

**CHILDREN'S CONSUMPTION AND PERCEPTIONS
OF GHANAIA FOLKTALES IN THE MEDIA**

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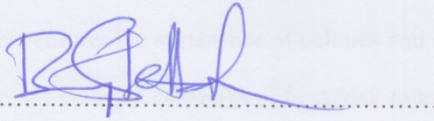


**THIS DISSERTATION IS SUBMITTED TO THE UNIVERSITY OF GHANA,
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DECLARATION

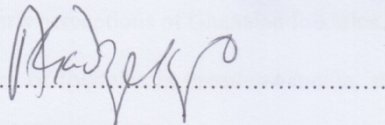
I, Benjamin Tetteh, hereby declare that except for references to other people's work which have been duly cited, this dissertation, is the result of my own research undertaken at the Department of Communication Studies, University of Ghana, Legon. It has not been presented in whole or part for any degree at this university or elsewhere.



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ABSTRACT

Children love folktales and care less about the origin of the stories so long as they meet certain gratifications. It is not known where folktales originated from but there is no known culture in the world where there is none. The abundance of folktales from different cultures creates competition for the attention of children. This is partly because globalization, migration and technology have facilitated the spread of folktales around the world. Apart from providing entertainment, folktales transmit cultural values, traditions and norms, as well as moral lessons. This ensures the sustenance of cultures and establishment of a strong sense of cultural identity among younger generations. In Africa folktales are under threat due to the influx of foreign media products, urbanization and the dwindling numbers of folktale tellers in homes, communities and schools. The proliferation of the media and technological advancements present an opportunity for Ghanaian folktales to be preserved. This study employed quantitative research methodology to gather data from Grade 5, Grade 6, Junior High School (JHS) 1 and JHS 2 students from a private school in Accra. The overarching aim of the study was to explore the media sources through which children consume Ghanaian folktales and to investigate children's perceptions of Ghanaian folktales in the media. The findings revealed that despite the presence of folktales in broadcast media, storybooks were the most popular medium for the consumption of Ghanaian folktales. Next to storybooks, many of the children also watched Ghanaian folktales on television, but a very small fraction listened and heard on the radio. Despite the increase in online media consumption, particularly among the young in Ghana, social media and websites were not very popular sources of Ghanaian folktales. The study also found that Ghanaian folktales in the media were able to satisfy the children's entertainment and learning gratifications, although they were displeased with the shoddy output.

DEDICATION

I dedicate this research to my wife, Sylvia and our two lovely daughters, Eliana and Elise.

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CHAPTER ONE

INTRODUCTION

1.1 Background

Culture is dynamic, unique and differs among societies across the world (Sibani, 2018). Traditions in the form of cave paintings, sculpture, architecture, performance art, writing, religion and oral narratives have contributed to the sustenance of cultures over the years (Crossick & Kaszynska, 2016; Marana, 2010). Oral narratives in the form of folktales have existed for generations and have been used in the past to preserve culture, norms and traditions. As one of Africa's most common and popular forms of oral narratives, folktales are told in communities through which customs, norms, values and information are delivered by word of mouth from older generations to younger generations (Aládé, Folaranmi & Odejobi, 2015; Diala-Ogamba, 2015). As a form of storytelling, the true origin of the stories may be unknown because the practice of folktale composition and transmission is difficult to trace (Das, 2014; Tate, 2005). Folktales are found in every known culture in the world. However, since folktales are considered as the literary creations of a society, members of the society are regarded as common owners of the stories (Das, 2014).

Folktales aim to keep the past alive, to introduce young people to history, beliefs and religions of society, to teach moral lessons and to warn against negative qualities (Duruaku, 2013; Usman et al., 2013; Mireku-Gyimah, 2010, as cited in Amali, 2015; Uko, 2015). Additionally, folktales are also popular due to their entertainment value (Das, 2014). Parents and other elders of the community would narrate stories to children usually at night after supper around campfires to

entertain them and to pass on moral codes of conduct (Uko, 2015; Ahenkorah, 2011; Salm & Falola, 2002).

1.2 Categories and Functions of Folktales

Some African scholars and folklorists have classified folktales into different categories. Okpewho (1992) classifies folktales according to themes such as religion, magic and animals. Ahenkorah (2011), however, classifies them according to their functions such as historical oral narratives, educational oral narratives and entertainment oral narratives. Examples of historical oral narratives are heroic myths, origin tales, legends, genealogies, historical or eyewitness accounts of events. Proverbs, apologues, parables, myths, explanatory tales, origin tales and didactic tales are examples of educational oral narratives. Fables, dilemma tales and trickster tales are examples of entertainment oral narratives. Ahenkorah (2011) indicates that folktales are useful for recreation, aesthetics, social, educational, therapeutic and psychological purposes.

Folktales are used to entertain by aesthetically or creatively presenting the tale to the audience and leaving them free to derive whatever message they see fit. As a form of recreation, which often lasts late into the night, folktale telling provides an alternative to sex and romance. Folktales can keep children from wandering away from home between supper and bedtime and therefore reduce immoral practices among children and the youth and also unconsciously serve as a birth control tool among adults (Ahenkorah, 2011).

Folktales also serve as tools for social control (Ahenkorah, 2011; Aduko, 2008; Salm & Falola, 2002). They are used to discourage undesirable individual or social behaviours by warning children, advising an elder or a chief by subtly substituting another person's name or the name of an animal for the real person who is being criticized. Addo (2013) notes that animals are

usually personified in these stories because it is easy to expose certain vices or unpleasant human behavior without risking conflict or actions that will lead to strife. According to Ahenkorah (2011, p. 177), folktales have a way of “repackaging insults in a way that cools the sting by the technique of indirection and humour without reducing the effectiveness of the venom.”

The educative function of folktales helps to explain to people, especially children, social and natural phenomena such as the physical characteristics of various animals, the origins of social customs, and behavior patterns of natural objects or processes (Amali, 2015; Ahenkorah, 2011). They are also used to pass on traditions and social manners such as marriage customs, religious beliefs, initiation rites, decent and acceptable conduct from generation to generation. Folktales are also used to record or document historical experiences.

Folktales can also serve therapeutic and psychological purposes when they are used to express grievances, repress injustices and easing mental tension. Usually, the storyteller may extrapolate the wickedness or selfishness of a person unto an unnamed fictitious character in the story without inviting reprisals upon him or herself. Also, the interest, joy, laughter, humour, dance and songs, which characterize storytelling, help to lower tensions, revenge, and depression (Ahenkorah, 2011). Atakora (as cited in Ahenkorah, 2011) states that storytelling helps people to acquire social skills, linguistic skills and the art of public speaking. Children and the youth also learn how to behave in public since the humorous atmosphere allows people to comfortably give advice and accept rebuke and corrections without getting easily offended (Ahenkorah, 2011).

1.3 Ghanaian Folktales

The art of storytelling or folktale telling is a common tradition among numerous ethnic groups in Ghana. According to Asante and Edu (2018), the Ewes¹ (people from the Volta Region) refer to the art as *gli*, whereas the Gas² (people from the Greater Accra Region) refer to it as *adesa*. The Nzema³ call it *nwora* while the Walis⁴ refer to it as *h'lima*. Among the Akans⁵ in Ghana, folktale telling is called *anansesem*. When translated literally, *anansesem* means discourse or tales about Ananse, even though some stories do not have Ananse as a character. Ananse is the Akan name for the spider and he is the popular hero of many Akan folktales. He often plays tricks that fail (Ahenkorah, 2011) and is usually portrayed as self-centered, cruel, unscrupulous, vain, unappreciative, lazy, immoral and lawless (Asante & Edu, 2018; Addo, 2013). The spider is also a common hero in folktales from other ethnic groups in Ghana. The Ga people call him *Anaanu*, the Ewes, *Yiyi* and the Nzemas, *Kedeba* (Asante & Edu, 2018). Studies have revealed that *anansesem* was spread throughout the Caribbean, United States and Europe by word of mouth during the era of the slave trade. In these locations, he is sometimes referred to as Anansi, Aunt Nancy, Nanci, Ti Malice, but his character remains the same (Meder & Illes, 2010; Deandrea, 2004; Salm & Falola, 2002).

Ananse is sometimes depicted as a human and sometimes as an animal (spider). Traditionally, his first name is Kweku, which is the Akan name for Wednesday born males. As a family man, Ananse's wife, Aso (among the Ashantis⁶) or Okonore Yaa, (among the Fantis⁷) and four children, Ntikuma (among the Ashantis) or Kweku Tsen (among the Fantis), Tikenenkenen⁸, Afudohwedohwe⁹ and Nankonhwewa¹⁰ are also sometimes featured in the stories.

Among the people of the Farefari society in the Upper East Region of Ghana, the hare (*Aso'ona*) features prominently and is portrayed as the most cunning character (Aduko, 2008). Other

Ghanaian folktale characters are the tortoise, hyena, cat, dog, deer, leopard, lion, dwarf, the hunter, chief and many others (Aduko, 2008; Salm & Falola, 2002). Inanimate characters such as rock, river and hill are also sometimes featured in Ghanaian folktales (Aduko, 2008). According to Abarry (1999), unlike many ethnic groups in Ghana, Ga folktales differ significantly because they are usually about legends and myths. Most of the major characters in their stories are recognizable gods, ancestral spirits and supernatural beings.

In rural communities in Ghana and Africa, members of the same family or neighbourhood gather around log-fires or under the moonlight and pass the evening where an adult or an experienced storyteller narrates stories to children (Salm & Falola, 2002). Yeboah-Dankwa (1992) notes that folktale telling can be a community event with the whole community participating as audiences of a narrative performance at the village or market square and listening to an experienced storyteller.

Folktale telling usually begins with an introductory or opening formula and ends with a concluding formula by the storyteller or narrator. The storyteller usually begins the narrative by stating the theme and concludes by stating the morale (Ahenkorah, 2011). The narrator may also conclude the story by appointing his or her successor at the end of the tale. When the opening formula has been declared, the narrator and the audience assume their roles. In the course of the narration, the audience usually participates by singing songs, clapping their hands, dancing, and responding to the narrative with appropriate remarks, questions, shouts and applause. The songs are part of the plot and are introduced by the narrator as the voice of the main character. Hence, storytelling is sometimes regarded as performance art (Ahenkorah, 2011) because it is characterized by alternations between speaking, singing and dancing which are prominent features of storytelling.

Despite the positive attributes of folktales, Emenyonu (2015) and Abarry (1999) believe that traditional folktale telling in rural and urban communities is becoming rare. Saenboonsiri, Yodmalee & Lao-Akka (2015), Duruaku (2013), and Aládé et al., (2015) are also of the view that many adults or parents rarely or never tell folktales to their children any longer. The combined impact of modernization, globalization, urbanization, Western education and religion, which have contributed to the gradual loss and disappearance of many traditions in African societies including folktale telling, are to blame for this phenomenon (Ferrara, 2017; Uko, 2015; Ben-Daniels, 2015; Duruaku, 2013; Emenyonu, 2015). A study by *The Homefront* (as cited in Akor, 2013) in Nigeria found that most parents do not tell their children folktales, while a few children said that the only opportunity they ever had knowing about their own indigenous folktales was through their teachers and books.

In addition, part of the decline in oral folktale telling has also been attributed to the mass media. Children are high consumers of media largely because of the omnipresence of media services that surround them. Media messages alter children's views of the world and have strong influences on how they behave. In the United States (U.S.), for instance, children consume media for an average of 10 hours a day (Rideout, Foehr & Roberts, 2010). African children have also developed a strong taste for western media products over a period of time (Mangwere, Wadesango & Kurebwa, 2013). This situation has become a cause for concern because, it is believed that the extensive consumption of foreign media may cause children to forget the norms and values that are embedded in stories and myths of their communities and thereby, lose their identities (Uko, 2015; Aládé et al., 2015 & Mangwere et al., 2013). Owing to these factors, even though some parents still impart morals and values to their children through folktales (Diala-Ogamba, 2015), traditional storytelling has gradually lost its place (Ben-Daniels, 2015). Amali

(2015) and Aládé et al. (2015) are also of the view that African folktales are on the brink of extinction.

1.4 The Media in Ghana

According to Anyidoho (2016) and Gadzekpo (2007), Ghana's media history began when the *Royal Gold Coast Gazette and Commercial Intelligencer*, an official newspaper for the government, was established by Sir Charles McCarthy in 1822. The radio and television were introduced in Ghana in 1935 and 1965 respectively (Anyidoho, 2016). Radio has been captured as the most popular information source in Ghana as it reaches almost two-thirds of the population daily (Media Ownership Monitor–Ghana, 2018). The EFA Global Monitoring Report from UNESCO (2012) reveals that at least 75 per cent of households in developing countries including Ghana have access to the radio. Information from Power and Curran (2019) also indicates that 74 per cent of urban households in Ghana own television sets compared to 34 per cent of rural households. However, communal watching of television which is a popular activity in rural communities, does not leave rural folks excluded. With a daily reach of 56.6 per cent of Ghanaians, television is the second most used information source in Ghana according to the Media Ownership Monitor–Ghana (2018).

Ghana currently enjoys a vibrant and rapid media landscape which presents an opportunity for the promotion of Ghanaian folktales among children. In 2017, there were over 15 newspaper publications in circulation (GeoPoll, 2017). As of June 2020, almost 100 television operators were already broadcasting in Ghana. During the same period, there were almost 580 FM broadcasting stations, out of which 33 were public and 437 were commercial radio stations. There were also 81 community radio stations, 21 campus radio channels and five public-foreign radio stations around the same period (National Communications Authority, 2020). Internet

World Stats (2020), an international website that features up-to-date world internet usage and population statistics, also asserts that almost 40 per cent of Ghanaians use the internet.

1.5 Opportunities for Folktale Preservation and Dissemination Through the Mass Media

Oral storytelling, which characterized the way folktales were transmitted in the past, has transitioned over time due to technological advancements. Books, television, films or movies, radio and other modern electronic devices, which have become popular in modern homes (Diala-Ogamba, 2015), have efficiently facilitated the dissemination of folktales (James, 2010).

According to Crippen (2012), children's literature help children to appreciate their cultural heritage as well as those of others. Children also develop their personality, social skills, emotional intelligence and creativity when they read literature (Crippen, 2012). The invention of the printing press in the 15th century by Johannes Gutenberg transformed the oral and theatrical forms of storytelling. The printing press allowed storytellers to tell their stories to a much wider audience because it allowed written material in the form of books to be produced more quickly, cheaply and in large quantities. Books play a vital role in the socialization of children because they are introduced to reading at an early age (Niklas, Cohnsen & Tayler, 2016). According to Tiemensma (2009, as cited in Ilogho, 2015), books with pictures or graphics are powerful sources that provide a platform for graphic storytelling because children learn to read picture books first before reading chapter books or books with only words. Makotsi (2004) estimates that 70 per cent of the books available in sub-Saharan Africa are imported. Though the data may be disputed, the last book statistics released by APNET/ADEA¹¹ (2000, as cited in Zell, 2013) estimates that Africa only contributes between two and three per cent of the world's publishing output. This probably means that the majority of books that African children read come from foreign sources and may portray cultures that are not indigenous (Kazeem, 2017).

Further advances in technology seem to have slowly taken over the roles of parents, teachers, elders, sages and griots as primary storytellers. Mass media stories which are usually created by scriptwriters, producers, directors, gamers and sometimes ordinary users, are able to cross geographical and cultural boundaries to reach billions of people in a matter of seconds. Technology has also made it possible for traditional print sources such as storybooks, newspapers, comics, magazines and radio and television content to migrate online and onto electronic devices such as smartphones, tablets and other devices which are utilized by children (Common Sense Media, 2014).

According to Boyse (2010), consumption of television often begins before the age of two, primarily because certain channels and programmes are specifically geared for babies and toddlers. Television viewing time among children in the United States is high because they spend between 28 hours to 32 hours a week consuming television content (Hasebrink & Paus-Hasebrink, 2013; Boyse, 2010). UNESCO (2012) states that children also devote quite a lot of time to social networking sites and online gaming. A nationwide study by UNICEF Ghana (2018) revealed that majority of children between nine to 17 years had social media accounts and they visited Facebook often, followed by google and Whatsapp. Rideout, Foehr and Roberts (2010) also report that young people between eight and 18 years are increasingly using two or more media at the same time, thereby increasing their total time of media exposure and decreasing the time they spend interacting face to face with family and friends.

1.6 Problem Statement

The trends in children's media use as highlighted suggest that the media play an important role in socializing children and developing their view of the world (Hasebrink & Paus-Hasebrink,

2013). It also suggests that the media helps to preserve and disseminate culture (Crippen, 2012; Salm & Falola, 2002). Much progress in terms of cultural preservation and dissemination has been made by the mass media in Ghana. Aside from local language promotion through television and radio broadcasts, news articles, storybooks and textbooks and the internet, the mass media in Ghana also play a critical role in cultural preservation by promoting cultural events and products. These activities lead to increased social awareness about culture and elevates cultural identity (Onyekachukwu, Ejime & Grace, 2015). Nations that have realized this critical media role have passed legislations that enable or encourage the media industry to protect indigenous culture in the face of the threat of globalization and media imperialism. An example is Ghana's cultural policy, which calls for the state to use the mass media to project Ghana's identity by promoting its cultural values (National Commission on Culture, 2004).

The vibrancy and proliferation of the media in Ghana present an opportunity to promote Ghanaian folktales among children. The discussion above has provided an understanding of Ghanaian folktales, the media in Ghana and opportunities that exist for folktales to be preserved and disseminated through the mass media. However, there seems to be insufficient literature on how children consume folktales in the media in Ghana. Thus, the need for research that will lead to a fuller understanding of what media children use to consume Ghanaian folktales and what they like and do not like about what they consume in the media.

1.7 Significance of Study

The findings from this study will serve as a foundation for further research on children, their media consumption habits and folktales in Ghana. This research will also build on existing knowledge and will generate insights that will contribute to the promotion of Ghanaian folktales through the mass media. It can encourage and increase the development and production of

Ghanaian folktales across various media platforms for local and international consumption. Policy makers may also rely on the data to strengthen existing cultural policies and establish new ones to promote Ghana's heritage, cultural values and aspirations.

1.8 Research Objectives

The overarching objectives of this research are to explore the media sources through which children consume Ghanaian folktales and to investigate children's perceptions of Ghanaian folktales in the media. In doing so, the research will seek to:

- Explore children's knowledge of Ghanaian folktales,
- Investigate the media sources through which Ghanaian children consume Ghanaian folktales, and
- To examine children's perceptions of the folktales they consume in the media.

1.9 Research Questions

The following research questions will be addressed:

- What Ghanaian folktales are children familiar with?
- From what medium or media do children consume Ghanaian folktales?
- What do the children like or dislike about Ghanaian folktales that they consume in the media?

1.10 Chapter Overview

This dissertation is divided into five chapters. Chapter one focuses on providing a background to the research paper. The statement of the problem, significance of the study, the objectives that the research seeks to achieve and the research questions are also addressed.

Chapter two is the literature review. It discusses the theoretical framework and reviews literature which are relevant to this study. The review highlights children's media use, media preferences of children regarding folktales, sources of folktales that children consume and critiques of folktales in the media. It also captures the threats to local folktales production and dissemination in the media.

The third chapter identifies the methodology used to gather the data for this research. The research design, population, sampling process, data collection and analysis are discussed. Chapter four presents the findings of the research such as the children's knowledge, sources and perceptions of Ghanaian folktales in the media. The findings are also discussed in light of the theoretical framework. The fifth chapter will focus on the conclusions and limitations. Recommendations to future researchers and other stakeholders will also be made.

CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

This chapter examines the theoretical framework on which the research is established. It also reviews relevant related literature that are pertinent to the current study. The literature consulted engages with children's media use and media preferences of children regarding folktales. Furthermore, the review elaborates on sources of folktales children consume and critiques of folktales in the media. Finally, literature on globalization, imperialism and other threats to the spread of local folktales through the media is also reviewed.

2.1 Theoretical Framework

The study seeks to explore the media through which children consume Ghanaian folktales and to examine the children's perceptions of the folktales they consume. The theory that will be used as a guide to achieve the objectives and answer the research questions is the uses and gratifications theory. It is widely accepted that the main proponents of the uses and gratifications theory were Katz, Blumler and Gurevitch (1974) when they came up with the notion that the audience actively seeks out specific media and content to fulfil personal gratifications. However, Herta Herzog is often credited as the originator when in 1940, she studied consumers of a popular quiz show and in 1944, soap opera listeners. At the time, Herzog was interested in assessing why so many housewives were attracted to radio soap operas. Her work, which was entitled "Motivations and Gratifications of Daily Serial Listeners," interviewed 100 radio soap opera fans and discovered that emotional release, opportunities for wishful thinking and

informal counselling or advice were the three types of gratifications that housewives obtained from the programmes (Baran & Davis, 2012).

Today, the uses and gratifications theory is widely used by researchers to understand why people seek out and use the media and the satisfactions they derive from them. The theory conceptualizes media use as a means to satisfy human needs. Knowledge of the uses and gratifications theory comes from surveys in which social scientists ask people questions about why they watch, listen to or read certain media or media products. Uses concerns matters that involve the relation of individuals to society, whereas gratifications refer to psychological matters (Berger, 2007).

The theory was a critique to the magic bullet theory, which described audiences as passive rather than active and argued that the media was more powerful and had direct effects on audiences. Scholars such as Lasswell (1949) disagreed, arguing that audiences rather look out for media that fulfil their needs. As a result, Lasswell (1949) developed the four functions of the media from which audiences gain gratification. The first function is surveillance which refers to the media's collection and distribution of information. Hence, the audience focuses on the media for information. Secondly, the function of correlation of parts of society addresses how the media interpret events and issues and how the audience perceives what the media presents to them. Furthermore, the cultural transmission function of the media refers to the media's ability to communicate the various norms, rules and values of a society across time. Individuals therefore turn to the media when they want to learn about their or other people's cultural heritage. The fourth function refers to the media's ability to entertain and act as a tool for escapism. The last two functions are especially relevant to this study.

The main tenet of the uses and gratifications theory is that audiences are aware of their needs and they actively indulge in certain media to satisfy their needs. This theoretical framework suggests that need is essential to predicting how media are utilized. Later studies show that desire also predicts media consumption because individuals use media to satisfy their desires (Reiss & Wiltz, 2004). Audiences are therefore seen as very powerful and active because they can switch from one media to another based on their needs.

In 1974, Katz, Blumler and Gurevitch pointed out five basic assumptions of the uses and gratifications theory (Baran & Davis, 2012). The first assumption focuses on the idea that audiences are active and they attempt to achieve their goals through the media. The second assumption states that “the initiative in linking need gratification to a specific medium choice rests with the audience member” (Baran & Davis, 2012, p. 253). Audiences deliberately use the media to their advantage and do not allow the media to influence them otherwise. The theory also assumes that “the media competes with other sources for need satisfaction” (Baran & Davis, 2012, p. 253). It means that there are other sources of information, entertainment and education other than the media. In this study, the theory will help to discover whether, children get Ghanaian folktales from media and non-media sources. The fourth assumption states that “people are aware enough of their own media use, interests, and motives to be able to provide researchers with an accurate picture of that use” (Baran & Davis, 2012, p. 253). This idea states that audiences can provide an accurate picture of why they use the media because they have enough self-awareness of their motives and choices. The final basic assumption is based on the fact that, audiences can determine the value of the media content because they actively consume the content.

In terms of the types of gratifications that audiences can get when they consume media content, Katz, Blumler and Gurevitch (1974) assume that they are as numerous as the number of audiences themselves. The same media content can satisfy different requirements of different people. According to theorists, uses and gratifications can be classified into five categories related to five groups of human needs, namely: cognitive, affective, personal identity, integration and social interaction and escapism (Katz, Gurevitch & Haas, 1973). Cognitive needs include acquiring information, knowledge, understanding the social environment, curiosity and exploration. Affective needs are the aesthetic and emotional experiences and pleasure people gain from using the media. For example, some scenes from a movie or television show can sometimes arouse feelings or emotion among people. Self-confidence, personal stability, integrity, social status and the need for self-respect are examples of personal identity needs. The media can help people elevate their self-esteem when they see and purchase products through advertising. The needs of integration and social interaction are family relationships and friendships, links with the external world and the necessity of association. An example is the use of social media applications such as Facebook, Twitter and Instagram to stay in touch with friends and family members. Escapism refers to the need to release tension and shift attention from unpleasant things to pleasant things. People have a tendency to relax by watching television, listening to the radio and browsing the internet.

Katz, Blumler and Gurevitch (1974) also gave examples of five social situations that influence how and why people use certain media. In their view, social situations that generate tension and conflict influence or push people to seek and consume media that may appear to provide solutions to their problems. For instance, women who suffer from low self-esteem read certain magazines that feature other women who struggle with similar problems and give advice about their predicament. The second social situation raises awareness of the problems of society and

of the solutions they offer in the media. An example is when someone uses the internet to search for information that might help them to personally deal with a crisis affecting their community. The media can also serve as substitutes in certain social situations to satisfy the needs of people who are unable to take part in real-life opportunities. For example, watching live sports events on the television provides an alternative for people who cannot go to the stadium. The fourth social situation is that which puts pressure on people to familiarize themselves with certain media content in order to sustain their membership in specific social groups. Certain situations influence people to use certain social media applications so they can be part of conversations and also maintain relationships with their peers. The fifth social situation often gives rise to specific values that are affirmed and reinforced by the consumption of related media material. For example, a child who lives in a neighbourhood that experiences regular gun violence may also exhibit violent behaviour and have those values affirmed and reinforced by the media they consume.

Media users, including children, are no longer seen as passive, but as active participants that choose and make sense out of media content and also make informed choices about which media to consume. Entertainment, relaxation, education and social interaction are among the few reasons children use the media. The uses and gratifications theory implies that audiences use the media to satisfy their various needs. The theory was chosen to support this research because it will help to explain the reasons children consume local folktales in the media. The theory will also help to uncover the different media through which Ghanaian folktales are consumed. It will also explore the gratifications the children derive from consuming local folktales as well as their perceptions of the folktales.

2.2 Related Studies

This section reviews related studies that highlight five main points in the literature that underpins the research. They are children's media use, media preferences of children regarding folktales, sources of folktales children consume, critiques of folktales in the media and globalization, imperialism and other threats to the spread of local folktales through the media.

2.2.1 Children's Media Use

Literacy is an integral part of societal life; it is needed at home, in the classroom, in the workplace, for development and preservation of culture and history (Chigod, 2013). Equally important, is literature which is vital to the personal development of children (Stan, 2015). Since children are introduced to reading at an early age, especially in schools, literature plays a big role in how they are socialized. Reading gives humans the tool to transmit knowledge from generation to generation (Agbenyega, 2016) and books are a major tool for handing down norms and traditions (Daniels, 2015). Data from Common Sense Media (2014) indicates that among eight to 18-year olds, the amount of time children in the U.S. spend reading each day drops off significantly as they get older. Hasebrink and Paus-Hasebrink (2013) posit that teenagers tend to read books and comics less often, and increasingly turn to reading newspapers and magazines as they get older. In the U.S., the time spent reading books goes down from 33 minutes a day among eight to 10-year olds to 21 minutes a day among 15 to 18-year olds. There is also a gender gap in reading time among children because girls read an average of 10 minutes more per day than boys (Rideout et al., 2010; Rideout, 2014). Among teenagers, 18 per cent of boys are daily readers, compared with 30 per cent of girls ("Kids and family reading report," n.d.).

Although Africa accounts for 12 per cent of the world's population, it is estimated that less than 5 per cent of the world's books are produced in Africa (APNET/ADEA, 2000, as cited in Zell,

2013). Makotsi (2004) estimates that out of the books available in sub-Saharan Africa, 70 per cent of them are imported and majority of them are textbooks. In a study by Tella and Akande (2007), 200 standard six and seven primary school children in Uganda were surveyed to assess their reading habits. It was discovered at the end of the study that 36.7 per cent of children in Uganda read on a daily basis. The data also revealed that textbooks were the most significant reading material because the children only engaged in reading if they had examinations. The study also identified the lack of available books, lack of interesting children's literature and the excessive consumption of television as factors which contributed to the children's poor reading skills.

The studies cited above suggest that the reading culture among children in sub-Saharan Africa is poor (Tella & Akande, 2007; Emenyonu, 2015; Ben-Daniels, 2015). Sangkhaeo (1999) believes that the lack of reading culture among African children is because Africans naturally prefer to chat rather than read and it is a cultural habit. The great divide between home and school, the failure of education systems to recognize the oral culture of communities, especially folklore and storytelling traditions and the lack of culturally relevant materials in indigenous languages (Darko-Ampem, 2005, as cited in Tella & Akande, 2007) contribute to the poor reading culture in many African communities. Additionally, the unimpressive book purchasing culture of Ghanaian parents due to social and economic restraints (Ben-Daniels, 2015) and shoddy production of children's literature (Emenyonu, 2015) are also factors which have led to the unimpressive reading culture among children in sub-Saharan Africa.

During the early decades of its development, radio was a very appealing medium for children and adults and many children's programmes were developed. An American study in the 1950s showed that listening to the radio was the most frequent evening activity of young people aged

between eight and 16 (Lyness, 1952, as cited in Paik, 2001). The case may not be the same today, especially in Africa even though radios are everywhere and are easily accessible, making it the leader of both media and non-media sources of information, news and entertainment (UNESCO, 2013). According to UNESCO (2012), at least 75 per cent of households in developing countries, such as Ghana, have access to the radio.

Local and community radio usually inculcate fun through stories, tales and riddles in children's programmes, thereby helping to strengthen and project local culture (Delorme, 2013). Akrofi-Quarcoo's (2018) paper "Children & Literary Broadcasts on Radio Ghana: Listening to Story Time & Taataa Tee" highlights two children's programmes which aired on radio from the late 1930s to the mid 1960s. Shortly after radio was introduced in Ghana in the mid 1930s, children's literature programmes were introduced to instill a culture of radio listening and reading habits. Story Time was an English programme in which adult broadcasters read aloud fairy tales from Western literature. Other children's programmes such as Taataa Tee were broadcast in Ga and featured local folktales based on oral traditions and some nursery rhymes in English (Akrofi-Quarcoo, 2018). Although in most countries there are still some dedicated children's programs, Delorme (2013) asserts that young people use the radio mainly to listen to music because there is practically no radio programming created for them at all even though children make up around 40 per cent of the population in developing countries. Radio programming is largely centered on the tastes of adults and children aged 15 and older while younger children are ignored.

Even though there is a wide variety of available media today, television viewing time among children is still high because they spend between 28 hours and 32 hours a week in front of a television (Hasebrink & Paus-Hasebrink, 2013). According to Rideout et al., (2010), one does not also need to own a television or radio set in order to view television content because

television viewing also includes DVDs/videos watched on a television set or on a computer, and on other platforms and devices such as tablets and mobile phones as well as several others.

A study by Livingstone, Haddon, Gorzig & Olafsson (2011) that investigated the online behavior of nine to 16-year olds in 25 European countries provides a rich empirical basis on how children use the internet. Children between nine and 16 years use the internet for school work, to play games, watch videos and social networking. With the exception of using the internet for school work, nine to 12-year olds are much less likely than 13 to 16-year olds to use the internet for watching or posting videos or messages, reading or watching the news, instant messaging, social networking, email and downloading music or films. Gender differences are typically low. The study discovered that overall, boys have a slightly wider repertoire of online activities and play more online games.

Due to the increasing number of media devices in their bedrooms and elsewhere in the family household, today's children, especially urban dwellers, have far more options to communicate than any other generation before them. Young people between eight and 18 years increasingly use two or even more media at the same time, which means that their total exposure to media per day can reach 11 hours. While eight to 10-year olds use the media for less than eight hours per day, 11 to 14-year olds spend almost 12 hours and 15 to 18 year-olds spend about 11.5 hours with the media daily. These revelations according to Rideout et al., (2010) prove that children are high consumers of media. Furthermore, the lack of parental awareness about modern digital media, social networking platforms and digital games, allow children to make independent decisions about what media they use. It is therefore possible that, due to the multiplicity of media, Ghanaian folktales may be consumed by children on various media platforms if they are available.

2.2.2 Media Preferences of Children Regarding Folktales

The fluidity and dynamism of oral folktales make it possible for many variants of the same story to be produced across different mass media platforms. Over the years, folktales have been adapted into many different media formats in the forms of films, picture books, comics, DVDs, and television programmes for children to consume. According to Duruaku (2013), the oral nature of traditional folktales is largely responsible for its gradual extinction since it does not address the masses. It has led to debates about which folktale versions in the media have a lasting impression in the minds of children.

Adjei (2012) explored an alternate means of storytelling to facilitate the presentation and digital documentation of Ghanaian folktales through still animation. One of the objectives of his study was to investigate the decline in dissemination and documentation of oral traditions in Ghana. Adjei (2012) was able to compare the comprehension levels of the 45 students who took part in his study after he had orally narrated a folktale and made them watch a still animation of the same folktale. His findings revealed that 96 per cent of his respondents preferred the still animation to the oral narration; and 60 per cent of the respondents were able to afterwards, accurately recall the still animation compared to 2.2 per cent of the same respondents who were able to recall the oral narration.

The research above shows that television or audio-visual content has a higher recall rate among children than oral or print versions simply because they are pleasing to the eye and ear. Some scholars have suggested the adaption of African folktales into audio-visual formats such as animations, films, television series and video games as one of the ways to make them appealing to children and young adults. Duruaku (2013), for instance, advocates for Igbo folktales to be

propagated through television formats, as they appeal to the twin senses of vision and sound and address the mass audience.

Since children are attracted to animations, a guideline was designed by Aládé et al. (2015) for the development of Yoruba folktale animations to meet the needs of children, promote socio-cultural awareness, preserve cultural heritage and to help revive and sustain its existence and popularity among children and future generations. According to Aládé et al. (2015), most of the animation stories viewed in Nigeria are imported from the United States of America, Japan and Korea and are poorly suited for the local children because they do not conform with the local socio-cultural values, neither do they promote African culture. The guideline proposed that local animations should adopt elements of traditional oral folktales including the opening formulae, plot, character (actor), proverbs, themes, morals or socio-cultural values, language style, songs, dance and the closing formulae. One can notice that the elements in Yoruba folktales and Nigerian folktales for that matter, do not differ much, and may indeed be the same as the traditional structure of Ghanaian oral folktales.

2.2.3 Sources of Folktales Children Consume

Studies have been conducted to ascertain the sources of folktales among children and their perceptions and opinions regarding folktales as part of their culture, communication practices and as an educational tool. Ilias, Georgios, Marianthi and Georgia (2010) embarked on a study in Greece, where they used the survey method in the form of questionnaire to address the possibilities of spreading folktales in modern times, and the impact of the cultural industry in the formation of these perceptions. The findings revealed that aside from oral communication, children learn folktales first from books, and then technologically advanced sources like DVDs, films and television programmes, followed by children's theatre and computers respectively.

Finally, a small percentage of pupils mentioned telephone as a means of accessing folktales, which reflects the fact that the Greek government had established dedicated telephone services to disseminate local folktales. The study also revealed that local Greek folktales as well as European folktales such as Little Red Riding Hood, Snow White, Cinderella, Puss in Boots and The Three Little Pigs were popular among the children. Ilias et al. (2010) concluded that the popularity of folktales in modern times reflects the fact that such tales directly fit the perceptive abilities and address the psychological needs of modern children. Foreign folktales also appeal to children regardless of their cultural and social background because children have the ability to absorb the wisdom of different people.

2.2.4 Critiques of Folktales in the Media

Folktales are an ever changing and evolving product, but some critics have objected to the way the folktales have been adapted by the media (de Graaf, 2013). Some scholars have suggested that the mass media deprive oral folktales of their inherent folkloric content and ownership, have the tendency to create fixed forms and eliminate variation and their imaginative potential. Zipes (2006) and Koven (2003) have expressed concerns that putting oral folktales into fixed forms such as films/movies, television shows, storybooks and comics, destroys their dynamism and ruins their quality. Hutcheon (2006) argues that when reproduced in any other media, some of the original elements of oral folktales, which contribute to the overall meaning of the story, are lost because it is impossible to perfectly reproduce the experience of an oral folktale on print media or any other media for that matter.

There have been several adaptations of folktales by different authors and media corporations, but Disney's versions remain the most popular among children (Doster, 2002). De Graaf (2013) opines that the consequence of an adapted folktale into a film/movie, animation, storybook,

games and other productions causes the audience to lose the ability to construct their own image of the folktale, due to which certain aspects of the original versions are lost. Zipes (2006) believes that animation deprives the audience of the ability to view stories imaginatively. Therefore, the audience is denied the ability to conceptualize beyond the versions they consume. Koven (2003) also believes that oral folktales lose their ownership and fluidity because they are fixed into definitive texts when adapted into media versions.

Sometimes, the media versions of oral folktales appear to have very little to do with the original folktales from which they were inspired. In American remakes of foreign films, local characteristics tend to lose their original cultural features, as explained by Wang and Yeh (2005) in a discussion of a Disney animation film, which is based on a popular folktale in China that had already been the subject of operas, television series, and three films in China prior to the Disney production. Contrary to the ideology of the original Chinese story, Disney transformed the shy and reserved heroine (Mulan) into an outgoing and tomboyish girl. Even though the story was set in ancient China, the film was also deliberately modern and American because Disney used actors from different ethnic and racial backgrounds as voices for the main characters in the film.

Obvious in these arguments is the notion that the mass media alter traditional oral folktales and consequently destroy its elements of culture, dynamism, variation and orality. Slaven (2012) disagrees and argues that the elements found in modern recreations of folktales - such as animations and storybooks - are adaptations to the tale tradition that reflect and suit the audience they are aimed towards. According to Doster (2002), Disney excluded certain offensive elements such as excessive sexual immorality and violence from original folktales like Cinderella and Beauty and the Beast, in an attempt to appeal to families with children.

2.2.5 Globalization, Imperialism and Other Threats to the Spread of Local Folktales Through the Media

All over the world, US media conglomerates have influenced the promotion of American culture and ideology. The proliferation of the mass media has effectively helped to spread folktales from Africa across the world. However, the U.S. still dominates the media space (Crane, 2014) and continue to use their media products as models of cultural imperialism (Apuke & Dogari, 2017).

In his paper, Pagers (2012) encourages tradition to evolve into new forms of expression because an innovation model offers the most viable strategy for sustaining traditional culture in the long run. Pagers (2012) argues that strong copyright policies which place undue restrictions on the adaption and commercialization of traditional culture would inhibit the creative renewal on which long-term survival of traditional cultures such as folktales depend. Pagers (2012) believes that instead of watching Disney's Lion King or Jungle Book, Africans can tell their own stories by transforming folkloric traditions such as folktales into creative profit. This is because Nollywood has already done more to encourage Africans to take pride in their heritage and has contributed to the survival of folklore better than any cultural protection law or folklore rights ever could. Nollywood which is the name given to the Nigerian film industry has competed successfully with Western imports not only in Nigeria, but also all over Africa and has reinvigorated Nigeria's folkloric traditions and given them new meaning and relevance (Pagers, 2012).

Although cultural policies that govern the media have advocated that most of the airtime be spent on local programming, some media corporations operating in Ghana are not abiding by

the directive. In a study on the state of local content children television in Ghana, Gerning's (2013) findings revealed that locally produced children's television programmes was in decline due to high cost of production and negative managerial influence. She observed that in 2012, there were only seven local content programmes left in comparison to 2004, which had 10 programmes. In terms of the type of local content programmes available to children, there were fewer educational programmes compared to entertainment ones. The imported programmes did not have any educational content programmes. The parents in Gerning's study concluded that they wished there were more local content children's programmes, which would instill culture in the children. The children Gerning (2013) interviewed also stated that they wanted to watch more locally produced children's programmes and characters because they could relate to them and draw inspiration from them.

Micah's (2018) study observed the television schedules of two different TV stations in order to compare their contents. The findings revealed that there were very few local children's content compared to foreign children's content. As a result, Ghanaian children were being exposed to foreign programmes, folktales and characters such as Cinderella, Goldilocks and the Three Bears, Rumpelstiltskin, Robin Hood, Aladdin and many others. As more Ghanaian children consume foreign media products, they are likely to lose not only their culture, but their identity as well. The storylines and scenes portrayed in foreign folktales in the media carry a certain culture and reality, which are different from what Ghanaian and other African children are used to. This situation breeds an inherent conflict as the children try to express themselves with the concepts and ideas they pick from the foreign folktales but face very different cultural demands. Micah (2018) states that in order to sustain the local culture amongst children, local media corporations and advertisers ought to mimic Hollywood and Disney who invest heavily in media content for children. A good example of a Ghanaian television show for children was *By The*

Fireside, a storytelling television series that was broadcast on Ghana Television (GTV) in the 1990s to the early 2000s. The aim of the programme was to impart wisdom and educate children on good values and morals in the society.

The literature reviewed so far provides an insight into children's media consumption habits and their sources of folktales, folktales in the media, critiques of folktales in the media and the threats to local folktales dissemination in the media. It is clear from the review that children in urban areas are high consumers of media and may have access to multiple media products. The review also highlights children's preference for folktales in the media, especially those with audiovisual elements, over orally narrated folktales. Some critics are of the opinion that folktales in the media destroys the dynamism of the original folktales and make it difficult for certain adaptations to be accepted by consumers. It is also evident from the review that globalization, imperialism, some copyright policies and the poor monitoring and implementation of cultural policies, pose a threat to the sustainability of local folktales. This research will help to explore children's knowledge of Ghanaian folktales and the media sources through which they consume Ghanaian folktales. It will also examine children's perceptions, specifically, what they like and do not like about Ghanaian folktales in the media.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

This chapter discusses the methodology that was employed to gather the data for the study. It also describes how the data were used to arrive at the findings which addressed the research questions. It provides an overview of the research design, population, sampling process, data collection and analysis.

3.1 Research design

The quantitative approach was employed for this study. Quantitative research uses numbers to measure how often a variable is present and also how widespread a phenomenon is (Wimmer & Dominick, 2011). The collected data can also be used to make general observations about the population.

The method that was used to collect the data was the survey because it helps researchers to examine many variables such as demographics, knowledge and attitudes of a population. It also makes it easy to collect large numbers of data. The survey method was selected for this study because other related studies used it to find answers to their research questions. Also, surveys are cost-effective and are highly representative of the entire population, unlike interviews and focus group discussions which are time consuming and costly (Queiros, Faria & Almeida, 2017).

The instrument that was used was the questionnaire. It was used because it allowed the collection of data which measured how many of the respondents were familiar with Ghanaian folktales

and how many of them liked or disliked Ghanaian folktales in the media. The questionnaire gathered data on the number of children who consumed Ghanaian folktales from a particular medium or media. The questionnaire was self-administered because the respondents were students who could read and write on their own.

3.2 Population

Population according to Wimmer and Dominick (2011) refers to an entire group of people, subjects, concepts, variables or phenomena under study. The population for this study were students from Jack and Jill School, a private school located in Roman Ridge, Accra, Ghana. The school has a total population of 915 students who are from diverse backgrounds in terms of religion, age, ethnicity and economic status. Students are admitted at pre-school¹², primary¹³ and Junior High School (JHS)¹⁴ grade levels. The school has two classrooms for each primary and JHS grade.

3.3 Sampling Process

Since the entire population cannot be studied because of the size, a part of the whole is selected scientifically to represent it. According to O'Muirheartaigh (2008), sampling is the process of selecting a subset of a population to represent the whole. Out of the total population, 120 students from Grade 5, Grade 6, JHS 1 and JHS 2 were sampled. The choice of the sample size was guided by related studies conducted by Tella and Akande (2007), which included a sample of 100 to 200 students.

The stratified random sampling technique was used to initially separate the population into grade levels. Stratified random sampling is a sampling method that involves dividing the population into smaller groups known as strata and then randomly selecting from the sub groups (Lohr,

1999). Grade 5, Grade 6, JHS 1 and JHS 2 students from Jack and Jill School were randomly selected because, during the pretesting stage, children within these grade levels demonstrated that they had a more complete view about Ghanaian folktales and were able to answer the questionnaires more accurately than children in lower grades.

Pretesting is a way of determining the strengths and weaknesses of a questionnaire. It helps to identify problems which respondents might face when taking the survey (Ikart, 2019). Six students each in Grades 3, 4, 5, 6 and JHS 1 and 2 were conveniently sampled to take part in the pretest survey. The researcher was present to take notes of questions and comments the respondents had about the questionnaire and analyzed the way the questions were answered. A few issues were identified and revisions were made to the questionnaire, after which the data collection began.

The principal of the school excluded the JHS 3 students from participating in the survey because they were busy preparing for their final examinations at the time of administering the questionnaires. The study employed the random sampling technique to select an equal number of 15 students who were readily available and willing to participate in the final survey from each of the eight classrooms.

3.4 Data Collection

Self-administered questionnaires were handed out to the research participants in the classrooms with the help of the teachers. The researcher was available to answer any questions the respondents might have about the questionnaires. Out of the 120 questionnaires that were distributed, 109 were returned. The response rate of almost 91 per cent was therefore very adequate as it exceeded the acceptable response rate of 52 per cent prescribed by Baruch and

Holtom (2008). Two questionnaires were also subsequently discarded from the analysis because they had a lot of missing data. As a result, 107 questionnaires were used to interpret the results.

The questionnaire had four parts. One part asked for demographic information whereas the second part asked the participants to provide information about their media usage. The third part asked about their folktale knowledge and the media they used to consume them. The fourth part sought information about their perceptions of the Ghanaian folktales that they consumed. Some of the questions were close-ended and others were open-ended. The close-ended questions provided a set of options for the participants to select from and the open-ended questions allowed the participants to provide more detailed responses.

3.5 Data Analysis

Descriptive statistics was used to analyze the data by summarizing them into formats that make it easier for both the researcher and readers to better comprehend. The data were presented in the form of frequency tables with the help of Statistical Package for Social Science (SPSS). The unit of analysis for this study was the individual students in the sample.

3.6 Chapter Summary

This chapter discussed the research methodology which was employed in the study. It discussed the research design, population, sample size and sampling technique, data collection and analysis. The findings are presented in the next chapter.

CHAPTER FOUR

FINDINGS & DISCUSSION

4.0 Introduction

This chapter presents the results of the study in nine sections. The first section presents the demographics of the sample. Next is the respondents' media consumption or usage, followed by their knowledge of Ghanaian folktales. The next section presents the findings on the respondents' favourite Ghanaian folktale characters and the fifth and sixth sections details the respondents' knowledge and sources of Ghanaian folktales. The respondents' sources and knowledge of foreign folktales are presented next. The last two sections present the findings on the respondents' folktale preferences and their perceptions of Ghanaian folktales in the media. This chapter also provides a discussion on the findings in light of the theoretical framework by drawing on the research questions for the study.

4.1 Demographics

The respondents fell between the eight and 14 age band. In terms of gender distribution, 43 (40.2%) of the respondents were male and 64 of them were female (59.8%). There were 30 respondents representing 28% each in Grade 5, Grade 6 and JHS 2 and 17 (15.9%) respondents who were JHS 1 students (See Table 4.1).

Table 4.1: Demographics (N=107)

Gender	Age							
	8	9	10	11	12	13	14	Total
Male	0	2	13	12	9	6	1	43
Female	1	7	11	19	14	12	0	64
Total	1	9	24	31	23	18	1	107
Gender	Grade Level							
	Grade 5	Grade 6	JHS 1	JHS 2			Total	
Male	15	12	5	11			43	
Female	15	18	12	19			64	
Total	30	30	17	30			107	

Source: Field Data, 2019

4.2 Media Consumption/Usage of Respondents

One of the research objectives of this study was to explore the media through which the respondents consume Ghanaian folktales. In order to do so, it was necessary to explore the respondents' media consumption habits. The findings in Table 4.2 below indicate that 97.2 per cent of the respondents read storybooks, followed by television (87.9% of respondents). Online/video games are played by 66.4 per cent of the respondents, while 52.3 per cent and 51.4 per cent of them consume textbooks and comic books respectively. However, less than 50 per cent of the respondents use social media (48.6%), listen to radio (47.7%), read newspapers (46.7%), magazines (44.9%) and visit websites (43.9%).

Table 4.2: Respondents Media Consumption or Usage (N=107)

Media	Frequency	Percentage (%)
Storybooks	104	97.2
Television	94	87.9
Games	71	66.4
Textbooks	56	52.3
Comic books	55	51.4
Social Media	52	48.6
Radio	51	47.7
Newspapers	50	46.7
Magazines	48	44.9
Websites	47	43.9

Source: Field Data, 2019 (Multiple responses were possible)

4.3 Knowledge of Ghanaian Folktales

The researcher compiled a list of 20 popular Ghanaian folktales from Asihene (1997), Opoku-Agyemang (2016), and from a preliminary study by the researcher, which helped to identify popular Ghanaian folktales from 320 children enrolled in three basic schools in Accra. The respondents were then asked to select the folktales they were familiar with. Table 4.3 (see Appendix A) shows that “Ananse and the Wisdom Pot” was by far the most popular among majority of the respondents (90.7%), followed by “Ananse the Greedy Man” (53.3%). Less than 50 per cent of the respondents were familiar with the other folktales that were listed. The least known Ghanaian folktales among the respondents were “How Poverty Became Known” (8.4%) and “The Origin of the Kpini Festival” (8.4%).

The respondents were then given the opportunity to provide the titles of other Ghanaian folktales that they knew, but which were not part of the folktales listed in the questionnaire. As shown in Table 4.4, majority of them (65.4%) indicated that they did not know other Ghanaian folktales. However, as can be seen from Table 4.5 (see Appendix B), a total of 40 other folktales were provided by 34.6 per cent of the respondents who indicated they knew other Ghanaian folktales apart from those already listed in the questionnaire. The findings show that a significant minority (37.5%) of the Ghanaian folktales provided by the respondents were other folktales about Ananse, which were not listed on the questionnaire. Ananse tales are examples of trickster tales and are categorized under entertainment oral narratives (Ahenkorah, 2011). Some of the other folktales (37.5%) provided by the respondents are examples of origin and explanatory tales, which are categorized under historical and educational oral narratives (Ahenkorah, 2011). Origin and explanatory tales, which are sometimes referred to as “why” or “pourquoi tales”, provide accounts, describe, explain or answer questions about circumstances (Norton, Norton & McClure, 2003).

Table 4.4: Knowledge of Other Ghanaian Folktales

	Frequency	Percentage (%)
Yes	37	34.6
No	70	65.4
Total	107	100

Source: Field Data, 2019

4.4 Favourite Ghanaian Folktale Characters

The study was also interested in investigating who the respondents' favourite Ghanaian folktale characters were. This was an open-ended question and 68.5 per cent of the respondents provided answers. Among the responses, Ananse was by far, the most favourite Ghanaian folktale character (32.8%) as shown in Table 4.6. Ananse's family members (Okonore Yaa, Ntikuma, Afudohwedohwe, Nankonhwea and Tikenenkenen) were also more popular than the other folktale characters (tortoise, crab and *odasanyi* or human being) that were listed by the respondents.

Table 4.6: Favourite Ghanaian Folktale Characters (N=64)

Characters	Frequency	Percentage (%)
Ananse	21	32.8
Okonore Yaa	11	17.2
Ntikuma	8	12.5
Afudohwedohwe	7	10.9
Nankonhwea	7	10.9
Tikenenkenen	6	9.4
Tortoise	3	4.7
Crab	1	1.6
<i>Odasanyi</i> (Human Being)	1	1.6

Source: Field Data, 2019

4.5 Sources of Ghanaian Folktales

This study was primarily interested in exploring the media through which the respondents consume Ghanaian folktales. However, the study took note of interpersonal sources because the

researcher wanted to explore whether family members, teachers and friends are still influential propagators of Ghanaian folktales. Almost 65 per cent of the respondents indicated that they listened to Ghanaian folktales from their family, teachers (58.9%) and friends (39.3%). When the average for family, teachers and friends are calculated, the data shows that 54.2 per cent of the respondents get their Ghanaian folktales from interpersonal sources.

The data in Table 4.7 show that storybooks are the most popular media source of Ghanaian folktales among the respondents (76.6%), followed by television (34.6%). The data also show that less than 20 per cent of the respondents consume Ghanaian folktales from textbooks (19.6%), comic books (19.6%), magazines (15.9%), newspapers (11.2%) and social media (10.3%). Websites (5.6%) and radio (3.7%) were the least popular sources of Ghanaian folktales among the respondents. None of the respondents indicated that they consumed Ghanaian folktales from games. When they were given the opportunity to provide other sources of Ghanaian folktales apart from the ones already listed, one respondent listed Anybooks¹⁵ app.

Table 4.7: Sources of Ghanaian Folktales (N=107)

Source	Frequency	Percentage (%)
Storybooks	82	76.6
Family	69	64.5
Teachers	63	58.9
Friends	42	39.3
Television	37	34.6
Textbooks	21	19.6
Comic books	21	19.6
Magazines	17	15.9

Newspapers	12	11.2
Social Media	11	10.3
Websites	6	5.6
Radio	4	3.7
Other(s)	1	.9

Source: Field Data, 2019 (Multiple responses were possible)

The respondents were also given the opportunity to provide the names of media sources of Ghanaian folktales that they read, watch or listen to. *Crayon Magazine*¹⁶ was the only magazine source of Ghanaian folktales for 13 of the respondents. Out of the 14 respondents who read Ghanaian folktales from newspapers, 12 of them listed *Junior Graphic*¹⁷ as their source and two of them listed *YoungStar*¹⁸.

In all, 16 television channels were listed by 37 respondents who indicated they got Ghanaian folktales from television. Ghana Television (GTV) was the leading television source, identified by 21.6 per cent of respondents, followed by TV3 (16.2%), UTV (16.2%) and Adom TV (13.5%) (See Table 4.7.1). The other 12 television channels each had fewer than five persons listing them as sources. Out of the 16 television channels, 11 of them broadcast in English, and five (United Television, Adom TV, Atinka TV, Net2 TV, Angel TV), in local Ghanaian languages. Disney Junior, ROK TV and Africa Magic Family are cable, not local channels.

Table 4.7.1: Television Sources of Ghanaian Folktales (N=37)

Television Channel	Frequency	Percentage (%)
Ghana Television (GTV)	8	21.6
TV3	6	16.2
United Television (UTV)	6	16.2
Adom TV	5	13.5
GN TV Junior	3	8.1
Family TV	2	5.4
ETV	2	5.4
Metro TV	2	5.4
Atinka TV	1	2.7
Disney Junior	1	2.7
Rok TV	1	2.7
Africa Magic Family	1	2.7
Angel TV	1	2.7
Tumpaani TV	1	2.7
Net 2 TV	1	2.7
Top TV	1	2.7

Source: Field Data, 2019 (Multiple responses were possible)

Almost four per cent of the respondents (4) listed five radio stations as their sources of Ghanaian folktales. Half of them (50%) listen to Ghanaian folktales on Peace FM, whereas the rest (25% each) listen to Adom FM, Pluzz FM, Joy FM and Neat FM. Three out of the five radio stations (Peace FM, Neat FM, Adom FM) are Ghanaian local language radio stations.

Table 4.7.2: Radio Sources of Ghanaian Folktales (N=4)

Radio Stations	Frequency	Percentage (%)
Peace FM	2	50
Adom FM	1	25
Pluzz FM	1	25
Joy FM	1	25
Neat FM	1	25

Source: Field Data, 2019 (Multiple responses were possible)

As indicated in Table 4.7.3, 11 respondents, representing 10.3 per cent of the respondents who consume Ghanaian folktales on social media mostly watch YouTube (54.5%), followed by WhatsApp (45.4%), Instagram (36.4%) and Facebook (18.2%). Wattpad.com, google.com and wikipedia.com were the websites from which four of the respondents consumed Ghanaian folktales.

Table 4.7.3: Social Media Sources of Ghanaian Folktales (N=11)

Social Media	Frequency	Percentage (%)
YouTube	6	54.5
WhatsApp	5	45.4
Instagram	4	36.4
Facebook	2	18.2

Source: Field Data, 2019 (Multiple responses were possible)

4.6 Knowledge Of Foreign Folktales

This study also sought to explore the respondents' knowledge, sources and perceptions of foreign folktales in order to be able to make some comparisons between their consumption of Ghanaian folktales and foreign folktales in the media. A list of 20 foreign folktales that have been adapted into various media forms and are considered to be very popular across the world (Harn, 2018; Zeitlin, 2019, "Famous Fairy Tales," n.d.) were presented to the respondents in order to find out which of them they were familiar with. The respondents could also indicate other foreign folktales they knew which were not on the list.

The data presented in Table 4.8 (see Appendix C) suggest that the respondents were familiar with majority of the foreign folktales on the list. "Beauty and the Beast" (94.4%), "Cinderella" (92.5%), "Rapunzel" (92.5%), "Little Red Riding Hood" (92.5%), "Sleeping Beauty" (91.6%), "Aladdin" (91.6%), "Snow White and the Seven Dwarfs" (91.6%), "The Golden Touch of King Midas" (90.7%), "Jack and the Beanstalk" (90.7%) and "The Golden Goose" (89.7%) were the 10 most popular foreign folktales among the respondents. The least known foreign folktales were "The Pied Piper of Hamelin" (48.6%) and "Rumpelstiltskin" (30.8%). When they were given the opportunity to list other foreign folktales that they knew, 10 respondents provided six titles: "Pocahontas", "Frozen", "Moana", "All is Well That Ends Well", "The Frog Prince" and "The Twelve Dancing Princesses."

4.7 Sources of Foreign Folktales

Some of the respondents indicated that they got foreign folktales from their friends (42%), family (37.4%) and teachers (29.9%). Therefore, on the average, 36.4 per cent of the respondents get foreign folktales from interpersonal sources. As in the case of Ghanaian folktales, storybooks (78.5%) are the most popular source of foreign folktales among the respondents as seen in Table

4.9. A little over half of the respondents also watch foreign folktales on television (57%). Less than 30 per cent consume foreign folktales from comic books (28%), social media (15.9%), textbooks (13%), magazines (8.4%), and websites (6.5%). None of the respondents indicated that they consume foreign folktales from the radio, newspapers and games.

Table 4.9: Sources of Foreign Folktales (N=107)

	Frequency	Percentage (%)
Storybooks	84	78.5
Television	61	57
Friends	45	42
Family	40	37.4
Teachers	32	29.9
Comic books	30	28
Social Media	17	15.9
Textbooks	14	13
Magazines	9	8.4
Websites	7	6.5
Other(s)	2	1.9

Source: Field Data, 2019

Crayon Magazine was once again listed by the respondents, this time as a magazine source of foreign folktales together with *Young Ruler Magazine*¹⁹ and *National Geographic Kids*²⁰ (See Table 4.9.1 below).

Table 4.9.1: Magazine Sources of Foreign Folktales (N=9)

Magazine	Frequency	Percentage (%)
<i>Crayon Magazine</i>	5	55.6
<i>Young Ruler</i>	2	22.2
<i>National Geographic Kids</i>	2	22.2

Source: Field Data, 2019

A slight majority of the respondents (57%) identified 24 television channels as their sources of foreign folktales in Table 4.9.2 (see Appendix D). Nine of the channels (UTV, Obonu TV, Sparkle TV, Angel TV, Net 2 TV, Honi TV, Cash TV, Omy TV, Ice TV) broadcast in local Ghanaian languages. Five of them (Disney Channel, Nickelodeon, Boomerang, MNet, Netflix) are also accessible via digital satellite transmission or online streaming.

The data show that 15.9 per cent of the respondents resort to social media to consume foreign folktales. YouTube was the most popular social media source of foreign folktales, followed by Instagram and WhatsApp (See Table 4.9.3). From Table 4.9.4, six websites (Google, Wikipedia, disney.com, goodreads.com, americanstories.com and wattpad.com) were identified by 6.5 per cent of the respondents as their sources of foreign folktales. AnyBooks and Epic!²¹ mobile applications were listed as other media sources of foreign folktales by 1.9 per cent of the respondents.

Table 4.9.3: Social Media Sources of Foreign Folktales (N=17)

Social Media	Frequency	Percentage (%)
Youtube	10	58.8
Instagram	5	29.4
Whatsapp	3	17.6

Source: Field Data, 2019 (Multiple responses were possible)

Table 4.9.4: Website Sources of Foreign Folktales (N=7)

Website	Frequency	Percentage (%)
Google	2	28.6
Wikipedia	2	28.6
Disney.com	2	28.6
Wattpad	1	14.3
Americanstories.com	1	14.3
Goodreads.com	1	14.3

Source: Field Data, 2019 (Multiple responses were possible)

4.8 Respondents' Perceptions of Folktales In The Media

The research sought to explore the perceptions of the respondents about the Ghanaian and foreign folktales that they consume in the media. The answers from the open-ended questions which sought to find out what they liked and disliked about the folktales, were grouped and several themes were derived from the responses.

The respondents' inclination towards Ghanaian or foreign folktales were almost in equal proportions when they were asked which of the two, they preferred. However, foreign folktales had a slight edge over Ghanaian folktales as indicated in Table 4.10.

Table 4.10: Ghanaian or Foreign Folktales?

	Frequency	Percentage (%)
Foreign folktales	55	51.4
Ghanaian folktales	52	48.6
Total	107	100

Source: Field Data, 2019

The findings reveal almost 70 per cent of the respondents were of the view that foreign folktales were much more entertaining, whereas almost 30 per cent suggested that they were educative, as it exposed them to cultures from different parts of the world and also improved on their vocabulary. The colourful nature of the books and illustrations, good image quality, great animations and sound effects were some of the reasons why 21.8 per cent of the respondents indicated that the production quality of foreign folktales were much better than Ghanaian ones and therefore, why they preferred them. Almost 11 per cent of the respondents were fond of the didactic characteristics of foreign folktales, and 7.3 per cent prefer them because they are available across various media platforms. Another 3.6 per cent of the respondents said they prefer foreign folktales over Ghanaian folktales because they are mostly produced in the English language, which is what they are conversant with. Almost 2 per cent (1.8%) of the respondents who liked foreign folktales said they were not Ghanaian citizens (See Table 4.11).

Table 4.11: Why They Prefer Foreign Folktales (N=55)

Reasons for foreign folktale preference	Frequency	Percentage (%)
Entertaining	38	69.1
Educative	16	29.1
Great production quality	12	21.8
Didactic	6	10.9
Available across various media platforms	4	7.3
Mostly in English language	2	3.6
Foreign lineage	1	1.8

Source: Field data, 2019 (Multiple responses were possible)

Table 4.12 highlights the reasons respondents like the Ghanaian folktales that they consume in the media. As can be seen, entertainment (33.6%) was the major reason for the consumption of Ghanaian folktales followed by the consumption of moral instructions (27.1%) due to the didactic nature of some Ghanaian folktales. Some of the respondents also appreciated the educational quality of Ghanaian folktales (14%) as their reasons for consumption. 6.5 per cent of the respondents' country of citizenship also influenced them to align more with Ghanaian folktales because they were Ghanaians. The respondents also liked the fact that the media made it possible for Ghanaian folktales to be produced and made available across other media formats (3.7%); and 2.8 per cent also say they understand Ghanaian folktale adaptations in the media better.

Table 4.12: What They Like About Ghanaian Folktales That They Consume In The Media (N=77)

	Frequency	Percentage (%)
Entertaining	36	33.6
Didactic	29	27.1
Educative	15	14
Ghanaian lineage	7	6.5
Accessible in other media formats	4	3.7
Easier to understand	3	2.8

Source: Field data, 2019 (Multiple responses were possible)

As can be seen in Table 4.13, chief among the reasons the respondents did not like Ghanaian folktales was the substandard production quality (19.6%). They complained about the poor illustrations, poor image quality, inaudible sound, poor editing of the folktales that they watched, read or listened to in the media. Some of the respondents also felt that the culture that is exhibited in the stories does not reflect their current reality (18.7%) and this made it difficult to appreciate and relate to Ghanaian folktales in the media. For instance, the respondents were not too familiar with the costumes and setting of the folktales which is usually in the villages. In addition, some of the folktales were produced in local languages which some of the respondents were not conversant with. Given that some folktales sometimes seek to explain phenomenon, 7.5 per cent of the respondents felt patronized by the fictional stories that they were expected to accept as fact. Some of the characters in the Ghanaian folktales did not also appeal to the respondents. The unpleasant roles, improper language and personality exhibited by some of the characters were some of the reasons why 7.5 per cent of the respondents did not like Ghanaian folktales.

Also, 1.9 per cent of the respondents were of the view that Ghanaian folktales were not easily accessible and very few of them are available in the media.

Table 4.13: What They Do Not Like About Ghanaian Folktales That They Consume In The Media (N=59)

	Frequency	Percentage (%)
Substandard production quality	21	19.6
Unfamiliarity with cultural elements	20	18.7
Full of fiction	8	7.5
Unpleasant characters	8	7.5
Scarce and not easily accessible	2	1.9

Source: Field data, 2019 (Multiple responses were possible)

4.9 DISCUSSION

The purpose of this discussion is to answer the research questions by addressing the following thematic areas in the study: media consumption, knowledge and sources of folktales, folktale preferences and perceptions of Ghanaian folktales in the media.

4.9.1. Media Consumption

The aim of the first question in the survey was to discover the children's media consumption habits before interrogating what media they used to consume Ghanaian folktales. The findings suggested that storybooks were the most popular medium among the children, followed by television, video/online games, textbooks, comic books, social media, radio, newspapers, magazines and websites, in that order. Almost 90 per cent of the respondents declared that they watched television, making it the second most popular medium among the respondents. The

revelation that the children in this study consumed storybooks more than television and other media, conflicts with Nsiah's (2020) assertion that there was a poor reading culture among children in Ghana which was caused by the new media and the rapid development of the entertainment industry.

The fact that video/online games were also quite popular among 66.4 per cent of the children is not surprising since video/online games are accessible on digital platforms such as phones, tablets, laptops and desktop computers which are highly patronized by children as posited by Hasebrink and Paus-Hasebrink (2013). It is surprising that textbooks were not so popular, because the respondents were students of a private school and were expected to individually own and use textbooks in school. The data in this study, which states that only 52.3 per cent of the respondents used textbooks, may either suggest that beyond school hours, the children did not use their textbooks often and for that reason, did not consume them as much as other media; or some of the students did not fully understand the question. Further research may be needed to understand why. The data therefore may agree with Tella and Akande's (2007) assertion that children read textbooks mainly for examination purposes.

Just over half (51.4%) of the respondents read comic books whereas almost 50 per cent of them used social media. UNICEF Ghana's (2018) study about social media use among children in Ghana revealed that majority of the children between nine and 17 years that they sampled had social media accounts. Social media usage differs from owning a social media account. Given that this study did not find out from the respondents whether they had social media accounts, it may well be the case that most of the respondents had social media accounts but did not use it as frequently because it required some financial responsibility to access the internet of which they may not be able to bear because of their age. The children might not be able to afford

internet services or personally own or acquire the devices required to access the internet and use social media apps as frequently as they might wish to do so.

Delorme's (2013) assertion that radio programmes are largely not centered on the tastes of children may be supported by the findings in this study because less than half (47.7%) of the respondents reported that they listened to the radio, even though UNESCO (2012) states that at least 75 per cent of households in developing countries including Ghana have access to the radio. UNESCO (2013) also widely regards radio as the most leading media source of information, news and entertainment. On the other hand, most studies have shown that the amount of time devoted to listening to the radio increases with age; thus, the radio may not be as attractive to the children, most of whom are not teenagers, in this study.

Newspapers and magazines were also not popular among the respondents since less than half of them indicated that they read them. This finding is not surprising because Hasebrink and Paus-Hasebrink (2013) posit that children within the age band of this study do not read newspapers and magazines as much as storybooks and comics. Websites were also not consumed much by the respondents probably because the internet is required to access them together with other electronic gadgets, which the respondents may not be able to afford on their own (UNICEF, 2018).

4.9.2 Knowledge of Ghanaian and Foreign Folktales

Egbunike (2015) and Apuke and Dogari (2017) expressed concern that the excessive consumption of foreign media content can create conflict between indigenous local cultures and foreign values learned from the media and thereby affect how children perceive their culture. The findings suggest fewer children (about 30.5%) knew all the Ghanaian folktales that were

listed, compared to the foreign ones (about 83.2%). The data seems to confirm Egbunike (2015) and Apuke and Dogari's (2017) concern that children consume more foreign media content than local ones. It emerged from the findings that the respondents had more knowledge about foreign folktales in the media than Ghanaian folktales in the media. However, they provided more Ghanaian folktales (40) than foreign ones (6) when they were given the opportunity to list other folktales that they knew apart from those that were already listed. It suggests that the Ghanaian folktales that were listed, might not have been popular among the respondents.

Not surprisingly, Ananse tales were the most popular Ghanaian folktales among the respondents. The findings support Adjei's (2012) assertion that Ananse stories are the best-known stories in West Africa. Ananse also emerged as the most favourite among the children when they were asked to name their favourite Ghanaian folktale character. The respondents' familiarity with Ananse stories naturally accounts for why they chose him as their favourite Ghanaian folktale character, and appeal of his family members: Okonore Yaa, Ntikuma, Afudohwedohwe, Nankonhwea and Tikenenkenen.

4.9.3. Sources of Ghanaian and Foreign Folktales

Storybook usage among the children was very high at 97.2 per cent and therefore it was not surprising to find they were the most popular medium that were used to consume Ghanaian folktales (76.6%) and foreign folktales (78.5%). This finding does not support Ben-Daniels' (2015) claim that there is a disinterest and lack of acceptance of Ghanaian literature among children, parents and other stakeholders. It rather suggests that perhaps local and foreign children's literature is widely available.

Interestingly, consumption of Ghanaian folktales on television (34.6%) and radio (3.7%) were rather low, even though 87.9 per cent and 47.7 per cent of the respondents indicated that they watched television and listened to radio respectively. It may perhaps be due to the fact that there are not enough Ghanaian folktale productions on television and radio or the children are not fond of those versions. It may also be due to the types of folktales that are available or the times they are broadcast, but further research is needed to understand why. The fact that local language television and radio media were not rich sources of Ghanaian folktales, even though the findings show that children watched and listened to them, raises questions about how well local language broadcasting media are promoting local culture. This is especially so because the findings reveal that children are likely to consume more foreign content than local ones on local broadcasting media in Ghana. There were 22 television channels which broadcast foreign folktales, six of which were local language channels. As against 16 television channels which broadcast Ghanaian folktales out of which five were local language channels. It affirms Osei-Hwere's (2008) observation of high foreign content children's programmes on local media platforms.

Less than 20 per cent of the respondents read Ghanaian folktales from magazines and newspapers. *Junior Graphic* and *YoungStar* were the newspapers that they consumed Ghanaian folktales from, whereas, *Crayon Magazine* was the only magazine source. However, *Crayon Magazine* was the most popular magazine among the respondents, both for the consumption of local and foreign folktales. Even though more than 40 per cent of the respondents said that they used other media (textbooks, comic books, social media, websites and radio), less than 20 per cent indicated that they consumed Ghanaian folktales using those media. Despite the fact that social media and websites, which are internet sources, are more accessible to urban dwellers (Siraj-Blatchford & Whitebread, 2003), of which the children in this study are a part of, the data showed that they are still not popular sources of Ghanaian folktales. It may be so because as

found in the UNICEF Ghana (2018) report, internet sources cost money to access, and children lack the resources to sustain their use unless sponsored by their parents or other sources.

Some studies (Saenboonsiri et al., 2015; Aládé et al., 2015; Duruaku, 2013) have argued that parents are not telling local folktales to their children. However, the findings in this research indicate that interpersonal sources, including family members, friends and teachers are still key sources of Ghanaian folktales among the respondents.

4.9.4. Respondents' Folktale Preferences

The number of children who preferred foreign folktales in the media was slightly higher than the children who preferred Ghanaian folktales in the media. The reasons may have little to do with a rejection of culture because more of the children indicated that foreign folktales in the media were more entertaining than Ghanaian folktales in the media. They also suggested that foreign folktales were more readily available across various media platforms such as storybooks, television, video/online games etc. According to the children, they also preferred foreign folktales because they were mostly produced in the English language which they were more conversant with, compared to other languages. Others were also very impressed by the production quality of foreign folktales.

When they were asked to give reasons for their preferences, the respondents who preferred Ghanaian folktales indicated that they were educative, entertaining and didactic. The fact that some of the children acknowledged the promotion of positive moral behaviour through folktales demonstrates that they recognized one of the major elements of folktales which is didacticism as espoused by Uko (2015); Mireku-Gyimah (2010) as cited in Amali (2015); Usman et al. (2013); Ahenkorah (2011).

4.9.5. Perceptions of Ghanaian Folktales in the Media

Some of the questions in the survey sought to find out what the respondents liked and disliked about the Ghanaian folktales that they consumed in the media. This was in order to deepen understanding for their preferences. The findings from this study which suggest that children found Ghanaian folktales in the media were entertaining (33.6%), encouraged good moral behavior (27.1%) and taught them about local culture and history (14%) are consistent with Diala-Ogamba (2015) and Emenyonu's (2015) assertion that folktales provide answers to cultural, spiritual, psychological and supernatural beliefs of a people and are also used to teach about the benefits and otherwise of good and bad behaviour. The findings reveal that the formats in which folktales are produced and accessed in the media are important to the children. Multiple formats make it easier for children to access the stories with the resources available to them.

Emenyonu's (2015) claim that media producers of folktales do not attach much seriousness and resources to folktale production, hence the hasty and shoddy output is corroborated by 21 per cent of the children in this study who were not pleased with what they described as the poor quality of Ghanaian folktales in the media. Also, the fact that some Ghanaian folktales exhibit mystic as well as other cultural elements which the children were not too familiar with, accounted for why some of them did not like Ghanaian folktales in the media. It seems that the one-dimensional roles that some characters play in Ghanaian folktales also forms part of the reasons why the children do not like Ghanaian folktales in the media. For instance, according to Addo (2013), Ananse, who is usually depicted in stories as lawless, anti-social, cruel and immoral, always seeks to satisfy his own desires at the expense of others, even his family. This observation about Ananse, who is arguably the most popular character in Ghanaian folktales, gives an indication that the children were not happy with characters who played unpleasant roles and this affected how they consumed some media content, including Ghanaian folktales.

Furthermore, the data indicated that the scarcity of Ghanaian folktales in the media accounts for one of the reasons children dislike them.

CHAPTER FIVE

CONCLUSIONS, LIMITATIONS AND RECOMMENDATIONS

5.0 Introduction

The study was conducted to explore children's consumption and perceptions of Ghanaian folktales in the media. It sought to explore the media sources through which children consume Ghanaian folktales and to investigate the children's perceptions of Ghanaian folktales in the media.

5.1 Conclusions

The purpose of this study was to explore children's knowledge of Ghanaian folktales; investigate the media sources through which children consume local folktales and to examine the children's perceptions of local folktales in the media. As has been argued in literature, one of the most essential qualities of folktales is their ability to deliver moral lessons to their audiences and to pass on cultural values and norms across time (Aládé et al., 2015; Diala-Ogamba, 2015). Although the dissemination of folktales through storytelling sessions has been very popular in the past, particularly in rural communities, it is now disappearing due to modern lifestyles, globalization and technology (Ferrara, 2017; Emenyonu, 2015; Uko, 2015; Ben-Daniels, 2015; Duruaku, 2013).

The findings in this study revealed that majority of the children consumed more foreign folktales than local ones. The children were more familiar with most of the foreign folktales that were listed than the local ones. However, they were able to list on their own, more Ghanaian folktales than foreign ones when they were given the opportunity to do so. This leads to the conclusion

that the children were familiar with both Ghanaian folktales and foreign folktales, but they had more knowledge of foreign folktales than local ones. Their knowledge about Ghanaian folktales seemed to revolve around stories in which Ananse was the main character. Ananse was also the most popular character in Ghanaian folktales among the children, followed by members of his family.

Storybook usage was very high among the children. It is therefore not surprising that storybooks were the most popular medium that were used to consume Ghanaian folktales and foreign folktales for that matter. Therefore, storybooks are the dominant media tool that children use to consume Ghanaian folktales, followed by television, textbooks, magazines, newspapers, social media, websites and radio. This study also concludes that despite the availability of a wide range of media sources, interpersonal sources such as family, teachers and friends are still influential and their ability to disseminate folktales in oral form was still active. Although social media and radio are currently very popular and more accessible to urban dwellers, they were not popular sources of Ghanaian folktales.

This study suggests that the media, especially storybooks and television, provide a means of reintroducing and stimulating children's interest in Ghanaian folktales. The ability of local folktales in the media to entertain, to pass on moral instructions and to educate are the main reasons children consume them in the media. However, the findings also conclude that children are not consuming local folktales in the media for various reasons including poor production quality, accessibility, availability and language barrier. The characteristics of violence, mystical creatures and some unfamiliar cultural elements in local folktales also discourage children from consuming them.

5.2 Limitations Of The Study

This study was hindered by a few limitations. First of all, time and resource constraints made it impossible to include other schools, specifically public schools in the study. This would have made it possible to compare the findings from schools where the socio-demographic backgrounds of students are different.

Secondly, because the survey method was used to collect the data, it limited the amount of information which the respondents could provide to the questions and its interpretation by the researcher. This is because it was not easy to fully understand answers to open-ended questions since they varied in clarity and depth. Unlike interviews, surveys do not offer the opportunity to follow up on respondents to clarify their answers.

5.3 Recommendations

This study was aimed at investigating children's consumption and perceptions of Ghanaian folktales in the media. On the basis of the findings and limitations, the researcher makes the following recommendations:

Further studies should consider triangulating quantitative with qualitative methodology in order to solicit more information from respondents. Quantitative methodology will help to quantify how many Ghanaian folktales the children are familiar with, and the media they use to consume them. This way, inferences can be made about the population. Qualitative methodology will help to gain a deeper understanding of the underlying reasons why children consume Ghanaian folktales and why they may like them or not.

Policy makers such as the National Media Commission should encourage media organizations to devote more airtime for local content rather than foreign ones. More should also be done in terms of funding to encourage the production of more Ghanaian folktale products for consumption through the media.

The production of Ghanaian folktales should be increased across various media formats. This will ensure that children are able to access them with the resources available to them. Publishers and other content producers should strive to make Ghanaian folktales more appealing to children by improving on the quality of their products so they can compare favourably with foreign alternatives. They should also consider inculcating translations and subtitles to various folktale productions in the media in order to solve the language barrier issues. Broadcast organizations should also devote more airtime and space to produce and promote Ghanaian folktales.

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ENDNOTES

¹ The Ewes occupy the southeastern part of Ghana as well as neighbouring Togo and Benin.

² The Ga people live primarily in the Greater Accra Region of Ghana. They are usually grouped together with the Dangme people to make up the Ga-Dangme ethnolinguistic group.

³ Nzema are a sub-group of the Akans who live in the southwestern part of Ghana.

⁴ Wali is a language spoken by the people of Wala in the Upper West Region of Ghana.

⁵ Akans are the largest ethnic group in Ghana, making up about 44% of the population. They are made up of sub-groups such as the Asante, Akwamu, Akyem, Akuapem, Denkyira, Abon, Aowin, Ahanta and Anyi among several others.

⁶ The Ashantis are a major sub-group of the Akans. They are natives of the Ashanti Region in Ghana.

⁷ The Fanti people are a sub-group of the Akans and are mainly gathered in the central coastal regions of Ghana.

⁸ Described literally, Tikenenkenen means big head.

⁹ Afudohwedohwe literally stands for extremely huge belly.

¹⁰ Nankonhwea literally stands for extremely skinny legs.

¹¹ APNET stands for African Publishers Network and ADEA stands for Association for the Development of Education in Africa.

¹² Pre-school students are between two to five years old.

¹³ Students in primary grade are from six years to 11 years old.

¹⁴ JHS students are between 12 years to 15 years old.

¹⁵ AnyBooks app is a free app for iPhone and Android devices that gives readers access to books and allows them to download and read online for free.

¹⁶ Crayon Magazine is a free quarterly children's magazine produced in Ghana which is targeted at children in primary schools.

¹⁷ Junior Graphic is a 16-page weekly newspaper dedicated to giving a voice to the youth. It is published by Ghana's largest newspaper corporation, the Daily Graphic

¹⁸ YoungStar is a weekly 12-page newspaper aimed at children between seven and 15 years

¹⁹ Young Ruler Magazines is produced in Ghana and is targeted at children between the ages of 7 and 13. It is published thrice a year.

²⁰ National Geographic Kids is a monthly children's magazine published by the National Geographic Society. It is targeted at children between the ages of 7 and 13.

²¹ Epic! is an online subscription service for children 12 years and under which offers access to books, videos, reading quizzes and more.

APPENDIX A

Table 4.3: Knowledge of Ghanaian Folktales (N=107)

Ghanaian Folktales	Frequency	Percentage (%)
Ananse and the Wisdom Pot	97	90.7
Ananse the Greedy Man	57	53.3
Why the Tortoise Has a Cracked Back	49	45.7
Ananse and the Sky God	49	45.7
Why the Cat Always Chases the Mouse	48	44.8
Why the Crab Lost Its Head	47	43.9
Ananse in the Land of Idiots	41	38.3
The Origin of Spider Tales (Anansesem)	40	37.4
How Ananse Became Bald	36	33.6
How the Crow Acquired His Black and White Feathers	33	30.8
Why Lizards Nod Their Heads	28	26.2
How the Leopard Got Its Spots	22	20.6
How Some Animals Came to be Domesticated	17	15.9
Sasabonsam and the Hunter	17	15.9
The Discreet Tortoise	16	15
The Magic Gourds	15	14
The Hunter Who Could Not Keep a Secret	13	12.1
How Infectious Diseases Came About	11	10.3
How Poverty Became Known	9	8.4
The Origin of the Kpini Festival	9	8.4

Source: Field Data, 2019 (Multiple responses were possible)

APPENDIX B

Table 4.5: Other Ghanaian Folktales Provided by Respondents (N=37)

Ghanaian Folktales	Frequency
Ananse and the Pot of Beans	5
The Reason Hens Lay Eggs	4
Why the Giraffe Has a Long Neck	3
The Tortoise and the Hare	3
Ananse and the Pot of Gold	2
Ananse and the Tortoise	2
The Little Lazy Boy	2
Ananse and the Mat of Confidence	2
How Ananse Got Eight Legs	2
Ananse and the Princess	2
Why We Have Thunder and Lightning	2
Ananse and the Big Pot	1
Ananse and the Pot of Food	1
Ananse and the Tree	1
Crocodiles Under the Pillow	1
Ananse and the Birds	1
The Lies of a Tiger	1
Ananse and the Great Coffin	1
Ananse the Chief Hunter	1
Ananse the Judge	1

How We Got Stars	1
The Cruel War	1
The Crow and the Swan	1
The Boy Who Became an Ant	1
The Old Man and the Pot of Soup	1
The Wicked Stepmother	1
Why Ananse Always Hides in a Web	1
Why Bats Hang Upside Down	1
Why a Hippopotamus is Fat and Lives in the Water	1
Why a Bush Baby has Big Eyes	1
Why Owl Turns Its Head All Around	1
Why the Chicken Pecks the Ground	1
Why the Crocodile Has a Rough Back	1
The Snail and the Baboon	1
Why the Dog Has a Black Nose	1
Why the Fly Likes Fish	1
Why the Spider is in the Ceiling	1

Source: Field Data, 2019

APPENDIX C

Table 4.8: Knowledge of Foreign Folktales (N=107)

Foreign Folktales	Frequency	Percentage (%)
Beauty and the Beast	101	94.4
Little Red Riding Hood	99	92.5
Rapunzel	99	92.5
Cinderella	99	92.5
Sleeping Beauty	98	91.6
Aladdin	98	91.6
Snow White and the Seven Dwarfs	98	91.6
The Golden Touch of King Midas	97	90.7
Jack and the Beanstalk	97	90.7
The Golden Goose	96	89.7
The Little Mermaid	95	88.8
The Three Little Pigs	92	86
Hansel and Gretel	91	85
Puss in Boots	91	85
Ali Baba and the Forty Thieves	89	83.2
The Ugly Duckling	85	79.4
Goldilocks and the Three Bears	84	78.5
Sinbad the Sailor	66	61.7
The Pied Piper of Hamelin	52	48.6
Rumpelstiltskin	33	30.8

Source: Field Data, 2019 (Multiple responses were possible)

APPENDIX D**Table 4.9.2: Television Sources of Foreign Folktales (N=61)**

Television Channel	Frequency	Percentage (%)
Disney Channel	23	37.7
Family TV	13	21.3
Nickelodeon	10	16.4
GN TV Junior	6	9.8
DGN	5	8.2
UTV	5	8.2
MNet Channel	4	6.6
TV3	3	4.9
TV7	3	4.9
HS TV	2	3.3
GTV	2	3.3
Boomerang	2	3.3
Smile of a Child	2	3.3
Omy TV	2	3.3
Metro TV	1	1.6
Sparkle TV	1	1.6
Obonu TV	1	1.6
Angel TV	1	1.6
Net2 TV	1	1.6
Netflix	1	1.6

Cash TV	1	1.6
Ice TV	1	1.6
Honi TV	1	1.6
EBN	1	1.6

Source: Field Data, 2019 (Multiple responses were possible)

APPENDIX E

□



Children's Consumption and Perceptions of Ghanaian Folktales in the Media

Dear student,

Thank you for taking your time to fill this questionnaire. This research is very important as it will explore which media platforms children get Ghanaian folktales from and what they think about the folktales they watch, hear or read in the media. There is no right or wrong answer and your opinions are very important for this study. Your answers will remain completely confidential and they will not be used to identify you in any way. The survey will take about 30 minutes to complete. Once again, thank you for your participation.

SECTION A

Gender: Male ☐ Female ☐ How old are you? _____ Class / Grade: _____

SECTION B: MEDIA CONSUMPTION

1. Which of the following do you do? *You can tick ☒ more than one item*

- ☐ I read storybooks
- ☐ I read textbooks
- ☐ I read comic books
- ☐ I read magazines
- ☐ I read newspapers
- ☐ I watch television
- ☐ I listen to radio
- ☐ I use social media
- ☐ I visit websites
- ☐ I play games
- ☐ Other(s) _____

SECTION C: KNOWLEDGE AND SOURCES OF GHANAIAN FOLKTALES AND CHARACTERS

2. Which of the following Ghanaian folktales do you know? *You can tick ☒ more than one item*

- | | |
|---|---|
| <input type="checkbox"/> Why the Tortoise Has a Cracked Back | <input type="checkbox"/> Ananse and the Wisdom Pot |
| <input type="checkbox"/> Why the Crab Lost its Head | <input type="checkbox"/> Ananse and the Sky God |
| <input type="checkbox"/> Why Lizards Nod Their Heads | <input type="checkbox"/> Ananse the Greedy Man |
| <input type="checkbox"/> Why the Cat Always Chases the Mouse | <input type="checkbox"/> How the Crow Acquired His Black and White Feathers |
| <input type="checkbox"/> How Some Animals Came to be Domesticated | <input type="checkbox"/> How Ananse Became Bald |
| <input type="checkbox"/> How Infectious Diseases Came About | <input type="checkbox"/> How Poverty Became Known |
| <input type="checkbox"/> The Origin of Spider Tales (Anansesem) | <input type="checkbox"/> How the Leopard Got Its Spots |
| <input type="checkbox"/> Sasabonsam and the Hunter | <input type="checkbox"/> Ananse in the Land of Idiots |
| <input type="checkbox"/> The Hunter Who Could Not Keep a Secret | <input type="checkbox"/> The Magic Gourds |
| <input type="checkbox"/> The Origin of the Kpini Festival | <input type="checkbox"/> The Discreet Tortoise |

□

3. Do you know other Ghanaian folktales? ☐ Yes ☐ No

If yes, please write them below. If no, move to question 4.

4. How do you know about Ghanaian folktales? You can tick ☒ more than one item

- ☐ From my family
☐ From my teachers
☐ From my friends
☐ From storybooks
☐ From textbooks
☐ From comic books
☐ From magazines. *Write the name(s) of the magazine(s) below*

- ☐ From newspapers. *Write the name(s) of the newspaper(s) below*

- ☐ From television. *Write the name(s) of the tv channel(s) and programmes below*

- ☐ From radio. *Write the name(s) of the radio station(s) below*

- ☐ From social media. *Write the name(s) of the social media app below*

- ☐ From websites. *Write the name(s) of the website(s) below*

- ☐ From game apps. *Write the name(s) of game(s) below*

- ☐ Other(s) _____

5. Who is/are your favourite Ghanaian folktale character(s)?

□

SECTION D: KNOWLEDGE AND SOURCES OF FOREIGN FOLKTALES

6. Which of the following foreign folktales do you know? *You can tick ☒ more than one item*

- | | |
|---|--|
| <input type="checkbox"/> The Golden Touch of King Midas | <input type="checkbox"/> Cinderella |
| <input type="checkbox"/> Little Red Riding Hood | <input type="checkbox"/> Goldilocks and the Three Bears |
| <input type="checkbox"/> Sleeping Beauty | <input type="checkbox"/> Hansel and Gretel |
| <input type="checkbox"/> The Little Mermaid | <input type="checkbox"/> Puss in Boots |
| <input type="checkbox"/> Rumpelstiltskin | <input type="checkbox"/> The Golden Goose |
| <input type="checkbox"/> Sinbad The Sailor | <input type="checkbox"/> The Ugly Duckling |
| <input type="checkbox"/> Beauty and the Beast | <input type="checkbox"/> Aladdin |
| <input type="checkbox"/> Jack and the Beanstalk | <input type="checkbox"/> Snow White and the Seven Dwarfs |
| <input type="checkbox"/> Rapunzel | <input type="checkbox"/> The Pied Piper of Hamelin |
| <input type="checkbox"/> Ali Baba and the Forty Thieves | <input type="checkbox"/> The Three Little Pigs |
| <input type="checkbox"/> Other _____ | |

7. How do you know about the foreign folktales that you selected?

- ☐ From my family
- ☐ From my teachers
- ☐ From my friends
- ☐ From storybooks
- ☐ From textbooks
- ☐ From comic books
- ☐ From magazines. *Write the name(s) of the magazine(s) below*

- ☐ From newspapers. *Write the name(s) of the newspaper(s) below*

- ☐ From television. *Write the name(s) of the tv channel(s) below*

- ☐ From radio. *Write the name(s) of the radio station(s) below*

- ☐ From social media. *Write the name(s) of the social media app below*

- ☐ From websites. *Write the name(s) of the website(s) below*

- ☐ From game apps. *Write the name(s) of game(s) below*

- ☐ Other(s) _____

□

8. Which do you prefer? ☐ Ghanaian folktales or ☐ foreign folktales

9. Why do you prefer Ghanaian or foreign folktales?

SECTION E: PERCEPTIONS OF GHANAIAAN FOLKTALES IN THE MEDIA

10. What do you like about Ghanaian folktales that you consume from the media?

11. What don't you like about Ghanaian folktales that you consume from the media?

You have come to the end of the survey. Thank you!