER: Kwa nini?
Why?
INTERVIEWEE 7: Behaviour
INTERVIEWER: Kama gani?
Like what?
INTERVIEWEE 3: Kudance
Dancing
INTERVIEWER: Na wewe?
What about you?
INTERVIEWEE 9: Babu
INTERVIEWER: Kwa nini?
Why?
INTERVIEWEE 9: Vile alienda huko juu
He went up
INTERVIEWER: Nani mwingine?
Who else?
INTERVIEWEE 6: Moyo, vile alianguka chini chubwi!
Moyo, he fell down
INTERVIEWEE 4: Supa Sema, anapenda kudance
Supa Sema, she likes to dance
INTERVIEWER: Ni nani mmechukia kabisa kwa hao wote?
Who do you hate most of all?
INTERVIEWEE 3: Tobor
INTERVIEWER: Ile robot, kwa nini?
The robot, why?
INTERVIEWEE 9: Anasumbua
He is trouble
INTERVIEWEE 2: Na macho yake si nzuri
He has bad eyes
INTERVIEWEE 8: Alikua ananyanganya kina Supa Sema gold
He tried to steal gold from Supa Sema
INTERVIEWER: Nani mwingine mmesema except Supa Sema, Babu
Who else except Supa Sema and Babu
INTERVIEWEE 4: Moyo
INTERVIEWEE 7: Huto tudogo
The small ones
INTERVIEWER: Mmependa huto tudogo, tunaitwa Bongo lala huto turobot
You like the small ones? Their names are Bongo lala, the robots
INTERVIEWEE 9: Tunasema meeememememememe

They make weird noises

INTERVIEWER: Mbona zimewafurahisha?

Why do you find them interesting?

INTERVIEWEE 3: Zinaongea pekee yake

They talk to themselves

INTERVIEWEE 2: Zinadance

They dance

INTERVIEWER: Na nini ingine?

What else?

INTERVIEWEE 10: Zinaongea pekee yake

They speak to themselves

INTERVIEWER: Sasa niwaulize si tumewatch Supa Sema sahi na mkiwa home mnawatchingi Akili INTERVIEWEES na mmeniambia Bush Baby na hizo vitu zote. So ukiona Sema na uone Akili wa Akili INTERVIEWEES ni nini inafanya ujue huyu ni Sema na huyu ni Akili? Nini inakufanya ujue difference?

So now that we have watched Supa Sema and you have told me you watch Akili INTERVIEWEES at home, how do you differenciate Akili and Sema?

INTERVIEWEE 6: Nguo

The clothes

INTERVIEWER: Nguo gani sasa nataka uniambie like ukue specific, ebu fikiria utaniambia

Which clothes? I want you to be specific. Think about it you will tell me

INTERVIEWEE 2: Their faces

INTERVIEWER: So their faces nini inamake hio difference? Akili uso yake inakuanga aje, Supa Sema uso yake inakuanga aje? Nataka mtu anipee difference

So, what makes the difference in their faces I want someone to tell me the difference

INTERVIEWEE 9: Akili INTERVIEWEES ye anavaa nguo na Sema anavaa nguo ya kipawa

Akili wears normal clothes and Sema wears a super hero suit

INTERVIEWER: Ooh so Akili hana power na Sema akona power

Oh, so Akili does not have power and Sema has power

INTERVIEWEE 4: Akili ameshuka lines na huyu hana lines

Akili has cornrows and Sema does not

INTERVIEWER: Eeh huyu nywele yake iko hivo tu. Good naona mlikua mnawatch

Good I see you were paying attention

INTERVIEWEE 10: Akili anavaa rinda, Supa Sema anavaa longi ndefu

Akili wears a dress, Supa Sema wears a long trouser

INTERVIEWER: Good nani mwingine?

Good who else?

INTERVIEWEE 6: Supa Sema anavaa nguo ya red Akili anavaa ya blue

Supa Sema wears red clothes, Akili wears blue ones

INTERVIEWER: Si mmeona hio difference na mmesema character amewabamba sana ni Supa Sema, so ni nini mnaezataka Supa Sema afanyiwe ndio ukimwangalia anakufurahisha? Kama sasa wewe si unajua kuna ile style ukishukwa unaonanga ukiwa smart, sasa Sema afanyiwe gani?

Okay, now that you know the difference and you like Supa Sema most, how would you like her to be modified so that you like her more?

INTERVIEWEE 9: Ashukwe braids

She should have braids

INTERVIEWER: Nywele yake isikue straight?

You do not like her straight hair?

INTERVIEWEE 3: Asongwe banana

She should have the banana hairstyle

INTERVIEWEE 5: Ashuke twist

Her hair should be twisted

INTERVIEWEE 8: Lines

Cornrows

INTERVIEWEE 10: Nanasi

The pineapple

INTERVIEWER: Oh kuna hio style?

Oh, is there such a hairstyle?

INTERVIEWEE 1: Ashuwe pussy cat

She should wear her hair in a pussy cat style
INTERVIEWER: Na nini ingine tuseme ata kwa mavazi?
What else, what about her clothes?
INTERVIEWEE 4: Avae rinda
She should wear a dress
INTERVIEWER: Na nini ingine?
What else?
INTERVIEWEE 2: Tumtoe hizo powers
Take away her power
INTERVIEWER: Niambieni, na si Sema pekee hata Babu
Not just Sema, what about Babu
INTERVIEWEE 10: Babu, apunguzwe nywele
Babu, reduce his hair
INTERVIEWEE 5: Wamtoe hizo pembe akonazo
They should remove his horns
INTERVIEWEE 2: Babu, atolewe hio rinda amevaa avae longi
Babu, they should change his dress to a trouser
INTERVIEWEE 8: Wamnyoe hizo nywele
They should shave his hair
INTERVIEWEE 1: Aache kubehave kama mtoto
Make him stop behaving like a child
INTERVIEWER: Ooh juu ni Babu
Oh, because he is a grandfather
INTERVIEWEE 2: Atolewe ndevu
Take away his beard
INTERVIEWEE 9: Aache kulialia
He should stop crying
INTERVIEWER: Twende kwa mwingine mnaeza taka achangiwe
Tell me another character you would like changed
INTERVIEWEE 10: Moyo, aache kuongea juu yeye ni Mbuzi
Moyo, he should stop speaking because he is a goat
INTERVIEWEE 7: Moyo aache kukunywa chai yeye ni Mbuzi
Moyo, he should not take tea because he is a goat
INTERVIEWEE 5: Moyo aache kudance yeye ni Mbuzi
Moyo, he should stop dancing because he is a goat
INTERVIEWEE 8: Aache kutembea tembea
He should stop talking
INTERVIEWER: Mbona aache?
Why?
INTERVIEWEE 8: Afungwe Kamba
He should be tied up
INTERVIEWER: Eeh afungwe Kamba kama Mbuzi
Yes he should be tied up like a goat
INTERVIEWEE 3: Moyo aache kupanda gari yeye ni Mbuzi
Moyo should not board a car he is a goat
INTERVIEWEE 2: Moyo aache kuanguka anguka chini
Moyo should stop falling all the time
INTERVIEWER: Heeh mmeonea Moyo, na gani ingine?
What else?
INTERVIEWEE 9: Aache kufuata watu yeye ni Mbuzi
He should stop following people because he is a goat
INTERVIEWEE 10: Moyo aache kulala kwa kitanda
Moyo should stop sleeping on the bed

AUDIO 3

INTERVIEWER: Kila mtu ameona hio Supa Sema? Nani anawatchingi home? Kwanza nyi mko grade?

Everyone has watched Supa Sema, who watches it at home? First of all, which grade are you in?
INTERVIEWEES: Five
INTERVIEWER: Nyi ni watu wakubwa kila mtu aongee. So nani huwatch Supa Sema home ama cartoon yoyote maybe Akili INTERVIEWEES?
You are grown so everyone has to speak. So, who watches Supa Sema at home or any other cartoon, maybe Akili INTERVIEWEES?
INTERVIEWEE 1: Mimi
Me
INTERVIEWER: Unawatchingi gani?
What do you watch?
INTERVIEWEE 1: Akili INTERVIEWEES
INTERVIEWER: Na wewe?
What about you?
INTERVIEWEE 2: Jim Jam
INTERVIEWEE 3: Akili INTERVIEWEES
INTERVIEWEE 4: Akili INTERVIEWEES
INTERVIEWER: Eeh good. Hio yenye sasa tumetoka kuwatch hapo sahi ni kitu gani unaona inakukalia familiar ama kitu ushaiona
Good. What did you find familiar from the cartoon we just watched?
INTERVIEWEE 5: Inanifunza nisikue rude
It teaches me not to be rude
INTERVIEWER: Nani mwingine? Eeh sema ulikua umeinua mkono
Who else? Speak when your hand is raised
INTERVIEWEE 6: It teaches us how to sit with other people well
INTERVIEWEE 7: Inanifunza kusema vitu ziko right
It teaches me to say the right things
INTERVIEWER: Oh, sikua naelewa. Good girl
Oh, I had not understood. Good girl
INTERVIEWEE 3: Inanifunza vitu za Covid
It teaches me about Covid
INTERVIEWEE 8: Inanifunza kusaidiana
It teaches me to help people
INTERVIEWEE 5: Inanifunza kupanda miti
It teaches me to plant trees
INTERVIEWER: Oh yeah, so kwa hio tumetoka kuwatch sahi nani anakumbuka jina ya mtu? Tuanze hapa
So, from what we just watched, who remembers any names? Let us start here
INTERVIEWEE 1: Sema
INTERVIEWER: Good girl mpigieni makofi. Kila mtu atasema. Ata ikisemwa unasema tu
Good girl clap for her. Everyone will say something and its okay if you repeat
INTERVIEWEES: Moyo, Babu, Sema
INTERVIEWER: Na mnakumbuka. Na nyi mmeona aje, imewabamba hio film tumetoka kuona, mmefeel aje? Umefurahia, umekasirika, umefeel aje after umewatch
I see you remember, how do you feel about the cartoon we just watched, happy, sad?
INTERVIEWEE 4: Nimefurahia
I am happy
INTERVIEWER: Nini imekufurahisha sana?
What made you happy
INTERVIEWEE 4: Tusaidiane
Helping one another
INTERVIEWER: Eh hio ndio imekufurahisha? Nani mwingine amefurahishwa? Nani amewatch akakasirika, hakuna kila mtu amefurahi sindio? So kila mtu aniambie kitu imemfurahisha
Really, that is what made you happy? Is there anyone who became angry? No one? Then everyone is going to tell me what made them happy
INTERVIEWEE 7: Vile wanakata mti
How they cut down trees

INTERVIEWER: Unaeza furahia mti ikikatwa? Sawa hio iko but nini imekufurahisha? Okay sawa inaeza kua hio imekufurahisha unajua watu hufurahishwa na vitu different sindio. Na wewe?

Cutting trees made you happy? Okay different things make people happy. What about you?

INTERVIEWEE 2: Vile Sema anasaidiana

How Sema helps people

INTERVIEWER: Oh, vile anasaidia watu, na wewe?

What about you?

INTERVIEWEE 5: Vile wanasaidiana

How they help one another

INTERVIEWEE 3: Babu akitembea

When Babu walks

INTERVIEWER: Eh, ata mimi. Good girls, na wewe?

Me too, good girls! What about you?

INTERVIEWEE 8: Kupanda miti

Planting trees

INTERVIEWEE 7: Kukata mti

Cutting down trees

INTERVIEWER: Kukata mti imekufurahisha? Good, sasa si kila mtu amewatch hio nini na umeona vile iko. Ni nini unaeza taka Sema afanyiwe ndio ukimuona unaeza sema anakufurahisha? Unaeza taka nini iongezewe kwa Sema?

Cutting trees makes you happy? Okay and now that we have watched the cartoon, how would you like Sema changed so that you can like her more?

INTERVIEWEE 6: Akue mtu wa kusaidia watu

She should help people more

INTERVIEWER: But si bado anasaidia watu? So like ni nini unaezataka Sema aongezewe either kwa nywele, yaani vile tu anakaa sisemi personality yake, namaanisha physically

She still helps people I mean changes to her personality and physically

INTERVIEWEE 7: Apunguze nywele aeke cut

Reduce her hair

INTERVIEWEE 9: Apake dye kwa nywele

Her hair should be dyed

INTERVIEWEE 4: Ashuke dredi

She should have dreadlocks

INTERVIEWER: Kila mtu ajibu

I want everyone to answer

INTERVIEWEE 3: Ashukwe piece

She should have braids

INTERVIEWER: Lakini si mmeona hii ingine ameshukwa lines, ashukwe piece bado na aekwe dredi na dye?

But she already has cornrows, you want her to have braids dyed hair and dreadlocks?

INTERVIEWEE 8: Ashukwe Obama

She should wear the Obama hairstyle

INTERVIEWEE 10: Avalishwe miwani

Let her wear spectacles

INTERVIEWEE 3: Aongezewe miaka

Make her older

INTERVIEWER: Ni character mwingine yupi mmeona hapo?

Which other character did you see?

INTERVIEWEE 11: Moyo

INTERVIEWER: Ni nini mnaeza taka Moyo afanyiwe awafurahishe?

How would you like Moyo to be modified?

INTERVIEWEE 6: Achangiwe colour

Change his colour

INTERVIEWER: Aekwe colour gani?

To which one?

INTERVIEWEE 6: Red

INTERVIEWER: Kwa uso ama kwa nywele ama?

His face or hair?

INTERVIEWEE 6: Kwa Ngozi
His skin
INTERVIEWEE 8: Anyoe
Shave him
INTERVIEWER: Anyoe kabisa kama nyinyi
You want him completely shaved like you
INTERVIEWEE 2: Aekewe pembe
He should have horns
INTERVIEWER: Mbona akiekewa pembe atakufurahisha?
Will that make you happy?
INTERVIEWEE 2: Atakaa funny
He will look funny
INTERVIEWEE 9: Aekewe pembe refu
Make the horns long
INTERVIEWER: Wow mkona ideas
Wow you have great ideas!
INTERVIEWEE 5: Avae mask
He should wear a mask
INTERVIEWER: So wewe ukiona mwenye amevaa mask hio inakufurahisha?
Will him wearing a mask make you happy?
INTERVIEWEE 10: Avae goggles
He should wear googles too
INTERVIEWEE 3: Aeke pembe different
He should have different horns
INTERVIEWER: Ni character yupi mwingine mmeona?
Which other character did you see?
INTERVIEWEE 1: Babu
INTERVIEWER: Mnaeza taka Babu afanyiwe nini?
How would you like him changed?
INTERVIEWEE 2: Asikue na kipara
He should not be bald
INTERVIEWEE 4: Wamvalishe suti
Make him wear a suit
INTERVIEWEE 7: Avae sharp shooter
Sharp shooters
INTERVIEWEE 9: Avae miwani
Make him wear glasses
INTERVIEWEE 8: Akue na nywele ya brown
He should have brown hair
INTERVIEWEE 2: Asikue na mandevu nyingi
He should not have a thick beard
INTERVIEWEE 5: Akue na nywele nyingi
Make him have plenty of hair
INTERVIEWEE 10: Aache kutembelea kijiti
He should stop using the walking stick
INTERVIEWEE 1: Avalishwe kinyasa
Dress him in a short
INTERVIEWEE 11: Avalishwe shati
He should wear a shirt
INTERVIEWER: Nani mwingine? Na Tobor unaeza taka afanyiwe? Huyo mwenye anakata miti. Nini akifanyiwa itakufurahisha
What about Tobor, the one who cuts trees. How should he be changed?
INTERVIEWEE 2: Akue na muscles
He should have muscles
INTERVIEWEE 10: Aache kukatakata miti
He should stop cutting down trees
INTERVIEWEE 3: Achangiwe macho
Change his eyes
INTERVIEWER: Akue na macho mbili ama aendelee kukaa na hio moja ama akue na tatu?
Should he keep his eye or can we change them to two or three?

INTERVIEWEE 2: Tatu

Three

INTERVIEWEE 5: Achangiwe viatu

Change his shoes

INTERVIEWEE 8: Achangiwe nguo

Change his clothes

INTERVIEWEE 4: Achangiwe sura

Change his face

INTERVIEWER: Ikue aje?

To what?

INTERVIEWEE 9: Akue mtu mzuri, mtu wa kawaida

Make him good, a normal person

INTERVIEWER: Oh, okay aache kukaa hivo? Nani mwingine, na Mbuzi, hamjasema Mbuzi mnataka afanyiwe aje?

Okay what about the goat, how do we modify him?

INTERVIEWEE 1: Achangiwe miguu

Change his legs

INTERVIEWER: Zikae aje?

To what?

INTERVIEWEE 3: Colour green

INTERVIEWER: Mbona unaona akiekwa colour green itakubamba?

Why do you want his legs to be green?

INTERVIEWEE 3: Kwa sababu atakua anafanana na nyasi

He will resemble the grass

INTERVIEWER: Oh wow!

INTERVIEWEE 9: Achangiwe nguo

Change his clothes

INTERVIEWER: Aekwe nguo gani? Unajua Mbuzi havaangi nguo mingi? Aekwe gani?

The goat wears a lot of clothes, which ones would you like him to wear?

INTERVIEWEE 7: Achangiwe Ngozi

Change his skin

INTERVIEWER: Ikue colour?

To what colour?

INTERVIEWEE 1: Brown

INTERVIEWER: Huyo wa pili si alikua brown lakini juu wa kwanza alikua white alafu wa pili ni brown

But the first goat was white and the second one brown

INTERVIEWEE 4: Akue black

Make him black

INTERVIEWER: Okay, na afanyiwe nini ingine?

What else?

INTERVIEWEE 2: Achangiwe maskio

Change his ears

INTERVIEWER: Ikue aje?

To what?

INTERVIEWEE 2: Ikue colour brown

Make them brown

INTERVIEWER: Sasa niwaulize kwa hii hapa yenye tumetoka kuona sahi, wengine wamesema wanawatchingi Akili INTERVIEWEES, Jim Jam, si mmeona Sema wa Super Sema, nini inafanya Sema akue different from, niambieni charcter mmoja wa Akili INTERVIEWEES

Since you watch Akili INTERVIEWEES and Jim Jam at home what makes Sema different from, name a character from Akili INTERVIEWEES

INTERVIEWEE 9: Bob

INTERVIEWER: Nini inafanya ukiona Super Sema unasema huyu ni Sema na ukienda kwa Akili INTERVIEWEES unasema huyu ni Bob?

What makes you differenciate between Bob and Sema?

INTERVIEWEE 10: Kwa sababu Sema anasaidia watu na yeye Bob anajenga ghorofa

Sema helps people while Bob builds

INTERVIEWER: That is one

INTERVIEWEE 5: Kwa sura

Their faces
INTERVIEWER: Sema anakaa aje?
How does Sema look like?
INTERVIEWEE 8: Hawafanani
They do not look alike
INTERVIEWEE 5: Sema ni mchocolate na bob ni mbrown
Sema is chocolate coloured while Bob is brown
INTERVIEWER: Ni nini ingine inafanay hao cartoon wa Supa Sema wakue different from hao wa Akili INTERVIEWEES, Ubongo INTERVIEWEES, Jim Jam
What makes the cartoon from Supa Sema be different from those in Akili INTERVIEWEES, Ubongo INTERVIEWEES and Jim Jam?
INTERVIEWEE 10: Wanasaidiana
They help one another
INTERVIEWER: Hao wengine hawasaidianangi?
The others do not?
INTERVIEWEE 2: Wa Ubongo wanasaidiananga, wanafunza watu wajue hesabu
The ones in Ubongo help, they teach INTERVIEWEES mathematics
INTERVIEWER: Na Sema?
What about Sema?
INTERVIEWEE 7: Na Sema wanasaidia watu kujua kuongea English
Sema helps people know how to speak English
INTERVIEWER: Nini ingine inafanya uwadifferenciate?
What else make you differentiate them?
INTERVIEWEE 3: Sauti
Voice
INTERVIEWER: Wote hawaongei the same. Ni nini mmependa kabisa about Supa Sema hio yenye tumetoka kuwatch?
They do not speak the same. What have you liked most about Supa Sema?
INTERVIEWEE 1: Nimependa wakati Sema anasaidia watu
I liked when Sema helped people
INTERVIEWEE 4: Nimependa Babu akitembea
I liked how Babu walked
INTERVIEWEE 8: Sema anasaidia wenzake
Sema helps other people
INTERVIEWER: Good girl
INTERVIEWEE 5: Vile Babu akona nywele nyingi
Babu has a lot of hair
INTERVIEWER: Na wewe? Oh, nirudie swali, nini umependa kabisa kwa Supa Sema hutawahi sahau? Nangojea uniambie, we umeniambia? Umekumbuka? Sawa kila mtu ajipigie makofi. Alafu sasa kwa hio yenye tumetoka kuona nini unaeza taka ifanyiwe ndio ikubamabe zaidi kwa hio cartoon tumetoka kuona sahi?
What about you? The question is what will you never forget in the cartoon we watched. You do not remember? Okay clap for yourselves (they clap) Good so what would you want changed so that it becomes more interesting?
INTERVIEWEE 4: Bongo lalas wachangiwe colour
Change Bongo lalas colour
INTERVIEWER: Unataka waekwe colour gani?
What colour do you want them to be?
INTERVIEWEE 4: Pink
INTERVIEWER: Nani mwingine… unaona vile unatakanga kitu ifanyiwe ndio ikubambe? Sasa vile tumetoka kuwatch hio nini unaeza taka ifanyiwe ndio ikubambe zaidi?
Who else, what can be done to make the cartoon we just watched more interesting?
INTERVIEWEE 8: Waache kukata miti
They should stop cutting down trees
INTERVIEWER: Nini ingine?
What else?
INTERVIEWEE 6: Tobor asikue robot
Tobor shouldn't be a robot
INTERVIEWER: Akue?

What should he be?
INTERVIEWEE 6: Mtu normal
A normal person
INTERVIEWER: Mtu wa kawaida? Okay
Normal? Okay
INTERVIEWEE 2: Asikue na macho moja
He should not have one eye
INTERVIEWER: Oh, unataka akue na zote mbili? Okay kitu gani ingine?
You want him to have both? What else?
INTERVIEWEE 1: Babu atembee normally
Babau should walk normally
INTERVIEWER: Ooh bila hio kijiti. Sawa, alafu sasa niwaulize, hii kila mtu atajibu ni nani unapenda sanakwa hio cartoon?
Oh, without the stick? Who do you love most in the cartoon?
INTERVIEWEE 3: Babu
INTERVIEWEE 8: Sema
INTERVIEWEE 9: Sema
INTERVIEWEE 10: Ebby
INTERVIEWER: Huyo ni yupi?
Who is that?
INTERVIEWEE 10: Sema
INTERVIEWER: Ooh
INTERVIEWEE 5: Babu
INTERVIEWEE 11: Sema
INTERVIEWEE 2: Moyo
INTERVIEWEE 4: Sema
INTERVIEWER: Mbona kila mtu anapenda Sema?
Why does everyone like Sema?
INTERVIEWEE 4: Kwa sababu ni super hero
Because she is a super hero
INTERVIEWEE 11: Ni mhonest
She is honest
INTERVIEWEE 8: Anasaidia watu
She helps people
INTERVIEWEE 10: Ni mkind
She is kind
INTERVIEWEE 2: Anaambia watu wapande miti
She tells people to plant trees
INTERVIEWEE 8: Hakati miti
She does not cut trees
INTERVIEWEE 1: Si mrude
She is not rude
INTERVIEWER: Ni nani mnachukia kabisa? Kila mtu ataniambia
Who do you hate? Everyone has to tell me
INTERVIEWEE 2: Tobor
INTERVIEWEE 8: Babu
INTERVIEWER: Mbona unachukia Babu?
Why do you hate Babu?
INTERVIEWEE 8: Sijui
I don't know
INTERVIEWER: Oh, but haumpendi tu,
You just don't like him?
INTERVIEWEE 9: Tobor
INTERVIEWEES: Tobor
INTERVIEWER: Mbona mnamchukia? Na wewe
Why do you hate him? You?
INTERVIEWEE 5: Bongo lalas
INTERVIEWER: Mbona mnamchukia?
Why do you hate him?
INTERVIEWEE 4: Kwa sababu ni mrude

He is rude
INTERVIEWEE 7: Hana macho moja
He lacks an eye
INTERVIEWEE 11: Si mhonest
He is not honest
INTERVIEWEE 10: Anakata miti
He cuts trees
INTERVIEWEE 2: Anakatakata miti ndio mvua isinyeshe
He cuts trees so that it doesn't rain
INTERVIEWEE 4: Anachukia watu
He hates people
INTERVIEWER: Nani mwingine mnachukia?
Who else do you hate?
INTERVIEWEE 9: Bongo lalas
INTERVIEWER: Eh juu pia hizo zinakata miti. Sasa nyinyi mnaeza sema aje kuhusu hio cartoon tumetoka kuona like your final comment about it mtasema aje? Ni nzuri, ni mbaya haibambi,
Yes, because they also cut down trees. So, what are your final comments on the cartoon?
INTERVIEWEE 2: Iko tu sawa
It's okay
INTERVIEWEE 7: Ni nzuri
Its good
INTERVIEWEE 10: Inabamba
It is interesting
INTERVIEWEES: Inabamba
It is interesting
INTERVIEWEE 5: Iko tu sawa
It's okay
INTERVIEWER: Sawa tujipigie makofi
Okay let us clap for ourselves

AUDIO 2

INTERVIEWER: Mnajua characters wagani kwa Akili INTERVIEWEES?
Which characters do you know in Akili INTERVIEWEES?
INTERVIEWEE 1: Bush baby
INTERVIEWEES: Happy hippo
INTERVIEWEES: Little lion
INTERVIEWEES: Akili
INTERVIEWER: Eeeh?
Pardon?
INTERVIEWEES: Akili
INTERVIEWER: Akili?
INTERVIEWER: Oh, she's called Akili?
INTERVIEWEES: Yes
INTERVIEWER: Eh-he, who else is there?
(Interviewees laugh)
INTERVIEWER: Mbona anani- mbona ananicheka? (Laughs with the interviewees) Ananicheka na sijui… Eh-he nani mwingine? (Interviewees continue to laugh)
Why are you laughing at me? I don't why you are laughing? Who else?
INTERVIEWEE 1: Eeeeeh,
Yes
INTERVIEWER: Mbona anacheka? Kuna mwingine?
Why is he laughing? Is there any other?
INTERVIEWEE 1: Mama akili
Akili's mother
INTERVIEWER: Eh? Mamake?
Her mother?

INTERVIEWEES: Eeeeh
Yes
INTERVIEWER: Ako hapo?
She's there?
INTERVIEWEES: Eeh
Yes
INTERVIEWER: Haya kwa hao wote, unapenda mgani sana?
Who do you love most?
INTERVIEWEES: Akili
INTERVIEWER: Kwa nini?
Why?
INTERVIEWEE 2: Anachekesha
She is funny
INTERVIEWEE 3: Anabambisha
She is interesting
INTERVIEWER: Aje anabambisha aje?
How is she interesting?
INTERVIEWEE 3: Anadansidansi
She dances
(Interviewees laugh)
INTERVIEWER: Oh ana, usiogope feel free. Eh-he ati ana?
Don't be afraid, feel free
INTERVIEWEE 2: Anakuanga
She…
INTERVIEWEE 3: Anakuangaa
She…
INTERVIEWEE 4: Anakuanga
She…
INTERVIEWER: Mmmh?
INTERVIEWEE 3: Anatufundisha
She teaches us
INTERVIEWER: Anawafundisha masomo?
She teaches school work?
INTERVIEWEES: Eeeeh
Yes
INTERVIEWER: Nini ingine, nini inafanya upende Akili? Mmh?
What else makes you like Akili?
INTERVIEWEE 2: Anatufunza, mamako akikuita inabidi uitike
She teaches that when your mother calls you have to answer
INTERVIEWER: Anawafunza ivo? Naaa, kwa characters wa akili INTERVIEWEES ni mgani hupendi?
And which characters don't you like?
INTERVIEWEE 1: Happy Hippo
(Interviewees laugh)
INTERVIEWER: Kwanini? Kwanini hupendi happy hippo?
Why don't you like Happy Hippo?
INTERVIEWEES: Ni mnono
He is fat
INTERVIEWEE 3: Anasumbua
He is trouble
INTERVIEWER: Anasumbua? Anasumbua aje?
How is he trouble?
INTERVIEWEE 3: Akona mdomo kubwa
He has a big mouth
(Interviewees laugh)
INTERVIEWER: Eh-he nini ingine? (Interviewees continue to laugh) Eeh, nini ingine? Mmh?
What else?
INTERVIEWEE 3: Anakula sana
He eats a lot
INTERVIEWEE 4: Anasinya

He is irritating
INTERVIEWER: Hafurahishi tu?
Is he just boring?
INTERVIEWEES: Eeeeh
Yes
INTERVIEWER: Sasa unge- sasa ungetaka bado aendelee kukua hapo lakini?
Would you like him to still be in the cartoon though?
INTERVIEWEES: Mmmh
Yes
INTERVIEWER: Kwa nini?
Why?
INTERVIEWEE 3: Anabambisha INTERVIEWEEogo
He is a little interesting
INTERVIEWER: Anabambisha tu INTERVIEWEEogo?
Just a little?
INTERVIEWEE 2: (interviewees laughing) Anabambisha akikimbia
He is funny when he runs
INTERVIEWER: Eeeh?
Pardon?
INTERVIEWEE 2: Anabambisha akikimbia
He is funny when he ruus
INTERVIEWER: (laughing with the interviewees) Alafu sasa huyo ni happy hippo, ushaiona hippo?
Have you ever seen a real hippo?
INTERVIEWEES: Eeeh
Yes
INTERVIEWER: Ushaiona ikiongea?
Have you seen it speak?
INTERVIEWEES: Mmmh
Yes
INTERVIEWER: Ushaiona ikiongea?
You have seen it speak?
INTERVIEWEE 1: Hmm apana
No
INTERVIEWER: Ah-ah achana sasa na ya cartoon in real life, ushai ona inaongea?
I mean a real one, have you ever seen it speak?
INTERVIEWEES: Apana
No
INTERVIEWER: Sasa kwa cartoon uh ivo sasa vile hippo iko inaogea ama ikae vile inafaa kua?
Would you like it to be how it is in real life or how it is in the cartoon?
INTERVIEWEES: Ikae vile inafaa ikue
The way it is in real life
INTERVIEWER: Kwa nini?
Why?
INTERVIEWEES: Inasumbua
Because its troublesome
INTERVIEWER: Unasema ikikaa hivo inasumbua? Eh?
In the cartoon is it troublesome?
INTERVIEWEE 2: Haibambi hadi
It is not even interesting
INTERVIEWER: Haibambi hadi?
You don't find it interesting?
INTERVIEWEE 2: Eeeh
Yes
INTERVIEWER: Heehe okay, na mmh na vile hao characters wamechorwa like vile wanakaa kuna mwenye ungetaka kitu ibadilishwe ama wako tu sawa vile wako?
What about how the characters have been drawn, whould you like them changed or should they remain as they are?
INTERVIEWEE 1: Ah-ah little lion ibadilishwe
No, Little Lion should be changed
INTERVIEWER: Ikue aje?

To what?
INTERVIEWEE 1: Akue kama babake
He should be like his father
INTERVIEWER: Babake anakaa aje?
How is his father like?
INTERVIEWEE 1: Babake si amevaa tai, anatembea kama malions zingine
His father wears a tie and walks like the other lions
INTERVIEWER: Oh, little lion hatembei kama lions zingine?
Little Lion doesn't walk like other lions?
INTERVIEWEES: Mmmh
Yes
INTERVIEWER: Eh? Eh-he nini ingine? Nini ingine unaeza taka ibadilishwe ama iongezwe?
What else would you like changed added or removed?
INTERVIEWEE 2: Akili
INTERVIEWER: Akili afanyiwe nini?
How would you like her to be changed?
INTERVIEWEE 2: Ageuzwe akue mnyama
She should be turned into an animal
(Interviewees laugh)
INTERVIEWER: Eh? Ageuzwe, kwa nini unataka ageuzwe akue mnyama?
Why do you want her to become an animal?
INTERVIEWEE 2: Akue kama wengine
So that she looks like the others
INTERVIEWER: Ungetaka akue mnyama mgani?
Which animal would you want her to be?
INTERVIEWEE 2: Sungura
A hare
(Interviewees laugh)
INTERVIEWER: Sungura? Kwa nini Sungura?
Why hare?
INTERVIEWEE 2: Akili ni mdogo tena sungura ni mdogo
Because Akili is small and Hares are small
INTERVIEWER: Si lakini kuna wanyama wengine pia wadogo?
But aren't there other small animals?
INTERVIEWEE 2: Ehh
Yes
INTERVIEWER: Mbona ukachagua sungura?
So why did you choose the hare?
INTERVIEWEE 2: Hao wengine ni wadogo
The others are small
INTERVIEWER: Wadogo aje?
What do you mean?
INTERVIEWEE 2: Hao wengine ni wadogo unaona kama…
The others are small for example…
INTERVIEWER: Kama nani? Kama nini?
Like which one?
INTERVIEWEE 2: Ndikunyi
INTERVIEWER: Ati kama nini?
What?
INTERVIEWEES: Ndugunyi
INTERVIEWER: Ati inaitwa nini tena? (laughing) ndugunyi
What is its name again?
(Interviewer and interviewees laughing)
INTERVIEWER: Eh-he, na nini ingine unaeza taka ibadilishwe? Hakuna, hio tu? Ikifanywa hivo utakua tu sawa?
What would you like changed? Nothing? If that is done you will be alright?
INTERVIEWEES: Eeeh
Yes
INTERVIEWER: Haya alafu (everyone laughing) sasa ukiwatch, ukiwatch hio ukiwatch hizo cartoon kama sasa hio Akili INTERVIEWEES in terms of uh feelings si mnajua feelings?

When you watch the cartoon how do you feel? Do you know what feelings are?
INTERVIEWEES: Eeeh
Yes
INTERVIEWER: Nini, what do you feel when you watch them?
So, what do you feel when you watch them?
INTERVIEWEES: Happy
INTERVIEWER: Eh-he and what if let's say something sad is happening how do you feel?
INTERVIEWEES: Sad
INTERVIEWER: And you really get sad, like you take the emotion that character will give you at that time? If they are sad, you feel sad if they are happy, you're happy?
INTERVIEWEES: Yess
INTERVIEWER: Kuna mwenye yeye ni opposite? Kuna mwenye hua anafeel kaa tuseme akiona Akili akilia yeye hata skia kitu yeye tu ako? Kuna mwenye anaskia hivo?
Is there anyone who feels the opposite? Like if Akili cries they don't feel anything?
INTERVIEWEE 4: Mimi
Me
INTERVIEWER: You? You won't mind as in whatever emotions they have you, you don't have a connection with them?
INTERVIEWEE 4: Yes
(Interviewees laughing)
INTERVIEWER: No stop laughing like it's true, it's allowed its allowed because there are people who don't connect with other people and it's okay and that's totally okay. So, you don't, you don't like feel their emotions?
INTERVIEWEE 4: Yes
INTERVIEWER: Why? Do you know why?
INTERVIEWEE 4: Kwa sababu ata si marafiki zangu
Because they are not my friends
INTERVIEWER: Oh eh-he tell me more
INTERVIEWEE 4: Si hao wako kwa TV
They are just in the television
INTERVIEWER: Hao wako kwa TV we uko hapa, wao waishi yao?
Oh, so they are not with you they should just live their lives?
INTERVIEWEE 4: Eeeh
Yes
INTERVIEWER: Okay (everyone laughs) Alafu kwa cartoons zote mmewatch ni gani your least favourite? Ni catroon gani haupendi kwa zenye zote umewatch?
Out of all the cartoons you have watched, which one is your least favourite?
INTERVIEWEE 2: Jim jam
INTERVIEWER: Kwa nini?
Why
INTERVIEWEES: Haibambi
It's not interesting
INTERVIEWER: Nini inakufanya uone haibambi?
What makes you say that?
INTERVIEWEE 2: Sifurahii
It does not make me happy
INTERVIEWER: Eeeh?
Really?
INTERVIEWEE 2: Haifurahishi
It just doesn't
INTERVIEWER: Kiaje? Unaniogopa? Niangalie, si unaona mi nakuangalia and you're not looking at me. Ata mi nianze kuongea nikifanya ivo?
Look at me, are you afraid? Don't be, do you want me to do the same?
INTERVIEWEE 2: M-mmh
No
INTERVIEWER: Acha ata mi nianze kufanya ivo. Eh-he ebu niambie haibambi aje? Niambie tu, inasinya?
I'll also do the same, tell me why you don't like it? Is it irritating?

INTERVIEWEE 2: Monkey midomo zinaongea vibaya ata zinarukaruka kwa miti
The monkey's mouth moves funny and they jump on trees
INTERVIEWER: Lakini si monkeys hurukaruka kwa miti?
But don't monkeys jump on trees?
INTERVIEWEE 2: Ata kama zinaruka kwa miti
Even if they do
INTERVIEWEE 4: Hizo zinaboo aah!
They are just boring aah!
INTERVIEWEE 2: Hizo zikiangalia mtu tu hivi
When they look at people
INTERVIEWER: Hazikai vizuri?
How do they look?
INTERVIEWEE 3: Zinakaa hivi
Like this
INTERVIEWER: Zinakasirika tu? (Everyone laughs) Mngetaka basi zikae aje?
How would you like them to look like?
INTERVIEWEE 2: Kama monkey zingine
Like other monkeys
INTERVIEWER: Kama izi monkey zinakuanga huku sasa?
Like the ones we see around?
INTERVIEWEES: Eeeeh
Yes
INTERVIEWER: Oh, eh-he cartoon gani ingine hampendi
Which other cartoons don't you like?
INTERVIEWEE 1: Hakuna
There is no other
INTERVIEWER: Ni hio tu?
Is that all?
INTERVIEWEES: Eeeh
Yes
INTERVIEWER: Alafu, um alafu izo majina wamepea hao characters mnaona ni kama ziko sawa? Kwa izo cartoons mmewatch? Kaa tuseme tutumie Akili INTERVIEWEES izo majina wamewapea?
What about the names of the characters in the cartoons you watch? For example, Akili INTERVIEWEES, do you like them?
INTERVIEWEE 5: Izo hazibambi
They aren't interesting
INTERVIEWER: Kwa nini kama gani? Kama gani haikubambi?
Like which one?
INTERVIEWEE 5: Happy Hippo
INTERVIEWER: Hio jina ya Happy Hippo?
The name Happy Hippo?
INTERVIEWEES: Eeeh
Yes
INTERVIEWER: But he is just a Happy Hippo? (Interviewees laugh) Okay given a chance you name the hippo what would you name it?
INTERVIEWEE 5: Hippo tu
Just Hippo
INTERVIEWER: Eeh?
Really?
INTERVIEWEE 5: Hippo tu
Just Hippo
INTERVIEWER: But sasa si ukiita Hippo, is it creative?
But will that be creative?
INTERVIEWEE 5: Si kama… iko tu
Its jus alright
INTERVIEWER: Iko creative bado?
Is it still creative?
INTERVIEWEE 5: Ata hio imeitwa Happy Hippo na haibambi
Its name is Happy Hippo yet it is not interesting

INTERVIEWER: Na huyu Happy Hippo amewakasirisha, kwani anafanya? Anafanyanga nini? Ebu niangalie.

You really don't like Happy Hippo, what does he do? Let me check

INTERVIEWEE 4: Anakulanga chakula mingi sana

He eats a lot of food

INTERVIEWER: Eeh?

Really?

INTERVIEWEE 4: Anamalizia watu chakula

Other people don't get a share

INTERVIEWER: Acha nione kaa tunaeza ona

Let me see if we can watch

INTERVIEWEE 3: Happy Hippo

INTERVIEWER: Inaitwa Akili INTERVIEWEES?

Is it called Akili INTERVIEWEES?

INTERVIEWEES: Ndio hii

This is it!

(Akili theme song plays, the interviewees sing along)

INTERVIEWER: Hii sasa ndio Akili? Huyu ni nani?

Is this Akili? Who is this?

INTERVIEWEE 3: Ndio huyu happy hippo aah little lion

That is Happy Hippo and Little Lion

INTERVIEWER: Little lion?

INTERVIEWEES: Ndio hio

That is him

INTERVIEWER: Na si ako tu sawa?

Isn't he alright?

INTERVIEWEE 5: Ona vile zinachora

Look at how they draw

INTERVIEWER: Ako na jina moja? (Interviewees laugh) Anachezanga tu ivo?

Does he only have one name? Is that how he plays?

INTERVIEWEES: Eeeh

Yes

INTERVIEWER: Ivi ndio inakuanga, ah-ah hii ni wimbo acha nieke ingine

Is this how it usually is? This is just a song let me find another one

INTERVIEWEE 2: Ata majina zingine sijui

I don't know some of the names

INTERVIEWEE 1: Pia mimi

Me too

INTERVIEWER: Ni gani hii? Acha nieke hii tuone

Let's watch this one

(Akili INTERVIEWEES song plays)

INTERVIEWER: Huyu ni nani?

Who is this?

INTERVIEWEES: Bush baby

INTERVIEWER: Ooh huyu ndio Bush Baby, Bush Baby ako sawa?

Is Bush Baby okay?

INTERVIEWEES: Mmmh

Yes

INTERVIEWER: Sasa ukiona hivi huskiangi sad?

Don't you feel sad when you see this?

INTERVIEWEE 3: Mi nafurahia

I feel happy

INTERVIEWER: We unafurahia tu… Nyi macheka letter M akilia? Wanampanguza machozi. Oh, anawafunzanga tu hivo alphabets? Ni alphabets pekee ama kuna vitu zingine?

Is this how you learn the alphabet? When letter M cries you wipe her tears? Is it just the alphabet?

INTERVIEWEES: Kuna vitu zingine

There are other things too

INTERVIEWER: Oh, sawa basi nimeskia vile mmesema and I appreciate your feedback. Hii ndio inatusaidia sisi tunatengenezanga hizo cartoon. Sasa next time tukitengeneza, tutatengeneza with your

feedback. Ndio maana tunaenda tukiuliza Watoto feedback. Nyinyi ndio mnawatch, si mtu anafaa awatch kitu inamfurahisha? Eeh

Okay I appreciate your feedback. We make the cartoons you watch so we want to know how you feel about them so we can make what you like

INTERVIEWEE 3: Lakini msieke ikisema (makes excited sounds)

It shouldn't say that

INTERVIEWER: Ati inakwambia nini? Eh? Ati anasema nini?

What is it saying?

INTERVIEWEES: Hatuendi kukaa kwa jikoni

We should not stay in the kitchen

INTERVIEWER: Sasa mnawatchingi cartoon saa ngapi?

What time do you watch cartoons?

INTERVIEWEE 5: Saa kumi

At 4 pm

INTERVIEWEE 2: Tunawatchingi tu Becky pekee

We only watch Becky

INTERVIEWER: Time yenye mzazi hayuko ndio unaeza kaa uwatch bila kusumbuliwa?

Do you only watch when your parents are not home?

INTERVIEWEE 3: Ah-ah

No

INTERVIEWEE 2: Akikupata anakuchapa

If they find you, they beat you

INTERVIEWER: Sasa hamfai kuwatch cartoon ama?

Are you not supposed to watch cartoons?

INTERVIEWEE 1: Si tunawatch lakini pia ye anataka awatch vitu zake pia

We do but they also like to watch their own things

INTERVIEWER: Oh

INTERVIEWEE 2: Awatch matangazo

They watch the news

GRADE 3 Givudianyi translation

INTERVIEWER: Do you watch cartoons?

INTERVIEWEE 1: Yes.

INTERVIEWER: Which one do you like?

INTERVIEWEE 1: 'Wild Kratts'.

INTERVIEWER: 'Wild Tracks'?

INTERVIEWEE 1: Yes.

INTERVIEWER: Why do you like it?
INTERVIEWEE 1: It teaches me about animals. How to take care of them.
INTERVIEWER: Good. And do you like how they look?
INTERVIEWEE 1: Yes.
INTERVIEWER: Everything?
INTERVIEWEE 1: Yes.
INTERVIEWER: You wouldn't change a thing?
INTERVIEWEE 1: No.
INTERVIEWER: Would you like more animations on TV?
INTERVIEWEE 1: Yes.
INTERVIEWER: If someone asked you to draw the characters, would you?
INTERVIEWEE 1: Yes.
INTERVIEWER: What would you change?
INTERVIEWEE 1: I would change one of the animals.
INTERVIEWER: How would they look?
INTERVIEWEE 1: It would be black and white.
INTERVIEWER: We watched cartoons inside, right?
INTERVIEWEE 1: Yes.
INTERVIEWER: Do you remember them?
INTERVIEWEE 1: Yes.
INTERVIEWER: Do they resemble people you know?
INTERVIEWEE 1: Yes.
INTERVIEWER: Do you like everything about them?
INTERVIEWEE 1: Yes.
INTERVIEWER: So you wouldn't change a thing?
INTERVIEWEE 1: Yes.

INTERVIEWEE 2

INTERVIEWER: Do you watch cartoons at home?
INTERVIEWEE 2: Yes.
INTERVIEWER: Which ones?
INTERVIEWEE 2: 'Ubongo INTERVIEWEES'.
INTERVIEWER: Who do you like in 'Ubongo INTERVIEWEES'?
INTERVIEWEE 2: Kibena.
INTERVIEWER: How does Kibena look?
INTERVIEWEE 2: Good.
INTERVIEWER: What do you like about him?
INTERVIEWEE 2: He teaches.
INTERVIEWER: Does he have physical features you like?
INTERVIEWEE 2: The hair.
INTERVIEWER: Anything else?
INTERVIEWEE 2: Clothes.
INTERVIEWER: What don't you like?
INTERVIEWEE 2: Nothing.
INTERVIEWER: Did you watch cartoons inside?
INTERVIEWEE 2: Yes.
INTERVIEWER: Did you enjoy?
INTERVIEWEE 2: Yes.
INTERVIEWER: Do they look like you? Would you like them to?
INTERVIEWEE 2: Yes.
INTERVIEWER: What would you change to help them resemble you?
INTERVIEWEE 2: The face.
INTERVIEWER: What will the face look like?
INTERVIEWEE 2: Like mine.
INTERVIEWER: What else?
INTERVIEWEE 2: Eyes.
INTERVIEWER: What will they look like?
INTERVIEWEE 2: Like mine.
INTERVIEWER: Is that all?
INTERVIEWEE 2: Yes.

GRADE 1 GIVUDIANYI

INTERVIEWER: What's your name?
KAVERE: Abigaid Kavere.
INTERVIEWER: Kavere? Kavere, do you like watching cartoons at home?
KAVERE: Yes.
INTERVIEWER: Which cartoon do you like watching?
KAVERE: "Tom and Jerry".
INTERVIEWER: "Tom and Jerry"? Good girl. High five. Good girl. Do you like how the characters look in "Tom and Jerry"?
KAVERE: Yes.
INTERVIEWER: Another question. Would you like to see more cartoons on TV?
KAVERE: Yes.
INTERVIEWER: There could be "Tom and Jerry" another one called "Kavere". Right? Another question, which character do you like in "Tom and Jerry"?
KAVERE: Tom and Jerry themselves.
INTERVIEWER: Do you like Tom or Jerry more?
KAVERE: Both Tom and Jerry.
INTERVIEWER: You like both Tom and Jerry?
KAVERE: Yes.
INTERVIEWER: What do Tom and Jerry look like? How does Tom look?
KAVERE: He's blue.
INTERVIEWER: What do you like most about Tom? Is it his head or his ears?
KAVERE: His head.
INTERVIEWER: Would you be able to draw Tom and Jerry given the chance?
KAVERE: Yes.
INTERVIEWER: Would you change something about them?
KAVERE: Yes.
INTERVIEWER: What would you add?
KAVERE: Eyes.
INTERVIEWER: Eyes and?
KAVERE: Ears and mouth.
INTERVIEWER: Ears?
KAVERE: Nose.
INTERVIEWER: What would you like the eyes, ears, mouth and nose to look like?
KAVERE: To look good.
INTERVIEWER: To look good?
KAVERE: Yes.
INTERVIEWER: It doesn't look good.
KAVERE: Yes.
INTERVIEWER: What's your name?
INTERVIEWEE: INTERVIEWEE Hoseya.
INTERVIEWER: What cartoons do you like watching at home INTERVIEWEE Hoseya?
INTERVIEWEE: 'Akili INTERVIEWEES'.
INTERVIEWER: Who do you like most in 'Akili INTERVIEWEES'?
INTERVIEWEE: Bush baby.
INTERVIEWER: What does Bush baby look like?
INTERVIEWEE: He has a tail.
INTERVIEWER: You like the way he looks with his tail? Does Bush baby look like a goat or a sheep?
INTERVIEWEE: He looks like a goat.
INTERVIEWER: Would you like them to put more cartoons like 'Akili INTERVIEWEES' on TV?
INTERVIEWEE: Yes.
INTERVIEWER: What do you like most about Bush Baby?
INTERVIEWEE: His head.

INTERVIEWER: If you were asked to draw Bush baby, would you draw him? What would you change about him?
INTERVIEWEE: His head.
INTERVIEWER: What would you make it look like?
INTERVIEWEE: Good.
INTERVIEWER: Good in what way?
INTERVIEWEE: Like mine.
INTERVIEWER: What's your name?
INTERVIEWEE: INTERVIEWEE Kagea.
INTERVIEWER: INTERVIEWEE Kagea, do you watch cartoons?
INTERVIEWEE: Yes.
INTERVIEWER: Which one?
INTERVIEWEE: 'Ubongo INTERVIEWEES'.
INTERVIEWER: Who do you like in 'Ubongo INTERVIEWEES'?
INTERVIEWEE: Ubongo.
INTERVIEWER: What does Ubongo look like?
INTERVIEWEE: Good.
INTERVIEWER: If you were to draw Ubongo. What would you change?
INTERVIEWEE: The clothes.
INTERVIEWER: What's your name?
INTERVIEWEE: INTERVIEWEE Vuguza.
INTERVIEWER: What cartoons do you like?
INTERVIEWEE: 'Bob the Builder'.
INTERVIEWER: How does Bob the Builder look?
INTERVIEWEE: He has good shoes.
INTERVIEWER: Good shoes and what else?
INTERVIEWEE: Hat.
INTERVIEWER: And what do you not like about him?
INTERVIEWEE: Nothing.
INTERVIEWER: What does he have that you also have?
INTERVIEWEE: A head.
INTERVIEWER: What would you change about him?
INTERVIEWEE: Head.
INTERVIEWER: What will his head look like?
INTERVIEWEE: Small.
INTERVIEWER: Anything else?
INTERVIEWEE: No.
INTERVIEWER: What's your name?
INTERVIEWEE: INTERVIEWEE Musiya.
INTERVIEWER: Do you watch cartoons, INTERVIEWEE?
INTERVIEWEE: Yes.
INTERVIEWER: Which one do you like?
INTERVIEWEE: 'Akili INTERVIEWEES'.
INTERVIEWER: Who do you like in 'Akili INTERVIEWEES'?
INTERVIEWEE: Akili.
INTERVIEWER: How does Akili look?
INTERVIEWEE: Brown.
INTERVIEWER: What does she look like? Is she a person?
INTERVIEWEE: A person.
INTERVIEWER: Would you like more cartoons on TV?
INTERVIEWEE: Yes.
INTERVIEWER: Would you be able to draw Akili?
INTERVIEWEE: Yes.

SPEAKERS: MAN, INTERVIEWEE, INTERVIEWEE, INTERVIEWEE, INTERVIEWEE, INTERVIEWEE, INTERVIEWEE.

MAN: Tuanze? Okay. Do you watch cartoons?
INTERVIEWEE: Yes.
MAN: Which one is your favorite?
INTERVIEWEE: "Teen Titans."
MAN: Teen ti-?
INTERVIEWEE: Titans.
MAN: "Teen Titans"?
INTERVIEWEE: Yes.
MAN: Character mgani unapenda hapo? Nani unapenda kwa hiyo?
INTERVIEWEE: Teen Titans.
MAN: Teen Titans mwenyewe? How does he look like?
INTERVIEWEE: He looks like...
MAN: Does he look like you or like a goat or like a what?
INTERVIEWEE: He look like a person.
MAN: He looks like a person?
INTERVIEWEE: Yes.
MAN: What do you like about him?
INTERVIEWEE: He has power.
MAN: He has power?
INTERVIEWEE: Yes.
MAN: So you like the power?
INTERVIEWEE: Mmh.
MAN: What shows that he has power when you look at him? Is it the big head? How does his head look like?
INTERVIEWEE: He has big hands.
MAN: Big hands? So, you love the big hands?
INTERVIEWEE: Yes.
MAN: What else do you love about him?
INTERVIEWEE: He is strong.
MAN: He's strong? You love the strength?
INTERVIEWEE: Yes.
MAN: What don't you like about him?
INTERVIEWEE: Sometimes he jokes.
MAN: He jokes too much?
INTERVIEWEE: Yes.
MAN: So you don't like the jokes?
INTERVIEWEE: Yeah.
MAN: Can you draw him?
INTERVIEWEE: Yes.
MAN: If you drew him, what would you change?
INTERVIEWEE: Hands.
MAN: The hands?
INTERVIEWEE: Yes.
MAN: How do you want them to look like?
INTERVIEWEE: To be big but not like them.
MAN: Not like the way they look?
INTERVIEWEE: Yes.
MAN: Just big. What else can you change?
INTERVIEWEE: Legs.
MAN: The legs?
INTERVIEWEE: Yes.
MAN: How do you want them to be?
INTERVIEWEE: To be thin.
MAN: To be thin? You want thin legs, big hands?
INTERVIEWEE: Yes.
MAN: Anything else you want to change?

INTERVIEWEE: No.
MAN: That's it? Now, you've watched cartoons, yeah?
INTERVIEWEE: Yes.
MAN: In the room?
INTERVIEWEE: Yes.
MAN: Do you remember them?
INTERVIEWEE: Yes.
MAN: You remember them?
INTERVIEWEE: Yes.
MAN: Do they look like people you know?
INTERVIEWEE: Yes.
MAN: They look like people you know?
INTERVIEWEE: Yes.
MAN: So, you're okay with them? If you were told to draw them, would you draw them?
INTERVIEWEE: Yes.
MAN: If you drew them, what would you change about them?
INTERVIEWEE: Nothing.
MAN: Nothing? You love everything about them?
INTERVIEWEE: Yes.
MAN: Nothing you would change? Okay. Good INTERVIEWEE! INTERVIEWEE! Sweet INTERVIEWEE. You know a sweet INTERVIEWEE? (Sings: *My kaINTERVIEWEE*) You know that song? (sings) You don't know that one? Which INTERVIEWEE do you know? You don't remember? Sawa. Unapenda Kiswahili ama Kizungu?
INTERVIEWEE: Kiswahili.
MAN: Kiswahili? Unapenda Kiswahili? Sanifu? Jina lako ni?
INTERVIEWEE: INTERVIEWEE Ingadu.
MAN: INTERVIEWEE Ingadu? INTERVIEWEE, cartoon zinaitwaje na Kiswahili? Sema vibonzo..
INTERVIEWEE: Vibonzo.
MAN: Unapenda kuona cartoon nyumbani? Gani unapenda?
INTERVIEWEE: "Wild Girl".
MAN: "Wild girl"? Shikilia! First feminist. "Wild Girl". Huyo "Wild Girl" unapenda nani hapo ndani?
INTERVIEWEE: Wild girl mwenyewe.
MAN: Wild girl mwenyewe ndio mtu wako? Shikilia. Huyo Wild girl anakaa aje ndio maana unampenda? Ako na nini hiyo?
INTERVIEWEE: Ako na powers.
MAN: Ako na powers? Na sura yake inakaa aje?
INTERVIEWEE: Sure yake ni mzuri.
MAN: Ni mzuri? Ako na macho inakaa aje?
INTERVIEWEE: Ni nzuri tu macho yake.
MAN: Unapenda macho yake? Huyo Wild girl, unaweza mchora? Ukimchora utabadilisha nini?
INTERVIEWEE: Sitabadilisha kitu.
MAN: Hutaki kubadilisha kitu? Ako sawa hivo? Anafanana na mtu unajua?
INTERVIEWEE: A-ah.
MAN: Hafanani na mtu unajua? Huwezi taka afanane na mtu unajua?
INTERVIEWEE: A-ah.
MAN: Hivo ako ako sawa? Halafu, tumeona cartoons na wewe huko,sindio? Unawakumbuka? Unakumbuka yeyote vile wanakaa? Wanakaa watu unajua?
INTERVIEWEE: Eeh.
MAN: Wanakaa watu unajua? Kwa hivo ushawahi ona watu kama hao huku kwa dunia?
INTERVIEWEE: Hapana.
MAN: Hujawahi? Unaweza taka wakae watu unajua? Kama kina nani? Kama kina INTERVIEWEE?
INTERVIEWEE: M-mh.
MAN: Kama kina nani?
INTERVIEWEE: INTERVIEWEEs.
MAN: Kama INTERVIEWEEs? Halafu wakikwambia uchore hao watu, unaweza badilisha kitu?
INTERVIEWEE: A-ah.
MAN: Kila kitu yao iko sawa? Good. High-five. Uende pale upewe gift, sindio? Nitakuja class. Next. Essie! INTERVIEWEE, the brown girl. INTERVIEWEE.
INTERVIEWEE: Yes.
MAN: You're comfortable? You're good? You're happy?

INTERVIEWEE: Yes.
MAN: Ulikunywa chai asubuhi?
INTERVIEWEE: Eeh.
MAN: Mandazi, mkate ama chapo?
INTERVIEWEE: Mandazi
MAN: Shikilia. Mbili ama moja.
INTERVIEWEE: Mbili.
MAN: We ni mnoma. Usiwahi tishwa?
INTERVIEWEE: Eeh.
MAN: Unawatch cartoon nyumbani?
INTERVIEWEE: Eeh.
MAN: Gani madam?
INTERVIEWEE: "SpongeBob".
MAN: Shikilia! "SpongeBob Square Pants".
INTERVIEWEE: Yes.
MAN: Raha yako hiyo, sindio?
INTERVIEWEE: Eeh.
MAN: Ukiwa pale hutaki mtu akusumbue?
INTERVIEWEE: Eeh.
MAN: Nani unapenda kwa hiyo "SpongeBob"?
INTERVIEWEE: Nampenda SpongeBob mwenyewe.
MAN: Shikilia. Mwenyewe?
INTERVIEWEE: Yes.
MAN: Hupendi watu wengine, ni huyo mwenyewe?
INTERVIEWEE: Eeh.
MAN: Unapenda nini kwake?
INTERVIEWEE: Miguu.
MAN: Miguu yake ile ndogo?
INTERVIEWEE: Eeh.
MAN: Vile inakaa hivo inakufurahisha?
INTERVIEWEE: Eeh.
MAN: Nini ingine inapendeza?
INTERVIEWEE: Mikono.
MAN: Mikono yake, huto tudogo tudogo?
INTERVIEWEE: Eeh.
MAN: Nini ingine?
INTERVIEWEE: Halafu na kichwa.
MAN: Kichwa? Akiwa huko ndani ya maji unapenda vile ako huko?
INTERVIEWEE: Eeh.
MAN: Na hiyo kichwa yake ya box?
INTERVIEWEE: Eeh.
MAN: Unaipenda hivo?
INTERVIEWEE: Eeh.
MAN: Unaweza chora SpomgeBob?
INTERVIEWEE: Eeh.
MAN: Ukichora SpongeBob na wakwambie sasa uchore SpongeBob mwenye INTERVIEWEE anapenda, unaweza badilisha nini kwa SpongeBob?
INTERVIEWEE: Hakuna.
MAN: Hivo ako sawa?
INTERVIEWEE: Eeh.
MAN: Huyo ni mtu wako na ako sawa hivo?
INTERVIEWEE: Eeh.
MAN: Very good! Unaweza taka cartoon zingine ziekwe kwa tv?
INTERVIEWEE: Eeh.
MAN: Kukuwe na "SpongeBob" na zingine?
INTERVIEWEE: Eeh.
MAN: Unaweza taka?
INTERVIEWEE: Yes.
MAN: Ama uko sawa tu na hiyo pekee?
INTERVIEWEE: Niko sawa na hiyo.

MAN: Hutaki zingine?
INTERVIEWEE: Eeh.
MAN: Wasiongeze? Wawache?
INTERVIEWEE: Eeh.
MAN: Halafu, umeona cartoons huko ndani, sindio?
INTERVIEWEE: Eeh.
MAN: Zikakufurahisha?
INTERVIEWEE: Eeh.
MAN: Zinafanana na watu unajua? Kwa hizo cartoons, kuna kitu yenye we unajua yenye uko nayo nyumbani?
INTERVIEWEE: Hapana.
MAN: Hapana?
INTERVIEWEE: Eeh.
MAN: Unaweza taka zikiwa na vitu unajua?
INTERVIEWEE: Eeh.
MAN: Kama gani? Hata kama ni nguo yao ama kichwa ama hata kitu walikuwa wanatumia, unaweza taka zikifanana na vitu zako?
INTERVIEWEE: Eeh.
MAN: Kama gani unataka?
INTERVIEWEE: Viatu.
MAN: Viatu? Zifanane viatu supu kama hizi?
INTERVIEWEE: Eeh.
MAN: Hizi za super person, sindio?
INTERVIEWEE: Eeh.
MAN: Superwoman?
INTERVIEWEE: Eeh.
MAN: Hizi za kufly?
INTERVIEWEE: Eeh.
MAN: Nini ingine?
INTERVIEWEE: Nguo.
MAN: Nguo ikae poa?
INTERVIEWEE: Eeh.
MAN: Ikae aje?
INTERVIEWEE: Ikae smart.
MAN: Smart? Smart ni kama gani?
INTERVIEWEE: Kama ya colour red.
MAN: Ya colour red?
INTERVIEWEE: Eeh.
MAN: Shati na trouser ama dress?
INTERVIEWEE: Dress.
MAN: Dress?
INTERVIEWEE: Eeh.
MAN: Ah, good. Na ukipewa hao hizo ndio utabadilisha peke yake?
INTERVIEWEE: Eeh.
MAN: Hakuna kitu ingine?
INTERVIEWEE: Eeh.
MAN: Uko sawa na kila kitu ingine?
INTERVIEWEE: Eeh.
MAN: High-five. Good?
INTERVIEWEE: Girl.
MAN: Girl. Pewa gift yako hapo ndani. Ndio huyo mwenyewe. INTERVIEWEE!
INTERVIEWEE: Yes.
MAN: Tuanze kazi? Kizungua ama Kiswahili?
INTERVIEWEE: Kiswahili.
MAN: Hupendi mambo ya Kizungu sana? Sawa, INTERVIEWEE. Unataka kuwa nini ukiwa mkubwa?
INTERVIEWEE: Doctor.
MAN: Doctor wa kutibu nini?
INTERVIEWEE: Wagonjwa.
MAN: Wagonjwa wanaugua wapi?
INTERVIEWEE: Kama tumbo inakuuma.

MAN: Kama tumbo, malaria.
INTERVIEWEE: Kama uko na ugonjwa ya pressure.
MAN: Ya pressure? Sindano? Utadungwa sindano na INTERVIEWEE kwa mkono. INTERVIEWEE.
INTERVIEWEE: Mh?
MAN: Ukiwork hard unakuwa daktari, sindio? Si unawork hard kwa class?
INTERVIEWEE: Yes.
MAN: Na uko smart, sindio?
INTERVIEWEE: Yes.
MAN: Unakuwa daktari. Hata si tunakuja huko INTERVIEWEE anatutibu, anatupea dawa, sindio?
INTERVIEWEE: Yes.
MAN: INTERVIEWEE.
INTERVIEWEE: Yes.
MAN: Unapenda kuona cartoon ukiwa nyumbani?
INTERVIEWEE: Yes.
MAN: Gani, madam?
INTERVIEWEE: "Bob the Builder".
MAN: Eh?
INTERVIEWEE: "Bob the Builder".
MAN: Hapo sawa. Shikilia. Huyo Bob anakaa aje?
INTERVIEWEE: Vizuri.
MAN: Anakaa vizuri? Huyo Bob, nini unapenda kwake?
INTERVIEWEE: Kila kitu.
MAN: Kila kitu? Yaani huyo ni mtu wako kabisa?
INTERVIEWEE: Yes.
MAN: Na huyo Bob, hakuna kitu hupendi?
INTERVIEWEE: Eeh.
MAN: Unaweza chora huyo Bob?
INTERVIEWEE: Eeh.
MAN: Ukichora huyo Bob, nini utabadilisha?
INTERVIEWEE: Hakuna.
MAN: Hakuna? Bob ako sawa? Kila kitu yake iko sawa?
INTERVIEWEE: Yes.
MAN: Shikilia. We unapenda Bob ukweli. Haya, umeona cartoon cartoon huko ndani?
INTERVIEWEE: Yes.
MAN: Hizo cartoon zimekufurahisha?
INTERVIEWEE: Mmh.
MAN: Hao watu ushawahi waona kwa maisha yako?
INTERVIEWEE: A-ah.
MAN: Unaweza watu wenye wako kwa cartoon wafanane na watu unajua? Hivo ndio unapenda?
INTERVIEWEE: Eeh.
MAN: Sasa nikikwambia uchore wale watu, unaweza wachora, sindio?
INTERVIEWEE: Mmh.
MAN: Utabadilisha nini?
INTERVIEWEE: Hakuna.
MAN: Hakuna?
INTERVIEWEE: Mmh.
MAN: Na hutaki wachange?
INTERVIEWEE: Eeh.
MAN: Kila kitu yao iko sawa?
INTERVIEWEE: Eeh.
MAN: Cartoon unataka ziongezwe zingine ama Bob tu iko sawa.
INTERVIEWEE: Bob iko tu sawa.
MAN: Wasiongeze zingine?
INTERVIEWEE: Eeh.
MAN: Good girl! Ingina pale upewe kitu. Mister! We na wewe utakuwa governor wewe. We nakujua we ni mwana siasa. Huyu mtu ni mwanasiasa, sindio? Unapenda siasa? We ni wa Raila ama Uhuru?
INTERVIEWEE: Uhuru.
MAN: Uhuru? Mambo ya Raila hupendi?
INTERVIEWEE: Yes.
MAN: Mambo ya Raila hupendi. Na Wajackoyah? Hupendi hiyo maneno? Unaitwa nani baba?

INTERVIEWEE: INTERVIEWEE Mwavali.
MAN: INTERVIEWEE. INTERVIEWEE?
INTERVIEWEE: Mwavali.
MAN: Mwavali?
INTERVIEWEE: Eeh.
MAN: Mwavali, unawatch cartoon nyumbani?
INTERVIEWEE: Ndio.
MAN: Gani inakufurahisha?
INTERVIEWEE: "Ubongo INTERVIEWEES".
MAN: "Ubongo INTERVIEWEES"! Shikilia. We ni mtu mnoma sana, sindio? Hiyo "Ubongo INTERVIEWEES" unapenda nani? Wanapotea kwa kichwa? Usijali! Kama umewasahau usijali, sindio? Unaweza penda cartoon zingine ziongezwe ama "Ubongo INTERVIEWEES" iko sawa?
INTERVIEWEE: Ndio.
MAN: Kwa nini unapenda kuona "Ubongo INTERVIEWEES"?
INTERVIEWEE: Inafunza hisabati.
MAN: Inafunza hisabati? Na nini ingine?
INTERVIEWEE: English.
MAN: English?
INTERVIEWEE: Ndio.
MAN: Good. Sindio?
INTERVIEWEE: Ndio.
MAN: Unaweza chora hao watu wa "Ubongo INTERVIEWEES"?
INTERVIEWEE: Ndio.
MAN: Ukiwachora utabadilisha nini yao?
INTERVIEWEE: Hakuna.
MAN: Kila kitu yao iko sawa?
INTERVIEWEE: Ndio.
MAN: Na zile cartoon tumeona hapo ndani unapenda?
INTERVIEWEE: Mmh.
MAN: Nini unaweza badilisha ukiambiwa uwachore?
INTERVIEWEE: Siwezi badilisha kitu.
MAN: Mambo yake iko sawa?
INTERVIEWEE: Mmh.
MAN: Wanafanana na watu unajua?
INTERVIEWEE: Hapana.
MAN: Hawafanani na watu unajua lakini kila kitu iko sawa?
INTERVIEWEE: Yes.
MAN: Good. Shikilia. We ni mtu mbaya sana kwa hii dunia. Nakudanganya! We ni mtu mzuri sana kwa hii dunia, sindio?
INTERVIEWEE: Mmh.
MAN: Utakuwa Go-?
INTERVIEWEE: Governor.
MAN: Ama unataka kuwa nini ukiwa mkubwa, Mike?
INTERVIEWEE: Kenya Power.
MAN: We ndio utakuwa unatuzimia stima? Huyu mtu atatuzimia stima. Watu wa Kenya Power wanaendesha magari kubwa kubwa, sindio?
INTERVIEWEE: Ndio.
MAN: U-work hard, ukuwe vizuri kwa English na Mathema-?
INTERVIEWEE: Mathematics.
MAN: Mathematics. Upate 100/100 sindio?
INTERVIEWEE: Eeh.
MAN: Kwa English na Mathematics. Halafu ukuwe mtu wa Kenya?
INTERVIEWEE: Power.
MAN: Engineer, sindio?
INTERVIEWEE: Yes.
MAN: Tutakuwa tunapita huko tunakusalimia. Tunaona kwa Mike na nyumba kubwa na kigari kikubwa, sindio?
INTERVIEWEE: Ndio.
MAN: Shikilia baba. Enda pale upewe gift. Tutaonana class. Asante. Yes sir! Mwenyewe, pale pale kwenye majibu unataka kutupea, sindio? Unapenda DJ mgani?

INTERVIEWEE: "Akili INTERVIEWEES".
MAN: A-ah. DJ. Hupendi DJ Bunduki? Afro? Hupendi hiyo maneno? Cartoon unawatch? Gani inakushikanga vizuri sana?
INTERVIEWEE: "Akili INTERVIEWEES".
MAN: Shikilia. We ni mtu mnoma, sindio? "Akili INTERVIEWEES" nani unapenda hapo ndani?
INTERVIEWEE: Fireman Sam.
MAN: Fireman?
INTERVIEWEE: Sam.
MAN: Si ungepiga salute pia ukisema Fireman Sam. Fireman Sam unampenda? Fireman Sam anafanyanga nini?
INTERVIEWEE: Anazimanga moto.
MAN: Anazima moto. Hapendi watu wakiumia? Huyo Fireman Sam, ukiambiwa umchore unaweza mchora? Eh? Unaweza badilisha nini ukimchora? Usiharibu vidole baba. Unaweza badiisha nini kwake?
INTERVIEWEE: Hakuna.
MAN: Kila kitu yake iko sawa? Na huto tu-cartoon umeona huko, unaweza tuchora? Nikikupea nikwambie, "Chora"? Unaweza? Nini utabadilisha?
INTERVIEWEE: Hakuna.
MAN: Hakuna? Wanafanana na watu unajua?
INTERVIEWEE: A-ah.
MAN: Lakini huwezi badilisha kitu? Vile wako wako sawa. Shikilia. We ni mtu mno-?
INTERVIEWEE: Mnoma.
MAN: Sawa? Ukue vizuri ukuwe wa Kenya Po-? Kenya Power. Sasa nataka uingie pale ndani upewe mambo yako, gift yako, nakuja class yenu kuwasalimia. Good INTERVIEWEE. Sawa. Bye, asante.