EVALUATING ATTRACTIONS IN ANIMATED MOVIES
/ TV SHOWS AMONGST VIEWERS IN AUN
COMMUNITY.

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DEDICATION

This work is dedicated to my family, especially my parents (Mr. & Mrs. Sendave) for their unending support and prayers in my academics. Also, I dedicate this work to my Instructor/Supervisor, Mr. Suleiman Amu Suleiman for his help and assistance during the research.
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I am sincerely thankful to God almighty for good health throughout the research process and a successful presentation.

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I am also grateful to all students who filled out the questionnaires.
CERTIFICATION

I certify that this project was conducted by me LOVETH MSENDOO SENDAVE, ID NO: A00016789, of Communications and Multimedia Designs Program of The American University of Nigeria, under our supervision.

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TABLE OF CONTENTS
LIST OF CHARTS
ABSTRACT

This study was conducted to find out why people watch animations more than others such as Hollywood, Bollywood or Nollywood movies. In finding out the total number of people registered spring 2018, the registrar of the school was conducted to get a concise and factual number of students registered. In addition, based on the response from the registrar, the total number of 976 undergraduate and 75 graduate students was provided which gives a sum of 1051 students. In addition, based on the Taro Yamane Formula, the sample size, margin of error and confidence level was generated. Furthermore, the problem of the study was to find out why people or students watch animations so much and the effective it has on them. In addition, the objectives however was aimed at identifying the attractions that animation holds for viewers, then examine the attractions and finally, find out the factors responsible for viewers holding unto those attractions. Likewise, the theories used by the researcher are Uses and Gratification Theory by Blumler and Katz in 1974 and Social Cognitive Theory by Albert Bandura in the 1960s.
CHAPTER ONE

INTRODUCTION

Background to the problem

Animation is defined as a movement of illusion, a definition that dates back to the 19th century. “During the mid and late 19th century and the beginning of the 20th century, the art forms of visual still and motion media began its impact on America and the world” (Ross & Morrison, 2011). In addition, the first actual break of animation was in 1914 by the legendary cartoonist, often referred to as “The Father of American Cartoons, Winsor McCay. He believed that animated characters have a strong effect on viewers’ attention without the assistance or sales pitch. Using, that as a premise, McCay created the first animation “Gertie the Dinosaur”. However, stated that that the innovative part of the design was that McCay could interact with it. Furthermore, Gertie started out as an act of “Vaudeville” (chalk talk), whereby McCay spoke for both the character and himself. Therefore, giving the animation the illusion of life in a projector, before the use of “cell-animation”. He used the cell-animation to transfer Gertie into the first animation success story. Furthermore, in 1920’s animators began to rise such as with the creation “Queen Fall for the Same Cat” (Israel, 2018). In addition, the evolution and success of Winsor McCay animation (Gertie the Dinosaur) and Charles Lindbergh’s animation, inspired animators such as Walt Disney (Mickey mouse), Tex Avery, Chuck Jones, Friz Freling and Robert McKimson (Israel, 2018).

Furthermore, people have grown to enjoy, its entertainment whether fictional, non-fictional nor satirical. Its audience consists of all age groups. Children seem to be intrigued by animations that
lead them imitating their favorite characters (Shuja, Ali, Anjum, & Rahim, 2016). This shows how kids deal with animation, especially, their favorite characters.

**Statement of the problem**

Most kids are seen to be big fans of their favorite animated character. Notably, Komal and Mazhar et al stated, ‘it is discernible that when kids get up early in the day, they are generally observed wearing their most loved Disney character nightgown, their bed sheet containing cartoon pictures, toothbrushes with loaded with exuberant cartoon character plans and much of the time their breakfast grains pressed in adorable cartoon boxes and after that heading towards their separate schools wearing their most loved cartoon character school packs’ (Shuja, Ali, Anjum, & Rahim, 2016). In addition, animation is not consumed mainly by kids alone but also some teenagers and adults. Furthermore, some American movies portray how teenagers and adults deal with animation, how obsessed they can get over their favorite characters, this lead to the creation of National Superhero Day in 1995 by the Marvel Comics employees (National Day Calendar, 2017). Due to the evolution of animation and its interest in the lives of people, it has become a part and life style that cannot be easily taken away from some individuals. However, after the introduction of National Superhero’s Day in 1995, it created an international awareness of animation and what it means to some people. Some people abroad celebrate their favorite superheroes’ (marvel character: mainly) and some dresses like them. In addition, some leave a life based on his/her animated hero or a pretentious life of their favorite hero. However, the addiction of teenagers and young adults is demonstrated by them signing out the songs in the animations as kids do, others use their favorite superhero as their wallpapers and screen savers, while others use phrases heard in animation for everyday conversation with people, thus making
some people addicts. Equally, others stay focused and note the next airing of their favorite TV program to avoid missing it. Therefore, this study seek to find out “why” some teenagers and adults are so intrigued by animation that they wait in anticipation for a release of a new movie or episode for shows such as Family Guy, American Dad, Archer and many more. Furthermore, the study would find out the reason for such excitement from watching it. Also, this research would help in understanding why animation intrigues people. In addition, this would help in connecting the ties and help in understanding, the attractions that animation holds in the life of its audience.

Objectives

The objectives of the study are to:

a. Identify the attractions that animations hold for viewers.

b. Examine the attractions.

c. Find out factors responsible for viewers holding unto those attractions.

Research questions

The research questions to be used for the study are:

a. What contents attracts people to watch animated movies/ TV shows?

b. Does attraction in animation play a role on viewers’ lifestyle?

c. To what extent do AUN students and staffs view or watch animated movies/ TV shows?

Significance of the Study

This research is aimed at understanding the gap in human behavior; the attractions animation has on viewers. Also, this study examines the extent individuals identify with their favorite animated characters. Similarly, the study helps to understand the effects that animation creates to its
viewer and to understand the audience obsession with animated movies and TV shows. Again, some spend so much time watching TV programs and movies, while others prefer the real life characters (human characters). However, the study will serve as a research material in understanding the gap in the attraction animation has on viewers. In addition, this work will further open new research frontier regarding the attractions in animation.

**Delimitation (scope) of the Study**

The study assesses the attractions in animation. Also, it focused on the attractions animation has on its viewers. However, analyze the obsession people have regarding animation. Therefore, people select and watch animation for diverse reasons. However, this research would help to understanding why people get carried away by animation. Furthermore, identify the similarities in animation and real life characters. In addition, the research used the AUN community as the population of the study, a selection by choice process. The population consists of undergraduate and graduate students, under the age 40.

**Limitations of the study**

**Time limit:** the time limit allocated for the research was somewhat short for the research. Therefore, some students were unwilling to fill out questionnaires due to reasons such as been late to class, assignments to do or academic meetings to attend.

**Unwillingness to participate:** some students refused to fill out questionnaires distributed, while others claimed to not have an idea and therefore, rejected the questionnaires.

**Money:** the researcher was short on income to print all the questionnaires required to gather results and as such, it slowed the researcher down.
Definition of Terms (conceptual and operational)

a. **Attraction:** Any object, animated character or scenario and individual feels most close to in motioned animation.

b. **Animation:** It is a motioned illusional movement projected in a fictional, non-fictional or a satirical way with a storyline.

c. **Identification:** This is the process of absolute submission to animation to recognize or breach the gap between the fictional and non-fictional mind making it one for a moment.
CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Introduction

This section of the study examined related literatures and theories scholarly done by researchers. It examined important concepts on animation and viewers perception on animation. The theories used are Uses and Gratification Theory (UGT) and Social Cognitive Theory (SCT).

2.2 Review of important concepts

Cartoon Animation

“Cartoons and Animation are convergent arts created with a composite application of language arts described in the form of literary texts and sounds, plastic arts visualized in the form of artistic paintings, and film arts produced in the form of moving pictures” (Lim, 2016). To reinforce, Ryan stated in his research that, “any kind of movement on a screen that is created frame-by-frame rather than recorded, or, movement present in a projected images that was not present in any real-time original act of recording. (Pierson, 2012). Therefore, stating that animation is any created motion, projected rather than been recorded. However, Abigail in her research stated that, “McLaren described animation as “not the art of drawings that move, but rather the art of movements that are drawn” (Kent, 2015).

Furthermore, she wrote, “Animation’s ability to show alternative ways of seeing is a key component to its success in science film. Animation can show a new way to interpret a scientific idea, or illustrate a complicated concept in a simple way (Kent, 2015). She describes animation
as a tool for showing the impossible such as fictional make beliefs. Again, looking at Abigail’s research, she stated in a quote, “the two key elements of animation, “the illusion of motion is created, rather than recorded,” and “the imaginary is recorded frame-by-frame”” (Kent, 2015). Also, implying that animation is a fictional motion created frame-by-frame rather than been recorder. Nonetheless, Pamela stated that,

“Animation is the ideal medium through which to explore the dimensions of the inner world, the “internal truth” and to explore the possibilities of pure, kinetic, graphic elements. It allows the liberated imagery of the static arts, as referred to above, but with the added dimensions of time and motion. Being drawn solely from the imagination, absolute animation can be, for many, the most demanding to view” (Turner).

Pamela referred to animation as an act of not just fictional motion but an exploration of the inner world (our minds) as the truth but with elements that provide life such as time and motion. Furthermore, Youhua in a research stated that, ”the designer through the design of color, light, structure and camera angle reasonable, the character's inner feelings and emotions by changing scenes, such as the role of reflecting the inner activities of the dreams, memories, picture, with the combination of the way of animation character of the mental and psychological description, the description of imagination and fantasy the visualization, give full play to the role of the rich inner world” (Zhu, 2017). Elements of animation such as color, light, structure and camera angle all add up to a viewers feelings or emotions. Equally, stating that, “Excellent scene design can foil the role of psychological changes and the inner emotional world, with lyrical and ideographic function” (Zhu, 2017).
Furthermore, Michael and Catherine stated in their research that, “virtual characters must be designed to interact with real people, so their behavior must adjust based on the human participants’ actions as well. A key challenge in all this understands which behaviors virtual characters should perform to achieve a desired impression” (Neff & Pelachaud, 2017). Both researchers implied that animations must interact and not just fascinate viewers, stating that the challenge here is determining a specific action that would be performed by the virtual character to give a preferred impression. This talks about representing actions capable of being done by humans. This style is known as the realistic style. Jian described it as one of the key indicators in the design of animation style. However, the most protruding thing in realism is the naturality if the design of the image. The script provides information necessary to realize the grouping of the animated characters and real-life characters. Furthermore, due to the syncing of animated and real-life characters, it draws attention of people. Therefore, creating a relatable link between viewers and the motioned characters (Luo, 2017).

Again, Michael and Catherine stated that, ‘to create awareness through animation, one must sensibly match the expressions with changes occurred in the posture, speech, breathing, gaze and more’ (Neff & Pelachaud, 2017). Although, matching the expression causes awareness in various aspects, both researchers also stated, “orchestrating this coordination presents a significant challenge because people are so likely to notice errors, which they may view as character attributes rather than technological errors” (Neff & Pelachaud, 2017). Also, implying that character or scene errors can be seen as a part of the motion projected.
Animation and Viewers’ Perception

“Animation is an unusual kind of magic trick, as in Gunning’s example of a flipbook. At the heart of animation and all moving imagery lies an enchantment: ‘the illusion of motion given to individual still images constitutes the core illusion of cinema, its ultimate magic trick’” (Card, 2016). Illusion is an important factor in the creation of animation. This is an act of creating characters from the script to the final outcome and various things contribute to getting the attention of viewers.

Christian and Ulrich, stated, “to start with, color is known to be one of the most powerful features to guide attention and has been demonstrated to be a particularly helpful visual property for the segmentation of images and the recognition of objects and scenes” (Valuch & Ansorge, 2015). The color combination in an animation contributes to the illusion of viewers. The contrast and brightness levels/ lightening help in setting up the tone and mood. Furthermore, with attention to Pisut, John and Rachel’s report, which stated, “In visual arts, from the paintings of the Renaissance and Baroque, to the present day theater, photography and cinematography, lighting has been known to be an effective means of creating moods” (Wisessing, Dingliana, & McDonnell, 2016). Equally, stating that lightening is important in animation. Also, Pisut, John and Rachel stated, “the association between lighting styles and emotional responses, particularly in film are mostly conventional practices based on observations” (Wisessing, Dingliana, & McDonnell, 2016). This implies that there is a connection between the viewers’ emotional mind set and the lighting style adopted for animated movies. However, Yu-Fong and So-Yeon mentioned in their research that, “according to findings of lighting studies, in general, bright light attracts people’s attention better than dim light; however, appropriate combinations of
bright and dim light can produce a visual contrast that can create stronger images to attract attention and produce attraction to a specific lighting setup” (Lin & Yoon, 2015). Equally, accepting that color is an influential factor for animation viewers. In other words, “Every design has a visual hierarchy that is implemented to guide viewers through the message and help them understand what information is most important. A clear distinction between the primary, or most important, information and the secondary and tertiary information is what defines a strong visual hierarchy (Brandao, 2015). The visual motion is a tool for guiding viewers interest and attention. To clarify, Aranda stated, ”Motion is the strongest appeal to attention. (…) Motion implies a change in the conditions of the environments, and change may require reaction. It may mean the approach of danger, the appearance of a friend or of desirable prey” (Brandao, 2015). The reason why is because the comprehension and interpreting of movement goes past the impression of that by the retina, the message will be prepared by the mind and identified with ones individual recollections, experience and creative energy. For the originator, movement should work as a code that can be utilized syntactically to make and communicate something specific (Brandao, 2015).

Uniquely, “the structure and pacing of the action is designed to engage the viewer with a drama of sorts and this requires the manipulation of time. Camera angles are used carefully to create point of view in order to convey the relationships of good guys, bad guys, and the viewer (Turner). However, the structure of the action and the pace are crucial aspects for animation viewers. Therefore, ‘while we are deliberately mindful of the rectangular structure delimiting the field of vision, the experience of camera movement adjusts us to the film's observation as a purposeful, unframed seeing practically equivalent to our own, which along these lines lessens our thoughtfulness regarding the structure’ (Schonig, 2017). Also, the camera angles
distinguishes moods in a creation, therefore, implying that the camera angles help in guiding
viewers to the purpose of the animation created, which is telling the story. In addition, Tomas
stated, “their emotionally charged understandings of the films displays a rich interpretative
process dealing with values and intricate moral judgments, as well as subjective and spiritual
reflections about the nature of human life” (Axelson, 2017). People have various perceptive on
their concept of animation. Those concepts demonstrate a high level of understanding and a link
between the virtual motion world and the human world. Thus, it leads to various reactions in
viewers. In a journal written by Angela and Amatu, it stated,

‘Most circumstances, kids have a tendency to be energized once they hear the sound track
of cheered programs like Lion King, Tom and Jerry, and so on. The level of fervor can be
seen through verbal articulations [sing-along, move along, act-along] or through their body
motion like; gesturing their heads, grinning, scowling, moping with mouth open, covering
the mouth with hands, shutting their eyes unexpectedly or ordinarily, changing position to
have a superior view, coaxing other youngsters with their hands to come and join, waving
hands to prevent others from making commotion, and so on’ (Nwammuo & Chinwe,
2015).

Using, children as an example, they react so joyous, when watching animation and do not
wish to be interrupted. Although, the motion and color helps in keeping viewers attention active,
the style of text in an animation also helps in creating excitement in the minds of viewers.
Finally, Aranda mentioned in an article, “When working with content and typography, this
control can change the impression of the watcher thus change the importance of a unique
message. With planned expectation, the architect can utilize movement to highlight or annihilate
particular parts of the message and therefore dispassionately control its substance (Brandao, 2015). The presence of irregular film typography causes an excited to viewers and makes it easy for them to identify what is familiar.

**Psychology of animation**

“Animation provides a medium that can combine both description and exposition in a narrative story, “visualize dynamic phenomenon that is nit easily perceptible, impossible to realize in practice or is inherently visual and can enhance a learner’s understanding of both concrete and abstract concepts” (Allela, 2013). Animation helps for diverse purposes, such as learners understanding. The two levels of understanding in viewers are the macro and micro level. Melisa stated in her thesis, ‘macro level, includes action as physical movement and pace as the rate of scene or character change, while at a micro level they include visual camera techniques and special effects. In addition, at a micro-auditory level are elements such as sound effects, character vocalization, non-speech sounds, foreground and background music, narration and dialogue all of which vary in perceptual salience i.e. ability to capture attention, and stimulus properties i.e. ability to trigger a reaction (Allela, 2013). Various elements contribute to viewers paying attention to animation. For children, animation has a para-social relationship through the identification of perceived similarity with the animation. Also, Melisa further stated, “identification in this sense is defined as an emotional and cognitive process whereby a viewer takes on the role of a character in a narrative, temporarily forgets his or her own reality by temporarily becoming the character, taking on the character’s perspective” (Allela, 2013). In the light of the previous quote, identification helps people to enjoy and connect with motion animation in a realistic form.
Identification consists of four parts: empathy, cognition, motivation and absorption. According to Melisa’s research, “identification involves: empathy (ability to share feelings with a character); cognition (sharing the character’s perspective); motivation (internalizing the character’s goals); and absorption (the loss of self-awareness during exposure)” (Allela, 2013). All the listed contributes to the identification process of viewers’ connection to animation. Thus, animation has diverse purposes. “The fact that animation is a media and technique-oriented art form makes it an ideal methodology for integrated art therapy that pursues a multimedia approach” (Choo, 2015). Therefore, it can help in releasing stress. However, HyeJin stated, “watching animation helps clients solve their own problems by understanding how similar situations affect animated characters. The process of direct participation can be therapeutic as well as artistic (Choo, 2015). To begin with, watching movement enables customers to take care of their own issues by comparing themselves with the character in a situation, especially a major character. Equally, Min mentioned, ‘animations with straightforward and unequivocal data are particularly compelling in training’ (Jia, 2016). Coupled with serving as a therapeutic remedy, animation is also used as a learning tool. Comparatively, Spencer’s research stated, ‘inside an interpretive realistic the marvel of intrigue is typically spoken to as the component protest and liveliness empowers its conduct to be repeated and recreated. Individuals can accomplish a comprehension of a realistic by delivering a psychological model of the activity that it contains (Barnes, 2016). The element of interest in an animation is represented as objects of motion, given that animations are replicated and simulated to fascinate viewers.

Nevertheless, lighting also plays a role in viewers’ response to stimuli. Yu-Fong and So-Yeon stated, “Lighting is an important environmental stimulus that affects both an individual’s perceptual and psychological responses, as well as alters the appearance and atmosphere of a
space” (Lin & Yoon, 2015). In the same fashion, the act of lighting in an animation has an influence of viewers’ observant and emotional response to stimuli. Likewise, Yu-Fong and So-Yeon stated, “attention refers to the ability to focus or concentrate. In a lighting environment, attention is involuntarily drawn toward areas of brightness that contrast with the visual background (Lin & Yoon, 2015). Finally, although, lighting sets the mood of the animation, it also helped in stimulating viewers’ focus (attention).

2.3 Review of related Studies

Animated movies/TV shows

Kid's shows can likewise be depicted as the making of motion pictures by taping a grouping of marginally differing illustrations or models with the goal that they seem to move and change when the arrangement is appeared. These are the components that keep watchers, (for the most part kids) stuck to their seats (Oyero & Oyesomi, 2015). Furthermore, Samuel and Kehinde stated in a journal, “From the time children learn to talk, they are mesmerized by the sounds and moving images of Sesame Street” says television “escorts children across the globe before they have permission to cross the street”. This underscores the role that television plays in the life of a child (Oyero & Oyesomi, 2015). Children are drawn to glowy objects of interest or an action that is seen as extraordinary. However, Jennifer and Joanna stated in an article, ‘advanced liveliness has gone to the classroom, and activity has been utilized to expand students’ vocabulary and thinking abilities. Also, they found that students could quickly build their vocabulary distinguishing proof and generation in the wake of taking a shot at discourse aptitudes by viewing "Baldi," an energized symbol that displayed vocabulary enunciation, and choosing relating words in print. So also, students who utilized a 3-D reality form of Tetris to put shapes in
assigned spaces on the PC screen expanded their subjective aptitudes by growing their adaptability in considering and example derivation (Beal-Alvarez & Cannon, 2015). Finally, animation is seen as also a learning tool for students. Jennifer and Joanna discovered in their research, a study that was done on students. It studied students behavior and the result showed that students where able to recognize familiar words used in the animation “Baldi”. Therefore, suggests that the cognitive side of animation stimulates people.

### 2.5 Theoretical Framework

**Uses and gratification theory**

“Theory could be traced from the early 1940’s when researchers started investigating why people listen to popular radio programmes and why they read newspapers daily” (Musa, Azmi, & Ismail, 2016). This study started as a way to keep taps on why people did certain things like listen to the radio and read newspaper. Furthermore, the theory examines why individuals utilize media and what they pick up from advancing the exertion and vitality to do as such.

Furthermore, Nicholas stated, “Essentially, Uses and Gratifications' purpose is to identify and explain the appeal of certain media, and why a consumer chooses one medium and disregards the others” (Cummings, 2008). Thus, media the model seek to understand why people choose certain media and ignore the rest. However, it depicts the connections shaped between the media and its dynamic group of onlookers. The gathering of people (acting effectively, not latently) selects and utilizes, the media to satisfy their own particular needs and wants. These people may utilize the media for an assortment of reasons including, yet not restricted to, amusement, the want to find out about world occasions, or to occupy themselves from life issues (Turney).
Media groups of onlookers will settle on decisions relying upon their necessities, fulfillments, and thought processes. They will pick a specific type of media, regardless of whether it is a medium (TV or radio, for instance) or a particular program (TV program, for instance) finished another shape keeping in mind the end goal to fulfill needs or needs. Subsequently, gatherings of people of a specific program will in all likelihood have comparable needs, interests, and tastes and will look for rewards (fulfillment). The hypothesis centers around a dynamic group of onlookers and what individuals do with media, instead of the impact media has on individuals (Turney). Thus, stating that audience make decisions based on their needs, motives and what they gain satisfaction from. Finally, it focuses on the activeness of audience and their interest with the media, rather than the effect the media has on its audience. Additionally, in an earlier research by Syed, Saodah, Ismail and Nurzaidah, they identified five essential group needs such as affective needs, personal integrative needs, tension release needs and cognitive needs. Identically, stated, “five basic group needs, namely cognitive needs (e.g., acquiring information, knowledge, and understanding); affective needs (e.g., emotion, pleasure, feelings); personal integrative needs (e.g., credibility, stability, and status); social integrative needs (e.g., interacting with family and friends); and tension release needs (e.g., escape and diversion) (Idid, Wok, Dhaha, & Aziz, 2012). All the needs above contribute to viewers’ reason for watching animation. Some needs go hand in hand such as the cognitive and tension release needs of viewers.

In addition, “People use social media to satisfy their needs, which include cognitive needs, affective needs, personal integrative needs, social integrative needs, tension release needs, and medium appeal needs. For this, social media become a fertile research field demonstrating the
direct relevance of the U & G Theory and its participants” (Musa, Azmi, & Ismail, 2016). Therefore, U & G is concerned with participants, media and how the viewers use the media.

**Social cognitive theory**

The social cognitive theory is a theory the state people learn by observing other and imitating them. According to Wayne, ‘Learning happens in a social setting with a dynamic and corresponding connection of the individual, condition, and conduct. The special element of SCT is the attention on social impact and its attention on outside and inward social support. The hypothesis considers a man's past encounters, which factor into whether behavioral activity will happen. These past encounters impacts fortifications, desires, and anticipations, all of which shape whether a man will take part in a particular conduct and the reasons why a man participates in that conduct’ (Lamorte, 2016). Also, it implies that learning happens in a social context with a dynamic and reciprocal interaction between people, their environment and their behavior. The unique thing about the theory is the emphasis on the social influence and its emphasis on the social: external and internal reinforcement. As a result, it takes into account the an individual past experiences, which then influences reinforcement, expectations and expectancies, all factors help to shape regardless of whether a man will take part in a particular conduct and the reasons why a man participates in that conduct. Moreover, Steve stated, ‘it was Albert bandura's expectation to clarify how kids learn in social condition by watching and afterward copying the conduct of others. Generally, he trusted that learning couldn't be completely clarified just through fortification, yet that the nearness of others was additionally an impact’ (Wheeler). Bandura was able to explain how children learn by observing others in their social setting. Also, theory has
certain limitations. However, Wayne stated, ‘Changes in the environment will lead to an immediate change in the individual, yet seen as untrue in some cases. Also, the theory is carelessly structured on the establishment is merely on the self-motivation relationship between the individual, their behavior and environment. Thus, the influential extents of the factors are uncertain. In addition, it focuses more on learning. However, ignores the biological and hormonal changes tendencies that affect behaviors, irrespective of past encounter and expectations. Finally, the theory does not look at the emotions or motivation of individuals; rather, it looks at individual past experiences and expectations (Lamorte, 2016). All attributes to the limitation the theory can be applied. Equally, the theory consists of four cornerstones. Furthermore, Robin, Frank, Abby and Jason stated, ‘the theory has four cornerstones; the initial two - human agency and human capabilities may be seen as the establishment on which social learning may create. The third component vicarious learning-catches the procedure through which perception learning happens, and the last component self-efficacy is the component that underlies the establishment of those educated practices’” (Nabi, Pajares, Prestin, & Chen, 2009). The cornerstones are the foundations of the theory and what makes the theory relevant.

2.6 Relevance of theory to the study

Uses and Gratification theory explains why people use the media and what needs it gratifies, while Social Cognitive theory explains how people learn by observing an action of interest.

The two theories were selected amongst others such as Cognitive Theory of Multimedia Learning, Cultivation Theory and Naïve Realism Theory because U & G and SCT together explain why people watch animation (media) and what needs it gratifies for viewers. Equally, find out the impact of animation on viewers and its influence on viewers’ actions or behaviors.
Finally, the research seeks to find out “why” people watch animation so much and the needs animation gratifies for its audience. Also, find out if viewers focus on animation is based on the premise of SCT, watching due to motivation to reinforce or not.
CHAPTER THREE

RESEARCH METHODOLOGY

Introduction:

This chapter provides details on the methodological approach for this research. It present details on research design and instrument selected, population and sample size. Furthermore, it describes the way data was gathered, method of collection, validity and reliability of the research instrument. Finally, the method used in analyzing available data.

Research Design and Instruments:

The research design adopted for this study is the survey method. The survey method was used to help get a discrete response from individuals on why they watch animation and its impact on viewers. Also, using a method like the focus group discussion not everyone would speak out his or her opinion. In addition, not willing to sit for a discussion, due to excuses such as assignments to do, meetings or lie to avoid it. Furthermore, researchers adopted other method with similar studies for their research such as the Focus Group Discussion and Survey (interview). However, survey (questionnaire) is best for the research because the study at hand tends to find out and examine “why” people watch animations so much that they get sucked by it, without the interest to watch other movies e.g. Nollywood, Bollywood or Hollywood movies. Also, it is appropriate because it takes few minutes to fill and non-time consuming. Therefore, people will be willing to take out time to fill out. Therefore, my method is not far different from other researchers but the aim is to find out ”why“ people get too engrossed watching animation like kids.
3.3 Population of the Study:

The population for the study was members of the AUN community. However, the evaluation was carried out on only registered Spring 2018 students. Undergraduate/ Graduate spring 2018 registered students. The random choice selection was done due to the age of undergraduate students at the university. In addition, the AUN students (undergraduate / graduate) consist of various age groups.

Sampling Technique:

Simple random sampling method was used for the study. “A simple random sample (SRS) is the most basic probabilistic option used for creating a sample from a population. Each SRS is made of individuals drawn from a larger population completely at random” (Kaplan, 2014). Therefore, the study selected its sample size based on the AUN community. However, the study examined the undergraduate and graduate students.

Sample Size and Procedures:

The Registrar of the School, Mr. Yukubu Ayuba, confirmed the information obtained by the researcher that there are over 976 undergraduates and 75 graduate students registered in spring 2018. Furthermore, based on the information, the sample size used for the study was 1051 containing undergraduates and graduate students registered in the spring 2018 session. In addition, the researcher arrived at the sample size of 203 at a confidence level of 93 percent and the margin of error at 7 percent.
Description of Data Gathering Instrument:

Due to the adaptation of the survey method, questionnaire was created. It was divided into two parts; Part A and Part B. Part A contained demographical information about the participant filling it such as the gender (male/female) and the level of education. Equally, Part B consisted of questions that looked at contents in animation that intrigues people and their feeling during and after watching animations.

Method of Data Collection:

The questionnaires were distributed in two days; the researcher went to dorms BB, EE and Volpi girls to distribute the questionnaires door-by-door. Also, the researcher went to the library in the evenings to distribute the questionnaires to the graduate students. In addition, the researcher waited for the participants to fill and return the questionnaires. Furthermore, the responses were then analyzed instantly after collecting them. Likewise, the researcher used 3 days in analyzing the results.

Validity and Reliability of Research Instruments:

This study adopted the pilot testing approach. This was to establish the extent of understanding and readability of the questionnaire by participants. In addition, after the questionnaire was created, it was submitted to the course Supervisor for approval. Furthermore, the questionnaires were sampled using random students around campus.
Method of Analysis

The feedbacks gathered were vigilantly examined to filter out questionnaires that were not properly answered and those that were not returned. Therefore, with the aid of Statistical Package for the Social Sciences (SPSS), the data collected was analyzed.
CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND DISCUSSION OF FINDINGS

4.1 Introduction:

This research was conducted to find out why some people are so devoted to watching animated movies/ TV shows. To do this, the researcher mailed the Registrar’s office requesting the total sum of registered spring 2018 students.

The registrar indicated through mail that the total sum of both undergraduates and graduate students registered in spring 2018 was 1051. As a result of the information provided by the registrar, questionnaires was administered at random by choice to the 1051 registered students in spring 2018. Similarly, not all questionnaires were collected back from the participants, 7 participants failed to return their questionnaires while the total of 196 was retrieved back for the final evaluation. The tables below show data collected during the study.

4.2 Data Presentation and Analysis:

WHAT IS YOUR GENDER?

![Pie chart showing gender distribution]

- Males: 60%
- Females: 40%

31
Established based on table 1 above, a total of 100% responses were recorded. Out of these, 40 percent are females, while 60 percent were males.

**WHAT IS YOUR LEVEL OF EDUCATION?**

From table 2 above, 149 students of the respondents are undergraduates while 47 are graduates.

**BI. TOTAL NUMBER OF UNDERGRADUATES AND GRADUATE STUDENTS**
The chart above shows the total percent of undergraduate males/females and graduate males/females. Furthermore, undergraduate females consisted of 28 percent and the males 47 percent, while graduate females consisted of 11 percent females and 13 percent males.

**HOW MUCH DO YOU WATCH ANIMATION?**

![Pie chart](chart.png)

Chart 4 above reveals the percentages of people and how frequent they watch animation. 25 percent ticked that they watch animation everyday, 12 percent ticks once a day, 30 percent ticked once a week. Also, 18 percent ticked once a month. Also, 18 percent ticked once a week and 15 percent was made up of people who do not watch animation or has any interest.
WHICH GENRES OF ANIMATED MOVIES OR TV SHOWS DO YOU PREFER?

![Genre Preferences Chart]

The chart above shows the various percentages of students, who claimed watch various genres. 18 percent claimed they watch drama, 33 percent watch comedy, 6 percent watch thriller, 22 percent watch action, 6 percent watch fairytales and 2 percent claim to watch sci-fi.

WHY DO YOU WATCH THE SELECTED GENRE?

![Reasons for Watching Chart]

The chart above shows various reasons why people watch different genres. 4 percent claim to watch sci-fi for its educative purpose, 8 percent claim to watch fairytales in other to believe in the impossible, 26 percent claimed to watch action movies because of the fight and fast
movements. Also, 5 percent claimed they watch thriller because it thrills, 38 percent claimed to watch comedy because it is interesting, entertaining and funny. Finally, 19 percent claimed to watch drama, due to the dramatic nature of the genre and humor.

**WHAT ASPECT OF ANIMATIONS ARE YOU MOSTLY AWARE OFF?**

The chart above shows different aspects of animation that viewers are mostly aware of while watching animation. 5 percent claimed they are aware of the light, 8 percent chose color, 12 percent claimed sound, 22 percent claimed the movement and 42 percent claimed the characters.
HOW EFFECTIVE IS LIGHTENING IN ANIMATION?

The above chart displays various percentages on the effectiveness of lighting in animation. 11 percent claimed lighting is extremely effective in animation, 44 claimed it is very effective, 16 percent claimed lighting is less effective and 29 percent claimed to be neutral about the lighting in animations.

HOW EFFECTIVE IS COLOR IN GUIDING YOUR ATTENTION IN ANIMATION?

The above chart display percentages on the effectiveness of color in guiding viewers’ attention in animation. Therefore, 7 percent claimed color is not effective in guiding attention, 14
percent claimed color to be less effective, 29 claimed to be neutral about the use of color in animation and 50 percent claimed, color is very effective in guiding viewers attention.

HOW STRONG IS YOUR EMOTIONAL CONNECTION TO THE LIGHTING STYLE IN ANIMATIONS?

Looking at the above chart, 3 percent claimed to have a really strong emotional connection to the lighting style in animation, 12 percent claimed to have very strong connection, 22 percent claimed to be neutral, 10 percent claimed to have a less emotional connection to the emotional connection to lighting and 53 claimed not to have a strong connection with the emotional connection to the lighting style in animation.
ARE YOU MESMERIZED BY THE SOUND OR MOVING IMAGES IN ANIMATION?

The chart above demonstrates the percent of people who are mesmerized by the sound or moving images in animation. 31 percent claimed not to be mesmerized, while 69 percent claimed to be mesmerized.

WHEN WATCHING ANIMATION, DO YOU IDENTIFY WITH THE CHARACTER (S) ACTION?
The above chart shows the percentage of people who identify with the characters action in animation. 81 percent claimed to identify with the characters action and 19 percent claimed they do not identify with characters action while watching animation.

**STATE THE ANIMATED CHARACTER (S) YOU LIKE THE MOST. WHY?**

The above chart, illustrates the number of people who listed their favorite characters and people who had many choice to choose from and as such did not list any. 35 percent consist of those who wrote their characters and 65 percent consists of those who had many option to choose from.
DO YOU EMPATHIZE WITH THE CHARACTER(s) WHILE WATCHING ANIMATION?

The above chart represents the percentage of people who claim to empathize with characters in animation. 65 percent claim to empathize with characters while watching animation, while 35 percent claim they do not empathize with characters in animation.

HOW INTERESTED ARE YOU WHILE WATCHING ANIMATION?
Looking at the above chart, it consists of various percentages of interested people who watch animation based on the categories of answers provided in the options. 2 percent claimed they are not interested, 5 percent illustrated people who are less interested, 22 percent show people, who claimed are extremely interested in watching animation. In addition, 28 percent claim to be neutral about their interest in watching animation and 43 percent claim to be very interested while watching animation.

**DO YOU SING, DANCE, or MIMIC CHARACTER IN AN ANIMATION DURING OR AFTER VIEWING?**

The above chart shows different aspect that people replicate what they are interested in. 23 percent claimed that they always exhibit one of the characteristics mentioned above, 18 percent claimed not replicating often seen characteristics from animation, 40 percent showed and claim to replicate the behaviors once in a while and 19 percent claimed not at all.
DO YOU USE YOUR FAVORITE CHARACTERS AS SCREEN SAVERS OR DESKTOP PICTURES?

From the above chart, 38 percent claimed to use their favorite characters as screen savers and desktop pictures and 62 percent claimed not to use pictures of their favorite characters.

4.3 DISCUSSION OF FINDINGS;

The research was carried out to find out the attraction that intrigues people (students) to watch animated movies and TV shows. This study tried to find out and examine the things that intrigues people perhaps students about animation.

In chart 1, the researcher found out that 60 percent males watch animations more while 40 percent of females watch animation. Also, in chart 2, it shows that 47 percent undergraduate students watch animations and 28 percent of undergraduate female students who watch animations. Furthermore, the research discovered that 13 percent of male graduate students watch animations, while 11 percent of graduate females watch animations too.
The participants were given a set of questions in Part B of the questionnaires to pick a correct answer. Chart 3, indicated the amount of time students spend watching animation based on their interest. 30 percent ticked or cycled once a month, 12 percent ticked once a day, 25 percent ticked everyday, 18 percent claimed once a week and 15 percent claimed to watch it at all. The participants were then asked in Table 4, about the genres they prefer. 33 percent claimed to watch more comedy, 22 percent claimed to watch action more, 18 percent claimed to watch and love drama, 13 people were undecided on the genre to select because they preferred more than one, two or three. Also, 6 percent claimed thrillers, 6 percent ticked fairytales, while 2 percent ticked sci-fi.

In chart 5, the participants were asked why they selected the genre in chart 4. 38 percent claimed comedy is entertaining, interesting and funny. 26 percent claimed action because of the fast movement of characters and the fighting. Also, 19 percent claimed drama because its dramatic and funny, 8 percent claimed that fairytales makes them believe in the impossible and gives them hope. Again, 5 percent claimed that they watch thrillers for the thrills it gives, while 4 percent claimed that they watch sci-fi because it educates them.

In chart 6, the participants were asked the aspect of animation that interests them the most. 42 percent ticked that they are mostly aware of the characters, 22 percent indicated the movement, 12 percent ticked the sound, and 11 percent provided no answer due to unknown reasons. In addition, 8 percent ticked color as the aspect they are mostly aware off, while 5 percent ticked that they are aware of the light.

In chart 7, the participants were required to tick the most appropriate answer that applies to them. They question required them to select how effective is lighting in animation. Furthermore, 44
percent selected very effective, 16 percent selected less effective, 11 percent claimed extremely effective by ticked it and 29 percent claimed they are neutral about the lighting in animation.

Chart 8, again, the participants were asked about the effectiveness of color in guiding their attention while watching animation. Uniquely, 50 percent of the examined claimed and ticked very effective, 29 percent claimed to be neutral about the effectiveness of color in guiding their attention, 14 percent indicated that color is less effective in guiding their attention and 7 percent claimed color not to be effective at all.

Again, in chart 9, the participants were asked how strong their emotional connection is to the lighting style in animation. 53 percent indicated that their emotional connection to the lighting style is not strong, 10 percent indicated that emotional connection is less strong, 22 percent again claim to be neutral about their emotional connection to the lighting displayed in animation, 12 percent indicated that they have a very strong connection to the lighting style, while 3 percent indicated that they have a really strong connection to the lighting style in animation.

In chart 10, participants were asked if they were mesmerized by the sound or moving images in animation. 69 percent claimed they are mesmerized by sound and moving images in animation, while 31 percent claimed not to be mesmerized by the sound or moving images in animation.

In chart 11, again, participants were asked if they identify with the character(s) actions while watching animation. 81 percent claimed they identify with the characters action while watching animation and 19 percent stated that they do not identify with the characters actions.

Also, in chart 12, the participants were asked to state the animated character(s) they like the most. 35 percent provided an answer, which means that amongst all animations viewed them;
they have that one most preferred character. Most people mentioned characters such as Archer, Power puff girls, Stewie and Peter in Family Guy and so on. Furthermore, 65 percent indicated without an answer because they had more than one characters in mind and the space provided was little to list or state all their favorite characters.

Chart 13, furthermore, indicated the percentage of people who empathize with characters while watching animation. The chart indicated that 35 percent do not empathize with the characters while watching animation. However, 65 percent indicated that they empathize with the characters while watching animation.

Chart 14, represents the percentages of people who watch animation based on their interest on animation. 43 percent cycled very interested as their level of interest while watching animation, 28 cycled neutral as their level of interest while watching animation, and 22 percent indicated that they are extremely interested while watching animation. In addition, 5 percent cycled less interest to be their level of interest in animation and 2 percent indicated that they are not interested while watching animation.

Furthermore, chart 15, required people to select how often they exhibit character(s) such a sing, dance or mimic characters in an animation during or after viewing an animation. 40 percent claimed that once in a while, they sing, dance or mimic characters during or after watching an animation, 18 percent indicated that they do not often sing, dance or mimic characters in an animation, 19 percent indicated that they do not sing, dance or mimic characters during or after watching animation and 23 percent indicated that they always sing, dance or mimic characters during and after watching an animation.
Finally, chart 16, represents the percentage of participants who use their favorite animated characters as screen savers or desktop pictures. Furthermore, 38 percent participants use their favorite characters as screen savers and desktop pictures, while 62 percent participants do not use their favorite characters as screen savers or desktop pictures.
SUMMARY

Animation is defined illusion of movement that entertains as well as educates its viewers in various forms; it could be fictional, non-fictional or sartorial in nature.

The research examined and evaluated why AUN registered spring 2018 students watch animations instead of other industrial (Hollywood, Bollywood or Nollywood) movies. Also, the study was done to find out attractions/ things students identify with while watching animations such as lighting style in animation, color, characters, movement and so on. Finally, find out how effective those attractions are to the viewers during or after watching animations.

Like Komal and Mazhar et al mentioned in their research, kids are observed wearing their most loved animated character nightgown, bed sheets, toothbrushes, lunch boxes and school bags. This argument was done based on the researcher’s observation on how kids deal with animation.

Given this background and the creation of the National Super Heroes Day by the Marvel Comics Employees on the 28th April 1995, the problem of the study was to find out why teenagers and adults watch animations and the attractions or things they identify with that interests them to watch animations.

The researcher discovered that not all students watch animations or watch it as frequently as possible. The results showed that some watch animations once in a while, other once a week, some watch animation once a day few other everyday.
Also, it was discovered that various features in animation attributes to viewers perception of what they admire most while watching animation. Therefore, some claimed that colors, sound, characters, genres and so on various for viewers. Additionally, 62 percent claimed they do not use their favorite characters as screen savers or desktop pictures.

CONCLUSION

Based on the findings of the research, the researcher discovered that people watch animations for diverse reasons. According to findings, noticeable features such as color, movement, sound and lights of animation and the genres contribute to viewers’ attentiveness, while watching interested animations. Although, viewers are aware of the listed properties, a reasonable percentage (62%) of people claimed they not use it as screen savers and desktop pictures. In addition, 40 percent claimed to watch animations once in awhile, which means that although animation entertains, interests, thrills, educates or gives viewers hope, it is mainly preferred to be viewed once in a while.

RECOMMENDATION

Based on findings of this research, the following recommendations were offered with the hope that it would motivate researchers to find out the following;

- Recommend researcher take up my findings as a gateway for an advance research on the psychology of adult viewers mindset on the issue at hand.
- Recommends research to ascertain the viewers’ ideology of animation in different fields.
REFERENCES

Works Cited


Turney, S. *Uses and gratification theory and its connection to public relations*. The Pennsylvania State University. sites.psu.edu.

Turner, P. T. *Content and Meaning in Abstract Animation*. thesis, Virginia Commonwealth University, Department of Communication Arts and Design.
SAMPLE OF RESEARCH QUESTIONNAIRE

STUDENT RESEARCH QUESTIONNAIRE FOR SPRING 2018.

THE STUDENT OF COMMUNICATION AND MULTIMEDIA DESIGN IS CARRYING OUT HER FINAL RESEARCH PROJECT. THE QUESTIONNAIRE CONSISTS OF TWO PARTS. PLEASE FILL OUT BOTH SECTIONS OF THE QUESTIONNAIRE. IF YOU COMPLETED A COPY ALREADY, PLEASE DO NOT FILL IT AGAIN. THANK YOU.

PART 1

PLEASE CIRCLE OR MARK A RESPONSE FOR EACH QUESTION.

1. What is your Gender? Male/Female
2. What is your level of education? Undergraduate/ Graduate (student)

PART 2

IN THIS SECTION, PLEASE TICK THE MOST APPROPRIATE BOX. THANK YOU.

1. How much do you watch animation?
   a. Everyday
   b. Once a day
   c. Once a month
   d. Once a week
   e. None of the above

2. Which genres of animated movies or TV shows do you prefer?
   a. Drama
   b. Comedy
   c. Thrillers
   d. Action
   e. Fairytales
   f. Sci-fi

3. Why do you watch the selected genre?


4. What aspect of animations are you mostly aware off?
   a. Light
b. Color
c. Sound
d. Movement
e. Characters

5. How effective is lightening in animation?
   a. Very effective
   b. Less effective
   c. Neutral
   d. Very effective
   e. Extremely effective

6. How effective is color in guiding your attention in animation?
   a. Very effective
   b. Less effective
   c. Neutral
   d. None of the above

7. How strong is your emotional connection to the lighting style in animations?
   a. Not strong
   b. Less strong
   c. Neutral
   d. Very strong
   e. Really strong

8. Are you mesmerized by the sound or moving images in animation?
   Yes or No

9. When watching animation, do you identify with the character(s) action?
   Yes or No

10. State the animated character(s) you like the most. Why?

11. Do you empathize with the character(s) while watching animation?
    Yes or No

12. How interested are you while watching animation?
    a. Not interested
    b. Less interested
    c. Neutral
d. Very interested
e. Extremely interested

13. Do you sing, dance, mimic character in an animation during or after viewing?
   a. Always
   b. Not often
   c. Once in a while
   d. Not at all

14. Do you use your favorite characters as screen savers or desktop pictures?
   Yes or No

   Thanks so much for your cooperation in filling out the questionnaire.