Greek preschoolers drawing the TV of their dreams

Bambini greci in età prescolare disegnano la TV dei loro sogni

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Abstract. This research illustrates how young children conceptualize the image and role of ideal television in their life. Building upon Kress and Van Leeuwen's (2006) theoretical framework of Visual Grammar, 70 drawings of children[1] from kindergartens of Thessaloniki were analyzed both qualitative and quantitative. Children's pictorial depictions of their understanding of dream TV suggested they viewed the desirable TV quite close to the traditional TV that has two main aims: entertainment and environmental education. Moreover, the concept of dream TV was closely defined by play both as outdoor activity and organized sports but also toys advertisements. The results of this research revealed that children sketch a quite positive and powerful image of dream TV painted with vivid colors and joyful pictures which has an active role in their lives.

Keywords: conceptualizing dream TV, children's drawings, semiotic analysis, media and children.

Riassunto. Questa ricerca illustra in che modo i bambini piccoli concettualizzano l'immagine e il ruolo della televisione ideale nelle loro vite. Basandosi sul quadro concettuale del Visual Grammar di Kress e Van Leeuwen (2006), sono stati analizzati 70 disegni di bambini degli asili di Salonicco sia qualitativamente che quantitativamente. Le rappresentazioni pittoriche dei bambini della loro TV dei sogni hanno suggerito che vedessero la TV desiderabile abbastanza vicina alla TV tradizionale che ha due obiettivi principali: l'intrattenimento e l'educazione ambientale. Inoltre, il concetto di dream TV era strettamente definito dal gioco sia come attività all'aperto che come sport organizzato, ma anche dalla pubblicità di giocattoli. I risultati di questa ricerca hanno rivelato che i bambini disegnano un'immagine abbastanza positiva e potente della TV dei sogni che viene dipinta con colori vividi e immagini gioiose e che ha un ruolo attivo nelle loro vite.

Parole chiave: concettualizzare la TV dei sogni, disegni dei bambini, analisi semiotica, media e bambini.

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[1] Preschool children in this article refer to children aged from four to six years old.

1. CHILDREN AND TELEVISION

Screen culture is characterized by its omnipresence in every aspect of young people's lives and as such the distinction between concrete reality and the mediated one is often blurred, as the media seem to move smoothly and fluently between the two states. Children move between screens according to personal interest, accessibility, and the experiences each allows and globally they have the same media experience as they watch similar television programs and movies, play similar computer games etc. (Lemish, 2013). Numerous studies researching children and television focus on a great variety of topics; from positive and negative effects of TV viewing on children's learning and development (Christakis & Zimmerman, 2009; Holman & Braithwaite, 1982; Salomon, 1984; Wilson, 2008), to the family ties and communication that TV viewing habits build (Pleios, 2005; Spetsiotou & Davou, 2012), and to the relationship between TV viewing and academic achievement (Kirkorian, Wartella & Anderson, 2008). In addition, it is noteworthy that research on the relationship between screen-based media, television in particular, and children's cognitive development for over four decades produced conflicting results (Kostyrka-Allchorne et al., 2013). Educational television, on one hand, has been found to have long-term benefits on the cognitive development and behavior of children (Kostyrka-Allchorne et al., 2013) whereas on the other hand negative associations between television and children's development, such as attention and language outcomes are a source of concern among parents and early-years professionals (Kostyrka-Allchorne et al., 2013). Especially background television played an important role on the children's vocabulary development (Farangi & Mehrpour, 2022). Audible television is associated with decreased exposure to discernible human adult speech and decreased child vocalizations. These results may explain the association between infant television exposure and delayed language development (Christakis et al. 2009; Zimmerman et al., 2009; Pempek et al., 2014). Moreover, television watching time may displace activities such as reading or sleeping and violent media may lead to ADHD-related behaviors (such as attention problems, hyperactivity, and impulsivity). In addition to all the above, the fast-paced media, by the frequent use of cuts and edits, influence the attentional style of children and may disrupt the development of attentional capacities in tasks that require sustained attention (Xiaohui et al., 2017).

Television and electronic media have become more pervasive in children's lives over the decades (Lemish, 2013). As a result, the impact of TV in a variety of aspects of children's life is evident. To be more specific, while all types of media can influence gender schemas, television may be the most influential in shaping young children's understanding of culturally expected gender roles and behaviors (Walsh & Leaper, 2020). Vandewater et al. (2015) found that television viewing increases childhood obesity via increased caloric intake, decreased physical activity, or both. Existing evidence of associations among friendship, physical activity and youth obesity lead the researchers to the conclusion that obese youth, who have fewer friends and are thus less active, tend to watch more television as a default activity (Vandewater et al., 2015). Similarly, while studying physical activity practice and television viewing habits of Spanish children in a scope of twenty years of research Garcia – Soidan et al. (2020) found that the number of hours that children spend watching TV influences the amount of physical activity they practice and especially girls from 6 years of age are more prone to adopt a sedentary lifestyle (García-Soidán et al., 2020).

According to Konca (2022) a strong correlation is found between parents and children viewing habits and use of digital media. Importantly, in their early years, children are open to imitating their parents, and in some studies, parents' media viewing habits predict their children's media habits (He et al., 2010 as cited in Konca, 2022). Previous research on children under age 8 (Lauricella et al., 2015) concluded that parental media use time is still the strongest predictor of youth media use time. First, youth media use behaviors are related to a variety of factors including parental media attitudes, media rules, and most strongly, parents' own media use. Adolescent ownership of their own personal devices increases with age yet their behaviors with regard to time use are still heavily related to their parents' media use regardless of age (Lauricella & Cingel, 2020). Bleakley et al. (2013 as cited in Lauricella & Cingel, 2020) also found that parent TV use was highly correlated with child TV use from ages 5 to 17 but expands the findings to other media use variables within the analysis as well as parental attitudes and media use rules (Lauricella & Cingel, 2020).

According to Plowman et al. (2010) the arguments of those who see the technologization of children's lives through television, computers and games consoles as threatening can be summarized into three broad categories: sociocultural, cognitive and wellbeing. Sociocultural implies that children's social development is at risk both because technology increases playing alone and because it provides second-hand screen – based experience. Cognitive argues that technology inhibit children's imagination and linguistic development due to the pas-

sivity that cultivates. Wellbeing stresses that because of spending time indoors children run the risk of obesity and opportunities for interacting with the family members that promote emotional development are reduced (Plowman et al., 2010). The broad range of technologies to which children have access or exposure may suggest that there has been a technologization of childhood if we ascribe agency to the technology. Such approaches are a response to each generation's fears about cultural change and are generally predicated on a view of children as lacking in agency. Palmer (2006) sees technology as responsible for making childhood 'toxic'. This technological determinism is in disagreement with the findings from other case studies, which suggest that children (and their parents) are active rather than passive users of technology and that an increase in the number of techological devices at home does not necessarily lead to an increase in use by children (Plowman et al., 2010).

2. CHILDREN'S DRAWINGS AS A MEDIUM OF REPRESENTATION

Over the past 60 years the act of drawing, the meanings embedded in drawings, and the value of drawings that young children produce have been a focus of much early childhood research (Knight et al., 2016). Bland (2018) argues that drawing as a research method, is highly valuable when working with children and young people, especially those who are not used to being able to freely express their thoughts and imaginative ideas. Bland (2018) attributes to drawing the exploration of the imagination, the opportunity that less articulate children have to contribute their voices to research and the fact that is culturally widely accepted (Bland, 2018).

Drawings provide insight into a child's worldview, and can provide a 'window' into thoughts and feelings. They have an intimate language (Oksuz et al., 2015). Furthermore, drawing can act as a tool for expressing affective information. When a child draws, their subconscious wishes, feelings, and perception of the world can be seen through the drawing (Hurst, 2017). Thus, Freud and Jung who are the pioneers of the modern psychology underlined the relations between symbols, paintings and personality. Freud emphasized that images which belong to suppressed memories can be expressed by dreams and art (Oksuz et al., 2015). What a child draws is influenced by both internal (e.x. biologic features, maturation, age, intelligence, motivation etc) and external factors (e.x. social environment and socio-economic and cultural level) (Hurst, 2017). As such, we acknowledge that drawings are not neutral. So, our analysis of representation

focuses on the social act of media and in particular television where 'meanings are constructed and negotiated in a social context' (Baroutsis et al., 2019).

Drawings serve as a personality shaper and are a medium and a step towards the interpretation of the meaning produced by children. Children's drawings are unique and different from each other because they have socio emotional interpretations according to their specific environment, situation, or context. Drawings produced by children are not just the action of a natural maturation process but also involves their socio emotional development. However, this process is influenced by their cultural environment (Cox, 2005). That is to say that adult provisions, interactions and supports influence children's drawings and children's drawings can be also influenced by what others draw or say and the meanings ascribed to drawings may be co-constructed by the participants in the drawing experience (Cox, 2005). Children draw to tell their experiences to others and any emotion expression is not just about an expression but may be more of a listening process that needs to be taken seriously. In addition, drawing activities are not just a description or expression of children in relation to their social environment, but also a dialogue between the children and the reality they know (Zakaria et al., 2021). Drawing is an important cognitive component that helps children on reflecting about what they understand as reality. Thus, it is also considered a form of communication (Fraijo-Sing et al., 2020). This is because, the active communication process creates space for different modes of communication in a focused environment. Children use a variety of symbols and codes to express their utterances. Drawing is also considered as a type of language in children, and representations of children are a sign of the development process regarding the intention to communicate with other people (Fraijo-Sing et al., 2020). Therefore, the process of listening in children's communication involves interpreting, giving meaning to their messages and values to parents and teachers. Drawing help parents and teachers understand how children express socio emotional and how children respond to interpret emotions in reality. This method is the basis of learning for children and enables them to develop their social skills in preschool (Zakaria et al., 2021).

Drawing can also be seen as an open – ended space for narration (Einarsdottir et al., 2009). This approach encourages the fluidity and flexibility of children's meaning- making (Einarsdottir et al., 2009). An invitation to children to draw can encourage them to address issues that are relevant and meaningful for them. When engaged in conversations with children, drawing can provide a focus that enables children to interact on their

own terms. In addition, the combination of children's drawing and narrative can provide valuable insights into the meanings children ascribe (Einarsdottir et al., 2009) in the case of this research: dream TV.

Even if television has been at the center of attention for the scientific community from a variety of fields of study since 1950, most researchers have offered descriptive or explanatory findings framed from an adult perspective (Kennedy et al., 2002). Little exploration has been made into children's own perceptions or beliefs regarding television and its role in their lives (Kennedy et al., 2002). Kennedy et al. (2002) that adopted this angle, found that television was a daily, ritualized, and dominant part of children and families' lives. It is interesting to study young children's views of media and especially television since it has not been extensively researched and our knowledge is limited. Additionally, it is vital to focus on the lens of children on television and build an image of how they perceive mass media. Nowadays children are considered to be "experts" of their own lives and consequently competent to express themselves in their own words and/or drawings. This changes the way in which children are perceived and this means that childhood as a phenomenon cannot be studied in isolation but is instead considered as being a social and cultural construct (Søndergaard, & Reventlow, 2019). Following this thought it was important to consider how children described dream television, how they envision it and how they understand it through their own drawings.

The involvement of children in research on mass media enriches the way we uncover how children interpret mass media, a part of social life that has a tremendous influence on the way they shape their shelf, their life and their relationships so it is of invaluable importance to map their viewpoints on the issue.

Considering the notion of dreaming and imagination that this research focuses on, it is clear that the ability to imagine something we have never seen or heard of is a forceful skill of the mind. Woolley & Wellman (1992) found that by 3 and 4 years of age children understand this property of the mind as they know that we can both think and dream of nonexistent fictional things. Preschool age children appear to understand much about the fictional mental states of imagination, pretense and dreams (Wolley, 1995). This may explain the fact that the majority (90%) of children's programming in both the US and Canada is fictional (Lemish & Johnson, 2019). Children do not understand the symbolic character of television until they reach the preschool years; evidence of comprehending and learning from television at younger ages than about two-and-a-half is meager. And it may take several more years before children are able to segregate TV programs due to content (Kirkorian et al., 2008).

Following the upon arguments the hypothesis of this research idea was that the portrait of ideal TV plays a key role in preschool children's everyday life. As a consequence the research questions that were formed focused on fundamental concepts of preschoolers and television. In particular:

RQ1 How is dream TV depicted in the drawings of children?
RQ2 How significant is dream TV in the life of preschoolers?

The first research question aims to map the way children think about dream TV and the representations that make on the image of dream TV. The second research question focuses on revealing the role that dream TV plays in the preschooler's life and to measure how central this role is in their lives.

3. METHODOLOGY

The research was conducted in three kindergartens of the region of Thessaloniki where a questionnaire with three open questions for preschoolers[2] was delivered. The kidergartens were randomly chosen from the city of Thessaloniki and the only characteristic of the sample was children to be between five to six years of age. The present study as part of a more expansive research project (Theodosiadou & Kyridis, 2022) focuses on one of the three questions. The questions asked preschoolers to draw their ideas on TV, ideal TV and computers and this resulted in 70 preschoolers answering the questions. Each child draw one drawing for each question. The question referring to ideal TV was: "If you were behind a TV camera what kind of show would you present to your friends? Draw your ideas in the space provided". By ideal TV the researchers encouraged children to draw the TV that they want according to their needs and desires. The question of dream TV posed to children was hypothetical as in preschool hypothetical thinking is well structured through play. Playing, the heart of the preschool education, is the mathematical activity which deals with aspects of mathematical thinking such as thinking hypothetically, modelling, abstracting, guessing, estimating, assuming or adopting (Helenius et al., 2016; Svensson, 2015). It is also an important activity for developing mathematical thinking for all ages (Svensson,

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[2] Preschool children that participated in this research were children aged from five to six years old.

2015). Playing is also "the "as if" of imagined and hypothetical behavior" (Helenius et al., 2016).

The kindergarten teachers made this question to the children and wrote down their answers. It is significant to note that the role of the kindergarten teachers in this research process was to collect the drawings and the description of the drawing of the children after a thorough guidance on the aim, the scope and the methodology of the research as well as the way the data would be used. Data collection lasted from November 2018 to March 2019 and were analyzed by the two writers of this article who have conducted similar research and have relevant experience. The methodology applied in this study made an effort to combine both the qualitative richness of the drawings and the short interview that each child gave to the teacher for his/her drawing but at the same time to test certain variables and their association to the drawings. The method design was qualitative and quantitative analysis of the drawings and discourse analysis of the words of the children. This study is based on a mixed model of analysis, on the grammar of visual design (Kress & Van Leeuwen, 2010; Van Leeuwen, 2005) through a critical analysis (Chouliaraki & Fairclough, 1999). In the analysis a socio-semiotic framework was used, based on Rose's (2007, p. 12) argument that 'visual representations have their own effects', as was a descriptive statistical analysis of the data and a content analysis of the children's short narratives. The analysis consisted of social semiotic analysis of the content of the actual drawings according to Kress and Van Leeuwen (2006) and also discourse analysis of the words of the preschoolers with which they described their drawings. The data was also analyzed quantitatively. In order to carry out and a quantitative approach of the drawings the writers coded some information arrived from the sample in a quantitative manner. Based on the model of Kress and Van Leeuwen (2006) 21 codes were formed and drawings were analyzed according to them (Sign, description of signs, objects, figure, clarity of figures, description of clarity, entirety of figure, consistency, description of consistency, scenario, description of scenario, gaze, size, relationship with authority, color, description of colors, framing, center-margins, composition, completeness of composition, information value). To be more specific each drawing was analysed according to each of the 21 codes and the results were recorded in an excel spreadsheet from which both the quantitative and qualitative results were revealed. For example the angle from which the child drew the TV set was a sign of the relationship the child held with the authority that TV exerted in his/her life also the code center – margins and the following interpretation of how central the TV

was sketched in the drawing depicted how central is the role of the dream TV to a childs life etc.

The quantitative analysis describes a measurable dimension of the drawings so as the reader to achieve a numerable perception of some of the characteristics of children drawings. This methodological procedure has, also, been followed at the works of (Vamvakidou et al., 2006), (Tzampazi et al., 2013), (Tziamtzi et al., 2015). In order to examine possible statistical relationships between the quantitative aspects of the drawings we used the chi square test.

4. FINDINGS

The concept of ideal TV is being portraited from the preschoolers existing TV experience such as the childrens programs (movies, educational programmes etc) the entertainement adults TV programme (sports programme), news programmes (news, weather) and the advertisements. Children depict in their words that accompany their drawings the popular TV programmes and sometimes the basic features of the heoroes. In particular they name the "Winnie story", "Elsa that makes snowballs","Hulk", "Heroes in pajamas""that go out at night because the bad guys make troubles"(Drawing 2) SpongeBob", "Bob the Builder" etc.

Some children describe the ideal TV with joyful images "it will be very big and show beaches", "beaches full of stars", "it will present funny stories" "it will have travel shows all the time" "I would be a ballet dancer and dance on TV" (Drawing 4) or with the feeling of joy "TV is for seeing princesses and this brings joy to me", "I would present a childrens TV programme with mermaids". "TV is used for watching childrens programmes. This means that it brings me joy because I present something on TV" (Drawing 3,5 and 6). Other children idetify the ideal TV with childrens outdoor games: "it will show stories with thieves and policemen".

In many captions that accompany the children drawings ideal TV is the medium that educates on nature and environement, on animals, earth or even rockets. In the words of children: "This is nice for me because I study the earth. I talk about the earth, it has fever and turns red" and in another drawing "I would present a show for rockets. TV is there so that people learn about the rockets. I am happy that I present this show. I say : "here there is a rocket that you can step in and have a coffee"

A piece of the identity of ideal TV as it is being represented in the drawing captions are the sports programmes, football games, racing cars games but also the

children themselves as presenters of these games. All kind of advertisements but mainly advertisements for children toys are also part of the identity of ideal TV for preschoolers. In their words: "I advertise the advertisement for toys Iro, Spiderman, balls, dolls and bikes"

Regarding the semantics in the depictions of the drawings of the preschoolers, 98.6% of preschoolers code the topic of the representation of dream television in their drawings and depict the special relationship they have with television. A very small percent of 1.4% draw television as the sole figure in their drawings. 92.9% of preschoolers include objects in their drawings, objects that are part of the home décor and related in a certain way with dream TV. 87.1% include figures in their drawings mainly child figures of both sexes and in some cases figures that are being represented on the TV screen. Both the clearness, the entirety and the consistency of the figures is relatively high in the drawings of the preschoolers in percentages that exceed 75%.

75.4% of preschoolers that participated in the research as far as the scenario of the drawing is concerned use narration procedures that are connected with the particular narrative, present ongoing actions and facts and in general represent actions that take to the other person or for the other person. Visual structures do not simply reproduce 'reality' but rather images of reality which are connected with the interests of the social institutions within which the images are produced, circulated and read. Visual structures are ideological and have deeply important semantic dimension (Kress & Van Leeuwen, 2006). Moreover, this percentage shows that preschoolers represent the world 'narratively' – that is in terms of 'doing' and 'happening' and this is certainly a way that is in line with preschool age. 23.2% of the preschoolers use analytical processes in the scenario of the drawing that relate participants in terms of a part – whole structure (Kress & Van Leeuwen, 2006). Regarding the interpersonal mode of the drawing the direction of the eyes in the figures that are depicted in the drawings are towards the reader in a 58.6% whereas a 57.1% of the drawings, the painting deluges all or almost all the paper and is a close-up capture. 50% of the drawings of the preschoolers are being made from a low shooting angle and the relationship to power is obvious as preschoolers see television as something that they can't impose themselves on as it is a mass medium that exerts power on them (Drawing 6). Producing an image involves the selection of an angle, a "point of view" and this implies the prospect of adapting subjective attitudes towards represented participants.A high angle implies viewer power, an eye – level angle suggests equality and a low angle reflects the power of the represented participant (Kress

and Van Leeuwen, 2006). A significant percent of 32.9% of the drawings of the preschoolers draw television from eye level as a medium that is equal to them and not as a medium that they can't control (Table 1).

80% of the drawings are colorful with bright and vivid colors whereas in very low percentages drawings are one colored or black and white (Table 2). 85.7% of the depicted objects in the drawings of the preschoolers are strongly framed and are presented as belonging together, having a sense of connectedness (Drawing 2). In a quite significantly large percentage of the drawings of preschoolers 75.7% an object, often the one that represents dream television, is selected as more important and more worthy of attention than the other elements of the drawing (salience) (Table 3) (Drawing 3). According to Kress and Van Leeuwen (2006) the composition

Table 1. Relationship to authority.

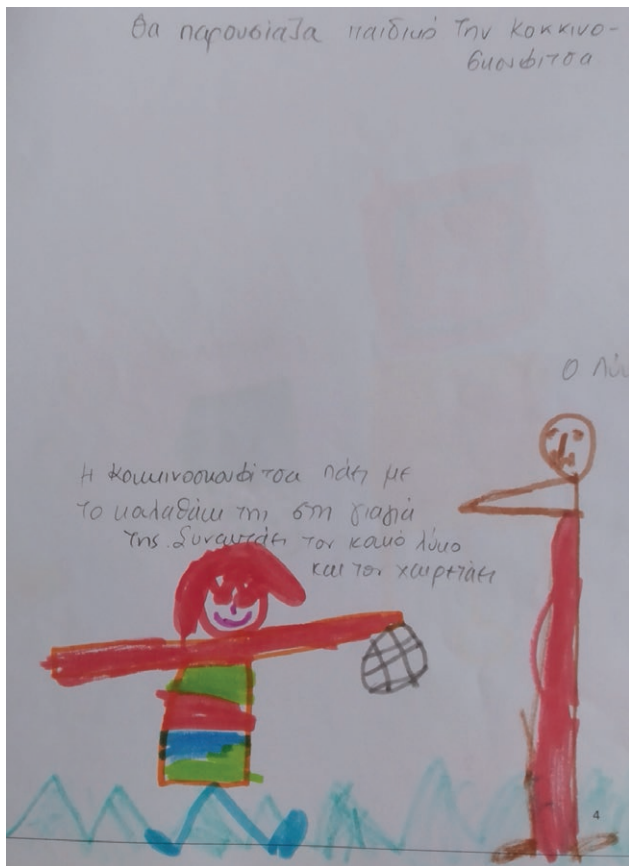|		Frequency	Valid Percent
	0	23	32.9
Valid	1	12	17.1
	2	35	50.0
	Total	70	100.0

Table 2. Color.

		Frequency	Valid Percent
	1	56	80.0
Valid	2	12	17.1
	3	2	2.9
	Total	70	100.0

Table 3. Salience.

		Frequency	Valid Percent
	1	17	24.3
Valid	2	53	75.7
	Total	70	100.0

Table 4. Information value.

		Frequency	Valid Percent
	1	23	32.9
Valid	2	47	67.1
	Total	70	100.0

Θα παρουσιαζα παιδικω Την κοκκινο-
θωσιθιτσα

Ο Λυ

Η κοιμινοσκουθιτοα πάει με
το μαλαθιω τι στη γιαγια
της.Συναντάτι τον κακό λύκο
και τον χαιρητάει

Drawing 1. "I would present a childrens program Red Riding Hood. The Little Red Ridig Hood goes to her grandmother with the basket. She meets up with the wolf and greets him."

Θα παρουσιαζα τους Μπιτζαμοπρωες.

Αυτοι σωζουν τον κόσμο
Κάποιοι κλέβουν παιχνίδια απο παιδια και
οι Μπιτζαμοπρωες τα παιρνουν πίσω και τα
δίνουν στα παιδιά.
Εκανα την Ολετ, τον Κεκο.

Drawing 2. "I would present the Heroes in pajamas. They save the world. Some guys steal toys from the children and Heroes in pajamas take them back and give them to children. I draw Olet and Keko."

of a picture involves different degrees of salience to its elements. That is to say that television is more salient than the rest of the elements that appear in the children's drawings. In the majority of the drawings of preschoolers (85.7%) the reading of the drawings is linear that is to say that the child – creator is heading us the way to read the drawing and this is strictly coded way of expressing their thoughts. Such texts must be read the way they are designed to be read – from left to right and from top to bottom, line by line. If the reading path is linear and horizontal, it constitutes a progression, moving inexorably forwards towards the future. If it is vertical, hierarchy is underlined and a notion from the broad to narrow. The form of the reading path signifies a cultural message. (Kress & Van Leeuwen 2006). In a large percent of the children's drawings 67.1% the important element is in the center of the drawing whereas the secondary elements are in the margins (Table 4).

In the Chi-Square Test check that was made it was found that the figures that appear in the children's draw-

ings are dependent with a significant statistical difference from the class in which the preschoolers were at. Moreover, significant statistical difference was found to the correlation of the wholeness, the clearness and the harmony of the figures and the class of the preschoolers ($x2= 7$, $df= 63$, $sig= 70$).

Table 1 show how is the relationship among the authority that dream TV represents and children. 0 depicts that the drawing of dream TV is being made from the eye level, 1 depicts that the drawing of dream TV is being made from a high perspective and 2 depicts a low perspective. The distribution on the table results to the fact that 50 % of preschoolers see TV from a low perspective, 32.9% as equals from eye level and only 17% from a high perspective.

Table 2 shows howcolorful are the drawings. 1 depicts many colors on the drawing, 2 depicts one color, 3 depicts no colors on the drawing. The distribution on the table results to the fact that 80% of preschoolers see ideal TV full of colors, 17.1 % of preschoolers see ideal
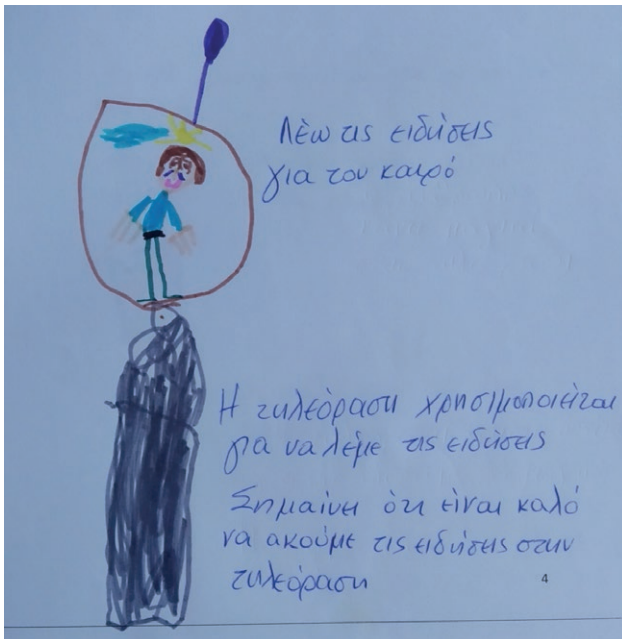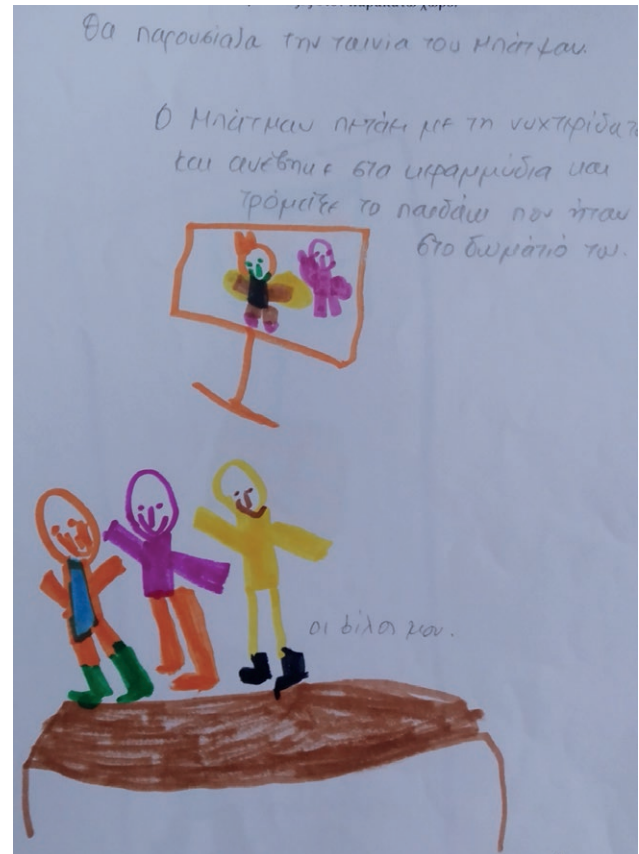
Drawing 3. "I present the weather forecast. We use TV to hear the news. It is good to hear the news on TV."

Drawing 5. " I would present Batman movie. Batman flies with his bat and went up the roof tiles and scared to death the little child that was in his room."

Drawing 4. "I would like to be a ballet dancer and dance on TV."

TV with only one color and only 2.9% of preschoolers see ideal TV with no colors at all.

Table 3 shows whether the object of dream TV stands out of the rest of the drawing. 1 depicts the answer "no, it doesn't stand out of the rest of the elements of the draw-ing" and 2 depicts the answer "yes, it stands out of the ele-ments of the drawing". The distribution on the table results to the fact that 75.7% of preschoolers draw dream TV as something that is worhty of attention and more important than the others whereas only a 24.3% of the preschoolers draw dream TV as something that is not more important than the rest of the elements in the drawing.

Table 4 shows how central is dream TV in the visual composition of the drawing. 1 depicts the answer "No, dream TV is not in the center of the drawing", 2 depicts the answer |"Yes, dream TV is in the center of the draw-ing". The distribution on the table results to the fact that 67.1% of preschoolers present as the nucleus of the infor-mation dream TV whereas only 32.9% of preschoolers locate dream TV on the margins of their drawing.

5. DISCUSSION

Dream TV resembles a lot to the popular children TV programmes that preschoolers routinely watch.

Ἐγώ παρουσιάζω τον
καιρό. Λέω ότι
σήμερα θα
ἔχει ἥλιο

Η τηλεόραση χρήσιμο
ποιείζαι για να
δείχνει ότι ἔχει ἥλι

Drawing 6. "I am presenting the weather forecast and inform the audience that the sun is shining. We use TV to know that there will be sunshine."

From Winnie to Elsa, children imagine the desirable TV as the TV that they already watch, together with sports programmes and toys advertisements. Furthermore, the preferable TV seems to be the one that provokes all the joyful emotions and focuses on the happy images such as: big and starred beaches, children TV programs with mermaids as presenters and outdoor games. Dream TV is also described the one that provides environmental education on all the topics that children are interested in such as: animals, rockets, earth. In other words, preschoolers draw a picture of dream TV that has a central feature: games and has two main aims: entertainment and environmental education. Keil (1989), argues that children's first perceptions about the world are "simplistic" but as they grow old and gain more knowledge and experiences their initial cognitive knowledge systems expand and help them build different and more complex concepts.

The majority of the preschoolers attribute a quite significant role on dream TV in their lives by depicting it in the center of their drawings and half of the preschoolers encounter dream TV as a strong force that influences them in a powerful way. A sense of permanence goes with the central position as well as the fact that the dominant image holds the center of the children's drawing (Kress & Van Leeuwen, 2006). Consequently, the argument that preschoolers depict the object of television as crucial and unique in comparison to the rest of the details in the sketches is being strengthened. This is an argument that is being reinforced by Xiaohui et al. (2017) that found that television exerts so much power on children that it is strongly related to the social, emotional and cognitive development of children (Xiaohui et al., 2017).

Most of preschooler's color dream TV with vibrant colors emphasizing the positive qualities of the medium and also attribute to dream TV an active role. It has been found that a mutual interplay exists between color and emotion with specific feelings being associated with color. It is broadly believed that bright colors emphasize positive qualities and dark colors signal negative qualities. (e.x. Drawing 2 and 4are representative examples of bright and blatant colors). The colors of toys, drawing and coloring behaviors, and the language used within the environment may all work towards a child's emotional literacy and understanding. The way that color is used within drawings can mirror and strech particular emotional qualities of the artist with children using color in their artwork as a means of expressing their existing emotional state (Pope et al., 2012).

Only a 32.9% of preschoolers consider TV from an eye level and relate to TV as something that is equal to them. Creating an image presupposes a selection of an angle and this means the expression of a subjective attitude towards represented participants. A high angle implies viewer power, an eye – level angle suggests equality and a low angle reflects the power of the represented participant (Kress & Van Leeuwen, 2006). As a whole dream TV has a positive and powerful image for preschoolers, quite close to the TV that watch every day but reinforced with blissful pictures and images full of action.

The representation of dream TV as a figure as well as the clarity, the completeness and the harmoniousness of the figures in children's drawings depends with a significant statistical difference on the class (87.1%). This may be due to the fact that the school class shapes the knowledge and perceptions that children might have about dream TV. Furthermore school class also forms the image that young children have on dream TV.

An impressive outcome is the absence of significant statistical differences when the corelation among gender and the signs, scenario and composition of the drawing

were studied. In other words boys and girls at this age don't have a different perspective on dream TV. Even if previous research (Smith, 1984) has showed that gender differences in preschool children exist in terms of identification with fictional charcters or in terms of identifying with sex roles on TV advertisements. So even if in the content of TV programmes, young children seem to be influneced by gender sterteotypes and in some cases such as TV ads sex roles are being reinforced by them, the concept of dream TV doesn't seem to differentiate among boys and girls. The finding of our research is in line with what Adriany (2019) found that there are multiple concepts attached to the discourse of femininities in preschoolers and kindergarten teachers should be aware of this multiplicity as well as the power relations among them (Adriany, 2019).

Place of children's residence did not seem to significantly influence the perceptions about the conception of dream TV. The small number of sample may not reflect the real differences of lifestyle and standard of living between residents of different areas. The limitations of this study are that it was conducted in a limited number of kindergartens and as Søndergaard & Reventlow (2019) claim the results presented in this article are relevant to researchers and professionals who want to take a child's perspective and an insight into children's experience is crucial for their work. Future research can explore further the peculiar relationship children have sketched with dream TV and explore more threads of this relationship from a variety of angles.

6. CONCLUSION

The aim of this research was to study how preschool children produce and reproduce notions of dream TV. This scope arises significant issues as the way preschoolers imagine the desirable TV (not only TV programs but widely the notion of TV) has implications for how dream TV is positioned and viewed in their environment (school, family etc). As results of this research reveal, dream TV plays a key role in preschoolers' life, not only as a central image on their drawings but also as a powerful image that they confront it from a lower angle. This result suggests to TV production companies that they should encourage and promote TV programs that fire the imagination, the creative and critical thinking and empower collaboration. As dream TV continues to play a pivotal role in kindergarten children, TV producers should address child audience in a genuine and authentic way elevating the quality of children programs.

In the light of more results of this study, it was found that no gender differences influence the perspective of children on dream TV. In other words, as girls and boys have the same attitude towards dream TV, TV producers should take that into account when creating programs for children audience and parents and teachers should also safeguard that in order to build a healthy relationship among children and their desirable TV.

As a final finding school class forms the picture that children have on dream TV and this sets the tone for kindergarten teachers to enrich the stimulus of children and cultivate media literacy so that children seek for a quality dream TV.

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