

**Exploring animation film
in a popular African folklore,
through views expressed
by a selection of high school pupils
in Nigeria and Czech Republic**

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Doctoral Thesis Summary

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**Exploring animation film in a popular African
folklore, through views expressed by a selection of
high school pupils in Nigeria and Czech Republic.**

**Studie animovaného filmu v lidovém africkém folkloru skrze
názory vybraných středoškolských studentů v Nigérii a v České
republice**

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SHRNUTÍ DIZERTAČNÍ PRÁCE

Teoretický rámec

- Kapitola 1 – Úvod (Problémové prohlášení, cíle, definice pojmů, výzkumné otázky, zdůvodnění, původní hudební plot a omezení).
- Kapitola 2 - Literární recenze práce, které se vztahují k této výzkumné studii.
- Kapitola 3 - Metodologie (Úvod, výzkumný projekt, výzkumná populace, odběry a návrh vzorků a nástroje pro výzkum).
- Kapitola 4 - Výsledky (prezentace a analýza dat (úvod a sociodemografie)
- Kapitola 5 - Diskuse, závěry a doporučení.
- Kapitola 6 - Závěry.

Cílem tohoto studia je

- a) Vyvinout animační film se vzdělávací hodnotou z populárních pohádek
- b) Použití nigerijské pohádky jako položky pro produkt animovaného filmu.
- c) Požádat české žáky a nigerijské žáky o vyhodnocení animovaného filmu.
- d) Překlenout mezery v znalostech a postojích dospívajících z obou zemí.
- a) Podporovat mezikulturní citlivost dospívajících obou zemí k budoucímu světovému míru.

Tato práce se zaměřuje na užití lidového nigerijského folkloru yorubské komunity pro tvorbu animovaného filmu určeného ke vzdělávání mládeže, zachování kultur a ozvláštnění výuky. Jejím účelem je také napomoci vzájemnému kulturnímu porozumění a výměně mezi dvěma zeměmi (Nigérií a Českou republikou) a interkulturní senzitivě.

Tato práce stejně jako krátký animovaný film, který je v centru její pozornosti, jsou výsledkem práce stejné autorky. Zápletku příběhu čerpá z textu nahrávky oblíbeného hudebníka Chief Ebenezero Obeyho s názvem „Ketekete“, což v překladu znamená „Kůň, syn, osel a jejich strasti“. Tento krátký film v sobě nese spoustu vzdělávacích a poučných zpráv o morálce, hodnotách, rčeních a moudrosti, které si yorubský lid v Africe velice váží.

Na základě vyhodnocení promítání tohoto filmu před obecností středoškolských studentů v Nigérii a v České republice potvrzuje autorka míru pozornosti a pozitivního přístupu vůči filmu ze strany mládeže v obou zmíněných zemích.

Z tohoto vyplynulo, že pro nigerijské středoškolské studenty animované filmy vycházející z jejich folklorní kultury nesly vzdělávací hodnotu, jednalo se tedy o

způsob propagace kulturních hodnot a norem. Nicméně pro české středoškolské studenty představovaly prostředek k posílení interkulturní senzitivity.

Mezi lidmi z Afriky (Nigérie) a České republiky existuje významná znalostní propast, co se týče vzájemného kulturního porozumění, přestože mezi těmito dvěma stranami je dlouhá historie vzájemného jednání na vládní, kulturní či interpersonální úrovni.

Rozvoj a sdílení filmu založeném na folkloru s sebou přináší příležitost přemostění této propasti. Má také potenciál propagovat lidovou kulturu, tedy informovat a vzdělávat mládež o tradičních hodnotách, morálce, rčeních, lidové moudrosti aj. Toto může dále podpořit interkulturní senzitivitu mládeže.

Folklorní příběh, který je předmětem studia této práce, se nazývá „Starý muž, syn a osel“. Animovaný film vytvořený autorkou této práce je adaptací příběhu zvaného „Ketekete“, což je lidový folklorní příběh z Nigérie (Yoruba) zpopularizovaný nigerijským hudebníkem Ebenezerem Obeyem. Audio nahrávka Ketekete byla vydána v roce 1973.

Skupinky českých a nigerijských středoškolských studentů byly požádány, aby tento animovaný film ohodnotily, čímž bylo možno zjistit, jestli studenti příběhu porozuměli, jaké byly jejich postoje a stanoviska vůči kulturnímu původu tohoto filmu, tedy nigerijské kultuře. Zároveň tak byla českým studentům dána možnost rozvíjet interkulturní senzitivitu v rané etapě života.

Poslední otázkou tohoto výzkumu bylo, jaké postoje a stanoviska zaujmuli tito stejní studenti, kteří zmíněný animovaný film hodnotili.

Sběr dat se zaměřil na to, co se studenti naučili, a na jejich názor na film.

Z dat této studie vyplývá, že všichni čeští i nigerijští studenti pochopili obsah příběhu – 20 (100%) a 20 (100%) v tomto pořadí.

Všichni studenti byli schopni shrnout příběh filmu do rozumně uspokojivé míry – 20 (100%) a 20 (100%).

Všichni studenti vyjádřili uspokojivé názory na daný film následujícími výrazy:

- Měli dobrý dojem z vizuální podoby a animace filmu: 20 (100%) a 20 (100%)
- V mnohém je film poučil: 13 (65%) českých a 19 (95%) nigerijských studentů
- Většina respondentů udělila vysoké skóre: 17 (85%) českých a 18 (90%) nigerijských studentů

Je nutno mít na paměti, že se tato studie soustředila pouze na vybrané studenty, konkrétně 20 z každé země. Závěry této práce tedy nelze generalizovat na celou populaci českých a nigerijských studentů.

Autorka této práce věří, že její závěry naznačují, že animace může hrát důležitou roli ve vzdělávání mládeže a jako zdroj pozitivních a negativních emocí a osobní pohody, pokud je vizuálně dobře provedena, její obsah je založen na obecně známém folkloru a je vhodně prezentována správné věkové skupině. To znamená, že animace může propagovat kulturu.

Pro české studenty tento film představuje nástroj k rozvoji interkulturní senzitivity a etnorelativismu. Pro nigerijské studenty je tento film příležitostí, jak si připomenout kulturní dědictví Nigérie a porozumět roli, kterou může animace hrát v jeho propagaci.

Autorka práce proto věří, že by se vládní a kulturní organizace měly zaměřit na propagaci, financování a podporu tvorby animovaných filmů pojících se k lidovému folkloru.

THEORETICAL FRAMEWORK

This thesis theoretical framework has been organised as follows:

- **Chapter 1** - Introduction (Problem statement, objectives, the definition of terms, research questions, justification, the original music plot and limitations).
- **Chapter 2**- Literature reviews analyse works that are related to this research study.
- **Chapter 3**- Methodology (Introduction, research design, research population, samplings and sampling design and, tool for the research).
- **Chapter 4** - Results (Data presentation and Analysis (introduction and socio-demography)
- **Chapter 5** - Discussions, findings and recommendations.
- **Chapter 6** - Conclusions.

1.1 Chapter 1 - Introduction Summary

This project is about the use of a popular Nigerian folklore of Yoruba descent as a basis for creating an animation movie for the purpose of educating teens, preserving cultures, and bringing fun into learning. It is also about promoting mutual cultural understanding and exchanges between two countries, (Nigeria and the Czech Republic), for the purpose of promoting intercultural sensitivity.

The short animated film of focus was created by the author. It had its plot from an audio format of a popular musician, Chief Ebenezer Obey, tagged “Ketekete”, which translates in English as “The man, the son, the Donkey, and their struggles”. The short film has lots of educational values, teaching morals, values, proverbs, and wisdom, which the Yoruba people of African descent, holds dearly.

Through assessment of views of selected high school students in Nigeria and the Czech Republic, the author was able to prove a high reception and positive attitudes to the film from both countries’ teens.

It was hence concluded that for the Nigerian high school students, animation films derived from their cultural folklores could provide educational opportunities, serving avenue for the formal propagation of cultural values and norms. For the Czech Republic high school students, however, the result of the study is capable of encouraging intercultural sensitivity.

There is a significant gap in knowledge and appreciation of each other's cultures, between the peoples of Africa (Nigeria), and the Czech Republic, despite a long history of relationship at governmental, cultural, and interpersonal levels.

Development and exchange of film based on folklore between the two peoples offer the opportunity to bridge these gaps. It could also help propagate popular cultural practices through informing and educating the youth on morality, values, proverbs, wisdom, among others. This also can encourage the development of intercultural sensitivity among their youths.

The folklore of focus in this study is called "the old Man, Son, and Donkey". Developed by this author, the animated piece is an adapted story called "Ketekete". Ketekete is a popular Nigerian (Yoruba) Juju folklore made popular by a Nigerian musician, Ebenezer Obey. The audio music of Ketekete was released in 1973. (1).

Asking a selected group of Czech and Nigerian pupils of a secondary school or high college teens to review and rate the said animated film, it is possible to know their knowledge, understanding, attitudes, and orientations, towards the cultural origins of the film, - Nigerian. It could also assist the Czechs to be develop intercultural sensitivity, early in their life.

The last question of this research is what are the attitudes and orientations of those teens who evaluated the animated film?

The collections of data are based on what they have learned and their opinion towards the movie.

The Data available from this studies demonstrated that majority of Czech and the Nigeria pupils understands the story content 20(100%) 20(100%) respectively.

All of them were able to summarise the story of the movie 20(100%) 20(100%) reasonable degree of satisfaction.

All gave a satisfactory opinion about the movie with the following expressions:

- They felt good about the designs and animation of the film 20(100%) 20(100%).
- Expressing a lot of lessons were learnt 13(65%) 19(95%) for Czech and Nigerians pupils respectively.
- Most of the respondents gave high scores 17(85%) 18(90%) for Czech and Nigerian pupils correspondingly.

Please note that this study focused on selected pupils of two countries, numbering 20 each. The findings here, therefore, cannot be generalised to all Czech and Nigeria's pupils.

The author believes that these responses are an indication that animation could play important role in teen's education and act as a source of positive and negative emotional well-being if it is well designed the study content is from folklores that are well-known, presented appropriately to a right age group. It means animation can propagate culture.

For the Czechs this film is a means to develop and improve intercultural sensitivity and ethnorelativism. For the Nigerians, the film offer opportunity for the teens to be reminded about their cultural heritages Nigeria are made to understand that animation can play in its propagation.

Therefore, this author is of opinion that there is a need for government and cultural related organisations to promote, finance, and encouragement of creations of animated films that relate to people's folklore.

1.1.1 Problem statement

There is a significant gap in knowledge and appreciation of each other's cultures, between the peoples of Africa (Nigeria), and the Czech Republic, despite a long history of relationship at governmental, cultural, and interpersonal levels.

Development and exchange of film based on folklore between the two peoples offer opportunities to bridge these gaps. It could also help propagate popular cultural practices through informing and educating the youth on morality, values, proverbs, wisdom, among others. This also can encourage the development of intercultural sensitivity among their youths.

The folklore of focus in this study is called "the old Man, Son, and Donkey". Developed by this author, the animated piece is an adapted story called "Ketekete". Ketekete is a popular Nigerian (Yoruba) Juju folklore made popular by a Nigerian musician, Ebenezer Obey. The audio music of Ketekete was released in 1973.¹

Asking a selected group of Czech and Nigerian pupils of a secondary school or high college teens to review and rate the said animated film, it is possible to know their knowledge, understanding, attitudes, and orientations, towards the cultural

¹ WORDPRESS, 2009. An Obey song. [Online]. 2009. [Accessed 2 May 2014] Available from <https://wordfollowme.wordpress.com/2009/02/11/an-obey-song/>

origins of the film, - Nigerian. It could also assist the Czechs to develop intercultural sensitivity, early in their lives.

1.1.2 Objectives of study

- b) Develop animation film from popular folktales with educational value.
- c) Use Nigerian Folktale as items for the product of the animated film.
- d) Request Czech and Nigerian Pupils to evaluate the animated film.
- e) Bridge gaps in knowledge and attitudes of teens of both countries.
- f) Promote intercultural sensitivity among the teens of both countries towards future world peace.

1.1.3 Research questions and answers

The following are the pertinent research questions and answers in this study: To briefly answer the questions is as follows:

The initial research question must find out the steps that are needed to produce an animation film using Nigeria folktale as the themes. Digital cut-out animation technique (After effect) was the method used for this research.

The second query is what criteria set for the movie created to satisfy the target audience, in order for the movie to be considered successful. The answer is that the movie must be educational, unique, creative, aesthetically sound and verbally expressed with both Czech and English with the Yoruba language.

The third request is how an animation can be made an alternative film tool for child education, development, and entertainment. Based on the different sources in chapter 2 (literature reviews), it proves that animation has all the means to be used as a tool for this purpose. In addition, the outcome of this research proves that a well-designed animation can be made as another tool to educate, develop and entertain Children.

The fourth question is how the processed movie can be evaluated. The movie was displayed to the children at schools, they were given questionnaires and finally to present the result to the home institution.

The last question is what are the attitudes and orientations of those teens who evaluated the animated film?

The collections of data are based on what they have learned and their opinion towards the movie. The outcome of their attitudes and orientations of those teens was positive. Please see the outcome results table of research in details on page 18.

Please note that this study focused on selected pupils of two countries, numbering 20 each. The findings here, therefore, cannot be generalised to all Czech and Nigeria's pupils.

1.1.4 The hypothesis of the study

The respondents will understand and like the animated film presented to them". This is the Null hypothesis. If this hypothesis turns out to be true, then the above hypothesis upheld, the following conclusions were made:

- For the high school pupils, shown the animated film, "the old man, his son, his donkey, and their travail", will understand the storyline of the film and like it.
- The high school pupils, shown the animated film, the old man, his son, his donkey, and their travails", will not understand the storyline of the film, and will not like it.

1.1.5 Justification of study.

. Kunle Filani, et al², posited that the most important factor that has influenced and continue to influence the Africa culture is technology and previous history of colonial domination. It is not difficult, therefore, that the atmosphere of a "colonial hangover" remains evident across the continent among the youth.

Youth nowadays now easily embraces the "western" mode of dressing such as suit and tie, the western means of eating such as eating with knife and fork, western philosophies, morals, beliefs, music, etc.

In the opinion of most researchers in the field of culture in Nigeria, hope is not lost for the African youth to regain their lost cultural heritage.³

Hence, a need to review and evaluate the created animated film "The old man, son and Donkey, by selected pupils of Nigerian and Czech high school students for the purpose of promoting knowledge, attitudes, respect, and friendship among them.

² FILANI, Kunle, ADEMOLA Azeez and EMIFONIYE, Austine. eds. 2003. "Perspective on culture and creativity in Nigeria Art" Creative Art Forum (CCAF). Lagos.

³ ENAMHE, Bojor, B, 2013. The role of arts education in Nigeria. African Journal of teacher. Vol 3, no 1, pp. 1-7. [Online]. 2013. [Accessed 10 April 2015] Available from: <https://journal.lib.uoguelph.ca/index.php/ajote/article/view/1963/2934>

This further promotes the development of intercultural sensitivity and peace among various youths of the respected countries.

1.2 Chapter 2 - Literature review Summary

Chapter 2 review works that are related to the research study and show evidence to prove that the problem can be solved. Information was found in articles, websites, journals and books.

This section contains the themes:

- Culture, intercultural communications, and comparing of commonality and differences of cultures between countries.
- Some other issues about culture.
- Folklore and its function, Nigerian and Czech folklores (Comparison, similarities and examples.
- Other mediums that have been used already.
- Education and communication, in the propagation of culture among Africans.
- Animation as an ideal tool for education.
- Previous works produced in Nigeria (Africa), Czech Republic (Europe) and other few countries.
- Works linked to this study

The summary of chapter 2 is as follows:

Culture has many ways of defining it. In simple terms, it can be conceived as a system for differentiation between in-group and out-group people.⁴ It is what keeps people together, so you could even say: “Culture is social glue”.

Culture can be seen or defined from 3 perspectives.⁵

1. The perspectives of shared meaning. Shared meaning is a group basic needs and how it communicates these needs at the superficial level of language communication.⁶

⁴ CHANGINGMINDS, 2002-2018. What is culture? [Online]. 2002-2018. [Accessed 15 February 2018]. Available at: http://changingminds.org/explanations/culture/what_is_culture.htm

⁵ Ibidem CHANGINGMINDS, 2002-2018. What is culture?

⁶ Ibidem CHANGINGMINDS, 2002-2018. What is culture?

2. The behaviour rule perspectives. Here, social norms help everyone know what to do in various circumstances, from arguing with one another or dealing with outsiders. This facilitates the easy propagation of shared meaning and making sense of what to be done.⁷
3. Neulieps perspectives: Another perspective of culture that is of interest to this author is that of Neulieps. Neulieps in his famous book “Intercultural communication “sees culture from its functional capacities. For him, culture is the totality of beliefs, a way of perceiving others, one's values, one's attitude to others- attributes which determine that persons interpersonal communication capacities within the everyday role behaviour. This suggests that our cultural orientation invariable determines who we are, how we communicate, and relate, particularly when dealing with others outside our culture.⁸

In other words, our culture already tends to create biases about others from other cultures before we meet them in person. A stereotype of others is an example of the way we wrongly see and misjudge others. We tend to sort of misclassify them. Hence, our culture can be said to set the tone for communication with others.

Culture, education, and folklore are practically connected. Culture is consequently the products of the individual existing in the societies. Every human of all ages and both genders live in groups, and participants of each group share a similar culture.

Folklore as a form of culture can be defined as any belief or story that can be passed on from one age group to the next one. Through the teaching of traditional stories, children would learn that robbery, dishonesty of any kind of form must be avoided. Folklore can also be used to solve some problems such as to improve educational resources.

Steve Nettleton⁹ discussed using folklore to promote and enrich education for Malaysia's indigenous children. He wrote that endorsing the traditional folklore into the curriculum is part of a UNICEF supported the determination to decrease the number of dropouts among the native peoples of Malaysia, called the Orang

⁷ Ibidem CHANGINGMINDS, 2002-2018. What is culture?

⁸ NEULIEP, James W, 2009. Intercultural Communication: A Contextual Approach. Sage Publications; 4th edition (November 6, 2008). ISBN-10: 1412967708

⁹ NETTLETON, Steve, 2008. Using folklore to promote and enrich education for Malaysia's indigenous children. [Online].2008. [Accessed 24 April 2016]. Available from: http://www.unicef.org/education/malaysia_44515.html

Asli. With the support from UNICEF, Malaysia's Ministry of Education has expanded an exceptional helpful education prospectus to most of the schools in the country. Mutually, the UNICEF and ministry are working together to advance innovative educational resources that integrate folk stories and storytelling methods in order for the children from various Orang Asli groups to comprehend without difficulty. This plan was successful because in that community storytelling is a form of entertainment.

There are many writers, artists, musicians and others who tried to preserve cultural heritage. Such people like Nike Davies-Okundaye.

Chief Nike Davies-Okundaye was interviewed by Jennifer Sefa-Boakye. Nike mentioned that Nigerian culture is diminishing with young people who are no longer interested in learning and preserving culture and heritage. She also said that is why she is zealous about preserving the culture through the use of arts like paintings. Furthermore, she establishes free workshops to educate young people on how to make "adire". These days, young people are starting to appreciate traditional designs, and are using them to make astonishing designs for shoes, clothes, bags, earrings, bangles etc.¹⁰

Animation has increasingly become a veritable learning tool. It is being used in the sense of bringing character to life. For example, children learn best and most, when they enjoy what they are doing. By using animation, children develop skills competencies in storytelling, visual communication, cognition, emotion, ethics, aesthetics, concentration, and problem-solving¹¹.

Blue's clues is a well-known children's educational animated movie. The producers of these movie got the concepts from child growth and initial childhood education. The animated movie is unique in which the technique applied in this movie is able to assist the children to study. The film is about an animated character called Blue. The blue-spotted dog does play a puzzle or game with the host and the audiences. The movie is one of the top successful of all time". The application used in this film is that of live action and animation. The use of the sophisticated camera is applied to allow the making procedure to be broken down into phases that can be controlled by the diverse group of people. Such production process like design and planning storyboards animation and sounds. The

¹⁰ SEFA-BOAKYE, Jennifer, 2014. Inside the art of Adire with Chief Nike Davies-Okundaye. [Online]. 2014. [Accessed: 21 May 2016]. Available from: <http://www.okayafrica.com/chief-nike-davies-adire-yoruba-textile-art/>

¹¹ VIA University college, 2013. Animation as learning Tool. [Online]. 2013. [Accessed: 16 April 2016] Available from: http://arhiva-info.uoradea.ro/attachment/0e4acd64bbeb21068be729ed01b0a1fd/b894802a1dac3a51cd05eee73161ab96/International_Module_Animation_as_a_learning_tool.pdf

appearance of the film is that of a storybook with simple shapes of acquainted objects with diverse textures and colours. The animated film huge teaching and making process enthused numerous investigation studies that have supplied evidence for its effectiveness as an educational instrument.¹²

Benefits of animation e.g. Animation emphasizes the growth of children's skill and understanding of productivity. It permits children to apply creative mind and rational thinking. It assists children to create and explore numerous solutions to a problem. It simplifies positive social interaction among peers, together with getting feedbacks. It allows students to understand the value of having ideas and making serious feedback. Finally, it raises encouraging attitudes toward art and animation.¹³

An example of such animated film that is meant for the preservation and promotion of culture is 'The Three Monks'. This movie is directed by a late cartoonist named A Da. Who won the best animation film in the first Golden rooster awards; this was established in 1981 by the China Film Association. The award was named because that year in 1981 was a year of rooster according to the Chinese lunar calendar. The movie titled the three monks also won a silver bear for short film at the 32nd Berlin film festival in 1982. This movie is about unity and having a common goal to solve a problem. This led the movie to have a wise old saying "Unity is strength."^{14 15}

This evidence shows that hope is not lost for the African youth to regain their lost cultural heritage. Although there are educated African animated movie. The animated movies are produced for people to see, entertain and also obtain Information. The movies need to be used as a source of educational materials at school for the children to be able to learn to speak their language and know their original roots. This can give a chance to enhance the educational system, promote and preserve African cultural heritage. Using Nigerian folklore to tell a story for children to understand, learn and appreciate their culture. The concept of this

¹² KIDS ENCYCLOPEDIA, 2017. Blue's Clues. [Online]. 2017. [24 December 2017]. Available from: https://kids.kiddle.co/Blue%27s_Clues

¹³ PUNDIT, CG, 2016. Animation in Education. [Online]. 2016. [Accessed 13 January, 2016]. Available from: <http://cgpundit.com/animation-in-education>

¹⁴ XIAO, Li, 2004. Chinese Animation: Splendid Past, Bitter Present [online].2004 [Accessed 8 February 2016]. Available from: <http://www.china.org.cn/english/features/film/84974.htm>

¹⁵ AKOREDE, Amina, 2016. Canvassing for Formal Integration of Animation Technologies into Childhood Education in Developing Countries. IOSR Journal of Research & Method in Education (IOSR-JRME), 2006. Vol 6, no 6, p.63-66. E-ISSN - 2320-7388.

project is that using animated African cultural story as a tool to pass a message for children at school and impart the information to them, check if they learn and enjoy the movie. Since the idea of using an older person (like Grandmother) to tell a story does no longer exist in Africa. We can use contemporary methods of technology to preserve those stories to keep them alive. By using animation modules with African folklore to create educational, entertainment and any form of purpose that is significant for African children.

1.3 Chapter 3 - Methodology Summary

This study mainly involved collections and analysis of data acquired through questionnaires. This research is largely quantitative. This is because the questionnaire is not measuring the quality of the animated film in terms of ratings. If it was about ratings, there would have been criteria to compare with. This work is asking rather if the respondents understand and like the animated film or not.

In addition, the study required the creation of a short educational animated movie in order to evaluate the outcome by testing it among children at school.

There are other methods of animation: traditional, computer animation (2D and 3D), stop-motion like cut-out and other kinds of animation techniques.

Digital cut-out animation technique was used on this project. It involves the use of software such as Photoshop and After Effects.

The researcher had created the main characters the man, the son, donkey, and other supporting characters. Then a storyline was created both in English and in Czech.

The project is essential to get the correct African outfit, characters and environment. Also, it is needed to study animal's human movement for the animated movie to be successful. To produce this project characters, the writer used diverse sources as inspiration. Most particularly the use of internet sources, there is a lot of valuable resources on the Internet where the researcher can find different pictures to get the designs correctly. There was a decision in making the character's animation to look colourful and a true Nigerian.

Storyboards are not meant to be detailed, but the researcher wants to be able to connect, understand and get prepared for the film. The researcher created her storyboards using Photoshop software. It is a software that the researcher can use comfortably to make her drawings. All the characters are drawn digitally using Cintiq. She felt it was the best option to create the characters with a software that she is familiar with. There might be some few errors in the storyboards, but she tried to do that as good as possible.

To be able to record the dialogues for the movie. The researcher had to record her voice and find another person (Old man voice) for the suitable Yoruba dialogue for her animation. She was fortunate to find one person in Zlin, and he was willing to help.

The researcher had learned a lot throughout the production of the movie. Each of the characters was animated using aftereffect. Next step is video editing and finally the application of sounds. The duration of this project animated movie is 4mins 44secs.

After producing the project movie, the next step is to present the movie to the target audience especially children from age 10 to 16 years of age.

1.3.1 Experimental part

The researcher pretested the questionnaire from on a selected sample of 10 children from TYMY-Strédisko volného času p.o. Holešov (Tymy leisure centre Holesov) while she was doing the short-term internship. The children are from age 8 to 16 years. The children were not included in the sample being studied rather their participation was required to test their ability to easily understand the questionnaire. The pre-test was conducted in August 2017 and ran for about 30mins. The following observations were noted:

- The movie was appealing to the children. However, the children of age 8 to 10 years cannot easily answer the question.
- The test based questionnaires were not answered completely.

So, therefore, the final sample was children of age 10 to 16 years of age. In order to attain a sample of participant attending secondary schools, the target audience was drawn from schools located in Nigeria (Abuja) and Czech Republic (Zlin). The participants were recruited from following secondary schools Cherry land secondary school (Nigeria) and Czech Republic is the combination of 3 secondary schools Zš TGM Otrokovice, Gymnázium TGM zlín (Víceleté) & Zš Křiby zlín. (Czech Republic). Hence the total population estimated at 40 children. The choice of these schools was mere convenience of the author.

The questionnaire is clearly simple, straightforward and formulated. The questionnaires were given to the participants for them to answer and write by themselves. They were pre-tested for clarity of understanding and improved according to final fieldwork.

1.4 Chapter 4 - Data presentation & analysis Summary

This chapter's information of findings and analysis of data gotten from this research requires the ability of an instructive animated movie to improve education. There are three means used to evaluate the effectiveness of the project movie on the children. They include the ability to understand, appreciation and information learnt. 40 children contributed to this study and the movie was all presented to them both in Czech and English with the Yoruba language. Each of the children was provided with questionnaires that enable the researcher to evaluate their levels of comprehension, awareness and appreciation. Most of the questionnaires were sufficiently responded to. The subsequent data was then examined by means of frequency distribution tables and also comparing the children from both countries.

1.4.1 (Results) Socio-demography

Table 1

Table 1 demonstrate that the Czech pupils within the age 10-15 were 15 (75%), while 5(25%) represent within the age 16-20 years. The Nigerians within the age range 10 to 15 were 18 (90%), and age 16-20 were 2 (10%). Similarly, Czech pupils were predominantly males at 13(65%), while the female were 7(35%). However, Nigerians were predominantly females 11(55%), while male were 9(45%).

Table 1 Age, Sex, and educational distribution of respondents.

Item	Factor	Czech Pupils		Nigerian Pupils	
		Frequency	%	Frequency	%
1	Age - Range 10- 15	15	75	18	90
	Range 16- 20	5	25	2	10
	Sub-Total	20	100	20	100
2	Sex - Male	13	65	9	45
	Female	7	35	11	55
	Sub-Total	20	100	20	100
	Grand-Total	20	100	20	100

Table 2

Table 2 demonstrated that 20(100%) of Czechs correctly understood the most important Characters in the film. Ditto to the Nigerians pupils 20(100%).

Table 2 Views of respondents on the 3 most important characters in the film.

Item	Factor	Czech Pupils		Nigerian Pupils	
		Frequency	%	Frequency	%
1	Numbers correctly answered	20	100	20	100
2	Numbers incorrectly answered	0	0	0	0
	Grand-Total	20	100	20	100

Table 3

Table 3 proves that all respondent's correctly summarized the movie. 20 (100%) each of both countries.

Table 3 Views of respondents that summarize correctly/incorrectly this story.

Item	Factor	Czech Pupils		Nigerian Pupils	
		Frequency	%	Frequency	%
1	Numbers correctly summarized	20	100	20	100
2	Numbers incorrectly summarized	0	0	0	0
	Grand-Total	20	100	20	100

Table 4

Table 4 demonstrates that all respondents' felt satisfied with the film. 20 (100%)

Table 4 Views of respondents on their feelings about the movie.

Item	Factor	Czech Pupils		Nigerian Pupils	
		Frequency	%	Frequency	%
1	Numbers reporting positive feelings.	20	100	20	100
2	Numbers not reporting positive feelings.	0	0	0	0
	Grand-Total	20	100	20	100

Table 5

Table 5 proves that both Czechs and Nigerians 20(100%) pupils reported feeling satisfied with the designs (Drawings, paintings, and colours) of the film.

Table 5 Views of respondents about their feelings on the design (drawings, paintings, and colours) of the film.

Item	Factor	Czech Pupils		Nigerian Pupils	
		Frequency	%	Frequency	%
1	Numbers reporting positive feelings.	20	100	20	100
2	Numbers not reporting positive feelings.	0	0	0	0
	Grand-Total	20	100	20	100

Table 6

Table 6 Indicated that majority of Czechs and Nigerians respondents' expressed that they learnt some lessons from the movie. 13(65%) 19(95%) respectively.

1 Czech (5%) expressed that he did not learn anything from the film story. While Few Czechs and a Nigerian did not provide an answer to this question. 6 (30%) 1(5%) respectively.

Table 6 Views of respondents on lessons learnt from the movie.

Item	Factor	Czech Pupils		Nigerian Pupils	
		Frequency	%	Frequency	%
1	Numbers who have learnt from the film's story.	13	65	19	95
2	Numbers that have not learnt from the film's story.	1	5	0	0
3	Numbers who did not answer	6	30	1	5
	Grand-Total	20	100	20	100

Table 7

Table 7 indicates that both Czechs and Nigerians pupils learn extra lessons from the film story. 17(85%) and 17 (85%) respectively. However, 1 (5%) Czech indicated that he has not learnt anything extra from the film story.

2 (10%) and 3(15%) of Czech and Nigeria pupils respectively did not provide an answer.

Table 7 Views of respondents on other lessons learnt from the film's story.

Item	Factor	Czech Pupils		Nigerian Pupils	
		Frequency	%	Frequency	%
1	Numbers reporting extra lessons learnt from the film's story.	17	85	17	85
2	Numbers not reporting extra lessons learnt from the film's story.	1	5	0	0
3	Numbers who did not answer	2	10	3	15
	Grand-Total	20	100	20	100

Table 8

Table 8 demonstrates that majority of Czechs and Nigerians respondent's express correct reasons for the old man's actions. 15(75%) and 18(90%) respectively.

5(25%) Czechs did not provide correct reasons for the old man's action.

2(10%) of Nigeria respondents did not give any answer to this answer to this question.

Table 8 Views of respondents on why the old man chooses to listen to the opinion of other people.

Item	Factor	Czech Pupils		Nigerian Pupils	
		Frequency	%	Frequency	%
1	Numbers expressing correct reasons for the old man's actions.	15	75	18	90
2	Numbers not expressing correct reasons for the old man's actions.	5	25	0	0
3	Numbers who did not answer	0	0	2	10
	Grand-Total	20	100	20	100

Table 9

Table 9 proves that majority of Czechs and Nigerians respondents' expressed positive feelings towards the movie. 20(100%) 19(95%) respectively. While 1(5%) Nigerian did not provide an answer to this question.

Table 9 Views of respondents about feelings towards the film.

Item	Factor	Czech Pupils		Nigerian Pupils	
		Frequency	%	Frequency	%
1	Numbers expressing positive feelings.	20	100	19	95
2	Numbers expressing negative feelings.	0	0	0	0
3	Numbers who did not answer	0	0	1	5
	Grand-Total	20	100	20	100

Table 10

Table 10 demonstrates that various views on the reasons for liking or not liking the film by respondents. Majority of Czechs and Nigerians indicated that they like the film because it was educative 11(55%) 8(42.1) respectively.

Other views were expressed as follows 3(15.8%) Nigerians it is impressive/extraordinary 3(15.8), the film is funny 2(10.5%), other views which are diverse as follows respectively 9(45%) 6(31.6):

- Because I was sorry for them.
- That will should entrust to God.
- It is brief, it is encouraging advice.
- It was cute and the story is true.

Table 10 Views of respondents on reasons given for liking or not liking the film.

Item	Factor	Czech Pupils		Nigerian Pupils	
		Frequency	%	Frequency	%
1	Film is educative	11	55	8	42.1
2	Film is impressive/ extraordinary	0	0	3	15.8
3	Film is funny	0	0	2	10.5
4	Others	9	45	6	31.6
	Grand-Total	20	100	19	99.98

Table 11

Table 11 is an indication of the best part of the film that was a special interest of respondents. The majority expressed that they like the Night scene 17(85%) 8(40%) respectively.

2(10%) Nigerians specified that they like the monkey scene. Other few views were 3(15%), 8(40%) respectively. Note 2(10%) Nigerians did not respond.

Table 11 Views of respondents on the best part of the movie.

Item	Factor	Czech Pupils		Nigerian Pupils	
		Frequency	%	Frequency	%
1	The night scene	17	85	8	40
2	Monkey stole Banana	0	0	2	10
3	No answer	0	0	2	10
4	Others	3	15	8	40
	Grand-Total	20	100	20	100

Table 12

Table 12 proves the reason the respondent's choice of the best part of the film. The followings were various reasons for this decision the film is educative 11(55%) 5(25%) respectively. The film is funny 6(30%) Nigeria.

Other minor views expressed were diverse as follows: The respondent data 9(45%) 7(35%). Note 2(10%) Nigerians did not respond.

Table 12 Views of respondents on the reasons for deciding the best part of the movie.

Item	Factor	Czech Pupils		Nigerian Pupils	
		Frequency	%	Frequency	%
1	It is educative	11	55	5	25
2	It is funny	0	0	6	30
3	No answers	0	0	2	10
4	Others	9	45	7	35
	Grand-Total	20	100	20	100

Table 13

Table 13 indicates that various scores and allotted by respondents to indicate the quality of the film. Most provided high scores of excellence 17(85%) and 18(90%) for Czechs and Nigerians respectively.

Average corresponding to very good and good was also presented 2(10%) 1(5%) respectively.

Very few rated the film as below average which is 1 (5%) 1(5%) respectively.

Table 13 Distribution of rating of the film by respondents.

Item	Scores allotted	Czech Pupils		Nigerian Pupils	
		Frequency	%	Frequency	%
1	Highest scores	17	85	18	90
2	Average scores	2	10	1	5
3	Lowest scores	1	5	1	5
	Grand-Total	20	100	20	100

1.5 Chapter 5 - Discussions, findings and recommendations Summary

In discussing this research work, there is need to remind ourselves the strategy and goal of this work that exposes some selected Nigerian pupils to an interesting animated movies of Nigerians cultural descent developed by this author, and asking them to watch, understand, and express their attitude, for the purpose of their appreciating roles of animation in cultural education in order that they love their cultural heritage.

On the other hand, similarly selected Czech pupils were exposed to the same movie. They are to also ask to watch, understand, and express their attitude, for the purpose of appreciating roles of animation in cultural education for the purpose of intercultural sensitivity. In order words, the Czechs are to appreciate diversity and beauty of other cultures.

Consequently, this author is of opinion that the theoretical understanding of the following questions is apt.

- a) What is culture?
- b) What is the normal attitude of different cultures?
- c) What constitutes intercultural sensitivity?

The theoretical understanding of this chapter is that the discussion of this project is been discussed against the background of available data.

The recommendation is as follows:

- a. Animators have a very important role to play in promoting intercultural harmony of two extreme cultures.
- b. Animated films are capable of propagating cultures if well presented.
- c. Animated films can be used to improved intercultural sensitivity. So that when children grow up later in life they will find it easy to respect, understand and appreciate other's people's culture.

1.6 Chapter 6 - Conclusion

The concluded part of this thesis is that animation can be useful in propagating Nigerian culture that is dying. In addition, improve the intercultural sensitivity of Czech pupils for peaceful coexistence among peoples.

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LIST OF PUBLICATION, WORKSHOPS AND EXHIBITIONS

- Akorede Amina (2016). Canvassing for Formal Integration of Animation Technologies into Childhood Education in Developing Countries. IOSR Journal of Research & Method in Education. IOSR Journal of Research & Method in Education (IOSR-JRME), 2006. Vol 6, no 6, p.63-66. E-ISSN - 2320–7388.
- Akorede Amina (2017) Rating and Review of a Film Inspired by African Culture: Kirikou and the Sorceress. Quarterly Review of Film and Video (Taylor & Francis) Vol 34, No. 7, 629-649. ISSN – 1543 -5326
- Scapes & Forms Workshops at Ahmadu Bello University Zaria, Nigeria. 2008
- Arts exhibition at Ahmadu Bello University Zaria at Fine Art Department. 2009
- Basic animation workshop Ahmadu Bello University Zaria Industrial design department, Nigeria. 2009
- Art Exhibition of Paintings National Gallery of Art, Abuja. Nigeria, 2012
- Voluntary art solo exhibition at the University of Bradford, UK. 2013
- Quick Voluntary solo exhibition in Nigeria. 2018



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EDUCATION AND QUALIFICATION

2015- Present

Ph.D. Visual Art, Multimedia, and Design

Tomas Bata University

Title of research thesis: Exploring animation film in a popular African folklore, through views expressed by a selection of high school pupils in Nigeria and Czech Republic.

2012 – 2013

M.A Computer Animation and Visual Effects

University of Bradford: Masters of Art (Computer Animation and Visual Effects).

The Final Project:

‘Use of dance for storytelling in African culture’. A project created using Motion Capture (Optical method), using software includes Vision blade, Maya, Motion builder and after effects, in which the breakdown video clip shows the making of the video.

2007 – 2011

Ahmadu Bello University (ABU), Zaria, Nigeria: B.A in fine art (BFA).

The Final Project:

Final year painting on “knowledge illuminate’s ignorance” won special recognition and is hung on the wall of the Library, Ahmadu Bello University, Zaria till date.

1998 – 2005

Federal Government Girls' Secondary School

Omu Aran, Kwara state, Nigeria: O-levels: 5 credit pass in English, Biology, Geography, Economics and Fine Art.

TECHNICAL AND ARTISTIC SKILLS

- A Good knowledge of Maya, Motion Builder, Vicon blade, Photoshop and after effects.
- Acquired skills in drawings, texturing, modelling, rigging, animating, and lighting.
- Acquired basic artistic skills in painting, drawing, sculpting, Photography (Editing) and textiles.
- Acquired teaching skills mainly on the subject of animated movies.

ART WORKSHOPS / ART EXHIBITIONS/ ARTICLE PUBLICATION

25th to 26th Oct – 2008

Scapes & Forms Workshops at Ahmadu Bello University Zaria, Nigeria.

5th to 8th Oct – 2009

Arts exhibition at Ahmadu Bello University Zaria (at Fine Art Department).

10th to 15th Aug – 2009

Basic animation workshop Ahmadu Bello University Zaria (at Industrial design department).

July 11th - July 13th -2012

Art Exhibition of Paintings National Gallery of Art, Abuja, Nigeria

August 2013

Voluntary art solo exhibition at the University of Bradford, UK.

Nov to Dec. 2016

Publishing activities - Manuscript titled Canvassing for Integration of Animation Technologies into Childhood Education in Developing Countries. IOSR Journal of Research & Method in Education (IOSR-JRME), Vol 6, no 6, p.63-66. E-ISSN – 2320–7388.

March to Jun. 2017

Publishing activities - Manuscript titled Rating and Review of a Film Inspired by African Culture: Kirikou and the Sorceress, Quarterly Review of Film and Video (Taylor & Francis) Vol 34, No. 7, 629-649. ISSN – 1543-5326.

JOB EXPERIENCE AND POSITION OF RESPONSIBILITY:

Group exhibition of National Youth Service Corps (NYSC) collaborative project with a National Gallery of Art, Abuja.

- Selected as team leader for a group of 10 artists at National Gallery of Art, Abuja...2011/2012, for the exhibition.

PERSONAL CHARACTERISTICS

- Ability to appreciate a work of art (aesthetics).
- Ability to learn a lot, quickly.
- Ability to commit, when given a responsibility.
- The desire to learn new things and improve.
- Speaks English and Nigerian Language (Yoruba) fluently.
- Ability to communicate and teach.

VOLUNTARY JOBS/CLUBS

- National Immunizations Days (NID) against polio, chickenpox, and measles - As a recorder
- Drama Club at Federal Government Girls College - Active member
- Teaching basic lettering (Calligraphy design) at Ahmadu Bello University Zaria, Nigeria.
- National Youth service corps- A corps member
- Show off competition 2015 (English language presentation) at Tomas Bata University, Zlin.
- Teaching internship experience animation at TYMY- Středisko volného času, p.o. Holešov (2017)

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Amina Lami Akorede, MA

Exploring animation film in a popular African folklore, through views expressed by a selection of high school pupils in Nigeria and Czech Republic.

Studie animovaného filmu v lidovém africkém folkloru skrze názory vybraných středoškolských studentů v Nigérii a v České republice

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