Cartoon Branding: Child Choices, Recall and Response

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Abstract. Among the multifarious Indian masses viewing cartoons—constituting mainly children—indigenous versions are gaining ground after the ages of Western monopoly. In this backdrop, this paper analyses communication perspectives of the burgeoning cartoon industry and how children respond to its marketing strategies, in two subdivisions of the Indian state of West Bengal—rural and agriculture-based Bolpur and urban and industry-based Durgapur—using several tests: CAT (Child Association Test), Word Association Test, TAT (Thematic Association Tests) and Aided and Unaided Recall. Data collected from children ranging from Class II to IV through interviews are analyzed using Z tests. It is observed that children have their own explanations when it comes to choosing their favorite cartoon characters and show a marked interest in the Indian genre despite having a fascination for Western cartoons. Kids also exhibit marked preferences and can clearly segregate the good from the bad. This paper is a useful resource for marketers to catch cartoon trends and learn how children react to different genres of cartoons, what their viewing preferences are, which characters they like the most, which channels captivate them and why.

Keywords. Cartoons, brand recall, child response, Indian cartoon

Introduction

India is the world's third largest television market with almost 138 million television households next to China and the USA. BARC data (2018) estimates kids segment between two to 14 years contributing 20 percent of total TV impressions. The children's entertainment genre has evolved in the last few years since the time when Cartoon Network, which started airing on 1st May 1995, was the only channel for children in India. The number of channels dedicated to them has been increasing in the past few years with the launch of new channels such as Nick, Hungama, Pogo, Spacetoon and Khushi TV by domestic and foreign players.

The segment comprises four–14 year olds. Earlier Tom and Jerry, Mickey Mouse, Dennis The Menace, were staple diets of Indian children but today they are served with a plethora of choices starting from the old classics like Tom and Jerry to anime cartoons like Hagemaru to the latest craze and very own Indian animated content: Chhota Bheem, Krishna-Balram and Roll No 21. The channel strategists, too, are quick in seizing this opportunity and thus, apart from the content, they devised several means and ways of branding the channels and the shows by engaging children more into the cartoons even when they are not watching them through merchandising and various event promotions.

Cartoons open up a whole new world of imagination. The whole world seems to revolve around the cartoons of these small children who seem to identify with them and in the race imitates them in all aspects.

In fact a whole world of professionals have emerged revolving these cartoons starting from content writers to cartoon creators to market strategists to promotion activists. It is in this context that the brand managers assume a very significant role. Children have a very transient character in terms of loyalty and their love for a particular character changes with time. It becomes all the more impossible for the brand managers to attract and keep constant, the choice of cartoon characters in children's mind. Today's children are evolving very fast. Some of the typical characteristics that children are having at present-

Info-starved. Clack (2004) found that there is enormous curiosity and delight in discovery among children where they are able to collect, sort, organise and classify. They are information hungry and are always craving for more. Social media is their new weapon to express themselves. Highly opinionated, without any mental barriers, a Now-generation.

Ever-connected. According to a Kaiser family foundation study (March 2005), tweens multitask and segregate their attention between cell phones, TV, the

Internet, and music. The Internet is a major part of the Tween culture and is a daily and routine part of their lives. They are highly connected individuals, either on the net, or mobile, or smartphone. They are interactive, global and instant. Wong et al. (2004) observed that popular brands of print and television for Tweens include sports, illustrations for kids and teens, Disney, and Nickelodeon.

Look at me. Hornsby Shire Council (2008) observed tweens are fashion-conscious, fad-loving, and filled with attitude. Clack (2004) found that children develop a global, integrated, and complex self-image. They are outgoing, curious and talkative.

Give a damn. Self-image is composed of self-description, self-esteem, self-concept, and increased self-awareness. Grunwald Associates (2005) and EMP Communications (2008) observed tweens control nearly $40 billion in purchasing power of their own and influence tens of billions more in family buying decisions.

Value Emotions. Children can think logically, although such thinking is constrained and inconsistent. The peer group becomes powerful and begins to replace adults as the major source of behavior standards. Clack (2004) observed that brands are critically important as they seek to fit in with their peers. Most teens rely on their tremendous brand sense as their indicator of fashion acceptance. In a magazine article on Understanding Kids, Neerja Wable, Senior Vice-President and Executive Director, IMRB, and Head of Millward Brown India, revealed that there is a strong urge to conform to peer groups and gain acceptance ("Understanding kids critical", 2003).

I am important. In the magazine article, Wable also mentioned that 'Being better than others' is also seen as a very important factor by Indian children, but the attribute 'I want to be famous' is highest in India, with 90 percent of children desiring fame ("Understanding kids critical", 2003). She added that the research showed that Indian tweens are very optimistic and positive about the future, when compared to tweens from other countries. While in other parts of the world, kids are treated as adults, in India kids are treated as children even when they grow. Parents still feel over-protective for their kids. But the changing scenario states that the parents in India are also growing up to the fact that the kids want to be treated as equals. The kids want to feel themselves as an important part of the household, and want their opinion on different matters to be heard.

I am my mom's child. Indian tweens still place a lot of importance on honouring tradition ("Understanding kids critical", 2003). Even though Indian kids are rebellious at times yet they share a bonding with their family that is typically Indian. Culturally, psychologically and sociologically, families constitute the core of any relationship and the Indian kids, however opinionated and modern in their outlook, seem to respect this tradition.

Marketing to these tweens is a very difficult task. And brand managers are trying all possible permutations and combinations to woo this segment. Therefore, some of the most popular marketing activities that revolve around these cartoons are: Merchandising, selling of different cartoon-related products - Chota Bheem designed pencil boxes, tiffin boxes, T-Shirts, party hats, wristbands, eye masks are among many merchandised products; organising exhibitions and events based on the cartoon characters - Green Gold Animation of Chota Bheem fame organises themed birthday parties with Chota Bheem Mascot and birthday cakes; exhibitions like Times Kids Expo, Eenadu Kids Expo, World Kids Expo, Kracker Jack, Kids Central, Son & Shine and many more with Chota Bheem have elevated its success; Holding contests - children are given opportunity to write stories for their favorite cartoon programmes, quizzes and so on - example Thandaa Dimag contest organised by the Cartoon Network Channel.

Literature review

A brand creates a strong position through positive image. Aaker (1991), for example, observed that image creates value in a variety of ways, helping consumers to process information, differentiating the brand, generating reasons to buy, giving positive feelings, and providing a basis for extensions. Keller (1993) defined brand image as "perceptions about a brand as reflected by the brand associations held in consumer memory". Brand associations are all the linkages that exist between a brand and the other information stored in the memory. These information are associations that a consumer attaches with the brand. These associations develop into brand image and help in measuring the brand equity. Upendra Kumar Maurya (2012) classified brand definition into twelve themes: brand as a logo, brand as a legal instrument, brand as a company, brand as a shorthand, brand as a risk reducer, brand as an Identity system, brand as an image in consumer's mind, brand as value system, brand as a personality, brand as relationship, brand as adding value and brand as an evolving entity.

A brand will have higher customer-based brand equity as brand awareness increases to a higher level, and as consumers hold stronger, and more favourable and unique brand associations. Silverman, Sprott, and Pascal (1999) provide

evidence that strength, favorability, and uniqueness of brand associations are consistent with the brand position on the market, and thus they conclude that these measures have potential value as assessments of brand performance. Therefore, brand awareness, and strength, favorability, and uniqueness of brand associations are used as indicators of customer-based brand equity. Raut and Brito (2014) discuss the relationship of the brand with the consumers as the key ingredient of a sustainable brand in the market through brand resonance.

The study stressed on the bonding between the customers and the brand at all levels and feels that commitment and consistency in quality and a brand promise can help develop that bonding. Brand loyalty, brand attachment, brand community and brand engagement are the factors which strongly build brand resonance according to this study. The advantage of "brand resonance" lies on the dual factors of brand equity – how consumers perceive brand equity on a basis of emotional and rational factors. Christodoulides (2009) feels that brand equity should be measured, keeping in mind the brand vision of the company. He also insists that Brand equity monitor systems should consider perceptual, functional, emotional, motivational and experiential factors modelled against the behaviour of the consumers, which can eventually help in understanding the evolving nature of brands. The brand equity model developed by Kamakura and Russel (1993) and Srinivasan (1979) has stressed on building a strong brand that involves four steps: 1) Establishing proper brand identity, i.e. establishing the breadth and depth of brand awareness; 2) Creating appropriate brand meaning through strong, favorable and unique brand associations; 3) eliciting positive, accessible brand responses, and 4) forging brand relationship with customers that are characterised by intense active loyalty. Achieving these, in turn, involves establishing six brand building blocks – brand salience, brand performance, brand imagery, brand judgments, brand feelings and brand resonance. Tuominen (1999) suggests five elements of brand equity - brand loyalty, brand awareness, perceived quality, brand associations, and other assets such as patents, trademarks etc.

Brand equity has the ability to create advantages and benefits for the firm, the trade or the consumer. Keller, the most celebrated and honored author in brand equity, had proposed a model for brand equity, where he has proposed based on the individual customer's perspectives. Customer based brand equity is defined as the differential effect of brand knowledge on consumer response to the marketing of the brand. According to the author a brand is said to have a positive/negative customer based brand equity when consumers react either favorably or unfavorably towards a particular marketing mix for the brand than they do for the same marketing mix element with a lesser known product in the market (Keller, 2008).

Customer-based brand equity is formed when the brand is familiar to the consumer and holds some strong, favorable and unique brand associations in memory. Thus marketing activity of a brand can create value for the brand by consumers' ability to recall or recognise the brand and/or by creating, maintaining or changing the favorability, strength or uniqueness of various types of brand associations. Marketers should design their products based on the core needs and wants of the consumers to be satisfied by the brand (Keller, 2008).

Television channel branding is conveyed to the consumer through logos, slogans, and programmes in that television channel (Johnson, 2007). The author also feels that merchandising of products from different programmes also helps in channel branding. In a report, What children watch? An analysis of children's programming provision, between 1997-2001, and children's views, it was observed that children love to watch television alone with minimum disturbance and mostly in the afternoon as it is the most relaxing time. At night, they say that, although it is on, the role of television is in the background with family getting preference. They feel that they would be lost without television and spend most of their time trying to gain control of it (Atwal et al, June 2003).

Children are programme loyal rather than channel loyal. Multi-channel viewing has made the children more confused as they have become prone to switch channels often and with that their loyalty shifts too. Among a wide genre of programmes they say they loved to watch cartoons most as it helps them escape into a world of fantasy (Atwal et al, June 2003). Westcott (2002) states that content is still the king in the cartoon industry and this despite the stiff competition.

According to Lamraoui (2016), cartoon heroes have great influence on children who almost always try to play the role of those heroes in the actual world. Japanese cartoons have been successful in breaking the cultural imperialism that was an after effect of disneyfication and has instead tried for cultural globalisation rather than homogenisation as told by McLuhan (Cooper-chen, 2011). She even says that Asian kids prefer themes on empowerment and technology.

Objectives

It is from this viewpoint the researcher wanted to explore the impact of the cartoon channels in the kids mind from the communication and branding perspective. Not much has been done in this area. Research abound in the area of Brand Equity and children. Areas like impact of television on children, (Forbes, 2003), (Lindstorm & Seybold, 2004), (Edgar, 2008), (Pandit & Kulkarni, 2012), children and advertising, children and product marketing (Barbaro & Earp, 2008) have been explored in earlier researches. Even the area of cartoon channels have been explored but with

respect to negative aspects like the effect of media on children discussing rise of violence (Zillmann, 1982; Khokar and Thakur, 2001) and lack of concentration.

But if the cartoon channels are having negative effects, they are also having some positive effects with respect to media literacy, communication skills and creativity which has contributed in a very big way in the success of these channels, among the kids making them one of the most sought after categories after the General Entertainment Category. This perspective of cartoon channels are relatively new and the most unexplored area in India. And herein lies the gap of the previous research. The study proposes to cover major cartoon television channels in India, they being- Disney, Cartoon Network, Pogo, and Nickelodeon.

The main objective therefore was to find out whether there is any difference within two socio-economically geographically different locations. One urban with industrial orientation –Durgapur sub division under Burdwan district and the other Rural and agriculture based –Bolpur sub division under Birbhum district of West Bengal in below cases

H_o1: *Alternative hypotheses- Choice of popular characters is different across the two subdivisions against null hypotheses.*

H_o2: *Alternative hypotheses- Choice of popular cartoon channel is different across the two subdivisions against null hypotheses.*

H_o3: *Alternative hypotheses- Choice of popular cartoon genre is different across the two subdivisions against null hypotheses.*

Methodology

The researcher took the population of the two most important socio-economic segments –Rural (Bolpur) and urban area (Durgapur) of West Bengal, for her study. Children from classes two to four, from both the English and vernacular mediums were selected through systematic random sampling. As many as 764 schools in vernacular medium and 64 schools in English medium were found in the enlisted education list of Durgapur sub-division out of which the researcher took 10 percent of the total population of schools i.e. 80 schools. Through proportional representation 73 vernacular and 07 English medium schools were finally shortlisted. Similarly in Bolpur sub division out of 902 Bengali medium schools and 08 are English medium schools; finally 90 schools were shortlisted; out of which were 89 vernacular and 01 English medium schools.

The students from classes' two to four, from the selected schools of each sub divisions were selected randomly. A total of 870 students in vernacular medium and 79 in English medium from Durgapur sub-division and 752 students in vernacular medium and 20 students from English medium from Bolpur

Subdivision were surveyed. The students were surveyed on one to one basis on a set of questionnaires. The results of this paper are based on the vernacular medium as they had a huge population and showed remarkable opinions. As children were small and attention span is very less-Close ended questions were asked regarding availability of cartoon channels in their area, their preference for a particular cartoon character, and best friend as cartoons, which cartoons they did not like.

Child Association Test: logos were given in black and white and were asked to fill the colors, pictures of cartoon characters were shown and asked their names and in which channel they came.

Word Association Test: certain words were given to assess which cartoon characters they feel resemble the most to observe how well they understand human characters. In a way it was a study to understand their cognitive behavior.

Multiple choice-based questions: they were designed after the pilot test was conducted. It was observed through sentence completion tests, the probable answers that a respondent can give against a particular answer.

Then they were structured to give a multiple choice format. One to one interview was conducted so that the respondents don't influence each other's answers. Regarding questions like favorite cartoon character, channel, which particular characteristic feature of cartoons appealed to them, the first response that came from them was considered, as a means of unaided recall.

Many proxy questions (conversational questions) were asked to understand the exact psychology of the children towards cartoons. Like at what time they watch cartoons, and with whom they watch cartoons. Many questions on cartoons were asked in a roundabout manner to ascertain that what they are saying –are they saying it spontaneously or is it a very structured affair. Like at one place they were asked whether they could tell which cartoon comes in the following channels and in other questions they were asked whether they can identify the cartoons and tell in which channel they come.

As the sample size was large in the vernacular medium, proper statistical measurements like z test have been used to measure brand resonance which is not the case with the English medium. In the English medium the sample size is much smaller and needed no test to assess the popularity of the character, channel and the genre. It was taken that the choice of a popular channel or cartoon or a genre depends on several factors. The variables considered are listed below.

Network availability

Programme content

Resonance and Relevance with culture and tradition.

Uniqueness of the content

Language familiarity

Heavy exposure through promotions and marketing

Peer pressure

Trust of parents in the channel or the programme.

Viewing partner.

Consistency in visibility, in providing good content.

The results

H_o1: Alternative hypotheses- Choice of popular characters is different across the two subdivisions against null hypotheses.

According to the survey it was found that both the sub-divisions rated Chhota Bheem as the most popular programme although language played an important role in both the subdivisions with Durgapur sub-division having more proficiency in Hindi as also English and Bolpur comparatively having less proficiency in these two languages owing to demographic and socio-economic structure. But when it came to choice of popular cartoon programme and channel it was an unanimous choice. Due to disproportionate sample size among both the sub-divisions, z test was conducted to measure popular cartoon channel across the two subdivisions (Table 1)

P1=P2.

P1 # P2.

P1= proportion of viewers of Chhota Bheem in Durgapur.

P2= proportion of viewers of Chhota Bheem in Bolpur.

The values were calculated according to the below formula-

$$Z = \frac{\hat{p}_1 - \hat{p}_2}{\sqrt{\hat{p}(1-\hat{p})\left(\frac{1}{n_1} + \frac{1}{n_2}\right)}}$$

Decision

The value of the z test came to 1.4867.

Value of z at 5 percent level of significance = 1.96.

As the value of z found out is less than the table value it can be concluded that there is no significant difference between the two subdivisions. Thus the null hypothesis

is accepted rejecting the alternative hypotheses.

Table 1. **Favourite cartoon programmes**

Cartoons	Vernacular (Durgapur)	Vernacular(Bolpur)
Chhota Bheem	421(48%)	326(43.3%)
Motu-Patlu	200 (22%)	102(13.5%)
Tom & Jerry	14 (1.61%)	20 (2.66%)
Oggy	52(5.97%)	85 (11.30%)
Little Krishna	Did not come up in the survey	81(10.77%)
Ninja Hatori	45 (5.17%)	Did not come up in the survey
Doraemon	110(12.64%)	81(10.77%)
Henri	07 (0.80%)	Did not come up in the survey
Power rangers	02(0.22%)	Did not come up in the survey
Pokemon	15 (1.724%)	04(0.531%)
Ben 10.	04(0.46%)	Did not come up in the survey
Sinchan	Did not come up in the survey	15(1.99%)
Vir-the robot	Did not come up in the survey	10(1.33%)
Shaun the sheep	Did not come up in the survey	17 (2.26%)
Roll no 21	Did not come up in the survey	09(1.19%)
Kumbhkaran	Did not come up in the survey	02.(0.26%)S

H$_o$2: Alternative hypotheses: **Choice of popular cartoon channel is different across the two subdivisions against null hypotheses.**

Survey concluded Pogo as the most popular channel in the survey in both the sub-divisions. Z test further confirmed the results.

Decision

The value of the z test came to -2.7076.

Value of z at 5 percent level of significance = 1.96.

The value of z found out is less than the table value. It can be concluded that there is no significant difference between the two sub-divisions in preference of favorite cartoon channel. Thus the null hypothesis is accepted, rejecting the alternative hypotheses.

H$_o$3: Alternative hypotheses- **Choice of popular cartoon genre is different across the two subdivisions against null hypotheses.**

Although western Japanese cartoons have been doing rounds for quite a long time yet Indian genre came out as the most popular genre. Z test was conducted to measure popular genre across the two subdivisions. (Table 4)

Decision

The value of z test came to -3.2349

Value of z at 5 percent level of significance = 1.96.

The value of z was found out to be less than the table value. It can be concluded that there is no significant difference between the two subdivisions. Thus the null hypothesis is accepted, rejecting the alternative hypotheses.

Table 2. Favorite cartoon channel and genre in both subdivisions
The analysis

Durgapur Sample size- 870				Bolpur sample size- 752
Favorite cartoon channel	Nick	CN	Disney	Pogo
	285 (32.76%)	122 (14.02%)	112 (14.89%)	351 (40.34%)
Favorite cartoon genre	Western	Indian		Live
	124 (14.25%)	587 (67.47%)		159 (18.27%)
Favorite cartoon channel	Nick	CN	Disney	Pogo
	210 (24.14%)	113 (15.02%)	56 (7.45%)	373 (4.29%
Favorite cartoon genre	Western	Indian		Live programme
	73 (9.71%)	612 (81.38%		67 (8.91%)

H_o1: The null hypotheses on favourite cartoon programme
was accepted while rejecting the alternative hypotheses.
The analysis

The channel Pogo is widely available in all the regions of both the sub-divisions and there is no network or signal problem either. The character Chhota Bheem is the namesake of a very popular character in mythology called Bheem and is known for his eating habits and huge strength. Moreover in rural Bengal often mothers tell stories of his bravery to their children, so that they emulate Bheem in their show of courage. The stories of Chhota Bheem revolves around his bravery and win of good over evil and is set in a village within a very cosy environment with his friends.

     The children can relate these with their own environment which is why the serial is a hit with them. Also the characters portray Indian cultures and traditions like Mela or festivals like Raksha Bandhan, Holi, and Diwali and so on. Friendship is highly valued and evil is destroyed at the end restoring faith in the good. Each episode teaches some moral values but with a tinge of entertainment, fun and humour, which makes the programme and the character all the more lovable. The Chhota Bheem is a programme that can be watched by the adults also, which makes it a family entertainer. In my another question, many small children answered that

they prefer to watch programmes with their friends or siblings or parents, which explains in a way the importance of family bonding in India.

Chhota Bheem is an exponent of gender equity also. The female characters like Rani Indumati and Chutki are portrayed with equal élan. Chutki is shown to fight with the demons with equal ease and help her friends in times of danger making herself at par with her male friends. Chutki personified as brave yet simple and never to run away from danger in a way reflects the mindset of modern women. A perfect mix of tradition with modernity, Chhota Bheem has been a pioneer in paving paths to other same type of serials like Mighty Raju, Vir-The robot boy, and Kumbhkaran Popularity of Chhota Bheem can also be attributed to the merchandised products available under its brand name. Starting from dresses to children stationeries to games it is available everywhere. Also a total retail outlet dedicated to children on Chhota Bheem has been designed by the production house Green Gold Animation.

H_o2: The null hypotheses of favourite cartoon channel was accepted and the alternative hypothesis is rejected.
On analysis, the researcher found that…

Pogo is widely available in almost even the remotest regions. Of all the other channels Disney has the lowest penetration especially in Bolpur where it is not available even in the Municipal Corporation. A sister channel of Disney, Hungama is present in these areas but it mostly broadcasts programmes like Doraemon and Sinchan which is not so liked by the parents and they block their children from watching these cartoons. Pogo has most of the programmes aired in Hindi, a language which is widely accepted.

Relates to Indian culture. Importantly it has Chhota Bheem, one of the most favoured programmes. Most of the programmes can be viewed with the parents and they too feel comfortable in allowing their children.

On a comparative basis it was observed that other channels like Nickelodeon ranks second and Cartoon Network third. Nickelodeon programmes like Motu –Patlu, Ninja Hatori, Shaun the sheep are very popular among the children. Cartoon network has programmes like Tom & Jerry, Oggy and the cockroaches which are also popular but when compared to the above programmes it has comparatively lower figures. Also Cartoon Network has programmes like Power Rangers, Ninja Turtle, Ben 10 which have more urban audiences than rural, as is found in case of Durgapur vs. Bolpur.

Popularity of a channel mostly depended on the popularity of a programme and Chhota Bheem single handedly outscored all others by virtue of its marketing

strategy, content. Most importantly, after so many episodes, it has still been able to retain its popularity.

In fact when the researcher asked them questions as to why they like this channel, among the options that she gave, the children answered in the following manner. (Table 3a and Table 3b).

Table 3a. **Reasons for liking the channel in Durgapur Subdivision**

Reasons for liking the channel	Vernacular	English
Cartoon characters are interesting and funny	408(46.89%)	42(53.16%)
That is the only channel my parents allow	181(20.80%)	11(13.92%)
My friends like them (peer pressure)	281(32.29%)	26(32.91%)

Table 3b. **Reasons for liking the channel in Bolpur Subdivision**

Reasons for liking the channel	Vernacular	English
Cartoon characters are interesting and funny	411(54.65%)	09(45%)
That is the only channel my parents allow	157(20.87%)	05(25%)
My friends like them (peer pressure)	184(24.46%)	06(30%)

The researcher wanted to find out the type of people with the children who watch the cartoons as that might affect the choices and their associations. Brands often find relevance through peer groups, family and siblings. Because in India still now a television is shared by the whole family and a programme is enjoyed by children and adults alike. So she wanted to find out whether the choice of other partners have influenced them in any way or not while watching these cartoon channels (Table 4a and Table 4b).

Table 4a. **Partners in watching cartoons in Durgapur Subdivision**

Partners in watching cartoons	Vernacular	English
Friends	29(3.33%)	05(6.33%)
Siblings	126(14.48%)	11(13.92%)
Parents	321(36.89%)	10(12.66%)
Alone	384(44.14%)	53(67.19%)

Table 4b. **Partners in watching cartoons in Bolpur Subdivision**

Partners in watching cartoons	Vernacular	English
Friends	47(6.25%)	2(10%)
Siblings	184(24.46%)	3(15%)
Parents	176(23.40%)	4(20%)
Alone	345(45.87%)	11(55%)

The researcher here considered friends because peer pressure acts in a huge way, not moving with the friends may make them outcast.

Few children during the interview said that although they don't enjoy Pokémon they see them because their friends like them and not enjoying it is deemed to be unheroic and when in a group they discuss the topic if they are unable to be a part of that discussion they are ridiculed. Siblings have been considered as sibling bonding is often a sign of growing up and discussing secrets, and parents as their control can affect their choices. Sometimes as parents also enjoy the programme the channel and the programme gets the endorsement and children too enjoy the programmes. Many children gave responses like the whole family enjoys Tom and Jerry, Chhota Bheem, Motu-Patlu, Little Krishna and they feel more comfortable in their company. Also alone has been considered as most of the families are now nuclear with one child norm. Often these children are made to sit before the television channels as parents remain busy with their chores. Both the sub-divisions showed that most children view television alone, while next in line came the parents and the siblings. Viewing television alone was a common practice where the children were the only ones in the household and both the parents were working or the housewife mother had found a compatible partner in the cartoon

channel for their wards. Though many children also said that they watch only those programmes which their parents allow them to watch.

H$_o$3: The null hypotheses of the children's favourite cartoon genre was accepted and the alternative hypothesis is rejected.

Till the coming of Chhota Bheem the children were mostly fond of Doraemon, Sinchan and Ninja Hatori. But with Chhota Bheem, Little Krishna and Motu Patlu the Indian genre of cartoon channels are gradually rising. They are fond of mythological stories as, with that, they can relate themselves to their environment. Also these cartoons speak of their own culture like celebrating Diwali, Holi, community gatherings like mela and puja.

The depiction of villages, dhoti-clad simple boy, Rani Indumati, bare body Kaalia, schools and school masters, caring nature of Chutki's mother, the innocent villagers, the scientist with his indigenous methods, the mausi's ladoos which are a source of strength to Bheem when in danger are a common scenario to them.

The values of friendship, family are celebrated over here and the children seem to enjoy the companionship of Chhota Bheem quite unlike the western cartoons where parents are seen quarrelling before their children and lazy and scheming children finding easy quick means to do their work.

Indians are hardworking, sincere, and innocent and value love and warmthness –the cartoons portray these through their programmes.

Conclusion

The study suggests that in the subdivisions, the associations and preferences for a particular cartoon character (Null hypotheses-H01), a channel (null hypotheses-H02) and cartoon genre (null hypotheses- H03) has no barriers as such and is liked by everybody irrespective of socio-economic and even educational differences. While doing this research, the researcher found that most of the channels have adopted a localisation strategy in their content, language and the characters. Most of the programmes are in Hindi language and the characters are Indian.

Children in both subdivisions have found relevance and association with cartoons which resonate with their Indian culture and characteristics. This study has reinforced once again the viewpoint and the marketers should be aware about this change that is happening at a very fast pace in the kids zone.

Marketers should also take into account the people with whom Indian children watch cartoons, what they most like about the cartoons and their impact which in a way would help them in content creation and marketing strategies. When studied in this background Chhota Bheem as a cartoon character and pogo

as a cartoon channel is found to have more favorable and positive brand image in the minds of the kids than any other channels.

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