Do animated TV ads matter?

Exploring Perceptions about Vodacom and Tigo TV ads among University Students in Tanzania

Global Media Studies
Master thesis

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ABSTRACT

The focus of the study is to understand the efficiency of Vodacom and Tigo Television animation advertisements from the perspective of university students with and without education in media analysis in Tanzania. Vodacom and Tigo television animation advertisements have been introduced in Tanzania; however, there is little research about the effectiveness of the advertisements for market purposes of the commodities.

The overall aim of the study is to investigate university students’ media literacy, their interpretations, and alternative perceptions about Vodacom and Tigo television animation advertisements. The theoretical framework focuses on social action theory which is based on exploring meanings that audience create from the texts they consume from media. The empirical basis of the study consists of interviews and questionnaire. The questionnaire was administered to two separate survey groups of 20 university students each. While one group consisted of students educated in interpreting media, the other group comprised of students not educated in media analysis. In order to achieve the aim of the study, a triangulation method was used to provide a broader and deeper understanding of respondents’ perceptions of the animation TV advertisements.

Based on the qualitative approach, five themes were found and regarded as respondents’ views and perceptions. Findings obtained through the quantitative method showed that respondents with media education had positive perceptions of the advertisements and could interpret and understanding them. While students without media education had negative perceptions and most of them could not interpret and understand the advertisements. Further research that will include a diverse sample population from different community groups is suggested.

Key words: Television animation advertisements, social action theory, media literacy, perceptions, Tanzania.
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CHAPTER ONE
INTRODUCTION

1.0 BACKGROUND

1.0.1 Television and the society

Advertisements can be defined as a type of communicative and persuasive marketing activity, the goal of which is to influence audience’s perception, attitude, cognition and behaviour towards the product being advertised. Among the many types of advertising, animation advertisements are a widespread type (Huang, Hsieh, & Chen, 2011). Television is one source through which the animation advertisements are communicated. Although there are many forms of media that are widely used in our societies, Television (TV) is still one of the primary sources of information on various aspects relating to our everyday life (Bryant & Oliver, 2009, p. 34). Internet is being used more in developed countries compared to developing countries. However, TV has its importance; it has most widely shared images and messages that we encounter in our daily lives. It is the common medium of our environments into which we acquire mediated information, which creates relationship among families and other people. For instance, a study done by Anderson, Reitsma, Sorensen, and Munsell (2010) reveals that, in the United States the average online consumer uses as much time online as she or he does watching TV (p. 1).

Bryant and Oliver (2009) emphasize that television is a systematized medium of storytelling. Its contents such as drama, commercials, news and other programmes bring comprehensible messages and images into every home. Moreover, television surpasses barriers of literacy and boundary of space by bringing together heterogeneous populations through mediation. Therefore, television has become a
common and primary source of socialization and everyday information in different parts of the world (p. 35).

By realizing the importance of television to the heterogeneous audience, this study focuses on TV content animated advertisement. The study explores perceptions about animation advertisements designed and are currently being used by two mobile cellular network companies in Tanzania, Vodacom, and Tigo. The purpose is to make media and advertising experts recognize that audiences are not passive for persuasion and information wanting (Renckstorf, 2004, p. 2); but rather people who can have different perceptions, interpretations, and views about the advertisements.

1.0.2 History of television in Tanzania

Tanzania is a country in Eastern Africa bordering the Indian Ocean, Kenya, Uganda, Rwanda, Burundi, Democratic Republic of Congo, Malawi, Zambia and Mozambique. Tanzania became a public after a union of two states, Tanganyika (mainland) and Zanzibar (Island) in 1964.

Until 1994, there were no television networks functioning on mainland Tanzania. The only station that was working was Television Zanzibar (TVZ), established in early 1970’s (Sturmer, 1998, p. 295). One of the main reasons for delayed introduction of television network to mainland Tanzania is Julius Nyerere the first president of Tanzania. Nyerere’s cabinet not only considered TV to be extremely expensive but also Tanzania’s radio coverage to be inadequate. Moreover, it was argued that, the expansion of television network would only serve the minority wealthy upper class as an entertainment medium (Sturmer, 1998, p. 191).
On the contrary, television advocates state that the medium could be an efficient instrument in the development process since it produces social awareness in the society. As a consequence, participation and acceptance of development projects could be guaranteed (Sturmer, 1998, p. 191).

However, Sturmer (1998) argues that, the plans for establishing the television stations on mainland Tanzania were revived in 1985, which led to the establishment of three private television companies in 1994. The private television companies are Coastal Television Network (CTN), which started broadcasting on March 1\textsuperscript{st} 1994, Independent Television (ITV) that had its first broadcasting on June 10\textsuperscript{th} 1994 and lastly Dar es Salaam Television (DTV), which was launched on December 2\textsuperscript{nd} 1994 (pp. 194-195).

However, according to the 2010 updates from Tanzania Communication and Regulatory Authority (TCRA), there are 25 television stations in Tanzania. Four of the TV stations are national, three are regional and 18 are district (Licensed content service providers, 2010, para. 2). TV stations that are national, broadcast their programmes nationwide while regional and district TV stations are only broadcasting to some regions and districts.

1.0.3 Advertising in Tanzanian media

Television stations on mainland Tanzania were introduced after 1994. Before that, advertising of services and products were broadcasted on radio, published in newspapers and on billboards. These were the major advertising media that were important and effective at that time and they are still used at the present. Despite the
prominence of newspapers, radio and billboards in early advertising industry of Tanzania, these media lack one aspect that television has, the power to win audiences’ attention (Shartiely, 2005, p. 110). Television has the power to win the audience’s attention because of its nature that allows combination of visual and auditory sense. For instance, programmes and advertisements shown on TV have advantages of being seen as well as being heard by the audience (Shartiely, 2005, p. 110). However, the market share of television in Tanzania is 41% (Murthy, 2011, p.15)

An increase of industrial production, import and export trade and the increase of television stations in Tanzania have stimulated intense competition among companies whereby most of them rely on advertising to win the audience. This has made television commercials preferred by several companies and organizations over those that are channelled through newspapers, billboards and radio (Shartiely, 2005, p. 110). Vodacom and Tigo cellular networks are among the many companies that channel their commercial advertisements through television in Tanzania.

1.0.4 Vodacom and Tigo TV animation advertisements.

a. Vodacom

Vodacom Tanzania Limited is a cellular network company offering communication services to more than 12 million clients across Tanzania (market share 47%). The company started its services on 14th August 2000. Vodacom Tanzania is a subsidiary company of Vodacom Group Limited, South Africa, which is also a subsidiary of Vodafone Group UK. Vodacom Group Limited owns a share portion of 65%, the remaining 35% is owned by Tanzanian shareholder, Mirambo Limited (“Who we are”, 2012, para. 1).
This paper discusses two Vodacom TV animation advertisements that started in April and July 2011. All Vodacom animated advertisements are for mass market and they run before, during and after programmes on several TV stations in Tanzania including Tanzania Broadcasting Corporation (TBC), Independent Television (ITV), East Africa Television (EATV), Star-TV Africa and Channel Ten TV, to mention a few. The adverts that started in April 2011 have the same slogan “kazi ni kwako” which literary means, “power to you”. These animation adverts transmit messages that encourage audience to choose Vodacom as a brand for communication (Personal communication with Machugu Nicholas, Marketing Officer, Vodacom, on April 11, 2012).

Vodacom animation adverts with the slogan “power to you” were introduced when Vodacom started branding its new logo and colour. Vodacom decided to use animation adverts to entertain and to be perceived as being young at heart. Generally, Vodacom “power to you” animation adverts depict Vodacom subscribers as being powered more when given more capacity than before. One such animated advertisement shows a fast cart with four speedy drivers and a fast doubled Bajaj with six passengers (Appendix 3). The advertisement demonstrates that Vodacom is empowering subscribers to acquire more capacity so as to achieve their communication goals e.g. fast and powerful communication (Nicholas, personal communication, April 12, 2012). The fact that the yacht and the Bajaj (symbols for communication) are fast, communication messages can also be quickly and within a short time be delivered to the intended destination. In this regard, the advertisers believe the slogan will persuade subscribers to use Vodacom services.
The second animation advert first aired in July 2011, links Vodacom services with the work done by a super hero character, M-Pesaman (M-Moneyman). The advert is embedded with a message that needs the audience to use mobile-based money transfer service M-Pesa (M-Money) because it is fast, assured, and safe. Moreover, the M-Pesaman is ready to assist the community with anti-theft events, at any time and place (“Vodacom launches M-Pesaman”, 2012, para. 1). The M-Pesaman is seen rushing out of a bus after seeing a thief stealing money from an old lady. The M-Pesaman quickly and fast rescued the stolen bag of money from the thief who had already run away with it. He handed it back to the lady, thus assisting the community to safely keep money away from thieves.

Vodacom decided to use a man to be a super hero character because in African tradition, and also for Tanzanian context, men are believed to be society’s custodian. They are expected to be strong and heroic; people who are always ready to tackle any problem promptly. The overall idea of the advertisement is that if one keeps money with M-Pesa, you are guaranteed of its safety and security (Machugu, personal communication, Marketing Officer, Vodacom, April 12, 2012).

**Responses from the advertising expert about Vodacom advertisement**

Analysis from Vodacom responses yielded two themes. The first theme was “authority”. This theme is concerned with animation adverts with slogan “power to you. The theme describes that *Vodacom subscribers have been powered more by being given more capacity so as to achieve their communication goals* (Machugu, personal communication, April 12, 2012).
The second theme was associated with the advert that had the heroic character called M-Pesaman. The theme is named “safety”. This theme explains that, *Vodacom M-Pesa service guarantees safety and protection of people’s money* (Machugu, personal communication, April 12, 2012).

b. Tigo

Tigo (formerly known as Buzz) is the first mobile cellular network company in Tanzania, that started its operations in 1994. Tigo Tanzania is a part of Millicom International Cellular S.A (MIC), a global telecommunications group with mobile telephony operations in 13 countries in Africa and South America (News, 2010, para, 1).

According to the report published by Tanzania Communications Regulatory Authority (TCRA), by June, 2012 Tigo had more than 5 million subscribers (market share 20%) (“Quarterly telecom statistics”, 2012, p. 2)

This study discusses one of Tigo’s TV animation advertisements that started way back in 2011. The advertisement is divided into two parts (Appendix 4). In the one part, we see two buses: one bus written ½ and the word Tigo, is decorated with blue and purple colours, that are normally used by Tigo company to make out its products. The second bus has three colours – green, red and brown colours. The Tigo bus seems to run faster that the other bus and it has actually overtaken it in terms of speed. This is demonstrated by red ½ (for bus number 2) which are slower and actually seen behind the blue ½ (for the Tigo bus). The second part of the advertisement portrays the whole day from sunrise (symbolized by rising birds) to sunset (yellow trees
indicating the sun setting) where Tigo services are obtained at ½ price. The main message that these adverts transmit to the audience is about affordable and cheap calling charges. The advert demonstrates that, Tigo charges only half a shilling per second for calling another Tigo subscriber in Tanzania at any time (Personal communication with Bernard, Marketing Officer at Tigo, April 11, 2012).

Tigo advertisements are usually designed and produced in India or France. In this regard, the company uses animation advertisements for a short-term campaign. This is intended to minimize costs of hiring models and public figures and send them to India or France (Bernard, personal communication, April 11, 2012).

Responses from the advertising expert about Tigo advertisement

From the analysis of in-depth interview with Mr. Bernard (Tigo’s advertising expert), the main theme that could be generated was “affordability”. This theme illuminates that Tigo has the cheapest calling charges than any other mobile cellular network company in Tanzania (Bernard, personal communication, April 11, 2012). In other words, Tigo services are expected to be accessible and convenient. Generally, affordability was the main message that the company intended to reach viewers and for that case this is the result which is expected to be obtained from research with consumers. However, viewers have their own perceptions, understanding and interpretation of the advertisement.

1.1 Statement of the problem

The use of TV animation in advertising is more abundant in the developed countries than in the developing societies. This is due to early development of new media technology especially television which began within the developed societies. The
growth of television in Tanzania, a developing country, was introduced only after 1995. Thus, animated TV advertising has been practiced for about 17 years although animation advertisements have been designed and advertised through newspapers and billboards even before trade liberalization in the mid 1990s (Shartiely, 2005).

Despite the many years of animation advertising in Tanzania, little is known about viewers’ ability to perceive the intended message that is usually embedded in TV animated advertisements. Few projects have, however, examined the effectiveness of TV animated commercial advertisements in Tanzania. For example, Ngozi Ngozi (2011a) conducted a practice-oriented academic study that examined the effectiveness of animation advertising in creating consumers’ awareness. The researcher worked with Vodacom Company in Dar-es-Salaam city during her studies at the School of Journalism, at the University of Dar-es-Salaam. Findings showed that most of the audience who understood the use of animated advertisements were mostly the youth. Young people seemed to understand different types of advertisements. Another academic practical mini study by the same university student about the impact of commercial television advertisements on consumer was conducted under the supervision of Tigo Company (Ngozi Ngozi, 2011b). Findings indicated that television viewers changed their behaviour towards the use of Tigo services e.g. mobile services, after watching the advertisements. Thus Tigo products were more consumed and the business grew as a result of commercial advertisements.

In addition to the academic-oriented studies conducted about Vodacom and Tigo commercial TV advertisements, John (2009) conducted a study to find if TV advertisements drew viewers’ attention and thus increased their level of interpreting
meanings of the advertisements. The researcher used five common and frequently shown advertisements in order to focus respondents’ thinking. The advertisements included the Pepsi, Ngao (insecticide sprayed on mosquito nets to kill or keep away mosquitoes), Solartek (advertisement for solar technology), Raid (a spray for killing harmful flying and non-flying insects like mosquitoes, cockroaches, and ants). The study findings showed that some advertisements scored high level of being understood for instance Ngao and Pepsi.

Despite the mentioned studies about TV animated and commercial advertisements, two conclusions could be drawn: first, the sample for the studies was heterogeneous and included any viewer who volunteered to answer the research questions. In other words, the criteria to select participants did not focus on any particular type of viewers in terms of age and education about media analysis. Either, the studies did not consider the level of media literacy the participants had attained. Secondly, the studies were more interested in finding out people’s level of awareness and attention, and frequency of watching the advertisements.

Based on the previous research and findings, viewers’ perception about the advertisements is not known. One of the intensions of TV animation advertising is to facilitate consumers’ perceptions; and in this way, persuade people to purchase and use the products. It is therefore important to find out consumers’ perception about TV animated advertisements something which will eventually lead to understanding the usefulness of advertisements. This paper examines the efficiency of Vodacom and Tigo Television animation advertisements from the perspective of university students with and without education in media analysis in Tanzania.
1.3 Objectives

This study about viewers’ perceptions towards TV animation advertisements is guided by three objectives:

a) To investigate perceptions of the audience toward TV animation advertising.

b) To understand the relationship between TV animation advertising viewing and the awareness of its meanings.

c) To find out if TV animation advertising is an appropriate technique to deliver messages to the audience in Tanzania.

1.4 Research question

Based on research review, it seems research about audiences’ perceptions and level of understanding and interpreting TV animation advertisements is scarce. Several TV animation advertisements can be identified in several TV stations. Although these advertisements might not be seen as new in the actual sense of what already exists in the TV stations, university students’ perceptions are largely unknown. This argument provides basis for my research questions.

(1) What perceptions about the selected Vodacom and Tigo Television animation advertisements can be found among university students with and without media literacy?

(2) Is there gender difference in the interpretation of the TV animation advertisements?

(3) What alternative meanings do viewers attach and time they use to decipher meanings attached to the TV animation advertisements?

1.5 Importance of the study

The current study is significant in the following aspects:
a) The study will expand knowledge to both media and advertising practitioners about the effectiveness of TV animation adverts from viewers’ perspective in Tanzania.

b) By concentrating on the understanding of TV animation advertising messages, this paper contributes to the discussion related to media texts consumption and perceptions of the audience.

c) Moreover, since the study focused on Tanzanian context, it is an important academic source exploring media content consumption discourse. This is due to scarcity of published Tanzanian academic sources in this field at the present time.

1.6 Definition of terms

a. Animation

From the viewpoint of professional animators and art scholars, animation is mostly defined as a medium. The most common current use of the term animation refers to a field of film or video, and most academic discourse about animation has taken place within film and media studies. Animation in this sense is defined in opposition to “live action” cinema or television and incorporates traditional animation and computer-generated animation, as well as a wide diversity of techniques such as Claymation, stop-motion, and paper cut-out animation (Silvio, 2010, p. 425).

b. Advertisement

Advertisements have been defined by Tench and Yeomans, (2008) as “the use of paid-for media to inform and persuade” (p. 312). Therefore, advertisers control messages that are embedded in the advertisements by paying for the space, or airtime (p. 312).
Additionally, Singh and Dalal, (1999) define advertisement as a fundamental communication that seeks to either establish positive attitude and behaviour toward a certain product or service, or to inform the audience about a certain service or product (p. 92).

c. Advertising literacy

Advertising literacy can be categorized in three different clusters. The first one is from the point view of media education and research, from the audience point of view and lastly from the advertiser's perspective. Since this study explores audience's understanding of TV animation adverts, then definition of advertising literacy from audience point of view is preferred. From this view, advertising literacy is defined as a part of individual's personal ability to recognize, evaluate and understand advertising messages (Malmelin, 2010, pp. 130-139).

d. Media literacy

Renckstorf (2004) claims that although media literacy has been defined in numerous ways, no definition that has been constructed based on theoretical framework. This is most likely the result of the fundamental nature of the research into media literacy, which is mostly based on practical experiences of educators in the field of media discipline (p. 154).

Therefore based on constructivist model of media literacy as a theoretical framework, Renckstorf (2004) defines media literacy as;

Knowledge and abilities concerning the production, interpretation and content of media information within a social-cultural context, as well as knowledge about the relationships between these elements (p. 168).
1.7 Limitation

This study is limited to the theoretical foundation of social action approach that has been used to explore the problem. The theory focuses more on audiences’ power to acquire and decode media stimuli. Therefore, the study does not involve the ideological influence of media institutions and the power of media contents to the audience.

Moreover, financial constraints were also the problem in this study. I would have been able to expand the scope of my study if I had enough funds. I funded myself to travel to Tanzania to collect data. I could have used online and telecommunication means but since my study is based on survey and reception analysis methods I had to travel to the case study area to have direct contact with the respondents. To get a deeper understanding of people’s perception towards media text, it is important to have a personal contact with them.

1.8 Delimitation

This study is delimited to Dar es Salaam region due to the availability of large population. The reason for choosing Dar es Salaam as a scope of the study is because it is the largest city in Tanzania, with estimated population of about 4 million (URT, Population Planning Unit, 2012, p. 37). I was not able to collect data from other regions because of the financial constraints. However, I suppose that, a selected population sample will represent well my case study because Dar es Salaam is not only the largest city, but also a city with people from diverse cultural background.
1.9 Theoretical framework

Since this study is based on exploring meanings that audience create from the texts they consume from media, it is therefore appropriate to use social action theory of media studies, in which most propositions were developed in the 1970’s by Anderson. Although this study is based on social action theory, other media and social theories are also included so as to have diverse perspectives.

Scholars in the communication research and science have discussed social action perspectives particularly but not exclusively focusing on audience activities and mass media use. This tradition has established its own theory, research methods and a remarkable amount of fresh promising understanding of media communication discourse (Renckstorf, 2004, p. 1).

Additionally, Renckstorf, (2004) stresses that, social action theory has developed its roots from the accumulation of evidence of selective exposure, selective perception and retention; is witnessing that audience tend to match their media channels and content use to their individually information needs, ideas and wills. This was about the time when Katz (1959, p.2) suggested mass communication researchers should pay attention to the question “What do people do with media?” instead of “What do media do to people?” (p.1)

This is perhaps the most general formulation of the premise underlying all approaches of communication research which assume that there is an active audience. Since, then it is more or less considered common sense within important parts of the community of communication researchers that mass media use must be conceptualized in terms of social action and, consequently, processes of mass communication must be studied from a social action perspective (Renckstorf, 2004, pp. 1-2).
Furthermore, several scholars such as Anderson and Meyer (1988), McQuail and Gurevitch (1974), and Lull, (1980, 1988), have made efforts with the aim of creating social action perspectives that would go beyond the principles within the uses and gratifications discourse (Renckstorf, 2004, p.1).

For instance, Westerik, Renckstorf, Lammers and Wester (2006) argue that, the main difference between uses and gratifications theory and social action is found in the matter of goal attainment. All the mentioned theories agree that active audience consume media texts with a plan of achieving some goals. However, they disagree on how challenging goal attainment is in the context of everyday life. In uses and gratifications, goal achievement is seen rather straightforward because the audience is given full power over situations. This means that, media use by the audience is free from social influence (p.147).

However, in social action theoretical approaches, goal attainment is complex and more difficult to achieve. The presence or the absence of others is likely to contribute to the way in which goal attainment is achieved. Therefore, the absence or the presence of others shapes the way individuals observe, perceive, thematize and diagnose media messages (Westerik et al. 2006, p. 147).

This means, an independent individual can contextualize meanings of media messages, but also norms and customs as well as interactions with the others might challenge or change that particular meaning. This is the main difference that can be noticed between goal attainments (satisfactions) achieved in uses and gratifications and social action theory.
Additionally, it can also be said that uses and gratifications focuses more on how people are active in choosing certain media contents so as to satisfy their interests and desires, while social action theory focuses more on how active audience are in both choosing media content and in making meaning out of what they receive from the media texts.

Social action is the theory that includes cultural hermeneutics, phenomenology, pragmatism and the interpretive sociologies. The theory demonstrates human beings as conscious, self-reflexive agents who construct reality through their own communicative efforts (Lindlof, 2009, para. 4).

Lindlof (2009) emphasizes that,

Social action, then, is the process of behaving meaningfully in the everyday world. Media content and technologies come into play as iconic, indexical, or discursive resources in the semiotic of social action. In this sense, audiences create their own texts from media content in order to accomplish their diverse purposes (para. 6).

Likewise, Renckstorf (2004) clarifies that, human beings are active audience who interpret media texts and make meanings out of them on the basis of their values, plans and objectives. Meanings of media texts are the product of the society because they emerge within the social interactions in the society. Moreover, interpretations of the meanings occur on the basis of image the person has of him or herself (p. 55).

a. Understanding media contents

Renckstorf, (2004) states that, in social action perspectives, human beings have been seen as active recipients who creates meanings through interaction within him/her self
or with the others in the society. Instead of just being a recipient who reacts to the play of factors, the human being is described as an organism that has to deal with what it faces (p. 54).

It meets what it so notes by engaging in a process of self indication in which it makes an object of what it notes, gives it meaning, and uses the meaning as basis for directing its action (p. 54).

Renckstorf’s argument on what human being is capable of in terms of dealing and making meaning of objects she/he faces can also be witnessed in Blumer’s symbolic interactionism approach (Blumer, 1969). In symbolic interactionism approach Blumer argues that through social relations that human being has within the society, he/she is capable of creating meanings toward things that he/she faces. Moreover, human being acts toward the things on the basis of the meanings that he/she created (Blumer, 1969, p. 2).

The argument that I would like to address on Blumer’s perspective is about things that he is referring to. Blumer argues that human being is capable of creating meaning and act toward anything that can be encountered in this world (Blumer, 1969, p. 2).

According to his argument, even media contents can be included in his discussion about symbolic interactionism. Consequently, we can argue that according to symbolic interactionism and social action theory, the human being is an important active recipient who is capable of making sense out of subjects that are encountered in daily routines, this include physical objects and more importantly media messages.

A theme about active audience of media has also been analysed by Thompson. Active audience are included in his argument about construction of self-formation. His idea
about self-formation lies on the fundamental proposal of hermeneutics, which notes that;

The reception of symbolic forms-including media products- always involves a contextualized and a creative process of interpretation in which individuals draw on the resources available to them on order to make sense of the message they receive (Thompson, 1995, p. 8).

He points out that a process of receiving media products is essentially a hermeneutic process. This means that people who receive media texts are generally involved in the process of interpretation through which they make meanings of the media texts. He emphasizes that consumption of media products does not necessarily make an individual an interpreter of the media texts, rather the reception of media messages matter because it requires a certain degree of attention and interpretative activity so as to make sense of the symbolic content delivered by the media product (Thompson, 1995, pp. 40-41).

Borrowing an idea from Gadamer, (1975), Thompson claims that interpretation of media texts is an active and creative process in which an individual tries to set assumptions and expectations in order to understand media messages. Some of the assumptions and expectations of the recipients might be personal and unique but most of them rely on the social context and historical background. Therefore, the ways that media messages are understood varies from one individual to another, one society to another or one socio-historical context to another. This is what makes meaning or sense of media messages to be complex and dynamic (Thompson, 1995, p. 41).

b. Media literacy

Media literacy is not a new term in the media and communication discourse. Various media scholars have discussed media literacy within different theoretical frameworks and as a result they have caused applicability of this term to be complex and diverse.
However, the complexity does not reduce its relevance in the media and communication discourse especially in analysing media text consumptions and interpretation of media messages.

By recognizing the importance of media literacy discourse, it suffices to discuss several concepts by Potter, (2011) who broadly defines media literacy as being able to assess meaning in different messages, organizing that meaning so as to determine its usefulness and then to construct messages to deliver that meaning to others (pp. 12-13).

Potter, (2011) proposes three important blocks that helps to broaden individual’s perspectives in media. He has discussed personal locus, knowledge structures and skills as three building blocks of media literacy. He explains that,

*Your personal locus is composed of goals and drives. The goals shape the information processing tasks by determining what gets filtered in and what gets ignored. The more you are aware of your goals, the more you can direct the process of information seeking. And the stronger your drives for information are, the more effort you will expend to attain yours goals (p. 13)*

However, when your personal locus is weak, you will default to media control where you allow media to exercise high degree of control over content exposures and information processing. Therefore, the more a person controls the process of information attainment and usage the more he/she can control media influence (Potter, 2011, p. 13).

Potter’s second block of media literacy is knowledge structures. This is a set of organized information in the human being’s memory. The organized information is obtained when a human being uses skills as a tool to select important facts among
many facts so that he/she can be able to process information and build his/her knowledge. He emphasizes that “a characteristic of higher media literacy is the ability and habit of transforming information into knowledge structures” (Potter, 2011, p. 14).

Potter (2011) also claims that in order for people to be media literate they need knowledge structures in “media effects, media content, media industries, the real world and the self” (p. 15). With knowledge in the mentioned areas human being will be able to seek information, process them and make meaning out of them (p. 15).

The last block is skills: He describes skills as tools that we develop through practice. In media literacy human being needs seven skills which are “analysis, induction, evaluation, grouping, deduction, synthesis and abstraction” (Potter, 2011, p. 15). Analysis is the process of selecting messages and breaking them down to examine their elements so as to obtain meaningful message elements. This enables people to make their own evaluations on messages they have received from the media. For instance to determine a report by a journalist, we need to analyse it by asking questions, why, when, what, where, who and how (Potter, 2011, p. 16).

Induction is concluding a trend across a small number of elements, and then rationalizing that trend to all elements in the context. Potter (2011) claims that:

People are using elements they have learned in media messages to dominate their perception of a pattern in real life. They accept a faulty belief because they do not take their own real-life experience into account when inferring a pattern; that is, they do not use induction well instead preferring to use elements from mass media stories and not the elements from their own lives when inferring a pattern (p. 18).

Potter, (2011) means that, people are using elements they have received from media contents to determine their perception of a certain situation or tendency in the society.
For instance, people accept a faulty idea because they do not involve their own experience into account when rationalizing a trend. That is mostly caused by disuse of induction (p. 18).

Evaluation is the process of judging the value of the message elements through comparing its elements to our own ideals. For instance, when we receive an opinion from the media messages, we would analyse them to obtain important elements and then compare them with our own standards to judge if they are good or not (Potter, 2011, p. 16).

Grouping is the skill that makes a person able to determine which media contents are alike and how a group of media message differ from other groups of media messages (Potter, 2011, p. 17).

Deduction is a process of using faulty generalisations to explain a particular phenomenon. When we have faulty generalizations we usually explain a certain occurrence in a faulty manner. An example of faulty generalization is when we assume that, condoms’ public service announcements on TV will teach children that it is permissible to practice sex when they are young (Potter, 2011, p. 19).

Synthesis skills resemble principles that are used to build our knowledge structures. We select required message elements, which are interesting, useful and credible so as to refine, reformulate and update our knowledge structures (Potter, 2011, p. 19).
The final skill that a media literate person should have, according to Potter, (2011) is abstraction. He describes abstraction skill as a:

Process of creating a brief, clear, and accurate description, capturing the essence of a message in a significantly smaller number of words than the message itself (p. 19).

Therefore, when we communicate a message to someone, we have a big picture in our mind but we are using few words to explain the message in a meaningful way (Potter, 2011, p. 19).

However, through the mentioned media literacy blocks, Potter argues that we can define media literacy in a formal way as “a set of perspectives that we actively use to expose ourselves to the mass media to interpret the meaning of the messages we encounter”(Potter, 2011, p. 19).

Additionally, in my perspective I would like to define media literacy as a process of learning by critically reasoning about media content meanings. Critical reasoning that we need to establish should be based on ability to analyse political, social, economic, as well as cultural elements behind media contents.

I argue it is a process of learning because a human being adopts environment and objects around it (including media contents) through formal and informal learning. Therefore, theoretically media literacy is acquired through learning how to be critical and evaluative toward media content meanings and its elements (political, social, cultural and economical) within it.
1.9.1 Thesis structure

This thesis comprises five chapters. **Chapter one** draws a general background to the study. It states the research problem as well as the research questions. It also outlines the purpose, objectives, significance of the study, definition of terms, limitation and delimitation of the study and it features the theories that guide the study.

**Chapter two** covers the literature review on media communication and advertising studies. This chapter discusses several perspectives from various researchers on media and advertising industry so as to conceptualize their findings, arguments, and methods. This helps to recognize a research gap that needs to be approached and what are the appropriate methods to approach it.

**Chapter three** presents the research design and methods that were employed to generate the empirical data for this study. The methodological approach employed is based on qualitative and quantitative approaches because of the nature of research questions and objectives.

In **Chapter four**, I analyze, present and interpret findings whose main aim is to explore the audience’s understanding of the TV animation advertising by Vodacom and Tigo to determine efficiency of TV animation advertising in delivering intended messages to the audience in Tanzania. Discussion of the findings is based on qualitative and quantitative data that was gathered through in-depth interview and questionnaires.

**Chapter five** gives a general conclusion by summarizing the findings of the study. To
answer research questions, this chapter recapitulates the results to give a general overview based on responses from the respondents. Moreover, this chapter suggests issues that need to be addressed by the future studies.
CHAPTER TWO
2.0 LITERATURE REVIEW

This study is within the theoretical framework of mass communication perspectives, primarily drawing on social action theory and other media and social theories, to explore the audience’s perceptions toward TV animation advertising by Vodacom and Tigo to determine audiences’ media literacy, interpretations, attributions and alternative meanings towards the animations advertisements.

By concentrating on social action media studies approach, this study explores the meanings audience creates from the media texts, which in this study are referred to as TV animation ads. Since the study is based on social action media approach assumptions that human beings create meanings of media artifacts and contents within collective frames of understanding (Lindlof, 2009, para. 2), then it is important to find out if Tanzanian TV audience comprehends TV animation ads by Vodacom and Tigo as they are intended to be understood by the advertisers.

Therefore, this chapter broadly presents a review of literature dealing with the theoretical arguments within the media communication and advertising fields.

Earlier studies into advertising effectiveness proposed that there is a particular sequence in which consumers respond to advertisements. The argument proposes that advertisements can be designed to achieve certain responses according to the nature of the communication and marketing goals desired. According to the sequential ordering of effects, if advertisements are to be successful in changing consumer attitude and behavior, they must direct consumers through steps of reception stages.
The stages that are proposed to change consumers’ attitude and behavior are cognitive, effective and conative (Aitken, Gray, & Lawson, 2008, p. 280).

This is an information-processing model that highlights the message, the executional strategy and the significance to the user of the brands, products or services presented in the advertisement. This model proposes that if advertising idea is clear and it is conveyed effectively it will be understood correctly (Aitken, Gray, & Lawson, 2008, p. 280).

However Aitken et al. (2008) claim that, due to the changes in communication and media studies which prioritizes psychological, social cultural contexts, current advertising reports to the great extent have been focusing on the process of reception and the social and cultural roles that advertising plays in society and in people’s lives (p. 292).

Additionally, in their study they argue that, meanings of media message need to be negotiated. In emphasizing this argument, they propose reader-response theory in media and advertising studies because it puts the reader at the midpoint of communication rather than at the end as a mere receiver, second reader-response theory emphasizes interactive nature of communication process (Aitken et al. 2008, p. 281). Therefore, they are arguing that:

The act of ‘reading’ and responding to an advertisement is not simply a process of decoding the clues to discover the preferred meaning of the message but is an active engagement with both the formal and the informal elements of the advertisement and with the genre of advertising to produce a negotiated understanding (p. 281).

They propose a reader-response approach in analyzing consumer’s experience at the
point of engagement with advertising. This is because analysing consumers’ interaction with advertising is a complex, active and dynamic process that cannot be effectively clarified or comprehended using conventional advertising theories. (p. 192).

I would like to argue that, although Aitken et al. (2008) study is in the same paradigm as this current study, the two studies differ in a way of conceptualizing theoretical frameworks for analysing the audience. For instance, by using reader-response approach, Aitken, et al. (2008) theoretical framework is primarily concentrated on literary based advertisements analysis.

In this regard, this study encounters an issue of theoretical applicability, whether the same theoretical framework (which is based on literary works) can be applied in studying audio-visual media audience. Therefore, to avoid theoretical obscurity, the current study proposes social action theory to study TV audience. Social action theory approaches diverse media audience and not specific media audience (Renckstorf, 2004, p. 164)

Consumer studies have generally failed to consider social cultural settings that contextualize all consumption activities. By looking at a specific field of advertising theory, they contend that, researchers have not been able to explore a relationship associated with advertising reception and investigated real world phenomena. Therefore, they have tended to overlook the social-cultural settings of advertising. This makes the audience that current advertising theories describe, not audience at all but rather a collection of individual consumers who respond to advertising stimuli
while remaining detached from their cultural and social contexts where they reside (Stewart 1992, p. 15)

The analysis denial of the audience's social-cultural contexts in the advertising studies is arguably caused by a narrow definition of a term context. In most advertising studies, this term has been associated with sponsoring media or program content in which the advert is situated. This has neglected a discussion about the social context in which the audience or a viewer of the advertising content is located (Ritson & Elliott, 1999, p. 260).

It is essential for scholars to combine their analysis of media communication and advertising audience by not only considering media messages settings, but also by pondering audience’s social-cultural contexts so as to establish a critical and effectual thesis that contextualize important elements in the advertising discourse.

Additionally, media reception analysis theory denotes that media texts and recipients cannot be separated in the analysis of media communication. For instance, reception analysis theory suggests that both the recipients and media contexts need to be studied as socially specific, empirical objects of analysis (Jensen, 1991, pp. 135-137).

Ritson and Elliott, (1999) claim that most advertising studies

Have focused to a great degree on the effect of the ad on the consumer’s decision-making process, specifically the role of advertising in guiding product preference and post purchase dissonance reduction (p. 261).

This way of theorizing audience portrays them as consumers who are directly persuaded by the media content to make decision and to buy or consume advertised
products. This makes audience socially inactive interacting recipients (p. 261).

Moreover, I would like to argue that most of advertising studies have been using theoretical frameworks, which in return they end up treating audience as mere consumers. I am not arguing that those theoretical frameworks are not important in this study or in advertising field, but my emphasis is on importance of using theoretical frameworks, which as a result will analyze advertising messages recipients not just as consumers but also as active audience.

Hungwe, (2006) conducted a study on how Zimbabwean women negotiate the meaning of HIV/AIDS prevention television advertisements. She employed combination of focus group and in-depth interview data collection method and qualitative audience reception analysis theory to investigate how a particular group of female audience situated in Zimbabwe interprets TV HIV/AIDS prevention advertisements. In her findings she argues that, female audiences were able to interpret TV advertisements by their lived experience as well as pre-existing knowledge. Hungwe (2006) emphasizes that contrary to earlier arguments and media theories such as hypodermic needle theory, the audience of media communication are not passive homogenous mass that easily submits to media influences, rather the audience are active in the production of meaning, but under certain conditions in particular settings. The conditions that she is referring to are the media content, media institutions, and the social history of the audience (pp. 81- 84).

Although Hungwe’s study findings featured only qualitative methodological approach, yet they are valuable because they demonstrate how audience’s social
cultural settings can influence the interpretation of media texts.

However, the current study combines both quantitative and qualitative methodology approach in collection and analysis of data to explore how audience understands TV animation advertisements. Arguing about combination of quantitative and qualitative methodologies, Bryman (2008) emphasizes that:

A more complete answer to a research question or set of research questions can be achieved by including both quantitative and qualitative methods. It implies that the gaps left by one method (e.g. a quantitative one) can be filled by another (e.g. a qualitative one). One of its most common forms is when ethnographers employ structured interviewing or possibly a self-completion questionnaire, because not everything they need to know about is accessible through participant observation (p. 612).

There are various social factors that influence audience's interpretation of media texts. These factors might differ from one social context to another or from one gender to another. Consequently, this has made interpretation and understanding of brands and marketing communication messages to become extremely challenging (Yannopoulou & Elliott, 2008, pp. 9-10).

The study conducted by Yannopoulou and Elliott, (2008) on how audience interpret open and closed text advertisements, shows that previous studies done by Mick and Politi (1989) and Stern (1992) found that there are remarkable differences in interpretation of advertisements by male and female respondents. Also, Elliot and Jones (1995) found out considerable differences in the way males and females replied to sexuality advertisements (p. 14).

For instance, Yannopoulou and Elliott, (2008) point that when they presented an advertisement to a male participant, he approached it by explaining it as a picture,
explaining its figures and elements and by trying to give an interpretation based on the intended meaning by the advertiser. Therefore, it can be argued that the main concern for males is to state that they are smart enough to comprehend the advertisement and capable of reading between the lines (p. 21).

However, when the same advert was shown to female participant, she talked about the elements of the advertisements as they appeal to her. This made Yannopoulou and Elliott, (2008) conclude that female participants are willing to talk and expose their personal feelings, emotions and past experiences more cooperatively and quickly than males. Consequently, it seems that females like to appear as free thinkers and ready to talk regardless of the setting and circumstances they may be at that time (p.23).

Additionally, Yannopoulou and Elliott, (2008) note that, females seem to anticipate advertising as something "trendy", which correlates the latest fashions in the media. In their views the ideas of television series and movies are interrelated to advertising. So when females are exposed to advertisements, they seem to create theme correlations and as a result they produce interpretations inspired by other media programs mentioned earlier (p. 24).

To conclude,Yannopoulou and Elliott, (2008) summarize that, males interpret advertisements in a descriptive way while females interpret advertisements in interpretative way (p. 29).

Findings from Yannopoulou and Elliott (2008) motivate my enthusiasm of wanting to know how interpretation of TV animation advertisements by Vodacom and Tigo varies between males and females. Despite the fact that Yannopoulou and Elliott used
social class and gender differences to find out how audience interpreted text advertisement. I find social class criterion complex to include in this study because in most developing countries, and particularly in Africa, it is not easy to determine social classes due to the fact that societies are organized more on the basis of ethnic solidarity than on relationships based on social position (Miles & Rochefort, 1991, pp. 395-398). Therefore, this study features gender differences as well as education background to explore how audience understand TV animation advertisements.

While, Yannopoulou and Elliott (2008) concentrated only on the way audience decode and encode text advertisements, my study reflects both advertisers’ intended interpretation and audience perceptions of the advertisements so as to find out similarities and differences in the interpretations of the advertisement.
CHAPTER THREE
3.0 RESEARCH DESIGN AND METHODOLOGY

In this study I have set out to explore the audience’s perception of the TV animation advertisements by Vodacom and Tigo to determine efficiency of TV animation advertising in delivering intended messages to the audience in Tanzania. The purpose of this chapter is to discuss the methodological approaches and how the study was carried out. Discussion of this chapter helps the readers to understand how data were obtained and how the findings were obtained. This chapter begins with methodological framework discussion and approaches, area of the study, participants sampling techniques, data collection methods, data collection process, data analysis and validity and reliability discussion.

3.1 Methodological framework

This paper takes its point of departure from the framework based on triangulation method research. The term triangulation refers to research method that combines quantitative and qualitative research within a single research problem (Bryman, 2012, p. 628).

There are arguments against triangulation method in research that have been given by various scholars like Smith, (1983, pp. 12-13) and Heshusius, (1986, p.8). These arguments tend to fall into two categories. Bryman, (2012) has divided them as the embedded methods argument and the paradigm argument (p. 629). The embedded methods argument implies that:
Every research tool or procedure is inextricably embedded in commitments to particular versions of the world and to knowing that world. To use a questionnaire, to use an attitude scale, to take the role of participant observer, to select a random sample, to measure rates of population growth, and so on, is to be involved in conceptions of the world which allow these instruments to be used for the purposes conceived (Hughes, 1990, p. 11).

This argument emphasizes that it is not possible to combine qualitative and quantitative research because they are not in one compatible epistemological field (Bryman, 2012, p. 631).

Likewise, the paradigm argument suggests that, quantitative and qualitative are two incompatible paradigms in which epistemological traditions, methods and values are inseparably linked and are incompatible between paradigms. For instance when a researcher combines participant observation and questionnaire in his or her study, he or she is not really combining quantitative and qualitative research because the paradigms are incommensurable. The combination is only within a single paradigm and at a superficial level (Bryman, 2012, p. 629).

However, Bryman has criticized these two arguments against triangulation methods by claiming that, the problem with the embedded methods argument and the paradigm argument rests on disagreements about the interconnectedness of epistemology and method. The two arguments by embedded methods and the paradigm argument cannot be confirmed in social studies (Bryman, 2012, p. 630).

However, this study combines both quantitative and qualitative methodology to collect and analyse data. The two methods are combined together to enable a researcher to enhance credibility of the research findings (Biber & Nagy, 2010, p. 3).
Triangulation methods designs are approaches for gathering, examining, and connecting both quantitative and qualitative data in a single study or in a multiphase series of studies (Creswell, 2009 p. 53).

In order to generalize my findings, triangulation methodology approach has been employed because it enables combination of data such as words, pictures, narratives and numbers in the same research problem. This allows the research results to be generalized and the conclusion to be more acceptable (Biber & Nagy, 2010, pp. 3-4).

Moreover, the choice of triangulation methods approach has been based on what the secondary questions (of the main research question) are trying to find out. The first question tries to find out how animation advertisements are perceived by the audience. The second question attempts to explore gender difference in translating and interpreting animation advertisements. The third question examined alternative meanings and time used by the viewers to understand meaning of the advertisements. Therefore, the first question and the first part of the third questions are related to qualitative themes while the second and part of the third question are based on more quantitative data.

Study of media impact has been usually regarded as the study of the effects of mediated texts on the behaviour of the audience. However, in media uses and social action framework which this study is based on, media impact is conceptualized as the study of the consequences audience take after having perceived, thematized and diagnosed mediated messages. The outcome of this shift in media studies has resulted in the changes in research approaches as well as strategies, whereby combination of
both quantitative and qualitative approaches is becoming more prominent (Renckstorf, 2004, pp. 58-59).

Various scholars in social studies have remarkably used mixed methods approach. The importance of the mixed methods approach lies in the probabilities it offers in terms of assuring the validity of the study. It can be used “within and across research strategies and as such is a flexible way of approaching research questions, though it carries certain disadvantages in terms of time and cost” (Bryman, n.d., p. 9).

However, mixed methods research might cause problems in the interpretation of results especially when qualitative and quantitative findings are inconsistent, but the readiness of the researcher to address such problems will enhance the credibility of the study (Bryman, n.d., p. 9).

Therefore this study has adopted a qualitative approach using reception analysis method and quantitative approach using survey method. This study has employed survey method to find out how animation advertisement messages by Vodacom and Tigo are perceived by the audience. Reception analysis method has been used to explore meanings that are created by the audience toward Vodacom and Tigo’s TV animation advertisements.

### 3.1.1 Survey method

Survey method seeks to explore attitudes, facts as well as beliefs. Although survey method is often used in market research, it is also an essential part of social studies as it provides a rapid and rather inexpensive way of exploring, describing or clarifying
the characteristics and beliefs of the population at large (May, 2011, p. 94).

Surveys, with a focus on determining correlation are often used to describe or explore social phenomenon. The questions on surveys often deal with beliefs, opinions, characteristics, as well as past or present social behaviors. Thus, surveys are suitable for research questions that seek to find out about self reported views or characteristics. However, surveys are more appropriate when the responses that are given by the audience measure variables (Neuman, 1997, p. 228).

There are several types of surveys that can be used in social science studies. However, this study has employed attitudinal survey approach to gather opinions of audience toward animation advertisements. For instance, May, (2011) argues that, attitudinal survey is appropriate in finding out “what people think about life in general and events in particular”(p. 95). Therefore, this study applies attitudinal survey to find out how audience perceives animation advertisements.

3.1.2 Reception analysis method

It is argued that the potential effects of mass media have increased several approaches in audience research since the first messages were circulated to a mass audience. However, what has altered over time are the means used to reveal the effects, and the assumptions motivating media studies (Moran, 2003, para.20).

Reception analysis draws its ideas from the humanities field and its methodology from the social sciences. The humanity field has contributed the notion of mass communication as a cultural practice generating and circulating meaning in social
Reception analysis focuses on examining what audience sees in the media and on the meanings that audience creates when they interpret media texts. The object of research in reception analysis is on media contents and the complex signifying process of the negotiation between media texts and audience situated within a certain social contexts (Hungwe, 2006, p. 45).

To analyze the process of reception of media texts and perception created by the audience, reception analysis relies on empirical data about the media messages, recipients as well as interpretation of media messages. Hence, reception analysis helps the researcher to explore audience’s perceptions and opinions toward media texts through qualitative research interview (Schroder, Drotner, Kline. & Murray, 2003, p.147).

A trend in media audience research has been to employ qualitative methodologies to explore how audience interact with the mass media. Jensen, (1987) explains that qualitative audience studies are more appropriate in revealing how audience make their own sense of the media texts based on their personal circumstances (p. 31).

Personal circumstance that Jensen is referring to is a form of social action that is not only concerned with external behaviour but also internal behaviour during a process of interpreting media messages (Renckstorf, 2004, p. 58). For instance, Moran, (2003), argues that:

Meaning is dynamic and happens as a result of the interaction between the message and receiver. The idea of active reception now fuels much of the
research on audience interpretation. The perceptions of the audience member include his or her social and cultural surroundings, as well as what is occurring during the viewing of a certain television program. Everything about the context of the interaction between the viewer and the message can influence the interpretation of that message (para. 14).

Therefore, I argue that, the need to explore the audience’s perceptions of the TV animation advertisements by Vodacom and Tigo within social context is attached with the assumption that, meaning is entrenched in social action and the hermeneutic approaches. However, the main aim of the reception analysis is to reveal in-depth information about a particular audience (Moran, 2003, para. 27).

Arguments within the reception analysis approach, as well as social action and hermeneutics stresses that, audience actively decode media texts according to their experiences, settings and structural positions (Thompson, 1995, p. 42).

Therefore in order to generate empirical data on how the audience understands the TV animation advertisements by Vodacom and Tigo, I used a self administered questionnaire and in-depth open-ended interview. Moreover, I Interviewed Vodacom and Tigo advertising personnel so as to comprehend what meanings they wanted to deliver to the audience. The purpose of collecting information from advertisers is to link what meanings they wanted to deliver and what meanings the audience decoded. Moreover, the examining advertisers’ intended meanings and audience’s interpretation is significant because it helps to show how audience understand media texts and how active they are in interpreting media messages as social action theory suggests.
3.2 Area of the study

Although TV animation advertisements by Vodacom and Tigo are broadcasted nationally in Tanzania, this was a limited study that concentrated at the particular audience who are male and female situated in Dar es Salaam.

Dar es Salaam was chosen as the research area of this study because it is one of the most populated cities in Tanzania (URT, Population Planning Unit, 2012, p. 37).

My decision to concentrate on Dar es Salaam population was determined by the scale of the study project and justified on the findings that 71% of Dar es Salaam’s population has access to television (Murthy, 2011, p. 11). The decision was also influenced by the fact that since Dar es Salaam is the highly populated city than any city in Tanzania, then there is a high possibility of population consisting of people with a cross-section of norms and different economic backgrounds; dimensions along which dissimilarities of interpretations could occur (Hungwe, 2006, p. 47).

3.3 Participants sampling techniques

Since this study is based on triangulation methodological approach, two sampling techniques, using both qualitative and quantitative approaches, were used to select participants for yielding the data. From quantitative approach, systematic sampling technique was used to collect survey data from 40 participants, of whom 20 were students at School of Journalism and Mass Communication, University of Dar es Salaam. The remaining 20 respondents were selected from other Schools and Colleges of the University of Tumaini, who studied courses other than media related programmes. Participants with university education were chosen for this study due to the fact that published information on how this group of participants perceive and
interpret TV animation advertisements in Tanzania is scarce. Moreover, the study wished to get reliability of perceptions from students who have media education in comparison to those without media literacy education. It is believed that students who have attained media analysis skills have adequate education that will enable them to provide in-depth information regarding TV animation advertisements by Vodacom and Tigo. Although, this does not mean that people with other levels of education are not appropriate. The sample was selected through systematic sampling technique.

Systematic sampling technique is a type of probability sample with a short cut for random selection. The first step in systematic sampling technique is to give a number to every element in the sampling frame. For instance Neuman, (1997) emphasizes that instead of using a list of random numbers, a researcher calculates a sampling interval, and interval becomes his or her quasi-random selection method. The sampling interval (i.e., 1 in \( k \), where \( k \) is some number) tells the researcher how to select elements from sampling frame by skipping elements in the frame before selecting one for the sample. For instance, I want to sample 300 names from 900. After a random starting point, I select every third name of the 900 to get a sample of 300. My sampling interval is 3. The sampling interval is 900/300 = 3 (p. 211).

In this study a number of students who are currently enrolled into several programmes at School of Journalism and Mass Communication, University of Dar es Salaam is 300 (“University of Dar es Salaam”, 2009, para. 3). The number of respondents that I wanted to systematically select out of 300 registered students was 20. Therefore in order to get an interval I divided 300 by 20 and got 15. My random starting point was one. Therefore, since my interval was 15, I skipped 15 elements before selecting one respondent for providing a survey questionnaire. Other 20 students were systematically selected from courses other than those related to media at the university of Tumaini and particularly from social science and education programmes.
Systematic sampling technique is more appropriate for this study because there is an assurance that, the population will be evenly sampled and therefore the results can be generalized (“Population sampling technique”, 2012, para. 9). Bryman, (2012) notes that:

The reason why probability sampling is such an important procedure is social survey research is that it is possible to make inferences from information about a random sample to the population from which it was selected (p. 195).

Below is a presentation of sample characteristics for students with media education and those without media education. Each category contained 20 participants. Table 1a shows the number of students with media education qualification.

**Table 1a. Characteristics of media students (gender and education background) (n =20)**

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</table>

Table 1a shows that two male participants were enrolled in diploma course, five male participants were registered into the bachelor degree, while one participant was enrolled into the Masters course. There were no male participants with PhD level of education. Moreover, Table 1a shows that there were no female participants enrolled into the diploma courses while 11 female participants were registered into the bachelor programmes. There was no female participant with Master’s level of education while one female respondent had a PhD.

The other group of participants were students who had no media education. This category included 12 male students and 8 female students (Table 1b). Five of the
participants had attained diploma in child development education (psychology studies), 13 were Bachelor students in Guidance and Counselling studies and two were taking Masters in Business Administration programme.

Table 1b. Characteristics of non-media students (gender and education background) (n=20)

<table>
<thead>
<tr>
<th>Gender</th>
<th>Diploma</th>
<th>Bachelor</th>
<th>Masters</th>
<th>PhD</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>1</td>
<td>10</td>
<td>1</td>
<td>0</td>
<td>12</td>
</tr>
<tr>
<td>Female</td>
<td>4</td>
<td>3</td>
<td>1</td>
<td>0</td>
<td>8</td>
</tr>
<tr>
<td>Total</td>
<td>5</td>
<td>13</td>
<td>2</td>
<td>0</td>
<td>20</td>
</tr>
</tbody>
</table>

Description of differences for the 40 participants in age and gender is shown in Table 2.

Table 2. Age and gender differences of media and non-media students (n=40)

<table>
<thead>
<tr>
<th>Gender</th>
<th>Age 20-25</th>
<th>Age 26-30</th>
<th>Age 46-50</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>8</td>
<td>12</td>
<td>1</td>
<td>21</td>
</tr>
<tr>
<td>Female</td>
<td>14</td>
<td>4</td>
<td>1</td>
<td>19</td>
</tr>
<tr>
<td>Total</td>
<td>22</td>
<td>16</td>
<td>2</td>
<td>40</td>
</tr>
</tbody>
</table>

Table 2 shows that, between ages 20-25 male participants were eight, while between ages 26-30 twelve male respondents participated. Although participants with ages 46-50 were preferred, only one male respondent participated. With regard female respondents, 14 female respondents between ages 20 to 25 participated in answering survey questionnaire, 4 were had an age between 26 and 30 years. One female participant between ages 46 to 50 participated.

Convenient sampling technique was used in this study to collect interview data from 10 respondents who were involved in the in depth interview (Five males and five
females). All the ten students were undergraduate students enrolled at Tumaini University, Dar-es-Salaam Campus. Five of the respondents who answered the in-depth interview were taking media courses i.e. Journalism and Mass Communication, while the remaining five participants were students enrolled in social science programmes. Although this is not the only intended group by the advertisers, this group has not been researched. It is an important group in the fact that some are also studying media literacy and analysis. Table 3 presents age and gender analysis of the participants involved in in-depth interview.

Table 3. Age and gender differences of the participants involved in interview (n=10)

<table>
<thead>
<tr>
<th>Gender</th>
<th>Age</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>20-25</td>
<td>26-30</td>
</tr>
<tr>
<td>Male</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>Female</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>Total</td>
<td>7</td>
<td>3</td>
</tr>
</tbody>
</table>

Convenient sampling is a non-probability sampling method that enables a researcher to collect information from a sample that is simple available to him or her. This is a technique that provides a good response rate. Additionally, this technique might find interesting responses, but the problem with this sampling technique is that it does not enable the researcher to generalize findings. A reason why findings cannot be generalized is that selected sample might not represent the whole population (Bryman, 2012, p. 201).

However, this does not discredit convenient sampling from being used in social and media studies. Due to time and financial constraints convenient sampling was used to serve the purpose of our study. For instance Bryman (2012) notes that convenient sampling technique is frequently used in social studies because other methods require
much preparation that involves expenses (p. 202). Nevertheless, this study required deep information from the respondents. Gender balance is important in this study because I wanted to identify how interpretation of TV animation advertisements by Vodacom and Tigo varies between males and females. Although, the choice of this sampling technique could make qualitative data not generalizable but it creates a research gap that can be explored by other future studies.

3.4 Data collection methods

Sequential exploratory strategy was used in this study to collect qualitative as well as quantitative data. Sequential exploratory strategy consists of two stages. The first stage involves a process of qualitative data collection and analysis; the second stage requires a researcher to collect quantitative data and analyze them. Then two results from quantitative and qualitative are combined together during a process of interpretation. In this research design, quantitative data are used to assist in the interpretation of qualitative findings (Creswell, 2009, p. 211). Furthermore, Creswell, (2009) emphasizes that,

The primary focus of this model is to initially explore a phenomenon (...) this design is appropriate to use when testing elements of an emergent theory resulting from the qualitative phase and that can also be used to generalize qualitative findings to different samples (p. 211).

Therefore I used this sequential exploratory strategy to explore the audience’s understanding of the TV animation advertisements by Vodacom and Tigo to determine efficiency of TV animation advertising in delivering intended messages to the audience in Tanzania. Sequential exploratory strategy is not only useful in exploring a certain phenomenon, but it is also advantageous when a researcher wants
to expand on the qualitative results (Creswell 2009, p. 212).

Research instruments that were used to collect data for this study are in-depth interview and self-administered questionnaire. First I collected qualitative data and analyzed them. Then collection of quantitative data and analysis followed. I used in-depth interview to collect qualitative data. Self-administered questionnaire was used to collect quantitative data.

3.4.1 In-depth interview

In-depth interviewing is a qualitative research technique that includes conducting thorough separable interviews with a small number of respondents to explore their viewpoints on a specific idea, program, or situation. In-depth interviews are advantageous when a researcher want detailed information about a respondent’s thoughts and behaviors or want to explore new matters in depth (Boyce & Neale, 2006, p. 3).

Additionally, in-depth interviews provide much more thorough replies than other research data collection instruments, such as surveys. They also may provide a more comfortable setting in which to collect data. Respondents may feel more comfortable having a conversation with a researcher about their opinions as well as feelings toward a certain phenomenon (Boyce & Neale, 2006, p. 3).

Furthermore, in-depth interviews are suitable for learning about the standpoints of people, in contrast to, for instance, group norms of a community, for which focus group is more suitable. In-depth interviews are an efficient qualitative method for getting respondents to provide detailed information about their personal feelings,
opinions, as well as experiences. Moreover, they are also effective in enabling a researcher to gain understanding into how individuals interpret and order the world (Mack, Macqueen, Guest, & Namey, 2005, p. 30).

Therefore, I used in-depth interview in this study to collect qualitative data, because it is an appropriate tool that assisted me in attempting to find answers for the research question. By considering all the advantages that in-depth interview has, and since the purpose of my first secondary question is to explore meanings that are created by the audience toward TV animation advertising messages by Vodacom and Tigo, then in-depth interview was sufficient and appropriate instrument to be used to explore in-depth information from the respondents.

Despite the advantages of in-depth interview, it also has some disadvantages. For instance, data that are collected through this research instrument cannot be generalized because random sampling methods are not used in selecting respondents (Boyce & Neale, 2006, p. 4). However, to overcome this problem, I used systematic sampling technique that allows random sampling to collect survey data through self-administered questionnaire. Quantitative data collected were useful in this study because they enabled the researcher to generalize the findings to the representative sample which is college students.

Also, in-depth Interviews are time consuming. This instrument requires enough time to conduct interviews, transcribe them, and analyse the results. Boyce and Neale, (2006) recommend that, in planning data collection, care must be taken to include adequate time for transcription and analysis of the data (p. 4).
3.4.2 Self-administered questionnaire

Self-administered questionnaire is sometimes cited as self-completion questionnaire. This data collection instrument requires respondents to answer questions by completing the questionnaire themselves (Bryman, 2012, p. 232).

Self-administered questionnaires can be filled in either supervised or unsupervised locales. Supervised self-administered questionnaire requires a researcher to be available in the settings where respondents are. In supervised setting, the researcher is responsible for answering questions from the respondents, monitor whether respondents communicate to each other while filling the questionnaire and to motivate the respondents to complete the questionnaire (Bourque, 2003, para 3).

There are several reasons for choosing self-administered questionnaire to collect data for this study. Self-administered questionnaires, does not involve interviewer’s biasness, and they are inexpensive and quick to administer. For instance, Bryman, (2012) says that:

Characteristics of interviewers (and respondents) may affect the answers that people give. It has been suggested that characteristics such as ethnicity, gender and the social background of the interviewers may combine to bias the answers that respondents provide. Obviously since there is no interviewer present when a self-completion questionnaire is being completed, interviewer effects are eliminated (p. 233).

This study is exploring a phenomenon, which is still present. Self-administered questionnaire is appropriate to explore the issue. For instance, Bourque (2003) notes that, self-administered questionnaires mostly work best when the focus of the study is in the present, rather than the past or future (p. 9).
Although supervised self-administered questionnaire also has some weaknesses such as not being flexible, it is the most prominent form of the self-administered questionnaire (Bryman, 2012, p. 233)

Thus, self-administered questionnaire has been used in this study to explore how audience perceives TV animation advertisement messages. Bourque, (2003) argues that, “unsupervised self-administered questionnaires, in particular, cannot be used in exploratory studies” (p. 9). However, the questionnaire was used to validate information obtained from the interview.

3.5 Data collection process

On March 19, 2012 I downloaded animation advertisements by Vodacom and Tigo. The ads were used to refresh the memory of the respondents.

I also made contacts with the Vodacom and Tigo advertising personnel (Mr. Machugu and Mr. Bernard) through telephone and I explained to them that I was interested in their TV animation advertisements and that I would like to meet and Interview them. Fortunately, they both agreed and we scheduled our interview meeting. Interview meeting with Mr. Bernard from Tigo was scheduled for April 11, 2012 and with Mr. Machugu was on April 12, 2012.

Electronic mails, requesting the permission to conduct the study were sent to School of Journalism and Mass Communication, Dar es Salaam University and Tumaini University Dar es Salaam.
Having scheduled my meetings, I prepared my in-depth interview questions as well as survey questionnaire with the aid of my supervisor, Charu Uppal of the Karlstad University, Department of Media and Communications Studies.

I arrived in Dar es Salaam, Tanzania on April 2, 2012 and started doing pilot test on April 5, 2012. I pilot tested the interview and questionnaire guide with randomly selected interested respondents. That preliminary test helped me to identify the questions that needed more clarification. It also helped me to notice importance of having Vodacom and Tigo adverts ready when the respondents wanted to see them.

I therefore rephrased and changed some of the interview and questionnaire questions, and also rewrote some questions.

I started collecting my data from April 11, 2012 to April 27, 2012. On April 11, 2012 I met Mr. Bernard and introduced myself again and showed him the advert that my study intended to focus on and explained to him why I was interested in Tigo’s TV animation advert. We started our interview, which lasted for 15 minutes. On April 12, 2012, I met Mr. Machugu from Vodacom Company and our interview lasted for 20 minutes.

After the meetings with the advertising personnel, I proceeded by conducting in-depth interviews with 10 respondents from Tumaini University at the campus surroundings.

I observed research ethics when collecting data as suggested by Creswell, (2009) that,

Do not put participants at risk, and respect vulnerable populations. (…). Also, the researcher needs to consider the special needs of vulnerable populations, victims, persons with neurological impairments, pregnant women or fetuses, prisoners, and individuals with AIDS (p. 89).
Prior to the beginning of the interview, I introduced myself and asked for the respondent’s consent to record all the conversation on my mobile phone. I also assured my respondents that the recorded information would be confidential. Then I asked the respondents (separately since it was in-depth interview) to introduce themselves briefly at the beginning of each interview. The duration of the in-depth interview for one respondent ranged from 7 minutes to 16 minutes.

The in-depth interviews were conducted in English although some participants preferred Swahili (the National language) to clarify some points. However, I translated all the audio taped interviews data, which was in Swahili into English. In-depth interview sessions were conducted from April 16 and 17.

I started collecting quantitative data from the respondents who were systematically sampled on April 18. I used supervised self-administered questionnaire to collect data from students at the campus of School of Journalism and Mass Communication of the University of Dar es Salaam. The process of collecting quantitative data ended on April 27, 2012.

3.6 Data analysis

Data analysis procedures were guided by both reception analysis and survey approaches.

3.6.1 Reception data analysis

The data for the first secondary question were analysed using reception analysis method. Jensen, (1991) claims that, in audience studies, the data and findings of the reception analysis study should be noted as discursive constructions formed jointly by
the researcher and respondents’ interaction. The researcher should interpret the interview transcripts accordingly with reference to the socio-cultural system in context, which is theorized as a historical relationship of social practices, contexts of media use, and interpretative communities (p. 139).

A similar reception analysis study based on interpretation of closed and open advertising texts done by Yannopoulou and Elliot, (2008) proposes use of thematic analysis technique to analyze in-depth interview data (p. 17).

Bryman, (2012) suggests several steps in analysing qualitative data by using thematic analysis technique, which this study has adopted. Thematic analysis technique requires a researcher to examine the data collected to obtain essential themes that could be differentiated both between and within transcripts. One of the main components of the identification of themes is through coding. Coding is a process that requires a researcher to break down collected data into component parts, which are labelled (p. 13).

Therefore, the analysis technique that was employed to examine the in-depth interview responses, involved the following stages suggested by Bryman, (2012).

The first stage was data reduction. This is a process of choosing, focusing, analyzing, extracting and transforming large corpus of data to make sense of them. In the data reduction process I followed the following procedure. I listened to the interview recordings and then transcribed responses to produce data for analysis. I did the
transcription of the interviews manually and notes were written so that the process of coding can be easily done (Bryman, 2012, p. 13).

In the second stage, I read the transcripts in order to familiarize with the data and to identify meanings of the respondents. Thereafter, I selected relevant texts with regard to the concept of the research question. This was done purposively to facilitate the texts easier to work with (Bryman, 2012, p. 13).

In the third stage, the relevant texts were coded. I first did an open coding to identify key concepts. Concepts related to the research question were obtained and they were labelled. Then the concepts that occurred more than once were combined together to form themes (Bryman, 2012, p. 13).

A theme is an implicit topic that organizes a group of repeating ideas. Themes emerge after the repeating coded ideas are combined (Auerbach, 2003, p. 37).

The main themes that occurred in the analysis of qualitative data were combined with social action theory of media studies to examine the meanings created by the audience toward TV animation advertising messages.
3.6.2 Survey approach

The data for the second secondary question were analysed using Statistical Package for the Social Sciences (SPSS), the most widely used computer software for analysis of quantitative data in social science studies (Bryman, 2012, p. 354).

Before entering data into the data view, I assigned Identification numbers (ID numbers) on every questionnaire. ID numbers that were assigned on questionnaires ranged from 101 to 120. I did so because I did not have names of the respondents. I did not ask their names to avoid uncomfortable situation during the interview session. Then after entering data, I defined variable names, types, labels, and values (Bryman, 2012, p. 357).

A total of 24 variables were generated from survey questionnaire. These variables were important in examining how the audience perceived the TV animation advertisement messages by Vodacom and Tigo.

3.7 Validity and reliability

The results of scientific research are valued when the experimenter is able to demonstrate the validity and reliability of the findings. If there is no assurance in the data, the results obtained and conclusion made will have less values. Consequently, the study will not serve the purpose it required to address and also it will not be replicable (Kimaryo, 2011, p. 80). Since this study is based on triangulation method approach, then validity and reliability have been discussed separately in qualitative and quantitative approaches.
3.7.1 Validity and reliability in qualitative approach

Creswell, (2009) argues that, validity in qualitative approach does not have the same meanings as it does in quantitative approach. In qualitative approach, validity is not concerned with reliability or generalizability of the findings. Validity in qualitative approach requires a researcher to check for the accuracy of the results by employing certain procedures. Reliability in qualitative approach indicates consistency of researcher’s approach across different studies (p. 190).

In this study I checked reliability of the qualitative findings by ensuring that, data transcripts are thoroughly written and responses from the participants are well transcribed. Moreover, I thoroughly compared data with the codes that emerged after transcription. Validity on the other hand, was ensured by triangulation of two methods, in-depth interview and self-administered questionnaire. Moreover, themes that emerged have been given detailed description, which makes the results more realistic (Creswell, 2009, pp. 192-193)

3.7.2 Validity and reliability in quantitative approach

In quantitative approach there are several threats, both internal and external that might raise questions about generalizing the results. Creswell, (2009) points that;

Internal validity threats are experimental procedures, treatments, or experiences of the participants that threaten the researcher’s ability to draw correct inferences from the data about the population in an experiment (p. 162).

In this study internal validity threats were overcome by ensuring that participants were randomly selected. That increased a chance of having participants with equally distributed characteristics among the experimental population (Creswell, 2009, p. 163). Furthermore, 20 students who did not have media analysis education were
included as a control mechanism with regard to the 20 media education students. In this way, some measures to ensure validity of data collected was considered.

External validity threats occur when researchers draw incorrect inferences from the sample data to other persons, other place, and past or future situations. To overcome this threat, I decided to conduct another experiment in another setting. I conducted qualitative in-depth interview with students at Tumaini University, Dar es Salaam and the experiment yielded similar results. That manifested reliability of the findings of this study (Creswell, 2009, p. 165).
CHAPTER FOUR

4.0 PRESENTATION AND DISCUSSION OF THE FINDINGS

The present chapter presents and discusses the findings of the qualitative and quantitative study stages whose aim was to explore the audience’s perceptions of the TV animation advertisements by Vodacom and Tigo to determine efficiency of TV animation advertising in delivering intended messages to the audience in Tanzania.

The presentation and discussion of the findings are based on the main research question of the study, which seek to find out if the audience perceives the TV animation advertisement messages by Vodacom and Tigo as intended by the advertisers.

This chapter is divided into two sections. The first section presents the qualitative thematic analysis of the TV animation advertisements by Vodacom and Tigo. The analysis features interview responses from respondents other than the advertising personnel. The second section presents the quantitative data, which are linked with the qualitative data in the discussion section. Moreover, in the discussion section the findings are linked to the meanings of the advertisements from the advertisers (Vodacom and Tigo) to see if the audience interpreted the meanings of the animation advertisements as intended by the advertisers.

4.1.2 Qualitative thematic analysis

This section will analyze both perceptions and alternative meanings that were constructed from participants’ responses. It was important and necessary to include
the two notions together due to nature of answers that participants gave. Most of the answers included how the responded perceived the advertisements and also the interpretation or meaning they thought the advertisements carried to the audience.

Several themes emerged during the analysis of in-depth interview on TV animation advertisements by Vodacom and Tigo. The responses were obtained from respondents other than the advertising personnel. In summary, this section is divided into two sections, in order to address the following research questions.

- What perceptions and meanings to the Vodacom and Tigo animation advertisements could be found among the respondents?

In this study, the notion ‘perception’ was referred to as knowledge and way of seeing and understanding the animation advertisements. Perceptions gathered from the participants were categorized into themes. Meanings were viewed as the ability to understand and interpret the advertisement. Therefore, it suffices to say that data presented under category I was related to the qualitative part of the study.

**Section I: Perceptions of and meanings for Vodacom TV animation advertisements**

I asked the respondents how they perceived TV animation advertisements by Vodacom. From the analysis of the discussion three themes were generated. These themes were “satisfactory”, “appealing” and “criteria”.

**Satisfactory theme**

Respondents replied that TV animation advertisements by Vodacom attempt to make customers satisfied. The advertisements depict how Vodacom services are credible, reliable, relevant, affordable and fast. The following are some of the quotations that
reflect this theme.

*To the large extent they are showing their credibility and reliability because, when you look at the ads you will see that they are influencing people that Voda is much faster than the other networks. It shows that Vodacom is much faster in every service, most particularly the one they are promoting M-Pesa. So they are influencing people that Vodacom is safer than the other network companies.*

(Female, 21 years old)

*To be honest they are very good, because what they are advertising is what they are doing.*

(Male, 25 years old)

Perceptions obtained from the respondents indicate that they are in accordance with advertisers’ intention. The intention of the advertisement is to influence people to believe that communication through Vodacom has high capacity and hence it is efficient.

**Appealing theme**

Moreover, some respondents thought that, since TV animation advertisements by Vodacom are attractive, persuasive and creative then, they are more appealing. This can be seen in the following quotes.

*Actually I like the animated adverts because I feel like there is some kind of creativity in them, first of all I like the one with the zebras, there are a lot of zebras and one zebra is faster than the other. So it just has to show to people that zebra which is faster than the other is the Vodacom and those other zebras are the other telecommunication networks. So, there are some kinds of creativity. It seems like people sat down and put some creativity in it and they made that advert attractive, actually I think it is perfect.*

(Female, 20 years old)

Bartram (1998) argues that animation evokes emergent of immediate recognition of associated perceptions and meanings. The respondent recognized the attached notion of Vodacom services to be faster than mobile communication networks. In this regard the use of motion animation conveys the intended meaning to the viewer.
Criteria theme

The last theme that appeared when the respondents were asked about their thought on Vodacom TV animation advertisements is criteria. This theme is named criteria because the respondents seem to think that, for someone to understand TV animation advertisements by Vodacom, he or she needs to meet some standards. For instance, the respondents think that certain level of education, age, thinking and experience are important factors that help someone to understand advertisements. Here are some quotations from their responses.

*I think they are a bit hard on people who have low level of education, but for people with higher education it might be not so hard for them to understand the animated adverts you know.*

(Male, 23 years old)

*To be honest, you know most of Tanzanians have low level of education, so I think these ads are hard to understand especially to people with low education. For instance a person with an ordinary secondary education might be hard for him to understand them. So it needs time and certain education level to understand them. You know ads are ambiguous and might have multiple meanings. So I think how these ads are made are a little bit complex.*

(Female, 23 years old)

Views from the above participants advocate possession of enough education in understanding animations. The idea behind might be that animation advertisements are requiring high level of cognition and mental thinking in order to decipher the intended message. This idea might be focusing on the fact that sometimes animated advertisements required some media education to interpret. Robertson, Fernandez, Fisher, Lee and Stasko (2008), for example, say that animation advertisements could be challenging and thus require a lot of thinking. However, they acknowledge that it the fastest technique for presenting ideas and participants find them enjoyable and exciting.

*It depends on someone’s experience, there are people who will be able to understand them and there are people who might not understand. To me I believe I understand them because of my experience.*
Experience includes knowledge or skill acquired from seeing or doing something. Animation advertisements require visualization and listening to the slogan imbedded with the pictures or graphics. In this sense, the more one views the advertisement, the clearer it becomes. The one is able to understand and interpret it. Time used to watch the advertisement will determine a person’s level of understanding and thus can have a focused perception of the animation advertisement.

Well, they are quite good and they are different from other normal ads. What I have noticed about them is that they are good because they require a person to think so as to understand them.

(Female, 21 years old)

The participant was able to differentiate between animation advertisements and other types like graphics or still picture advertisements. To the respondent, the use of animation is of high level of creativity which also requires a lot of thinking.

When I asked the respondents if they are able to interpret meanings from Vodacom TV animation advertisements, all of them said they could explain the meanings. Therefore I started asking them to explain the meanings of Vodacom animation advert which has the heroic character called M-Pesaman followed by Vodacom animation adverts that has “power to you” slogan. From the analysis of their replies, the following themes were generated.

**Assurance theme**

This theme illuminates that; M-Pesa service by Vodacom is very safe, reliable, fast, efficient and powerful. Therefore the Vodacom subscribers are assured that if they use
M-Pesa service, safety will be guaranteed to their money.

On M-Pesaman advert, they want to tell people that M-Pesa is much more reliable and much more fast service people can get. And not only reliable and fast but also very highly secured way of people getting their money and storing their money. So they just want to tell the society that, if you use M-pesa your money is secured and then if you want to send money or receive money is very fast to get it or to send it. So they just want the society to be aware of the efficiency of M-Pesa. Therefore the advert shows that, when you see the M-Pesa man in the advert rescuing the money you just know that the money is secured, and when you see him taking the rescued money fast to the owner you just know that it is very fast, you send the money and it goes to a person quickly.

(Female, 20 years old)

It shows that Vodacom is very fast in every service, most particularly the one they are promoting M-Pesa, and so they are persuading people that M-Pesa is safer than the other money storage services.

(Female, 21 years old)

About M-Pesa I think, that superman is the M-Pesa helping to keep money safe. So it is not easy to be robbed or money being stolen when you are using M-Pesa. Also it shows that it is so fast to send money to a person and it removes obstacles of waiting for so long to get your money.

(Female, 21 years old)

About M-Pesa advert, I think it is about how M-Pesa helps people to save and to send them to other people. It also shows that M-Pesa is powerful and it reaches places where people do not have bank accounts.

(Female, 21 years old)

About M-Pesa I think it means that it is safe and secure and it is everywhere. I think that is the meaning.

(Female, 22 years old)

M-Pesa ads show that Vodacom is safe, faster and reliable in sending and receiving money.

(Male, 24 years old)

Okay, for instance, M-Pesa animation ad tries to tell us that when you use M-Pesa, your money will be safe because you will not carry money in pockets anymore thus, no one will rob you and still your money.

(Male, 24 years old)
Yah, for instance M-Pesa for how I know is just like, they want to advertise M-Pesa because they want to encourage people to use it simply because it is more efficient and safe.

(Male, 25 years old)

**Potential theme**

The 10 respondents that I had in-depth interview with were also able to give meanings of Vodacom TV animation advertisements with “power to you” slogan. One theme was generated out of the analysis of their responses. The theme is called “potential”. This theme is purposely named potential because the respondents explained that the ads are showing the capabilities that will be acquired when using Vodacom services such as Internet.

The following quotes, which are to a large extent self explanatory, focus on the slogan of “power” that the Vodacom have attached to their animation advertisement as a catchy word to remind the viewers what the service can do to them if they use Vodacom provisions. Common ideas the respondents have are related to capacity and efficiency which will eventually uplift the consumption of Vodacom products and thus increase the company’s business. Vodacom dares to do that other communication companies do not have the courage to do. The guitar advertisement shows that more than several people can actually play one guitar something which is not normal. Hence, Vodacom can do the impossibilities in terms of communication facilitation.

*About power to you ads, I think they mean that Vodacom Internet and other services are faster. Also they mean that Vodacom services have more capacity than other cellular companies. That is what I see.*

(Male, 24 years old)
You know ads are there to sell products or services right? And in business you know there are competitions, so all those power to you ads are trying to say that Vodacom is the best cellular network. They are trying to show they have speed and efficiency than other companies. It’s like they are promising you to get all the benefits they have if you join them.

(Male, 23 years old)

Okay let’s talk about zebras in power to you ads, there is a fast zebra among many zebras, and that means that Vodacom is very fast among many other networks.

(Female, 22 years old)

I think power to you ads, are just conveying one meaning that Vodacom is powerful than the other mobile network companies.

(Female, 21 years old)

The Vodacom ads I think they are explaining how Vodacom Internet service is fast. They used a bajaj, yacht and zebras to manifest the fastness of Vodacom. So when they are showing the bajaj, yacht and zebra running so fast I think they mean that they have the fastest Internet compared to other networks.

(Female, 21 years old)

With the zebras it means that Vodacom is much faster in telecommunication wise and is much faster than the other networks. And the other advert with many people playing one guitar shows that Vodacom has much more power to reach people. It just has to prove that Vodacom has much more power, because the individuals who are playing the guitar seem that they have a lot of potential and a lot of power. So I think they just want to show the potentials and activeness of Vodacom. And the one with bajaj is also just like the one with zebra, the bajaj is much faster. It cannot be seen that the bajaj is much faster than the cars, but this advert want to prove that whatever the case is, or however small or however it might be seen cheap but is fast and it can reach quickly to its’ destination.

(Female, 20 years old)

The meanings aaah okay I think power to you adverts mean that, whoever is using Vodacom network is getting the fastest services. Okay, the other message is, in the normal sense a guitar cannot be played by more than one person, but the Vodacom ad shows three people playing one guitar, it shows the daring of Vodacom. I mean that, Vodacom dare to do the impossible to be possible. So that means, customers will enjoy much more from Vodacom services.

(Female, 21 years old)
All power to you ads by Vodacom they mean that, when you are using Vodacom services, you will get sufficient and fast services compared to other networks. For instance, the ads about bajaj, zebras, yacht and the one with long guitar, I think they mean that, Vodacom has got more speed and more capacity.

(Male, 25 years old)

The adverts of Vodacom shows us how people are happy when using Vodacom’s services. You know there is a stiff competition between these mobile cellular network companies; therefore, Voda is trying to show that they are faster than the other companies. For instance the advert that shows an abnormal zebra running faster than the other normal zebras shows that Voda is charging an affordable price and still it is faster than the other companies. The advert that shows three people playing one big guitar shows that people are just happy with Vodacom services and there is nothing more than Vodacom.

(Male, 24, years old)

Section II: Perceptions and meanings constructed from Tigo TV animation advertisements

I asked the same 10 respondents about their thought on TV animation advert by Tigo as well as if they could say how they perceived the Tigo animation advert. All respondents were able to respond to my questions. Therefore, I started asking them their thought and three themes were generated from their responses. The themes are “non-transparent”, “self-explanatory” and “knowledge”.

Non-transparent theme

When some of the interviewees were asked to give their opinions about Tigo animation advert they responded that, it is not as open as it should be. Moreover, it is uncertain, complex, tricky and it requires a lot of concentration to get its’ meaning. Therefore, from the analysis of their responses, non-transparent theme was generated. To some extent, the viewers admitted the Tigo advertisement was complex and they
perceive it as having hidden meaning which required a lot of thinking. It was not transparent enough to be viewed and understood.

When I look at Tigo advert is not like I don’t understand it totally, I think the Intended meaning there is not as transparent as it should be.

(Female, 21 years old)

Well it is not bad it is good, although I had difficulty at the beginning to understand what they are trying to say. Because, I have seen a lot of halves, a fisherman, a jungle, animals, and I asked myself are those halves? And what do they mean, until the end of the advert I got to understand that ooh it means a half a shilling for calls. So it’s not bad it’s good, but then at the beginning it does not give a clear picture of what is being told. But to be honest it’s not very attractive you know, there are some ads when you see them you get some kind of attractiveness in them and you might say oh my god this is an advert.

(Female, 20 years old)

To be honest with you, that ad is hard to someone who does not give enough attention to it.

(Male, 24 years old)

I think it is hard to understand it, because the pictures are not straight forward, its like the message is closed. They just show the pictures of some places and then there are many halves and in the beginning you cannot understand what are they trying to say, what are they trying to portray but at the end then you can understand.

(Male, 20 years old)

You know, for instance take a concept that Tigo’s bus overtakes another bus on the hill and associate it with communication services from Tigo. I think it is hard to understand what they want to tell us. It is tricky and it makes you think.

(Male, 23 years old)
Self-explanatory theme

However, some thought the advertisement could explain itself. This is another theme that was developed from the analysis of the in-depth interview. In this theme, some respondents argued that they think Tigo animation advert is self-explanatory implying that, the audience can easily understand it without problems.

For instance, the respondents replied that,

*I think Tigo advert is self-explanatory. For instance it shows that, here is rural area and there is a half sign there, and other places too it shows the same amount. So that means you can call people in all those places they have shown for a half price.*

(Female, 21 years old)

*Tigo’s advert is self-explanatory and audiences can understand it.*

(Female, 22 years old)

Knowledge theme

Some respondents replied that, for an audience to understand message conveyed by Tigo’s animation advertisements, he or she needs to be of a certain age, and certain level of education. Therefore, the respondents thought that having knowledge is important.

*I think some people might not understand it because of their level of education. You know the way the advert is presented is a bit complicated.*

(Female, 21 years old)

*It is hard to understand Tigo advert but it depends on viewers’ age as well as differences in thinking ability.*

(Male, 24 years old)

Then, I asked the respondents to interpret the meanings of Tigo TV animation advertisement. Most of the responses seem to be similar. For instance, most of the respondents replied that, affordability is the key message of the advert. However there were some of the respondents who replied that, the advert shows that Tigo is faster
and powerful. Therefore, from the analysis of the respondents two themes, “influential” and “economical” were created.

**Influential theme**

This theme explains that, the respondents interpreted Tigo animation advert as being influential in a sense that, it tries to influence the audience to be subscribers. The respondents said that, the advert shows how Tigo services are fast and powerful.

> I think they were trying to show what is going on in their business. I think they were trying to show how Tigo is the fastest network in urban and rural areas.
> (Male, 24 years old)

> Well I think that ad tries to persuade people that Tigo is powerful.
> (Male, 23 years old)

**Economical theme**

Most of the respondents replied that, Tigo animation advert conveys message that, it has the cheapest calling charges in the country.

> For what I understood is that we have a bus passing all the way, and a half shilling sign passing there, and then the bus passes some places very far...for what I understood is that, Tigo customers can make a phone call for the cheapest price even in very far places.
> (Female, 21 years old)

> What I have understood from that advert is that, Tigo is affordable all over the country from urban to rural areas. It is a half-shilling to call all over the country.
> (Female, 21 years old)

> It shows that you can talk from morning to evening for a half shilling per second. So it shows that Tigo is affordable and everywhere you go you can go with Tigo because you can be reachable.
> (Male, 23 years old)

> For instance, that advert shows that there is a bus travelling from morning to evening and there are half symbols. It shows that you can talk from morning to evening for a half shilling per second.
4.2 Quantitative data analysis

This section is based on analysis of survey questionnaire. Information about how the audience perceives TV animation advertisement messages by Vodacom and Tigo were obtained from the questionnaire administered to 40 respondents from School of Journalism and Mass Communication, University of Dar es Salaam and 20 students from Tumaini University, Dar-es-Salaam campus. There were 20 males and 20 females. Respondents’ education level ranged from diploma to doctor of philosophy (PhD). Respondents had age range from 20 to 50 years old.

In this section, data presentation and analysis are organized according to the research questions 1, 2 and second part of question 3 outlined in chapter one. Question 1 is mostly answered through YES/NO responses and it is presented under a discussion about perceptions given by the respondents. Question 2 attempted to find out if there was gender difference between the respondents in interpreting the advertisements. The second part of question 3 required the participants to say how long it took them to understand the advertisements.

4.2.1 Audience perceptions of TV animation advertisement messages by Vodacom and Tigo.

This section analyzes data about respondents’ perception toward TV animation advertisements by Vodacom and Tigo shown on different TV channels in Tanzania.
The questionnaire specifically asked questions about three TV animation advertisements. Two were from Vodacom and one from Tigo. According to the present study, the notion “perceive” carries both having knowledge and feelings to achieve understanding about media texts. Data presentation begins with wanting to know if the respondents had seen the advertisements before.

However, before presenting perceptions of the respondents toward TV animation advertisements, basic information guiding responses to the questions is given. Since most of questions in this part of data collection required a YES/NO answer, statistics are provided in Tables 4, 5a&b, 6, and 7a&b.

The respondents were asked if they have already seen the animation advertisements on TV stations. The responses were categorized according to the gender and mobile cellular network companies in Tables 4 and 5a&b.

Table 4. Number of media and non-media students who had seen Vodacom animation advertisements (n=40)

<table>
<thead>
<tr>
<th>Gender</th>
<th>Vodasee</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>Male</td>
<td>20</td>
<td>20</td>
</tr>
<tr>
<td>Female</td>
<td>20</td>
<td>20</td>
</tr>
<tr>
<td>Total</td>
<td>40</td>
<td>40</td>
</tr>
</tbody>
</table>

In the Table 4, it is likely that both groups of respondents, students with and without media literacy declared that they had seen Vodacom TV animation advertisements. 20 males and 20 females composed their total.

Moreover, all the 20 students with media education replied that they could interpret and give meaning to Vodacom TV animation advertisements (Table 5a).
Table 5a. Media students able to explain meanings of Vodacom ads (n=20)

<table>
<thead>
<tr>
<th>Vodameaning</th>
<th>Yes</th>
<th>No</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gender</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Male</td>
<td>8</td>
<td>0</td>
<td>8</td>
</tr>
<tr>
<td>Female</td>
<td>12</td>
<td>0</td>
<td>12</td>
</tr>
<tr>
<td>Total</td>
<td>20</td>
<td>0</td>
<td>20</td>
</tr>
</tbody>
</table>

Table 5a shows that, all the students taking media courses could explain meanings of Vodacom TV animation advertisements. Unlike in Table 5b which shows that about 70% (6 male students and 8 female students) of the students without media education declared they could explain the meaning of the Vodacom advertisements.

Table 5b. Non-media students able to explain meanings of Vodacom ads (n=20)

<table>
<thead>
<tr>
<th>Vodameaning</th>
<th>Yes</th>
<th>No</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gender</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Male</td>
<td>6</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>Female</td>
<td>8</td>
<td>4</td>
<td>12</td>
</tr>
<tr>
<td>Total</td>
<td>14</td>
<td>6</td>
<td>20</td>
</tr>
</tbody>
</table>

Table 6 shows the number of respondents who had or had not seen Tigo animation advertisement before they were shown during the data collection procedure. All the 40 participants had seen the advertisement.

Table 6. Media and non-media students who had or had not seen Tigo animation advertisement (n=40)

<table>
<thead>
<tr>
<th>Tigosee</th>
<th>No</th>
<th>Yes</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gender</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Male</td>
<td>5</td>
<td>15</td>
<td>20</td>
</tr>
<tr>
<td>Female</td>
<td>0</td>
<td>20</td>
<td>20</td>
</tr>
<tr>
<td>Total</td>
<td>5</td>
<td>35</td>
<td>40</td>
</tr>
</tbody>
</table>

Findings from Table 6 indicate that fifteen males out of 20 (75%) male students had seen Tigo animation advertisement on TV. All five males (25%) declared not to have seen the advertisement before. All female respondents (20 females, which is equal to 100%) replied that they had previously seen Tigo animation advertisement.
The next question in the questionnaire was about ability to explain or interpret meaning of the advertisement. Tables 7a&b indicate the number of respondents who could or could not explain meanings of Tigo TV animation advertisement.

**Table 7a. Media students who could/could not explain Tigo's advert meaning (n=20)**

<table>
<thead>
<tr>
<th>Gender</th>
<th>Yes</th>
<th>No</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>6</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>Female</td>
<td>9</td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>Total</td>
<td>15</td>
<td>5</td>
<td>20</td>
</tr>
</tbody>
</table>

Data from Table 7a show that six (30%) male respondents could explain meanings of Tigo animation advertisement while nine (45%) female participants replied that they could explain the meanings. Two male respondents (10%) compared to 3 (15%) of female respondents said they could not explain the meaning of Tigo advertisement. Therefore, it can be said that majority of the respondents (75%) could explain meaning of the Vodacom and Tigo TV animation adverts. Unlike in Table 6a where all the respondents said they could interpret and give meaning to Vodacom advertisements. However, gender difference in relation to the ability to explain meaning of the advertisement was observed (30% males compared to 45% females).

Less than half of the students without media education said Tigo advertisement was hard to understand and thus could not define its meaning (Table 7b).

**Table 7b. Non-media students who could/could not explain Tigo's advert meaning (n=20)**

<table>
<thead>
<tr>
<th>Gender</th>
<th>Yes</th>
<th>No</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>5</td>
<td>7</td>
<td>12</td>
</tr>
<tr>
<td>Female</td>
<td>4</td>
<td>4</td>
<td>8</td>
</tr>
<tr>
<td>Total</td>
<td>9</td>
<td>11</td>
<td>20</td>
</tr>
</tbody>
</table>

Table 7b shows that five (25%) male respondents could explain meanings of Tigo animation advertisement compared to four (20%) female participants who could
explain the meaning. Seven male respondents (35%) compared to 4 (20%) of female respondents said they could not explain the meaning of Tigo advertisement. Only 9 (45%) students without media education could give meaning to Tigo advertisements compared to 15 (75%) of their counterparts, students with media education who could translate the advertisement.

I also asked the respondents if they perceived the animation advertisements by Vodacom and Tigo as the advertisers expected and according to catchy notion attached to the advertisement e.g. “Power”, and “Kazi ni Kwako” for Vodacom advertisements. Again the questions required YES/NO answer. Findings from the participants’ responses are presented in Tables 8a&b, 9a&b, 10a&b and 11a&b.

<table>
<thead>
<tr>
<th>Table 8a. Responses from media students (n=20)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td>Frequency</td>
</tr>
<tr>
<td>---------------------------------</td>
</tr>
<tr>
<td>Valid</td>
</tr>
<tr>
<td>Yes</td>
</tr>
<tr>
<td>Missing System</td>
</tr>
<tr>
<td>Total</td>
</tr>
</tbody>
</table>

Eighteen respondents who represent 90% of the participants perceived Vodacom advertisements as agents for empowering users with capacity for efficient communication. Among the 18 students, 7 were males and 11 were female students (Table 9a). The only thing the viewers were expected to do is use the services – kazi ni kwako – meaning it’s up to you. Their valid and cumulative percentages were 100. However there were two missing values (10%). That could be caused by two reasons; first, respondents did not see the adverts or respondents did not answer the question. These values mean that the majority of respondents are able to perceive Vodacom TV animation advertisements as intended. Table 8b presents perceptions from students who were studying other courses than media programmes.
Table 8b. Responses from non-media students (n=20)

<table>
<thead>
<tr>
<th>Valid</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>11</td>
<td>55.0</td>
</tr>
<tr>
<td>System</td>
<td>9</td>
<td>45.0</td>
</tr>
<tr>
<td>Total</td>
<td>20</td>
<td>100.0</td>
</tr>
</tbody>
</table>

A little more than half (55%) of the students without media education, had perceptions related to capability. The ratio between students who held perceptions almost similar to the intended translation planned by the advertisers was only 5% different from between those with related perceptions compared to those who had different perceptions.

Table 9a display gender differences of the 18 respondents who perceived Vodacom animation advertisements as the advertisers required.

Table 9a. Gender differences of the 18 media students who perceived Vodacom ads as intended (n=18)

<table>
<thead>
<tr>
<th>Gender</th>
<th>Vodaperceive</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>7</td>
<td>38</td>
</tr>
<tr>
<td>Female</td>
<td>11</td>
<td>62</td>
</tr>
<tr>
<td>Total</td>
<td>18</td>
<td>100</td>
</tr>
</tbody>
</table>

Data from Table 9a clearly shows that seven (38%) respondents who were able to understand Vodacom animation advertisements were males. The number of female respondents who were noted that they understood animation advertisements by Vodacom was 11 (62%).

Information for students who were not studying media programmes indicates that more than half (64%) of those who possessed almost similar perceptions as
advertisers were female students.

**Table 9b. Gender differences of the 11 non-media students who perceived Vodacom ads as intended (n=11)**

<table>
<thead>
<tr>
<th>Gender</th>
<th>Vodaperceive</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>4</td>
<td>36</td>
</tr>
<tr>
<td>Female</td>
<td>7</td>
<td>64</td>
</tr>
<tr>
<td>Total</td>
<td>11</td>
<td>18</td>
</tr>
</tbody>
</table>

Moreover, data about respondents who did or did not understand Tigo TV animation advertisement are presented in Table 9.

**Table 10a. Media students who did and who did not perceive Tigo advertisement as expected (n = 20)**

<table>
<thead>
<tr>
<th>Valid</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>No</td>
<td>1</td>
<td>5.0</td>
</tr>
<tr>
<td>Yes</td>
<td>14</td>
<td>70.0</td>
</tr>
<tr>
<td>Total</td>
<td>15</td>
<td>75.0</td>
</tr>
<tr>
<td>Missing</td>
<td>System</td>
<td>5</td>
</tr>
<tr>
<td>Total</td>
<td>20</td>
<td>100.0</td>
</tr>
</tbody>
</table>

In Table 10a, data shows that fewer people responded that they perceived Tigo TV animation advertisements advocating cheap and fast communication which was also available throughout the day. 14 respondents, which is about 70%, seemed to possess expected perception. One male respondent had different perception. According to recorded text, the respondent thought that the advertisement meant the service was available for only some time of the day (e.g. half of the day) and that’s why it was cheap. Five responses (25%) were reported as missing values.
Table 10b. Non-media students who did and who did not perceive Tigo advertisement as expected (n = 20)

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valid</td>
<td></td>
<td></td>
</tr>
<tr>
<td>No</td>
<td>6</td>
<td>30.0</td>
</tr>
<tr>
<td>Yes</td>
<td>14</td>
<td>70.0</td>
</tr>
<tr>
<td>Total</td>
<td>20</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Table 10b shows that a remarkable percent (30%) of the students without media education had different perceptions from those intended by advertisers. A possible explanation of this situation is that these students did not possess media knowledge and skill to interpret an advertisement with media-related perspective.

Table 11a. Gender differences of the 15 media students who perceived Tigo advertisement correctly (n=15)

<table>
<thead>
<tr>
<th></th>
<th>Tigoperceive</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gender</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Male</td>
<td>7</td>
<td>47</td>
</tr>
<tr>
<td>Female</td>
<td>8</td>
<td>53</td>
</tr>
<tr>
<td>Total</td>
<td>15</td>
<td>100</td>
</tr>
</tbody>
</table>

Table 11a shows that seven (47%) males held perceptions that reflected cheaper, fastest and reliable availability of communication from Tigo animation advertisement. However, eight (53%) female respondents gave perception related to Tigo TV animation advert.

Table 11b. Gender differences of the 14 non-media students who perceived Tigo advert correctly (n=14)

<table>
<thead>
<tr>
<th></th>
<th>Tigoperceive</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gender</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Male</td>
<td>5</td>
<td>35</td>
</tr>
<tr>
<td>Female</td>
<td>9</td>
<td>65</td>
</tr>
<tr>
<td>Total</td>
<td>14</td>
<td>100</td>
</tr>
</tbody>
</table>
Just as for media students, the number of female students who perceived Tigo advertisements as a correct method of advertising Tigo cellular communication as reliable, cheap and fast was more than that of male students.

The respondents were then asked to rate the time they used to understand each advertisement. The answers were then rated as “little time”, “sometime”, and “a lot of time”. Tables 12a&b summarize responses from the participants.

**Table 12a. Time to understand Vodacom animation ads from media students (n = 18)**

<table>
<thead>
<tr>
<th>ID number</th>
<th>Little time</th>
<th>Some time</th>
<th>A lot of time</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>101</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>102</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>103</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>104</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>105</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>106</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>107</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>108</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>110</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>111</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>112</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>113</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>114</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>115</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>116</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>117</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>118</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>120</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>10</strong></td>
<td><strong>5</strong></td>
<td><strong>3</strong></td>
<td><strong>18</strong></td>
</tr>
</tbody>
</table>

N.B. two values were missing

Information from Table 12a indicates that 10 respondents out of 18 needed little time to understand Vodacom TV animation advertisements. Five of the respondents
indicated that they used sometime to understand animated ads by Vodacom while three respondents indicated they used a lot of time to understand the ads by Vodacom. Thus, it can be seen that majority of the respondents have a little time to understand animation advertisements by Vodacom.

Table 12b. Time to understand Vodacom animation ads from non-media students (n = 20)

<table>
<thead>
<tr>
<th>Vodatimeunderstand</th>
<th>Little time</th>
<th>Some time</th>
<th>A lot of time</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>201</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>202</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>203</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>204</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>205</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>206</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>207</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>208</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>209</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>210</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>211</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>212</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>213</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>214</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>215</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>216</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>217</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>218</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>219</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>220</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Total</td>
<td>6</td>
<td>5</td>
<td>9</td>
<td>20</td>
</tr>
</tbody>
</table>

There were more (45%) students who used a lot of time to decipher Vodacom advertisements than in the “little” (30%) and “some time” (25%) categories.
The respondents also rated the time they used to understand Tigo TV animation advertisement. Table 12a&b summarize the respondents’ answers.

### Table 13a. Time to understand Tigo animation ads from media students (n = 14)

<table>
<thead>
<tr>
<th>IDnumber</th>
<th>Little time</th>
<th>Some time</th>
<th>A lot of time</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>101</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>102</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>103</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>106</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>107</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>108</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>110</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>111</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>112</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>114</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>115</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>116</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>117</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>118</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>9</strong></td>
<td><strong>4</strong></td>
<td><strong>1</strong></td>
<td><strong>14</strong></td>
</tr>
</tbody>
</table>

There is apparently no difference between respondents who used little time to understand Vodacom and Tigo animation advertisement. However, nine (or 65%) out of 14 respondents said they used little time to understand Tigo animation advertisement. Four (29%) out of 14 respondents replied that it took some time for them to understand the advert. Only one person was noted to use a lot of time to understand the advert. Table 13b presents information for non-media students.
Table 13b. Time to understand Tigo animation ads from non-media students (n = 20)

<table>
<thead>
<tr>
<th>Tigotimeunderstand</th>
<th>Little time</th>
<th>Some time</th>
<th>A lot of time</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>201</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
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<tr>
<td>202</td>
<td>0</td>
<td>1</td>
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<td>204</td>
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<td>206</td>
<td>0</td>
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<td>207</td>
<td>0</td>
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<td>208</td>
<td>1</td>
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<td>209</td>
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<td>210</td>
<td>0</td>
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<td>211</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
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<td>212</td>
<td>0</td>
<td>0</td>
<td>1</td>
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<td>213</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
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<tr>
<td>214</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
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<tr>
<td>215</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
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<tr>
<td>216</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
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<tr>
<td>217</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
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<tr>
<td>218</td>
<td>0</td>
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<td>0</td>
<td>1</td>
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<tr>
<td>219</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>220</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>4</strong></td>
<td><strong>6</strong></td>
<td><strong>10</strong></td>
<td><strong>20</strong></td>
</tr>
</tbody>
</table>

Half of students in other courses than media programme took a lot of time to understand Tigo advertisement. About 30% said it took them some time to interpret the advertisement. In short, Tigo advertisement seemed difficult to understand to students who were not pursuing media courses.

Additionally, I was interested in knowing the respondents’ level of understanding. Therefore, the respondents were asked to rate their level of understanding (Tables 13a&b). The respondents, had to rate their level of understanding within the following
categories; “not sure”, “low”, “average”, “good” and “excellent”. Tables 14a and 14b present participants understanding levels.

**Table 14a. Media students’ understanding rates for Vodacom adverts (n=20)**

<table>
<thead>
<tr>
<th>Valid</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not sure</td>
<td>1</td>
<td>5.0</td>
</tr>
<tr>
<td>Average</td>
<td>2</td>
<td>10.0</td>
</tr>
<tr>
<td>Good</td>
<td>10</td>
<td>50.0</td>
</tr>
<tr>
<td>Excellent</td>
<td>7</td>
<td>35.0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>20</strong></td>
<td><strong>100.0</strong></td>
</tr>
</tbody>
</table>

Table 14a shows that, majority of the respondents replied that their level of understanding Vodacom animation advertisement is good. These 10 respondents who replied ‘good’ as their understanding level scored 50%. The respondents who replied that their level of understanding is excellent were seven and they represented 35%. While two respondents (10%) replied that their level of understanding Vodacom ads is average, only one respondent (5%) replied “not sure” as the understanding level of Vodacom animation advertisements. This shows that many respondents think that their level of understanding Vodacom animation ads is reasonably good.

**Table 14b. Non-media students’ understanding rates for Vodacom adverts (n=20)**

<table>
<thead>
<tr>
<th>Valid</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not sure</td>
<td>9</td>
<td>45.0</td>
</tr>
<tr>
<td>Average</td>
<td>3</td>
<td>15.0</td>
</tr>
<tr>
<td>Good</td>
<td>5</td>
<td>50.0</td>
</tr>
<tr>
<td>Excellent</td>
<td>3</td>
<td>15.0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>20</strong></td>
<td><strong>100.0</strong></td>
</tr>
</tbody>
</table>

While only 5% of the media students were not sure is they understood the meaning of the advertisement, almost half of the non-media students were uncertain of their understanding of the meaning attached to the advertisement.
Furthermore, the respondents were asked to rate their level of understanding Tigo TV animation advertisement. Table 15a&b summarizes their responses.

### Table 15a. Media students’ understanding rates for Tigo advert (n=15)

<table>
<thead>
<tr>
<th>Valid</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not sure</td>
<td>1</td>
<td>5.0</td>
</tr>
<tr>
<td>Average</td>
<td>2</td>
<td>10.0</td>
</tr>
<tr>
<td>Good</td>
<td>8</td>
<td>40.0</td>
</tr>
<tr>
<td>Excellent</td>
<td>4</td>
<td>20.0</td>
</tr>
<tr>
<td>Total</td>
<td>15</td>
<td>75.0</td>
</tr>
<tr>
<td>Missing System</td>
<td>5</td>
<td>25.0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>20</strong></td>
<td><strong>100.0</strong></td>
</tr>
</tbody>
</table>

Eight respondents (40%) replied that their level of understanding Tigo animation advertisement was good. Four participants who represent (20%) selected ‘excellent’ as their level of understanding. Two respondents (10%) noted ‘average’ as the understanding level of Tigo animation advert. Only one respondent (5%) was ‘not sure’ about the meaning/understanding of the ads. Table 15b presents levels of understanding as rated by students pursuing other courses than media programmes.

### Table 15b. Non-media students’ understanding rates for Tigo advert

<table>
<thead>
<tr>
<th>Valid</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not sure</td>
<td>7</td>
<td>35.0</td>
</tr>
<tr>
<td>Average</td>
<td>6</td>
<td>30.0</td>
</tr>
<tr>
<td>Good</td>
<td>4</td>
<td>20.0</td>
</tr>
<tr>
<td>Excellent</td>
<td>3</td>
<td>15.0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>20</strong></td>
<td><strong>100.0</strong></td>
</tr>
</tbody>
</table>

Few students gave high rate to the clarity of the Tigo animation advertisement. While only one media student was not sure of the meaning, almost 35% of the non-media students said they were not sure what Tigo advertisement meant. The results show that responses for Vodacom and Tigo ads look similar in terms of response
characteristics in each category for both categories of students. However, they feature opposite directions. While media students rated their level of understanding the advertisements quite high, the non-media students’ level of understanding was low. Majority of the media students in both Vodacom and Tigo adverts selected ‘good’ as their level of understanding. While majority of non-media students rated not sure as their level of understanding.

I was also interested in categorizing participants’ levels of understanding of Vodacom and Tigo animation adverts in terms of gender. The aim was to find out if there was gender difference in the ability to understand the meaning of the advertisements. Particularly the interest was to find out different levels of understanding in relation to gender. Different levels of understanding could represent the way participants perceived the advertisements. Tables 16a&b and 17a&b further explain the finding.

Table 16a. Gender difference: media students’ levels of understanding of Vodacom ad (n=20)

<table>
<thead>
<tr>
<th>Gender</th>
<th>Not sure</th>
<th>Average</th>
<th>Good</th>
<th>Excellent</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>1</td>
<td>1</td>
<td>4</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>Female</td>
<td>0</td>
<td>1</td>
<td>6</td>
<td>5</td>
<td>12</td>
</tr>
<tr>
<td>Total</td>
<td>1</td>
<td>2</td>
<td>10</td>
<td>7</td>
<td>20</td>
</tr>
</tbody>
</table>

Table 16a clarifies that, one male respondent selected ‘not sure’ and ‘average’ category as the level of understanding. However, four males who form the majority selected ‘good’ as their level of understanding. Only two males out of eight selected ‘excellent’. Data show that female participants who said their level of understanding is ‘good’ were six out of 12. Five female participants said ‘excellent’ is the level of understanding, while only one female participant selected ‘average’ as her level of understanding. Data in Table 16a highlights that, number of female participants
outnumbered the number of male participants in ‘good’ and ‘excellent’ levels of understanding. Responses for ‘average’ category were similar between males and females. Additionally, there was no female respondent who said she is ‘not sure’ about her level of understanding Vodacom animation ads.

Table 16b. Gender difference: non-media students’ levels of understanding of Vodacom ad (n=20)

<table>
<thead>
<tr>
<th>Vodarate</th>
<th>Not sure</th>
<th>Average</th>
<th>Good</th>
<th>Excellent</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gender</td>
<td>Male</td>
<td>6</td>
<td>1</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Female</td>
<td>3</td>
<td>2</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Total</td>
<td>9</td>
<td>3</td>
<td>5</td>
<td>3</td>
<td>20</td>
</tr>
</tbody>
</table>

Information from Table 16b shows that non-media female students had higher level of understanding than male non-media students. There were fewer female students than male students in the “not sure” level of understanding. Gender difference between male and female participants about Tigo advertisement is presented in Tables 17a&b.

Table 17a. Gender difference: media students’ levels of understanding Tigo ad (n=15)

<table>
<thead>
<tr>
<th>Tigorate</th>
<th>Not sure</th>
<th>Average</th>
<th>Good</th>
<th>Excellent</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gender</td>
<td>Male</td>
<td>0</td>
<td>1</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Female</td>
<td>1</td>
<td>1</td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td>Total</td>
<td>1</td>
<td>2</td>
<td>8</td>
<td>4</td>
<td>15</td>
</tr>
</tbody>
</table>

Data from Table 17a reveals 5 missing cases. Findings show that, there was no male participant who selected ‘not sure’ as his understanding level of Tigo animation advert. There was only one male respondent who selected ‘average’ as his understanding level. Moreover, three males out of six chose ‘good’ as their understanding level. Table 17a also demonstrates that, two male participants selected ‘excellent’ as their level of understanding Tigo TV animation advertisement.
Also Table 17a shows that only one female participant responded that she is ‘not sure’ about her level of understanding. Likewise, one female respondent replied that her level of understanding Tigo TV animation advert was ‘average’. While five female participants selected ‘good’ as their level of understanding, two females selected ‘excellent’ as their level of understanding Tigo TV animation advert.

**Table 17b. Gender difference: non-media students’ levels of understanding Tigo ad (n=20)**

<table>
<thead>
<tr>
<th>Tigrorate</th>
<th>Not sure</th>
<th>Average</th>
<th>Good</th>
<th>Excellent</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gender</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Male</td>
<td>5</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>Female</td>
<td>2</td>
<td>4</td>
<td>2</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>Total</td>
<td>7</td>
<td>6</td>
<td>4</td>
<td>3</td>
<td>20</td>
</tr>
</tbody>
</table>

Findings about gender difference for Tigo advertisement among non-media students seem to be similar to results about Vodacom advertisements. Female students outperformed male students in that there were more female students in the “average”, “good” and “excellent” categories in total.

In summary, findings about levels of understanding for Vodacom and Tigo animation advertisements show that there is little difference in terms of understanding among male and female participants. For instance, in category “good” there is a slightly difference of two in both Vodacom and Tigo (Tables 16a&b and 17a&b). However, the difference is not statistically significant e.g. ANOVA result for media students was \((F_{1,13}) = 1.819\), \(p=.194\) for Vodacom advertisements and \((F_{1,13}) = .492, \ p=.495\) for Tigo; while ANOVA result for non-media students was \((F_{1,18}) = 1.654, \ p =.231\) for Vodacom and \((F_{1,18}) = 1.725, \ p=.351\)
Arguably, data shows that participants’ level of understanding TV animation advertisements by Vodacom and Tigo is good. Therefore, it can be said that understanding level of the random selected participants toward TV animation advertisement messages by Vodacom and Tigo will be based on their levels of understanding.

The following section discusses perceptions of the respondents toward TV animation advertisements by Vodacom and Tigo. To attain responses for the question, the respondents were asked to answer if they think TV animation advertisements by Vodacom and Tigo give clear messages that are easily understood by the audience. The respondents had to select “yes” or “no”.

4.3 Perceptions of the respondents toward Vodacom TV animation advertisements.

This section provides information about participants’ perception of Vodacom TV animation advertisements. The findings are revealed in Tables 17a&b and 18a&b.

| Table 18a. Media students’ perception toward Vodacom animation ads (n=19) |
|-----------------------------|-----------------------------|-----------------------------|
|                             | Vodafinalunderstand         |                             |
|                             | No                          | Yes                         | Total          |
| Gender                     | Male                        | 2                           | 6              | 8             |
|                             | Female                      | 3                           | 8              | 11            |
| Total                      |                             | 5                           | 14             | 19            |

NB: There was one missing case

In the Table 18a, data shows that 14 respondents replied that Vodacom TV animation adverts have clear messages and the audience can understand them. In this category, male respondents who selected “yes” were six and two selected “no”. Moreover, female participants who selected “yes” as their answer were eight while three selected
“no”. This finding shows a total of five participants (two males and three females) who perceived Vodacom TV animation advertisement messages as being complex and not understandable. Therefore, it can be concluded that perception of the participants toward TV animation advertisements by Vodacom is positive. However there was one missing value, which could be caused by no reply or the respondent did not see Vodacom TV animation advertisements. Perceptions from non-media students are presented in Table 18b.

Table 18b. Non-media students’ perception toward Vodacom animation ads (n=20)

<table>
<thead>
<tr>
<th>Gender</th>
<th>Vodafinalunderstand</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>No 10</td>
<td>Yes 2</td>
</tr>
<tr>
<td>Female</td>
<td>No 5</td>
<td>Yes 3</td>
</tr>
<tr>
<td>Total</td>
<td>No 14</td>
<td>Yes 8</td>
</tr>
</tbody>
</table>

Fourteen (70%) non-media respondents viewed Vodacom TV animation adverts as clear messages and the audience can understand them. Two male students selected “yes” and ten selected “no”. Moreover, female participants who selected “yes” as their answer were three while five selected “no”. Generally, about 70% of the non-media students perceived Vodacom TV animation advertisement messages as complex and not understandable to audience.

4.4 Perceptions of the respondents toward Tigo TV animation advertisement.

Findings about perception of the audience toward Tigo TV animation advertisement are displayed in Table 19a&b.
Table 19a. Media students’ perception toward Tigo animation advert (n= 17)

<table>
<thead>
<tr>
<th>Gender</th>
<th>Tigofinalunderstand</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Male</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>Female</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Total</td>
<td>7</td>
<td>9</td>
</tr>
</tbody>
</table>

Findings of the respondents’ perception toward Tigo TV animation advertisement as shown in Table 19a reveals that, nine respondents both male and female agreed that Tigo animation advertisement messages are clear and the audience can understand them. The respondents were four males and five females. On the other hand, the total of seven respondents both male and female agreed that, Tigo TV animation advertisement messages are not clear and the audience cannot understand them. Therefore, this finding demonstrates that, majority of the respondents understand Tigo advertisement messages, hence the perception is positive.

Table 19b. Non-media students’ perception toward Tigo animation advert (n=20)

<table>
<thead>
<tr>
<th>Gender</th>
<th>Tigofinalunderstand</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Male</td>
<td>8</td>
<td>4</td>
</tr>
<tr>
<td>Female</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td>Total</td>
<td>14</td>
<td>6</td>
</tr>
</tbody>
</table>

Table 19b shows that Tigo advertisement seemed difficult to understand for the non-media students. More than half of the students (70%) said they it was easy to perceive the intended meaning from the advertisement.

For both Vodacom and Tigo animation advertisements, it can be argued that positive perception toward Vodacom and Tigo TV animation ads is contributed by the ability of the audience to interpret and understand meanings of the media texts. This is obvious when more media students than non-media students declare to be able to
perceive the attached meanings to the advertisements. The next section discusses findings of this study.
4.5 Discussion of the findings

The aim of the present study is to explore perceptions about the selected Vodacom and Tigo Television animation advertisements that can be found among university students with and without media literacy in Tanzania. For this study to achieve its aim, empirical findings collected from the audience have been analysed and presented in the previous section.

Discussion section combines both qualitative and quantitative results so as to answer the research questions of this paper. More specifically, in-depth interview was conducted to explore meanings the audience created toward TV animation advertisement messages by Vodacom and Tigo. Survey was conducted to media and non-media participants to find out how the audience perceived Vodacom and Tigo TV animation advert messages.

This study provides insights into how people understand TV animation advertisements. By considering the audience as active creators of meanings (Renckstorf, 2004, p. 55), this study examined the matter through the use of social action theory of media studies.

Findings from this study show that the media students were able to understand meanings of the messages presented in the TV animation advertisements by Vodacom and Tigo companies as intended by the advertisers. Unlike the non-media students who found it difficult to interpret meanings from the advertisements. It can be argued that media knowledge and skill that students pursuing media programmes possessed made facilitated easy understanding of the concepts and notion attached to the advertisements. Therefore, according to the findings of this study, it can be argued
that, Vodacom and Tigo TV animation advertisements are only efficient in delivering intended messages to the audiences which in one way or another have some insight into media analysis.

4.5.1 Meanings of the Vodacom and Tigo TV animation advertisements

Based on the qualitative approach, this study has found that, there is remarkable correspondence between themes that were generated from the audience’s response and that of the advertising personnel.

This study has found that, audiences were able to interpret meanings of Vodacom and Tigo TV animation advertisements. This argument manifests itself due to the four themes that emerged during analysis. These themes were “assurance”, “potential”, “economical” and “influential”.

Assurance theme describes the understanding of the audience toward Vodacom TV animation advertisement based on M-Pesa services. This theme clarifies that, through M-Pesa services, subscribers are guaranteed to have a very safety way of sending and receiving money.

It was also shown that audiences were able to understand meanings of Vodacom TV animation advertisements that had “power to you” slogan. The advert meant to persuade people that, they would have the potentials if they use Vodacom services in communicating. The potentials that the audience will have are the capacity and power when using Vodacom services such as Internet.

Audiences were also able to interpret meaning of the Tigo TV animation
advertisement. The themes that were generated in the analysis were “economical” as well as “influential”.

Audiences were able to recognize that, the main key message of the Tigo TV animation advert was about affordability of the calling charges. However, small number of the respondents (two out of 10) pointed out that, the TV animation advert by Tigo shows fastness and powerfulness of the services offered by the company.

The meanings given by the participants in both Vodacom and Tigo animation advertisements relate to the intended meanings of the advertisers. It should be noticed that, Vodacom TV animation adverts meant to deliver messages to the audience that they will be powered more by being given capacity to achieve their communication goals. Also, if they use M-Pesa services, their money will be more secured.

Tigo’s intended meaning to the audience was to tell them that, if they join Tigo mobile cellular network they would have affordable calling charges throughout the day.

The evidence from this study suggests that audiences are not only recipients but also they are active autonomous individuals who are able to interpret media contents. To rationalize this argument, Bryant and Oliver, (2009) discusses the following premises; firstly, cognitive motivation: This enables audience to facilitate acquired information. However, the information that is facilitated and acquired by the audience will only be important if there is accuracy of social portrayals. In other words, audiences are more resistant when they fail to associate media text meanings within their contexts (p.
Secondly, personal identity motivation, this premise describes that, direct forces from the media content producers do not necessarily control individuals’ interests on media contents, since audience have the power of opting media functions they require (Bryant & Oliver, 2009, p. 176). Therefore, an implication of this study is the possibility that, participants associated the ads with their social contexts to draw meanings. For instance, they associated speed of the Zebra to clarify fastness of the mobile cellular network. Moreover, since this study has employed social action theory, the findings have shown that, the audience do not only have power to choose media contents but also they have power to interpret what they have chosen.

The ability of the audience to interpret and understand advertising messages should not be taken for granted. (Hirschman & Thompson, 1997) suggested that, audience’s interpretation of media texts is a social and interactive process in which audience act not as passive recipients of media influence but rather as active creators of perceived meaning (p. 45). Therefore, it is important for advertisers to understand that, people receive media messages and make sense out of them. Therefore, when designing ads it is crucial to consider advertising literacy of the audience for successful outcomes.

The results of this investigation indicate that a certain level of education and experience (skills and knowledge) are more crucial factors in the interpretation of advertisements. Several scholars when defining a media literate person have discussed skills and education as important factors. For instance Hobbs, (2001) explains that, media literacy;
Is the ability to access, analyze, evaluate and communicate messages in variety of forms? This definition suggests the following characteristics: Inquiry-based education, student-centered learning, problem solving in cooperative teams, alternatives to standardized testing, and an integrated curriculum (p. 7).

Although Hobbs’ argument is more based on academic ground, which is also important in media literacy discourse, but also informal education should not been taken for granted. I think most of the scholars have been neglecting discussion about informal education and social experience in media literacy. It would be more academically interesting to include informal education in the media literacy discourse. I argue that informal education based on social experience is an important factor because there is a lot of skills and knowledge that can be attained from social interrelationship. For instance, Wilson, (2009) stress that our social different forms a channel through which we acquire knowledge (p. 51). Therefore, skills and knowledge might have an essential impact when audiences are in the process of interpreting media messages.

The study found that there is correlation between the responses that were made in meanings and understanding questions. Many of the media students who had seen the advertisements seemed to be able to understand and translate meanings from the advertisements. Unlike their counterparts, the non-media respondents who, although they had seen the advertisements, many could not decipher meanings from the advertisements. The possible reason could be lack of media analysis skill which is required to interpret the notion attached to the advertisements. For instance, 18 media students understood Vodacom TV animation advertisements as intended by the producers (Table 8a) while all the 20 media students had seen the advertisements (Table 4). There were two missing values. Fourteen respondents understood Tigo TV
animation advertisement as intended (Table 9a) while 15 respondents could explain the meanings (Table 6a). One female could not understand Tigo TV animation advert.

These data manifest the accuracy of the responses from the participants. Here I mean that, explaining and understanding are two concepts that are related. Wilson, (2009) defines understanding as a process of remembering and rendering meaning (p.51). For someone to be able to explain something must have an understanding ability about the subject. Rationally, people can interpret things that they understand (Hirschman & Thompson, 1997, p. 45).

Furthermore, this study has found that some of the respondents were not pleased with uses of animated characters in advertisements. For instance, some of the respondents said that animated adverts are complex to be understood by the audience. A possible reason could be that everybody understands differently from another. In this regard, perceptions will differ, that is, everybody understands the advertisement, but they think others might not know the meaning of the advertisement. It can be argued that adverts should not be complex so as to deliver intended message to the consumers. However, Ritson and Elliott (1999) emphasize that, in many cases advertising meanings are purposely ambiguous in order to increase involvement in the message and the product being endorsed (p. 267).

4.5.2 Participants’ perception toward Vodacom and Tigo TV animation advertisement messages

Regarding participants’ perception toward Vodacom and Tigo animation advertisements, the study has found that on the one hand, the majority of the media
participants agreed that they had positive perception toward Vodacom and Tigo TV animation advertisements. For instance, the study shows that, nine (52%) out of 17 respondents both males and females from the media group perceive Tigo animation advertisement messages as positive. 14 (73%) out of 19 respondents both males and females perceive Vodacom animation advertisement message as positive. Here positive perception means that, the messages on the adverts are clear and the audience can understand them. On the other hand, the non-media participants thought the advertisements could not be translated, and thus seemed to have negative perception of the ads.

I would like to argue that there is a link between having a positive perception and understanding a subject. This means, it is fairly possible that an understandable subject will have a positive perception response. For instance, Aaker and Biel, (1993) argues that, people select, distort and create meanings of the messages according to their perceptions (p. 170).

Perception is a cognitive action, which is expressive and interactive. Through perception, audience can participate in the construction of narratives with a purpose of making sense (Wilson, 2009, p. 54). Therefore, I argue that participants’ positive perception enabled them to make sense of the meanings of Vodacom and Tigo TV animation advertisement messages.

Combination of qualitative and quantitative findings which the study sought to do, correlates in a sense that they give comprehensive view on how audience understands TV animation advertisement messages by Vodacom and Tigo. Audience’s
understanding is based on the fact that they are able to interpret and they have positive perception toward the mentioned adverts. Although this study has focused only on specific participants (University audience), it provided a vivid picture of the audience’s understanding of TV animation advertisement messages especially when the sample combined both students with media education and those without the knowledge and skill. Further research may include diverse sample population from different community groups.
CHAPTER FIVE
5.0 SUMMARY OF FINDINGS, CONCLUSION, AND RECOMMENDATIONS

This chapter presents a summary, conclusion and recommendations based on the key findings that arose. The study aimed to explore the audience’s understanding of the TV animation advertisements by Vodacom and Tigo to determine efficiency of TV animation advertising in delivering intended messages to the audience in Tanzania.

In particular, the triangulation methodology study employed social action theory to investigate the meanings that the audience creates and their perception toward Vodacom and Tigo TV animation advertisement messages. However, other media and communication theories have been used to give a thorough discussion of the research problem.

Social action theory is used in this study because of the nature of the research problem that lays its fundamental premises in media audience studies. Since this study was interested in exploring how audience interprets media texts, then social action theory was appropriate because it takes its point of departure by suggesting that human beings produce meanings of media contents within collective frames of understanding (Lindlof, 2009, para. 2).

This study has applied qualitative and quantitative research methods that involved in-depth interviews and survey questionnaire. As discussed earlier, combination of quantitative and qualitative approaches enable the researcher to enhance credibility of the research findings (Biber & Nagy, 2010, p. 3).

Since this study is based on exploring how people understand TV animation
advertisements, findings show that, the audience who are the active and media knowledgeable recipients were able to understand meanings of the messages presented in the TV animation advertisements by Vodacom and Tigo companies as intended.

The general finding of this study is generated by the combination of qualitative and quantitative data. Apparently, audience’s understanding is based on the fact that they are able to interpret and they have positive perception toward Vodacom and Tigo TV animation advertisement messages. Ability of the audience to interpret Vodacom and Tigo TV animation advertisement messages was explored by using in-depth interview, while perception was examined by using self-administered questionnaire.

Although this paper has found that audience were able to interpret and understand meanings of the Vodacom and Tigo TV animation advertisement messages as intended, it is also possible for audience to interpret media texts contrary to the intended meanings. Wilson, (2009) argues that, sociological and psychological factors might affect the way audience interpret media texts. Therefore it is recommended for future studies to include social classes of Tanzanian audience in the analysis of media texts interpretation and understanding. Also the future studies should include a psychological process exploring how audiences come to understand meanings of TV animation advertisements (p. 47).

Based on Tanzanian context, findings of this study contribute to discussion about audiences and media content consumption. This study expands knowledge to both media and advertising practitioners. It suggests that social experience is an important
factor in interpreting and understanding media texts. Social experience is acquired when a person obtains knowledge and skills from his/her society. However, social context within which a person lives helps to explain how and why a person interprets something. In this regard, contexts in which the participants lived might have helped to shape their interpretation and perception. The context enables a person in the process of learning by critically reasoning about media content meanings. I emphasize learning because a nature of human being is to adopt environments. When the human beings are in different locales they tend to associate elements of objects (Including media messages) with social context to draw meanings. Therefore, this implication suggests that, media audiences are social adoptive who uses knowledge and skills in understanding.

This study limited its scope by focusing on a sample of male and female audience situated in Dar es Salaam Universities. Findings of this study cannot be generalized to the population because the sample used was small. The sample included a total of 50 university students in which 10 were involved in responding to in-depth interview, and 40 were required to respond to a questionnaire. Among the 40 participants, 20 studied media courses and 20 studied courses other than media related programmes. Nevertheless, results of the study could be generalized to other locales that share similar features with the mentioned Dar es Salaam Universities. Yet, it would seem too ambitious to claim that the findings of this study would be timeless. A further triangulation methodology study, which would be more detailed and fully sponsored, is recommended to be conducted nation-wide. Triangulation methodology approach has been recommended for future studies to enhance results credibility.
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Appendix 1

Interview questions

I introduced my, then I asked my respondents (individually) to introduce themselves by giving their name, gender and education background.

Then, interview session started by showing them Vodacom and Tigo TV animation advertisements so as to remind them of what TV animation my study is referring to so as to avoid misunderstanding.

Interview questions: Vodacom and Tigo Television animation ads

1. Do you watch Television advertisements?
2. Do you have a favourite ad?
3. Do you remember any specific ad that was done in animation?
4. Have you seen Vodacom TV animation ads, on TV?
5. What do you think about them?
6. Do you think they are easy or hard to understand?
7. Why do you think so?
8. What message do you get from them?
9. If you cannot explain meaning of the messages, why so?
10. If you were asked to rate your level of understanding of Vodacom TV, how much would you give yourself out of this range (excellent, good, average, low, not sure)?
11. What is your general conclusion about Vodacom TV animation advertisement messages?

Interview questions: Tigo TV advert

12. Have you seen Tigo TV on TV?
13. What do you think about it?
14. Is it easy or hard to understand?
15. Why do you think so?

16. What messages do you get from them?

17. If you cannot explain meaning of the messages, why so?

18. If you were asked to rate your level of understanding of Tigo TV animation, how much would you give yourself out of this range (excellent, good, average, low, not sure)?

19. What is your general conclusion about Tigo TV animation advertisement message(s)?
Appendix 2

Questionnaire

Dear Respondent,

My name is Elinami John. I am a Masters candidate at the University of Karlstad in Sweden. I am currently conducting a study about an understanding of TV animation advertisement messages by two Tanzanian mobile cellular network companies (Vodacom and Tigo). The purpose of this questionnaire is to collect data for this study from viewers. The information you provide will remain strictly for academic purposes and will be treated with utmost confidentiality.

1. Gender  Male [ ]  Female [ ] (put a tick where appropriate)

2. Education background .................................................................


4. How often do you see television advertisements?

5. Do you discuss meanings of television advertisements with other people?

6. If the answer for question (5) is YES, Who are those other people?

7. Have you seen Vodacom animation advertisements (M-Pesa and get more power, more capacity to you, get more innovative, get more music, and get more speed) on Television?

8. Can you explain meanings of those advertisements? YES [ ]  NO [ ]

9. If the answer for question 8 is YES, please explain the meanings.

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10. If you think you cannot explain the meanings of those advertisements, why so?
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11. Do you think you understand the advertisements? (please explain how you understand them)
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12. Did you understand the first time you saw them or it took you some time?
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13. If it took you some time to understand, how many days or times did it take you to understand them?
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14. How would you like to rate your level of understanding of Vodacom TV animation advertisements (is it excellent, good, average, low, not sure)
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15. Have you seen Tigo animation advertisement (half price per second) on television? YES [    ] NO [    ]

16. Can you explain meaning(s) of that advertisement? YES [    ] NO [    ]

17. If the answer for question 16 is YES, please explain the meaning(s).
18. If you think you cannot explain of that advertisement, why so?

19. Do you think you understand it? (Please explain how you understand the advertisement)

20. Did you understand the first time you saw it or it took you some time to understand?

21. If it took you some time to understand, how many days or times did it take you to understand them?

21. How would you like to rate your level of understanding of Tigo TV animation advertisement (is it excellent, good, average, low, not sure)

22. Do you think TV animation advertisements by Vodacom and Tigo give clear messages that are easily understood by audience? YES [ ] NO [ ]
Please explain.
Appendix 3

Vodacom TV animation advertisement pictures

(a) “Power to you” advertisement
(b) “M-Pesaman” advertisement
Tigo TV animation advertisement pictures

(a) “Half price per second” advertisement