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A QUALITY ASSESSMENT OF CHILDREN'S TELEVISION PROGRAMS FROM THE PRIX JUENESSE INTERNATIONAL 2012

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A QUALITY ASSESSMENT OF CHILDREN'S TELEVISION PROGRAMS FROM THE PRIX JUENESSE INTERNATIONAL 2012

by

Kathryn J. Tullis

B.F.A., Northern Illinois University, 2009

A Research Paper
Submitted in Partial Fulfillment of the Requirements for the
Master of Science Degree

Department of Mass Communication & Media Arts
in the Graduate School
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RESEARCH PAPER APPROVAL

A QUALITY ASSESSMENT OF CHILDREN'S TELEVISION PROGRAMS FROM THE PRIX JUENESSE INTERNATIONAL 2012

By

Kathryn J. Tullis

A Research Paper Submitted in Partial

Fulfillment of the Requirements

for the Degree of

Masters of Science

in the field of Professional Media and Media Management Studies

Approved by:

Dr. Dafna Lemish, Chair

Graduate School
Southern Illinois University Carbondale
April 8, 2013

AN ABSTRACT OF THE RESEARCH PAPER OF

KATHRYN TULLIS, for the Master of Science degree in Professional Media and Media Management Studies, presented on April 8, 2013, at Southern Illinois University Carbondale.

TITLE: A QUALITY ASSESSMENT OF CHILDREN'S TELEVISION PROGRAMS FROM THE PRIX JUENESSE INTERNATIONAL 2012

MAJOR PROFESSOR: Dr. Dafna Lemish

In the summer of 2012 the writer of this study had an opportunity to go to Munich, Germany to attend the Prix Jeunesse International Festival. This festival prides itself on recognizing children's quality television from all around the world. After attendance at this festival the author conducted this study to ask what makes quality children's programming. The author also discusses what the Prix Jeunesse is and how it has contributed to children's television. The merits which make quality children's television are then used to rate eight television programs that were shown at the Prix Jeunesse.

DEDICATION

This Research Paper is dedicated to Dr. Lemish who gave me one of the most wonderful opportunities of my life. She has given me the chance to learn more than I could have imagined on the subject of children's television.

This Research Paper is also dedicated to my wonderful parents, Gerri and Tim Tullis, for supporting me through these endeavors.

Finally this is dedicated to my finance, Terry Nolan, who has continually supported me, emotionally and financially, through all of my academic endeavors. He has made my academic success much more manageable to achieve.

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CHAPTER I

INTRODUCTION

The average critical debate about television begins with the premise that 'television is bad for you' (Steemers, 2010, p. 197). Despite this debate, children are constantly surrounded by media. Media, particularly television, is a standard leisure activity that is not only considered normal in the United States, but is common globally (Lemish, 2007, p. 1-2). Therefore, in spite of the criticism television remains that a medium that society enjoys rather than rejects.

In June 2012 I had the privilege of attending the PRIX JEUNESSE International Festival, which prides itself on recognizing quality children's television (Prix Jeunesse International, 2012). At this event I had the opportunity of watching 86 programs, from all around the world, that made it to the festival finals. Along with those programs I brought back the transcripts from those experts who attended the conference and gave their opinions on those eight programs during special discussion group sessions.

This paper will report on the Prix Jeunesse International Festival and focus on those eight programs and the characteristics that define their qualities. My study will seek to understand how academics, producers, parents, and children view these programs specifically and how they differentiate between high and low quality children's television in general.

The eight programs from the PRIX JEUNESSE International Festival include: *Once I Dreamt* from Once TV Mexico from Mexico aimed at 7-to-11 year olds, *Checkpoint* from the Evangelical Broadcasting Company from the Netherlands aimed at 9-to-12 year olds, *My Life: Toy Soldier* from BBC Television from the United Kingdom ,

The Pirates from Sveriges Television from Sweden aimed at 10-to-11 year olds, *This Is Me And That Is That* from Bivrost film&tv from Norway aimed at 5-to-10 year olds, *Tricks and Clicks* from Der Kinderkanal von ARD und ZDF from Germany aimed at 10-to-15 year olds, *Wild Kratts* from 9 Story Entertainment from Canada 4-to9 year olds, and *Design Ah!* from NHK from Japan aimed at 7-to-10 year olds. This paper will analyze those programs based on the characteristics of what academics, producers, parents, and children commonly view as quality television. Opinions from leading experts who viewed the programs at the PRIX JEUNESSE International Festival will also be discussed. After this analysis, a general overview of the major themes and patterns of the strength and weaknesses of these shows will be reviewed.

CHAPTER II

LITERATURE REVIEW

Defining Quality Children's Television

Quality in children's programming is difficult to define. Lothar Mikos (2009) puts the difficulty of defining quality into perspective when he quotes Stephan Russ-Mohl as saying, "Attempting to define quality in journalism is like nailing jelly to a wall" (Mikos, 2009, p.4). Although Russ-Mohl was discussing quality in journalism, the same is true for children's television or any other form of media. It is a difficult because quality is not determined by just one characteristic (p.4). Quality is made up of multiple interchangeable characteristics and "is not some quasi-objective property of media products, but is instead dependent on various parameters" (Mikos, 2009, p. 4).

These parameters are often determined by the genre of the program. For example Mikos (2009) explains,

> A children's news program must be measured according to different criteria from *High School Musical* or *SpongeBob SquarePants.* While in the meantime general criteria of quality for journalistic programs such as variety, relevance, acceptance, professionalism, and – in the case of news broadcasts – topicality have become commonly accepted, such criteria are very much harder to determine for fictional films and television features or shows (p.4).

It is also important to understand the politics that influences children's television. There is a complex debate concerning the term *quality* in both the professional and the scholarly worlds. Lemish (2010) points out the problems through a series of questions:

“Who defines what quality is and on whose behalf? How is quality judged differently for different audiences (p. 20)?”

Some debate stems from lawful concerns. For example, the United States does not have a definition for quality in children’s television because of the Children’s Television Act, which references first amendment rights. Because of these rights quality is not judged. Therefore the only criteria for quality programming as defined by the act is to, “further the positive development of the child in any respect, including the child’s cognitive/intellectual or emotional/social needs” (Jordan, 1996, p. 8)

This becomes problematic because shows like *The Power Rangers* could fall into this category, “a program that is twenty minutes of violence and three minutes of pro-social content –(e.g., The Power Rangers)-would be labeled a high quality program” (Jordan, 1996, p. 13). It was also clear in 1996 public networks which are in charge of serving the US had not reached that standard of quality that is expected of them due to vague interpretations of the act.

Dafna Lemish (2010) also talked about the problems of defining ‘quality’ in a fast-paced media world. She asks questions that involve the use of new “genres and aesthetics as well as innovations in television production techniques,” which could “adjust definitions of what quality might mean” (p.20).

Therefore, due to these issues in defining what ‘quality’ is in children’s television, this paper is not seeking to establish a definition. However, the discussion of scholarly and professional viewpoints on quality is still necessary because scholars who attend conferences, like the Prix Jeunesse, are all intent on advancing quality in children’s television (Lemish, 2010, p. 20).

Therefore this paper will now focus on the viewpoints of academics and producers, parents, and children to try and understand what makes quality. However, before beginning to understand those views, it is also important to understand that quality children's television is still defined by the viewer. "Ultimately, the qualities of an educational program only unfold 'in the minds of its viewers'" (Reich, Speck-Hamdan, and Götz, 2009, p.40).

I conclude this section with Miko's (2009) conclusion that

> 'quality' – as a single, unified property of films and television programs, and by extension also of children's films and programs does not exist. Quality does not just depend on the production style of a program, but also on its usefulness and value for the children. (p.4).

Scholarly and Producers' Thoughts

Lemish (2010) recognizes quality as it is defined as "value judgments, personal taste, and emotional responses to television content" (p.20). In short, quality is "'in the minds of its viewers'" (Reich, Speck-Hamdan, and Götz, 2009, p.40).

So how do different 'people' define what is quality children's television? Lemish explains that children see quality as a program that attracts and interests them. Parents and public organizations view it as something that is determined by its educational value. Industry professionals may measure the quality of a program based on its production values as well as its ratings (Lemish, 2007, p.40).

One assessment of quality television was carried out by Lemish (2010) in which she interviewed media professionals from June 2004 to June 2008. The study analyzed 135 interviews with professionals in the field representing 65 countries (p.20). What

commonly arose in these interviews was a list of criteria that was generally accepted among professionals in developing quality children's television. The criteria, "provide[d] children with programs prepared especially for them without taking advantage of them; programs that entertain, but at the same time try to advance child viewers – physically, mentally, and socially" (p.21), and to "Develop programs that allow children to hear, see, and express themselves, as well as their culture, language, and life experiences in ways that affirm their personal identity, community, and place" (p.21).

She explains that this is achieved by "taking steps to protect and encourage programs that reflect local cultures and those with minority languages"(p.21); also to "recognize differences between children that are a result of their cognitive and emotional development, their talents, interests, personality characteristics, interpersonal relationships, and their social environment"(p.21); to "avoid unnecessary presentation of violence and sex in programs" (p.21); and finally to "offer children a variety of genres and content, and [which] do not reproduce programs according to a successful formula" (Lemish, 2010, p.21).

Lemish (2010) goes on to point out that even more specific criteria is used when evaluating quality in literature. These points are listed as follows:

> Does the program invite children to see things they have not seen in the past; to hear things they have not heard before; and most importantly to think or imagine things that they would otherwise not have thought about or imagine? Does the program tell a good story? Does it rely on the familiar to bridge to the new and unfamiliar? Are verbal and visual components compatible? Does the program offer characters that children

> really care about? Is there a struggle between good and bad that is not too extreme? Are the children in the program capable of overcoming difficulties in a reasonable manner? Is the end of the story dependent on the generosity, fairness, honesty, caring and responsibility of the main characters? Does the program expand the children's world of experiences in an aesthetically appealing manner? Does the program include a degree of wittiness and humor that does not exploit others?
>
> (Lemish, 2010, p.21-22).

International Concerns About Quality

Part of the issue with quality television outside the United States is that much of the content produced in the US is exported to global countries. In other countries there is a concern about US production quality. Lemish (2007) explains that children "around the world are being entertained through popular television programs originating primarily in the USA or in other parts of world, but diffused through a process coined 'the Megaphone Effect' (p.213).

This effect is viewed as problematic in other countries.

> A form of Western, ethnocentric, patronizing cultural imperialism that invades local cultures and lifestyles, deepens the insecurities of indigenous identities, and contributes to the erosion of national cultures and historical traditions. This definition of globalization focuses on the process in which countries lose their independence, perhaps informally, through transnational powers in various dimensions of life: economics, culture, information, production, ecology, and the like. Media, and mostly

> television, are blamed for being the central mobilizers of these globalization processes, as they serve as a channel for transmitting Western worldviews, including values, cultural tastes, economic and political interests"(Lemish, 2007, p. 214).

Therefore this section has been added to understand how academics and producers try to maintain quality in their country.

Australia has tried to address this issue with the Children's Advisory Committee. Producers in Australia have agreed to broadcast 390 hours of children's programs per year, 55 percent of which has to be locally produced. Australia even imposes its own regulations which includes airing the program during realistic viewing times for children. Other requirements include that a child's program must be "produced with children in mind; [be] entertaining; of high quality and [be] well produced; [it] seeks to advance the understanding and experience of children; and [be] appropriate for Australian children" (Lemish, 2007, p. 201-202).

Canada requires that local programming be composed of 60 percent local broadcasting. The Canadian Association of Broadcasters developed a "self-regulatory mechanism that included a request that programs for children should reflect the social and ethical standards of the Canadian society" (Lemish, 2007,p.202). Dealing with issues of "morals, violence, and stereotypes, including reference to gender portrayals," is also necessary (Lemish, 2007, p. 202).

European countries deal with broadcasting issues by adopting certain broadcast hours in which content must be intended for children. Some countries also regulate specific exposure to "pornography, racism, and violence" (Lemish, 2007, p.202).

Israel, has what is defined as the “Ten Commandments of Broadcasting” (Lemish, 2007, p. 206). Lemish (2007) explains the Ten Commandments of Broadcasting as “a convention of television broadcasting for children and youth that is the result of a combined effort by academics and broadcasters in Israel—both public and private—who are concerned with the well being of children” (p. 206). The conventions are as listed:

1. To promote the presentation of a social world based upon humanitarian principles of human rights, tolerance towards difference, social justice, freedom of religion, conscience, and belief, the dignity and freedom of mankind, the authority of the law and the status of the court of justice, in the spirit of the basic values and laws of the state of Israel.

2. To promote presentation of a multicultural world in which the distinctive characteristics of local culture are valued along with trends in the creation of a global culture, while observing openness towards diversity and the expression of different opinions.

3.To advance addressing the specific needs of children and youth of different ages living under different circumstances.

4. To assist children and youth to offer their own views and to enable them to present their views of the world on television.

5. To promote quality productions for children and youth characterized by investment, audio-visual richness, and by a high level of content that will enrich their aesthetic and creative world.;

6. Refrain from presenting the world as a place of violence, cruelty, and inhumanity, as well as, one where violence is presented positively and as the only way to solve problems.

7. Refrain from overemphasizing or presenting sex and sexuality as a means of titillation or as an expression of a power relationship that involves the domination of others.

8. Refrain from a stereotypical presentation of groups according to their religious background, ethnicity, gender, as well as, physical attributes of age, disability, or appearance.

9. Refrain from presenting consumption and materialism as an ultimate value, as a means of self-satisfaction, or solving human problems.

10. Refrain from exploitation of children and youth in the process of production and in TV programs proper. (Lemish, 2007, p.206-210)

Different Studies on Quality

Analyzing Quality

Understanding what a country may require in children's television is certainly important. However the political structures of that country might maintain mediocre standards so that programs of a lesser quality can still be shown. For example the US does not judge quality due to first amendment rights which has been known to give networks the opportunity to implement multiple definitions of what is quality television (Turow, 1981, pp. 85). Therefore it is important to look beyond what political entities are saying about the definition of quality to how academic professionals have come to recognize quality children's television.

A study of quality programming by Amy B. Jordan in the US in 1996 involved creating a quantifiable definition of quality. The data to conduct this study involved television programs airing in April 1996 Saturdays, Sundays, and Mondays. This was followed by a "national telephone survey of 1205 parents and 308 children" (p. 9) as well as Nielsen rating data. In total, 386 programs were selected in one weekend. However, due to technical issues, five percent of the programs were not recorded, leaving the overall total of 366 selected programs. The programs were then coded for the following variables: "station airing program, length of program, time of day aired, date aired" (p.10). Shows were also coded for "2-5 age ranges (preschooler), 6-11 (school age), and 12+ (adolescent)" (p.12).

To help measure quality, the methodology of this study used a quality index. Jordan (1996) judged the quality of programs using five quality contributors that enhanced a program, and five quality detractors that compromised a program. These qualities were then taken into account, depending on "the literature on the effects of television on children; interviews with advocates and people in 'the business,' and our own intuitive sense of what constitutes a quality program" (p. 14).

The five quality contributors included:

> content that is understandable and appropriate for the target audience (age appropriate); has an enriching or pro-social lesson or theme that is clear and understandable (lesson); makes the lesson integral to the story and/or is pervasive throughout the program (salience on lesson); speaks to many children through diversity in characters (diversity); is creative and

engaging in its techniques and its storytelling devices (production value). (Jordan, 1996, p. 14).

The five quality detractors included, "verbal or physical violence; sex or sexual innuendo; gender, ethnic, or racial stereotyping; 'bad' language; uncontradicted images of characters engaged in unsafe behaviors." (Jordan, 1996, pg. 14).

The study was then conducted using these contributors. "Each program received points for including the quality contributors and received points for excluding the quality detractors. The higher the score, the better the program" (Jordan, 1996, p.14).

Jordan's(1996) study expressed concern that a program analyzed using this methodology might not be scored correctly: a positive program might not rate highly or a weak program may rate as a positive program. Therefore at the end of each program viewers rated each of the programs available. They rated them as " 'negative' (a program you would likely discourage a child from watching); 'neutral'(a program you would neither encourage nor discourage a child from watching); or 'positive'(a program you would likely encourage a child to watch)" (p. 15).

The two opposing indexes were then rated equally and the shows were given a final score. The programs were rated as low quality, moderate quality, or high quality. Low quality was defined as, "typically entertainment programs with little educational value and substantial amounts of violence, stereotyping and other problematic content" (p.15). Moderate quality was defined as "programs were usually entertainment programs with little educational value but also little problematic content" (p.15). Finally high quality programs were "often programs that had positive educational (in the broad sense of the word) value in an entertainment format (p.15).

Using this quality method, it was shown that 38.5 percent of programs were perceived as being of high quality, 24.9 percent of programs were considered to be moderate quality programs, and 36.6 percent were seen as low quality programs (p. 15).

Alexander, Hoerner, and Duke (1998) sought to define “quality children’s television” by “empirically analyzing how one self-selected group of industry insiders defines it” (p.70). They selected all the children’s programs which were archived in the George Foster Peabody Awards.

The George Foster Peabody Awards are given to “television, radio, and cable productions judged to be superior in overall quality, community service, or creativity” (p.71). The television industry nominates specific programs and provides “one-page explanations of the programs’ strengths along with program tapes for the Peabody Award’s National Advisory Board’s review” (p.71). This board is “composed of approximately 18 professionals from a variety of areas, critics, and mass media scholars” (p.72). What is interesting about the awards is that programs are listed by category, but giving of an award is not determined by category. Some years the children’s category receives no awards and other years it receives multiple awards (Alexander, Hoerrner, and Duke, 1998, p.72).

From these awards, the study identified 71 winning programs in the children’s category. These programs cover an award period from 1948 to 1995. Alexander et al. (1998) then looked only at programs which included an explanation from the nominator and specific details on the reasons a program won an award. The shows were then

coded based on claims about of their characteristics. Four coders were used for consistency in language (p.72-73).

The results showed that of the 67 programs, 40 were series, 23 were specials, while seven could not be determined from their entry form. The genres of the Peabody winners included 25.0 percent educational, 13.9 percent news or magazine, 15.3 percent variety, 23.6 percent fantasy with 11.1 percent of programs mixing fantasy and reality. No superhero characters have won a Peabody award (Alexander, Hoerrner, and Duke, 1998).

The most prevalent claim, cited 102 times, dealt specifically with the program's lesson. This category included "lessons about life, interpersonal skills, specific cognitive functions, and current events" (p.77).

Claims regarding general program characteristics were made 70 times on entry forms. These included "imaginative classics," which was mentioned in *The World of Stuart Little.* Claims regarding excellence in production, mentioned 52 times, were in "music, writing, and visuals; overall high production values; and innovative techniques" (p.77). Age appropriate claims were made 40 times throughout the entry forms. Influence claims were cited 35 times. An example of such claims included a CBS show in 1994 called *Break the Silence: Kids Against Child Abuse.* At the end of the episode, The National Child Abuse Hotline Number was shown. In forty-eight hours after the program was shown, 2,500 calls were made to the hotline. Other programs included shows featuring famous individuals and experts, cited over 33 times. Such claims include *Reading Rainbow's* host LeVar Burton, mentioned as a great African-American male who is interested in books (Alexander, Hoerrner, and Duke, 1998, p.77-78)

In total, 332 claims emerged from all the nominations. These were then grouped into six broad categories period. The first quality is that, “An excellent children’s program is instructional in a broad sense” (p.80). The second excellent quality is that a children’s program “reveals certain distinctive overall characteristics such as its ability to inspire young viewers, provide them with unique programming, and enhance their imagination” (p.80). The third category shows that the program has high-quality production values which include writing, music, visuals, and general production techniques. The fourth category shows that the program is age appropriate. The fifth category determines whether they are “demonstrable, desired, or planned” (p.81). Finally the sixth category acknowledges utilizing “the capability of people of recognized ability” (p.81). These people included “stars as role models” (Alexander, Hoerrner, and Duke, 1998, p.81).

Another study, conducted by Nikken & Van Der Voort (1997) by “The Audience Research Department of the Netherlands Broadcasting Corporation,” asked mothers what they think is quality television. The study was conducted through a series of telephone interviews of a random sample of Dutch mothers. There was a total of 357 mothers with the mean age of 35. Each mother had one or more children between three and 12 years of age living at home (mean age 7.5 years) (Nikken & Van Der Voort, 1997, p.2).

Prior to these interviews, a pilot study was conducted by Nikken & Van Der Voort (1997) to identify what parents deemed as “good” children’s programs. This was based on a qualitative pilot study, determining what constitutes as good children’s programming. It should: “(a) be comprehensible to children, (b) have positive effects on

children, (c) have no negative effects on children, (d) be exciting, (e) involve children, (f) be familiar for children, (g) be humorous, (h) be realistic, (i) have depth, (j) be original, and (k) be aesthetically pleasing" (p. 3).

According to Nikken and Van Der Voort (1997) each of these qualities were then "expressed in four statements, resulting in a list of 44 statements" (p.3). Statements were then formed based on these characteristics. An example of a statement would be, "an educational children's program should be funny," in regards to humor (p.3). The respondent was then asked to rate each statement using a three-point scale in reference to their oldest child. The interviewer then asked the 44 statements in reference to four different sections with regard to children. These four categories were news programs, dramatic programs, educational programs, and cartoons. The order of these 44 statements were presented using a random generator (Nikken & Van Der Voort, 1997, p.3).

"Principal components analysis" was the deciding factor to assess the quality of children's programs. Results of this study were included if the overall score for each quality component was greater than 0.40. (Nikken & Van Der Voort, 1997, p. 3).

In total, seven factors were determined to be quality characteristics. Entertainment held a score of 0.83 with eight statements. Credibility held a score of 0.80 with eight statements. Innocuousness held a score of 0.79 with six statements. Involvement held a score of 0.70 with seven statements. Aesthetic quality held a score of 0.79 with three statements. Presence of role models held a score of 0.88 with two statements. Finally comprehensibility held a score of 0.51 with four statements (Nikken & Van Der Voort, 1997, p. 3).

The mean intercorrelations between these standards was at an average of 0.31, with “entertainment,” “credibility,” and “involvement,” having the strongest correlations (Nikken & Van Der Voort, 1997, p. 4). The correlation between entertainment and credibility was at .53. Credibility and involvement was .56. And a correlation between entertainment and involvement had a correlation of .50. No other correlation was over .50.

It was also found that mothers of older children felt that credibility was more important compared to mothers with younger children. Innocuousness and the presence of role models was also not seen to be as important with older parents as it is with younger parents (Nikken & Van Der Voort, 1997, p.4).

Overall it was found that entertainment, innocuousness, and credibility were expected standards for children’s programs. Comprehensibility, aesthetic quality, and involvement were considered to be important standards in children’s programming (Nikken & Van Der Voort, 1997, p. 3).

The Prix Jeunesse – An Overview

Although it is important to discuss studies that speak about quality, it is also valuable to look at festivals which focus on quality. The Prix Jeunesse is one such festival which focuses on quality children’s television. The Prix Jeunesse International Festival is a six day event that takes place biannually in Munich, Germany. The goal of the festival is to “promote quality in television for the young worldwide” (Prix Jeunesse International Website, 2012). It is a competition to showcase and “honor the world’s best television programs for children aged 2-15” (Lemish, 2010, p. 22), giving special honor to programs which demonstrate and help young people “develop physically,

mentally, and socially to their fullest potential" (Lemish, 2010, p. 22). It endorses the idea that children's television should be attractive to its target audience, and should allow children to "see, hear, and express themselves and their cultures," and "should promote awareness and appreciation for other cultures" (Lemish, 2010, p. 22).

David Kleeman explains, "The Prix Jeunesse ensures that the spotlight does not only fall on the highest-rated or most expensive programs, but on those that express television's best potential to captivate, entertain, and enlighten" (Henderson, 2001, p. 54). The Prix Jeunesse brings together "350 children's television producers from over 60 countries" (Lemish, 2010, p 22). These professionals come together to exchange ideas and information, discussing "moral, ethical and aesthetic issues concerning children's programs" (Armstrong, 1989, p. 7).

Throughout the six days, participants view 80-90 programs from all around the world selected for the competition. Following the category showings, discussion groups, led by one of five moderator's, take place. The moderators are professional experts in the field of children's television from their selected country. Five discussions, one for each category, take place during the given week (Lemish, 2010, p.23).

Every festival has a theme which becomes the focus of in-depth discussions by professionals and experts. The themes of the last five festivals are as follows: "the 2004 festival focused on 'children Watching War,' in 2006 the theme defined as 'An international Comparison of Children's Humor,' in 2008 'Girls and Boys and Television,' and the theme in 2010 was 'Different and the Same: Celebrating Diversity'" (Lemish, 2010, p.23). The most recent 2012 festival was, "Watch, Learn, and Grow" (Prix Jeunesse International Website, 2012).

History

The Prix Jeunesse was originally established in “1964 by the Free State of Bavaria, the City of Munich and Bayerischer Rundfunk (BR)” (Prix Jeunesse International Website, 2012). Foundations provided support for the group through the decades. The three foundations that joined were “Zweites Deutsches Fernsehen (ZDF) which joined the foundation in 1971, the Bayerische Landeszentrale für neue Medien (BLM) in 1992, and SuperRTL in 2005” (Prix Jeunesse International Website, 2012).

In addition to the festival the Prix Jeunesse International has also begun to partner with institutions from around the world in “regional item exchange.” The purpose to this is to have producers “share quality content across national borders.” In 2005 the Prix Jeunesse, along with the Asia-Pacific Broadcasting Union, Asia-Pacific Institute for Broadcasting Development, and China Central Television, helped to launch the Asia-Pacific Children’s TV Festival (journal of children and media, 2007). The PRIX JEUNESSE IBEROAMERICANO was also launched in Chile. In the future the Prix Jeunesse hopes to establish a partnership with the Arab States Broadcasting Union to provide “a regional exchange program for that area, and joining the existing regional co-operations into a global network” (journal of children and media, 2007).

Awards

Awards for the festival are awarded by “age and genre categories” (Lemish, 2010, p.23). These categories include a 12-15 nonfiction and fiction category, an 11-17 fiction category, a 11-17 non-fiction category, 2-6 non-fiction category, and a 2-6 fiction category (Prix Jeunesse International Website, 2012). In the past these shows that

aired were categorized into groups such as “drama, animation, information and variety” (Armstrong, 1989, p.7).

Additional prizes include an interactivity prize, a generation prize, a theme prize, and the “Heart Prize” (PrizeWinners_2012, 2012). Sponsored awards include prizes by UNICEF and UNESCO (PrizeWinners_2012, 2012). Finally a “Prix Jeunesse International Prize (awarded by the children’s jury of over 600 kids)” is awarded (Lemish, 2010,p.23).

UNICEF.

UNICEF stands for “United Nations International Children’s Emergency Fund.” UNICEF was established on December 11, 1946. It was originally organized by the “United Nations to meet children in post-war Europe and China.” In 1950 it broadened its scope to address the “long-term needs of children and women in developing countries everywhere” (UNICEF, 2003). In 1953 it became “a permanent part of the United Nations system” and “its name was shortened to the United Nations Children’s Fund” (UNICEF, 2003).

The organization works to improve the completion of at least primary education for girls in third world countries. They work so that all children are “immunized against common childhood diseases,” to make sure that all children are “well nourished,” to prevent the “spread of HIV/AIDS among young people.” As well as provide emergency relief and whatever else a child may present (UNICEF, 2003).

The UNICEF prize, which is presented at the Prix Jeunesse, “was created to celebrate those in the broadcast industry who are helping to raise awareness of

children's concerns and the basic human rights that all children deserve" (PrizeWinners_2012, 2012).

UNESCO.

UNESCO stands for "United Nations Educational, Scientific, and Cultural Organization. It was created at a United Nations Conference on November 16, 1945, just after the end of World War II. Originally it had gathered together "forty-four countries who decided to create an organization that would embody a genuine culture of peace" (UNESCO, 2011). A constitution for organization was signed on November 4, 1946. The first conference was held in Paris from November 19 to December 10, 1946 with the representation of 30 governments in attendance (UNESCO, 2011).

It was originally organized "to create the conditions for dialogue among civilizations, cultures and peoples, based upon respect for commonly shared values" (UNESCO, 2011). UNESCO "adopts every six years a medium-term strategy, which sets out the strategic objectives and expected outcomes for the Organization's work" (UNESCO, 2011). These Medium-Term Strategies are built around one mission statement: "as a specialized agency of the UN system UNESCO contributes to the building of peace, the alleviation of poverty, sustainable development and intercultural dialogue through education, the sciences, culture, communication and information" (UNESCO, 2011).

The UNESCO prize of 2012 was awarded based on "UNESCO's program line "Intercultural Dialogue"". The prize is awarded based on talks to prevent prejudices and to promote peace (UNESCO, 2011).

Prix Jeunesse Suitcase

Since 1994 the Prix Jeunesse has sponsored an additional event known as the Prix Jeunesse Suitcase (Henderson, 2001, p. 54). It is considered to be the “most effective training tool that carries the festival’s creative and challenging atmosphere worldwide” (Prix Jeunesse International Website, 2012). The target audience for this event includes “children’s TV program professionals, from public broadcasters, commercial stations, and the independent production scene; however screenings can also be open to other interested experts: educators, researchers, students” (Prix Jeunesse International Website, 2012).

The Prix Jeunesse suitcase is hosted by an expert that is familiar with the festival (Prix Jeunesse International Website, 2012). Depending on the “situation, demands, and possibilities in the host country” the suitcase can range in time from a “half a day to four or five complete days”. In 2008 the Prix Jeunesse Suitcase “made 38 stops in 27 countries” (Prix Jeunesse International Website, 2012.)

The Prix Jeunesse Suitcase is assembled with “the best and most innovative entries from each festival” (Prix Jeunesse International Website, 2012). And it is often combined with a“training program on specific subjects” (Prix Jeunesse International Website, 2012).

The Prix Jeunesse also hosts a newsletter which is published two to three times a year. It is distributed to approximately “1,500 people working in and around children’s television” (journal of children in media, 2007). Its aim is to keep the network informed of events and recent highlights in the field.

Personal Experience at the Prix Jeunesse

In June 2012 I had the privilege of attending the Prix Jeunesse International Festival. The experiences, values, and lessons that I obtained from the Prix Jeunesse are numerous. One of the most difficult sections of my research is writing about my experiences because there are many lessons that are conscious and so many that are subconscious. However one of the things I consciously brought back from the Prix Jeunesse was a changed point of view about how other cultures view, think, and produce children's television.

One place to view these global changes was when The Prix Jeunesse presented a Moderator's Panel and a Head Panel Discussion which allowed participants to express their opinions on what they would like to see improved in children's television. A few experts from the UK, South America, Germany, The United States, Argentina, and Kenya, for example, were asked about their views. Some spoke about the ways to empower children through the use of television. Others spoke about letting children explore the world and to show them that they can invoke change. Others expressed their desire to see children helped with social skills and critical thinking while having fun.

A producer from the UK stressed the use of diversity and inclusiveness. The one from South America was concerned about seeing characters with standard challenges. The participant from Germany stressed the balance of diversity. The United States was represented by a producer who spoke about issues with funding.

When asked what these producers from the various countries would take away from the Prix Jeunesse experts spoke about different issues. For example Ta Bich Loan from Vietnam, mentioned, "Think before you create" (June 5, 2012). Steffen Kottkamp from Germany stated, "Visiting the Prix Juenesse is like starting over. We share a lot of

aims but we have different strategies and different money" (June 5, 2012). Linda Simensky from the United States said, "We stick to format in the states, so it's good to see something different" (June 5, 2012). She also spoke about how we know very little about children and that we need to think about them. Josephine Wareta from Kenya asked, "What does the child think of it?" Pablos Ramos Rivero from Cuba said "I guess for me the most important thing is to see and be unique with opportunity." He summed his words by saying, "[There's a] unique chance to win here" (June 5, 2012).

At the end of the Prix Jeunesse, the moderators spoke about their experiences. The five moderators were allowed to make their views heard about programs viewed at the Prix Jeunesse. Cielo Salviolo, the Head of Pakapaka in Argentina spoke about the tension between children and learning. She felt the most affective program was the one that has senses and feelings. And challenges a child to think with feelings and emotions. She also stressed that some television may work in some countries, but not in all countries.

Linda Simensky, vice president of Children's Programming at PBS in the United States stressed the concern for authenticity and stereotypes. This included the theme of mean mothers and teachers, absent fathers, and naughty cool kids. Some programs broke the mold with very authentic characters and those proved the most interesting.

Kalle Furst, a freelancer from Norway, stressed concern with sitcoms that fall into stereotypical patterns and how they come across as boring. The most interesting programs stressed cultural values. He also expressed concerns about programs that worked well in their produced country, but would not be aired in others.

Adrian Mills, the Chief Adviser from the BBC Children's BBC Learning from the UK spoke about the surprises that he encountered. He stressed that there was a lack of surprises and named less than a dozen surprises that he stumbled upon during the week. He noted the stereotypes between girls and boys and ethnicities, the imitation of popular American formats, the artistry and beauty from programs coming from Japan, and the effectiveness of some programs in their simplicity. (June 5, 2012).

Although different countries have opposing views, it is important to understand that the Prix Jeunesse's strength is bringing world experts together to develop global perspectives.

Having a chance to view the programs, as well as the opportunity to speak with people from countries all over the world gave me the chance to see and think more broadly about my views of television. Linda Simensky spoke about how the United States has a tendency to stick to format.

I write and stress about the different ideas that people put forth because this was the strongest asset I took away from the Prix Jeunesse. Having a chance to view and see children's television, most of which is from outside the United States, is the most valuable experience I have taken away from the Prix Jeunesse.

The second lesson that resonated at the Prix Jeunesse was the degree of care that must be taken while developing children's television. "A child cannot not learn," was the quote that was often heard throughout the festival. It helped me understand how actions need to be well thought-out when producing children's media. I believe that Maya Götz, Director of the Prix Jeunesse summed it well when she explained, "if you tame children, it leaves scars. If you train you always wait for a hit or a sweet. If you

don’t give clear direction it gets thrown off.” Some of the most important ways to teach children should be through “Encouragement through feasible challenges, to provide “self-directed learning,” to provide “key competence,” and to use television to facilitate “empowerment.” (Learning Show, June 5, 2012).

The festival also spoke about the necessity to understand how children learn. When children learn the neurons in their brains build extensive connections. Children build extensive neuron networks in their brains. During the Learning Show at the Prix Jeunesse Maya Götz remarked about the nature of television. She asked if we are paying attention to the lessons that are given on television. She noted that “TV is strong” and that we need to be careful. The example that Götz demonstrated came from an episode of *Calliou*. In this scene Calliou is encouraged to drink milk to help him grow big and strong. Götz then explains how this is not necessarily true. Those who are lactose intolerant cannot digest milk. She then asked the audience what type of message it would give to those children.

Examples like this explain why this study is needed. An extensive in-depth study is needed to understand the true impact that television programs have on their audience. During my trip at the Prix Jeunesse International in 2012 I was given transcripts from international experts regarding eight different programs. This study will analyze the quality of these eight programs and address how research professionals and producers view them.

This study hopes to give an extensive in-depth look at those television programs from around the world. It also hopes to add to the debate about quality with careful analysis as needed for the viewing audience. Beginning with the programs that were

viewed at the Prix Jeunesse is a great place to start this discussion because the Prix Jeunesse prides itself on rewarding the best television programs in the world (Prix Jeunesse International Website, 2012).

Before beginning this analysis it is vital to choose the areas that seem to be most important in terms of quality. Then it is important to understand how to differentiate a high quality and a low quality product. The remainder of this literature review will focus on understanding these characteristics so that a proper analysis can take place.

Characteristics of Quality Programs

A discussion of characteristics of quality programs ties into this research paperdue to my experience and travel to the Prix Jeunesse International Festival. Based on the information exposed in the literature review it is clear that the analysis of quality varies. While there is some agreement on quality, there is also some personal variation that depends on individual, cultural, and professional differences which effect a person's opinion of what creates quality children's television.

However there are criteria that need to be more carefully considered. Based on the information above I have chosen to look at the following areas:

1. Is the program entertaining?
2. Does the program portray a lesson and what is the strength of that lesson?
3. Does the program lack violence and sexual content?
4. Is the program age appropriate?
5. Is the program aesthetically pleasing and portray good production values?
6. Does the program present minority cultures realistically?
7. Does the program properly show gender representations?

8. Does the program refrain from stereotypes?

These criteria will be applied to get a better understanding of the quality level of the programs.

Other strengths and weaknesses may be analyzed depending on the program. Before a proper analysis of the criteria is done, the rest of the literature review will look at the different attributes to get a better understanding of each of the points listed.

Assessments of Quality and Entertainment

1. Entry Points of Quality.

The first area that will be analyzed is entertainment and how a child may become receptive to the information on screen. This is one of the more important areas to analyze because as Götz, Reich, and Speck-Hamdan(2009) point out in a study they performed back in 2009, “the qualities of a program are first brought to light by the constructional efforts of its recipients. As a result, the dramatic structure to a certain extent preconfigures reception – and therefore, learning” (pg. 40). Entertainment is valuable in this study because without the attention of the viewer the other characteristics of quality do not matter. The receptivity of the child is crucial in children’s television.

Götz, Reich, and Speck-Hamdan (2009) study uses a method of entry points. They point out that one of the things that creates a quality program is its ability to connect with the viewer.

> The basic premise that the dramatic structure of each educational program provides learning or reception environments which are crucial both for the success of the program and for the educational of the viewers.

> These learning and reception environments not only provide various entry points into the subject matter; they also create different entry points to the subject during the program. (pg. 40).

They then list characteristics that contribute to a quality program. First there must be multiple entry points into the subject matter during the course of the program. They also must be dissimilar to accommodate different types of learners. There should also be pre-planning and modeling of the subject areas in order to maintain an adequate degree of order or a recognizable pattern so that the viewer relates cognitively and meta-cognition can be promoted. Finally, ongoing evaluation of the effectiveness of the educational programs should be conducted regularly. They point out that this means more than just keeping an eye on the ratings (p.40-41).

Reich, Speck-Hamden, and Götz (2009) then provide four types of pre-planned entry points which are known. The entry points are characterized as having, “to direct the attention of different learners and viewers towards the program and its subject matter in various ways” (p.41). The person-oriented entry point is described as having “accompaniment by a presenter who ‘experiences something in place of the children/viewers’”(p.41). The facts-oriented entry point is, “an issue [that] is explained in individual pieces. In the best-case scenario the children/viewers understand this and learn something about the issue”(p. 41). The narrative-oriented entry point is described as “learning contents [that] are integrated into a story.” The interaction-oriented entry point is described as, “viewers’ reactions are already built into the dramatic structure” (p.41).

From this they discuss seven entry points and their advantages and disadvantages. The first is Narrative. “A Narrative framework creates contexts and ensures associations are made by means of a frame story” (p.42). However the advantage to this also mutates into its disadvantage “if the narrative loses clarity, if no connections to the viewers’ experience can be found, or if the connections appear too tedious or incomprehensible”(p.42).

Facts and Figures can become an entry point for a child as “we are endlessly fascinated by facts and figures when they astonish us, but we are very quickly bored by them when they metamorphose into mere rows of numbers or impenetrable lists”(p.42). It is important not to ignore this because, “some viewers/learners are almost fixated on facts and figures: they orient their perceptions enthusiastically and repeatedly round seemingly reliable data. If we do not wish to lose sight of them, then programs should repeatedly allow them points of entry” (p.42).

Entry points may be formed into logical problems: “problems are always of especial interest to us when we encounter contradictions or paradoxes. Then we are curious to find out why this has occurred, and how it can be resolved” (p.42). The advantage to this “works best when we are confronted with an alternative assessment or even better, a decision” (p.42). It becomes a disadvantage when “the problem is trivial or only a pseudo-problem” (p.42).

Existential questions may become an entry point but it is primarily triggered through emotions and not cognitively. They “require a very good introduction so that the problem which is contained in the question is actually comprehensible” (p.42). The

danger with this type of entry point is that, “questions are linked to one-sided, morally tinged solutions” (p.42).

Another entry point may occur though aesthetic access in which the “appearance, sound, rhythm, colour, design, editing, and pace – these and other things determine preferred forms of visual and aural access, such as those which are communicated in apparently exemplary fashion by advertising and by means of which entry points in educational programs, too, gain or lose in terms of predominantly emotional effects” (p.42). The advantage to this entry point is that it primarily relies on an emotional receptivity. The disadvantage is that “viewers become less frequently willing to watch unadorned facts” (p.42).

An entry point may form from relationships. This works because “the more the subject in question permits participation on a relationship level, the more intensely learners engage with it, because they can now develop opportunities for identification – perhaps not so much with the subject itself, but with the problem of how the subject can be considered within a relationship” (p.42). The advantage to this is when “perspectives which differ in their view of a subject or problem may be introduced” (p.42). The disadvantage arises “when the relationship problem eclipses the subject that one is actually trying to get across” (p.43).

Finally, entry points may be woven into plots. Plots may work because “this relies on the fact that human beings, and especially children, are basically inquisitive when they see something they do not know” (p.43). The advantage to this is that the “situation provokes amazement or fright, which contain cognitive as well as emotional components” (p.43). The disadvantage, “arises out of the events themselves and must

now be so sharply dramatized that the viewers/children recognize the questions and points of contact contained in it for themselves" (p.43).

To evaluate the entry points Maya Götz conducted a study in 2009 with 300 children that viewed six quality programs. After four weeks she interviewed the children to ask what they found interesting about the programs, but also to see if they remembered them.

One particular episode of *Knowledge Makes You Go Ah!* spoke about worms. The analysis then constructed a " "Look-O-Meter"-and processed the children's reactions graphically. In the analysis it was thus possible to identify scenes which either captured the children's attention or lost it altogether"(p.46). It was noted that, "loss of attention typically occurred at the beginning of magazine items and, specifically, when there was a slow lead-in to the actual topic by way of incidental, general details."

Overall the episode was shown to be a candidate for the study because the interviews showed that the program "does not come off so well in comparison with others in the same episode. It is hardly remembered, not cited as being particularly good or funny, and hardly any learning benefit or novelty value is perceived in it" (p. 46).

Therefore the program was reedited for a follow up interview and sections that lost the children's attention were removed. After the edits the study showed that children paid more attention. "It was better remembered, and twice as many children liked it." However, "in response to the question about its learning benefit or novelty value, however, it lost almost half the children's votes." The follow up study showed, "that attention and enjoyment are not necessarily accompanied by high quality in terms of educational benefit. Presumably, without its preliminary signposting and lead-in to the

topic, the item afforded too few entry points for the acquisition of the content." (Götz, 2009).

In the next follow-up study the item was completely conceived afresh. "Kersten Reich (University of Cologne, Germany) wrote a synopsis of the topic, drawing on his background in constructivist pedagogy and explorations with children and primary school pupils. Entry points for different types of learners," which was provided earlier, "were intentionally provided, and elaborated with a great deal of humour" (Götz, 2009, pg. 47). The show was edited to include these entry points.

Results showed that the program was "noticeably funnier and less boring, and during reception there was a great deal of laughter. Educational benefit and novelty value were also considerably enhanced in the children's opinion"(p. 47). And it was concluded that there was "a gain in quality in terms both of appeal and of learning outcomes"(p. 47).

In the follow up interview, Götz pointed out six entry points embedded in the program based on child responses. These included facts and figures, logical problems, relationships, existential questions, moments of aesthetic experience, and narrative. Children were able to point out these entry points and lessons. This shows that children do remember and learn based on entry points (Götz, 2009, pg. 48).

2. Lesson Strength.

When it comes to lesson strength certain criteria should be used in the analysis. Jordan and Woodward (1997) suggest four questions that focus on lesson clarity, lesson salience, lesson involvement, and lesson applicability.

These questions were derived from Amy Jordan who conducted a study in 1997 in which she analyzed the quality of U.S. television shows. Recognized the “concerns of academics, advocates, parents, and policymakers,” she assembled a list of four different concerns (p.11). These items included “presence or absence of a positive lesson; salience of the lesson; presence or absence of violent content; and subjective assessment of overall program as positive, neutral, or negative (Jordan and Woodward, 1997, p. 11).”

The criteria of Jordan and Woodward are as follows: “Lesson clarity: Is the lesson clearly laid out so that it can be easily comprehended by the target audience?” (p.21), “Lesson salience: Is the lesson consistently conveyed and/or an integral element of the program as a whole?” (p.21),”Lesson involvement: Is the lesson presented in such a way that it is engaging and challenging for the target audience?” (p.22),”Lesson applicability: Is the lesson conveyed in such a way that the target audience can see its usefulness in their own lives?”(p.22). Each of these criterion were then rated based on a “0 (not at all), 1(a little), or 2(a lot)” to help determine its educational strength (Jordan and Woodward, 1997, p.21-22), (Lemish, 2007, p. 201).

3. Violence and Sexual Content.

The absence of sexual content and violence is one of the most desired attributes. These definitions are necessary to define because there are many forms of violence or sexual content that could be problematic in this analysis.

According to the Oxford American Dictionary violence is defined as, “Involving great force or strength or intensity, *a violent death*, caused by physical violence, not natural (Ehrlich, Flexner, Carruth, & Hawkins, 1980, p. 774).” Based on that definition

any content that involves intense physical action, preferably toward another person could be defined as violent.

However violence can be less physical and more mental. Hamiliton (2000) quotes Potter and his colleagues in a study they did in 1995 as saying, “any action that serves to diminish something in a physical, psychological, social, or emotional manner” is the definition of violence. And that the “victim of aggression could be a person or a nonhuman entity (e.g., animal, object, or society), and likewise, the perpetrator could fall within any one of these types” (p. 57).

Therefore violence in television is the topic that has obtained the most attention (Lemish, 2007, p. 71). Lemish (2007) explains

> “While it is virtually impossible to actually count how many acts of violence a child may view over time, let alone to suggest an “average” number that can hold true for the “average” child, it has been suggested that by the age of 12 children viewing commercial television will have been exposed to about 20,000 murders and about 100,000 other acts of violence” (p.72).

Yet despite these statistics it is still portrayed routinely because violence on television is viewed is “exciting, easily understood regardless of language and cultural barriers, and thus “travels well” in the global market of television programs” (Lemish, 2007, p. 72).

One concern about violence is grounded in the social learning theory, which states “that children learn a repertoire of behaviors imitating the actions of role models that are, in turn, positively reinforced” (Lemish, 2007, p. 24). This is then reinforced by the concern that “violent programs supply children with many ideas of specific acts of

violence" (Lemish, 2007, p. 73). Therefore justification of violent programming is reason for concern because the chances of a child imitating the violence increases because "Justification of violent behavior is important as it increases the chances of children's imitation while positive reinforcement provides added value by suggesting to children what society values" (Lemish, 2007, p. 73).

Another reason for concern comes from the arousal theory which states "viewing violence on television generally arouses children and stimulates them to behave violently, though not necessarily through the imitation of the same specific behaviors" (Lemish, 2007, p. 74).

Most studies conclude that "there are positive correlations, although low, between violent behavior and exposure to television violence" (Lemish, 2007, p. 77), and that "viewing television violence is related more to the aggressive behavior of an individual" (Lemish, 2007, p. 77). However it is important to conclude this section by stating that a "correlation does not necessarily indicate a causal relationship: that is, the positive correlation found does not offer a clear explanation regarding the nature of the relationships between the two measures." However, despite this correlation, it is, again, one of the most heated debates in children's television.

Another central, often heated, debate is the public concern of sex in children's television (Lemish, 2007, p. 115). This becomes debated over the types of sexual content, at what age it is appropriate to view sexual content, and the cultural views which surround sexual content. For example, Lemish (2007) explains that Nordic countries have a "a much more relaxed and permissive approach regarding the inclusion of nudity, erotic behaviors, as well as free talk about sex in programs that are

viewed regularly by younger viewers"(p. 115). However, "US television as a whole is much less permissive" (p.115). And "developing countries in Africa, Asia, and South America" find US programs to be over revealing and indecent (p. 115).

The topic is also "deeply conflated in mythologies, taboos, inhibitions, and moral and religious beliefs, and cultural practices that formalize intimate relationships" (p. 90). Overall the debate of sexual content is "socially constructed , and varies immensely within and across cultures and periods" (p. 90). As a result sexual content in children's media is heatedly debated.

This is because very little is known about the effects of sexual content in children's media. However, this is understandable because the issues in trying to examine the affects that pornography and sexual content has on children certainly has methodological and ethical issues, especially on school-aged children (p. 94). Therefore the concern with sexual content being exposed to children is listed in the following questions as proposed by Lemish (2007)

> "Do youth imitated sexual behaviors depicted in pornographic materials? Do they learn to expect their sexual partners to become less sensitive and caring for their partners' sexual needs and graphic material? Do viewers of pornography become more sexually active and from a younger age? Or is it the other way around; do sexually active youngsters turn to pornography in search of relevant content, role models, and arousal? And what about intervening variables – are there particular youth that are more prone to viewing pornography and to being influenced by it?" (Lemish, 2007, p. 94).

Consequently most children encounter sexual behavior “through the media, often on television, years before they attain the physical, social, and emotional maturity needed to be sexually active” (Lemish, 2007, p. 91). However they “also lack opportunities to examine television images in comparison to real life around them, as most sexual behaviors are conducted in the private sphere “(p. 91). Consequently family, school or religious institutions generally repress discussion (p. 91). If it is discussed or shown the way in which it is handled and discussed are of importance.

4. Age Appropriateness.

Based on the literature review we can also determine that age appropriateness is one of the most important criteria for children’s television. All of these programs this paper will analyze have an age range between 4 to 15 years of age. It is important to determine whether or not these shows are specifically geared for the age ranges they have listed especially since there is such dramatic differences between these two ages (Prix Jeunesse Catalogue, 2012, p. 33-47).

Lemish (2007) explains that “the generally universal course of development of children, on the other hand, results in quite predictable viewing preferences of children that change as they move from one stage of development to the next” (p. 45). However, the age range between four to 15 years of age is a very wide age gap. Therefore different ages will need different standards because children’s cognitive skills, emotional, social and physical development ranges over time.

During the pre-school years, about the age of four, Lemish (2007) explains, children become more interested in “comprehensible narratives and in diverse

magazine-like formats." It is important to note with this age range that "pre-schooler's attention develops gradually" (p. 46).

At the age of six, Lemish (2007) notes that "children start developing preferences for more fast-paced programs, more complicated content, and accordingly start gradually to disassociate themselves from clearly educational and "safe" pre-school programs" (p. 46).

At the age of eight, Lemish (2007) explains that there is a crucial point in a child's development when children begin to understand the difference between reality and fantasy (p.48-49).

At the age of 12 it is explained that the child begins to understand abstract, logical thought. They "understand television-content from a mature cognitive point of view, in a manner similar to adults, although clearly their life experience, interests, and emotional world continue to differ greatly from those of adults" (p. 39). They ask questions such as " "what do you mean by 'real'?" or "real in what sense?"" (p. 49). These are just a few examples of why age makes a difference in children's ability to understand television and benefit from it.

5. Production Value & Media Aesthetics.

Another area to consider when assessing quality is production value and aesthetics. As Cummins and Chambers (2011) explain, "production value is a term employed by media professionals as one visible, manifest marker of program quality, often associated with technical aspects of content" (p. 738). Shamir (2007) also states the importance by saying, "One cannot approach the question of television program quality without acknowledging the rich body of work on aesthetic judgment in the fields

of aesthetics, philosophy of art, and sociology of art" (p. 322). Therefore it is necessary to recognize production values and how it affects quality children's programming.

Herbert Zettl (2005) examines the differences between aesthetics and media aesthetics. He explains that aesthetics deals with "what is beautiful and what is not, how we derive pleasure from it, and what art is and why we have it" (p. 365). He explains media aesthetics as, "applied media aesthetics deals primarily with how static and moving-screen images and sound are structured for maximally effective communication" (p. 365).

Zettl (2005) then breaks down aesthetics into six areas. The six categories are: lighting, color, two-dimensional space, three-dimensional space, time-motion, and sound. All these items work together to create meta-messages. Meta-messages "set the perceptual agenda for the viewers"(p.366) and all of the elements listed above work together to create a specific type of message (p. 366).

The first element is lighting. Zettl explains that there are two types of lighting, chiaroscuro lighting and flat lighting. Chriaroscuro lighting is a low-key lighting giving a highly dramatic feel. It can typically be seen in soap operas, dramas, crime, and science fiction shows. Flat lighting is the opposite. It provides maximum visibility, but lacks the spatial definition that shadows provide. This can typically be found in department stores, high-tech factories, and hospitals. It signals mechanization and depersonalization.

The second element that affects media aesthetics is color. It is explained that color performs three major functions: "(a) It gives us more information about objects and events and lets us distinguish among them, (b) it can contribute to the visual balance of a screen image, and (c) it can express the essential quality of things, add excitement to

an event, and help establish a mood”(p.369). Brighter give off more energy as opposed to blander colors which give off lower energy (p. 369).

The third element is two-dimensional space. This is made up of aspect ratio and vector fields. Aspect ratio is explained as “the relation between the picture width and height” (p.370). Standard television screens are typically represented as 4-by-3 units. Classic movie screens are 16x9 or 5.3x3 and some are 5.6x3 for movies (p.370-373).

The second part of this element is the vector field. It is explained that vectors are “forces with a direction and magnitude (relative strength)” (p.372). There are three types of vector fields that are explained. There are graphic vectors, index vectors, and motion vectors. Graphic vectors are “dominant lines, such as the edges of your table or the television screen, or the line created by people queued up at a bus stop” (p.372). Index vectors are “created by somebody or something pointing unquestionably in a specific direction” (p.373). Motion vectors are “trace things moving” (p.373).

The vector field can affect the energy of a shot. For example a shot at horizontal level would be seen as a low energy shot. A shot from above or below the subject would be seen as a high energy shot. Index vectors can influence the frame of a shot. When someone looks at the index vector then there is minimal directional strength. When the person turns this vector magnitude increases and when they are facing 90 degrees this reaches its maximum strength (p.370-373).

The fourth element of media aesthetics is the three-dimensional field. It is explained that the choice of a lens has direct influence on how to create depth. First there is wide-angle versus telephoto lenses. When the choice is made to use a wide-angle lens this distorts scale. For example, a tennis match on the z axis can look as

wide as a field. This becomes the opposite with a narrow-angle lens. This type of lens can magnify the distance of the objects. So the tennis match would not seem like a football field, instead it would seem that the two players would be the same size (p.374).

The second part of this element is Z-Axis Blocking and Z-Axis Motion. Z-Axis Blocking and Motion is described as the way the camera is positioned in relation to the subject. The greater the Z axis, the more the subject is walking away or toward the camera. This results in the scene having more energy (p. 374-375).

The fifth element of media aesthetics is time-motion. Time is “essential to affect screen motion” (p.375). The different areas that affect this element are ontological differences, electronic cinema, live television and film, recorded television, mental maps, and computer display. For purposes of this study there will be a focus on electronic cinema and mental maps because these things directly affect and are relevant (p. 375-380).

There is electronic cinema in “which all postproduction and projection processes in the capture of images are done electronically,” (p. 377). How well does the electronic image compare to the film image of a good quality product as compared to a poor quality item (p. 377).

The fifth dimension and sixth element is sound. Sound is explained in two parts: the outer and inner orientation functions. Outer orientation can “(a) communicate specific information, (b) orient us in space and time, and (c) describe a particular situation” (p. 380). Inner orientation is useful because its “functions are to create mood, add energy to a scene, and supply or reinforce structure” (p.380). In short it can be

described that inner orientation is sound that creates the mood and outer orientation gives direct information.

All six elements, lighting, color, two-dimensional field, three-dimensional field, four-dimensional field: time-motion, and sound all work together to create the meta-messages for the program. They are responsible for creating the atmosphere of the show (p. 365-383).

6. Gender.

Perhaps one of the things that needs to be recognized is that gender is socially constructed. This is important because the characters on screen are used for identification and imitation. Lemish (2007) explains the portrayals of women and men on television.

> "On the whole, men are identified with 'doing' in the public sphere and associated with characteristics such as activity, rationality, forcefulness, independence, ambitiousness, competitiveness, achievement, higher social status, and the like. Women are associated with 'being ' in the private sphere and are characterized, generally, as passive, emotional, care-giving, childish, sexy, subordinate to men, of lower social status, and the like" (Lemish, 2007, p. 104).

In general television "defines men by their actions, and in contrast, women by their appearance" (Lemish, 2007, p. 104).

The number of female characters is also numerously less than that of male characters. Children's television poses an under-representation and under-development of female characters (Lemish, 2007, p. 104). One particular study conducted by Maya

Götz et al. (2007) looked at 6,375 different shows with a total of 26,342 different characters. Results showed that 32 percent of characters were female, and 68 percent were male oriented characters" (p. 6). This result is surprising and disappointing because networks that air children's television have the responsibility to reflect a more accurate view of the world. This means that children's television should reflect 51 percent female and 49 percent male characters.

The study also found that "girls turn out to be very thin more often" (p.6). It also found that boys are "presented as overweight to a higher percentage" (p.6).

Perhaps the thing to recognize with gender construction is the way it affects children. Lemish (2007) explains that correlation studies "that attempt to find a relationship between viewing habits and gender-related attitudes assume that stereotypical attitudes are indeed absorbed from television in large, but have not considered the ways in which children comprehend and process the content viewed" (p. 106).

Interestingly enough, Lemish (2007) then continues to explain that "correlation studies reveal here, too, that adolescents who regularly view programs with counter-traditional gender roles hold more positive attitudes and aspirations for non-traditional occupations" (p. 107). Therefore showing that the way in which genders are represented on screen makes a difference in the way that schemas are formed.

7. Realistic Minority Cultures.

One of the most important areas of quality children's television is the representation of minority cultures. Lemish (2007) puts together a list known as the "principles of quality television" (p. 200). One of the suggested principles reads that

television should “take steps to protect and encourage programs that reflect local cultures and those with minority languages” (p. 200). This reflects the understanding that television has the responsibility to represent society in a balanced manner (Götz et. al., 2007, p. p.6).

One of the concerns with the lack of representation of minority cultures is the dominance of “styles and culture of the white middle class” (Lemish, 2007, p. 124). Lemish (2007) explains,

> Other ethnic groups are generally absent. When they do appear it is as minorities in Western television where they are assigned stereotypes that represent the western-European point of view. For example, while American television has become gradually more inclusive of multiculturalism, it is still mainly divides the social world, racially, into white and non-white. Large minority groups of color in the USA, particularly African-Americans, receive their own “ghettos” on television (e.g., an all black situation comedy or rap-music program) with interaction with the white world being restricted. Other large minority groups, such as the Latino and Asian populations, appear rarely. Neither is the diversity within these groups recognized (for example, Mexicans, Argentineans, Peruvians, and the like within Latino ethnitic; and Chinese, Japanese, Korean, and the like within Asian ethnicity). Pressures to be more inclusive have resulted in the last decade in some significant changes.

Inclusiveness is important. However, there is critism for those shows that add minority cultures that are not stereotypical. Lemish (2007) explains, “However, the

appearance of non-white persons on the screen has been criticised often as a form of ‘tokenism’ (p. 124).”

8. Stereotypes.

Another area of concern is stereotypes. It must be understood that programs may or may not exhibit stereotypes. To begin to understand stereotypes, we must define stereotypes. According to the Merriam Webster’s Dictionary a stereotype is defined as “something conforming to a fixed or general pattern; a standardized mental picture that is held in common by members of a group and that represents an oversimplified opinion, prejudiced attitude, or uncritical judgment” (p. 1150). “religious background, ethnicity, gender, as well as physical attributes of age, disability, or appearance” (p.209)

One particular study carried out by McMillian in 2007 spoke with 42 teenagers that represented 10 countries and discussed ethnic stereotypes. They included teenagers from the following African countries: South Africa, Lesotho, Botswana, and Tanzania. They also included teenagers from the European countries of Ireland, Sweden, and Poland. It included teenagers from the following Middle Eastern countries of Qatar and Palestine. Finally it included teenagers from only one North American country: the United States. The youths from each country reported a different set of stereotypes.

For this study I am only interested in looking at European and Northern American stereotypes because six of the eight programs are from the USA or are from Europe. Therefore only those stereotypes will be mentioned.

In the USA teenagers mentioned such stereotypes as:

> Black males are gangsters, all white males are racists. All black males don't support their families. TV presents girls as easily influenced. Black girls shaking their bottom on TV. All blondes are dumb. Girls are used at guys' disposal (McMillin, D, 2007, p. 55).
>
> European teenagers mentioned such stereotypes as:
>
> Men are portrayed as 'heroes' and 'jocks' who go out to work. In ads it's about what men do, and it's about what women look like. Stories, where you laugh AT women, laugh WITH men. In commercials it's all about how girls look. Women are portrayed as stay-home moms who cook, men go out to work. (McMillin, D, 2007, p. 55).

Another study, carried out by Maya Götz et al. (2007) looked at 6,375 fictional programs and 26,342 characters from 24 participating countries. One of the things the study looked at was the social status of Blacks, Latinos/Latinas, and Asians in children's television. It found that "black characters are distinctly more often part of a team"(p.8) for both female and males. Latinos were often shown to be "leaders and loners and not so often as equals"(p.8). Latinas were shown to be "disproportionately often as part of a duo"(p.8). The study follows up with these findings to say "the danger of reinforcing the stereotypes of Latino machos and Latinas with their one and only best girl friend are reinforced" (p.8). Finally it says that Asians are "significantly often members of a group, while male Asians tend to be presented as pair on children's TV" (Götz et al., 2007, p.8).

Lemish (2007) also speaks about large minority groups on western television. She states that African-Americans "receive their own "ghettoes" on television (e.g., an

all black situation comedy or rap-music program) with interaction with the white world being restricted." Other groups, like Latinos and Asians, appear rarely (p. 124)

Other stereotypes may come with gender. One of the major noted characteristics of gender is the misrepresentation of girls and boys. A study by Gotz et al (2007) indicated that 68 percent of characters were male and 32 percent were female (p.6). Much their physical appearance is also stereotyped as females have a tendency to be very thin. They are also more commonly presented as blonde or red-haired (p. 8).

Lemish (2007) explains further one of the larger stereotypes of gender is portraying men as "doing" and the women as "being". The argument states men

> are identified with 'doing' in public sphere and associated with characteristics such as activity, rationality, forcefulness, independence, ambitiousness, competitiveness, achievement, higher social status, and the like" (p. 104). Women "are associated with 'being' in the private sphere and are characterized, generally, as passive, emotional, care-giving, childish, sexy, subordinate to men, of lower social status, and the like (p. 104).

When it comes to age appearances, toddlers and the elderly are rarely ever shown. According to a study by Götz et. al (2007) toddlers and babies made an appearance in 2 percent of the programs. The study also found that the elderly appeared in only four percent of programs (p.7).

However the important thing to realize is that studies have shown that television does have the capability of changing these stereotypes. Lemish (2007)

> Additional support for these conclusions came from studies concerned with other kinds of social minorities, such as disabled people. For example, a study of children's reactions to portrayals of blind people in a documentary film demonstrated a positive change in viewers' attitudes; that is, television contributed in this case in a positive manner in an area in which children did not have prior first hand knowledge. (p. 126)

Therefore showing that shows can make a difference in alleviating stereotypes put in place.

Conclusion

Understanding quality in children's television is the focus of this literature review. However there cannot be an understanding of quality without the understanding of how children, parents, producers, and academics how they understand quality children's programming. Additionally there cannot be an understanding of quality without the views of large conferences that pride themselves on displaying quality children's television such as the Prix Jeunesse.

Additionally an understanding of quality and its characteristics has led this paper to assess eight programs from the Prix Jeunesse 2012. What this paper will accomplish in the following section is a proper analysis of the shows from the Prix Jeunesse using standards presented in this section using the characteristics listed above.

CHAPTER III

FINDINGS

Prix Jeunesse Show Analyses

1. Once I Dreamt

Once I Dreamt is a program produced by Once TV Mexico from the country of Mexico for seven to 11 year olds. The concept of the program revolves around interviews with children describing one of their dreams. While the child is speaking, a cartoon of their dream appears on screen (Prix Jeunesse Catalogue, 2012, p. 33).

The Prix Jeunesse Catalogue (2012) explains the goal of the program as building an understanding of that child. It accomplishes this task by interviewing children of diverse ages with different social and cultural backgrounds (p. 35).

a. plot summary.

The particular episode of *Once I Dreamt* shows two different interviews, one with an eight year old girl named Ana Paula, and a 10 year old boy named Andrés Mateo. The program begins with one of Ana's nightmares. Which begins with she and her mother going to the mall to purchase similar clothing. Suddenly someone throws a rock in Ana's path causing her to trip and spill her things. Her mother helps her pick up the items that have scattered.

As the dream progresses she sees herself falling down a hill, then finds herself in front of an ugly house with two big red eyes, surrounded by lizards, tarantulas, spiders, bats, bad guys, and tigers.

A giant mouth appears on the house and it begins to scream "Help! Help!" A random girl, who is heading toward the house, then walks past her. Ana explains that

one of the bad guys, who wants to take over the world, walks out of the house. Ana asks the girl why she walked up to the house. The girl replies “I thought it was a boy or a girl.” Ana instructs the girl to go back to her mom, and the girl complies.

But before the girl can get away the bad guy runs up, wraps his arms around the girl and her mom, and bites their necks, making them his slave. The bad guy then instructs the girl and her mom to make his bed.

Suddenly a letter, a medallion, and a bottle of perfume fall from the sky, sent by Ana’s great grandmother. The letter explains that the perfume had been used in the family for centuries and had the power to lock up the bad guys. The medallion was used to stop the bad guys from biting her so she would not turn into a slave. The girl then takes the perfume and sprays the bad guy. This forever locks him in a room, and her dream comes to an end.

The second episode focuses on André. André’s dream begins when he is a grown up. In his dream André, his uncles, and his brother are all in a band called “Los Primos de San Miguel la Labor.” The band is made up of his son, who is the entertainer, André, who is the lead singer, and his three cousins, who all play different instruments. André further explains that the band worked to save all the money it made so his son could form a band himself someday. He then speaks about his wife who waits for and cooks for the group every night.

One day a car hits André’s wife. His wife’s foot is hurt and she ends up in the hospital. When they realize the cost of the hospital bill they use all the money the band had saved to get her better. The three cousins then decide not to play in the band anymore due to the lack of funds.

The son then grows up and André becomes a grandfather. His son, grandson, brother, and nephew form another band called, “Los Primos De San Miguel La Labor,” becoming the most famous band in their town San Miguel la Labor. The band enters into a competition against four other bands winning first place. The dream concludes with his son and his wife thanking him for supporting them all lifelong.

b. personal analysis.

1. strengths and weaknesses: interviews.

The main components to this program are the interviews. The interviews allow the child to be the writer and the performer of the program. This is the strongest asset of this program. This works with what professionals in a study agreed that children’s television should do. As Lemish (2010) suggests, children’s television should, “allow children to hear, see, and express themselves, as well as their culture, language, and life experiences in ways that affirm their personal identity, community, and place” (p. 21). This is therefore a positive asset to this program because the entire show revolves around these interviews that allow children to see others from their own culture.

However, these interviews are also seen problematic due to their questionable authenticity. The stories the children tell are set up in a chronological sequence. However dreams rarely occur in chronological formation, but are chaotic in nature, and are rarely fully remembered. The interview seems forced leaving the authenticity in question. At the Prix Jeunesse 2012 a female expert from Kenya also commented on the authenticity of remembering dreams, “It’s not easy to remember your dreams, so it didn’t feel real” (Kenya, female).

However it is not suggested to change this format. Although the authenticity feels compromised, the child still speaks without assistance. The child remains in charge of the play on screen. Trying to solve this problem would further compromise the authenticity because it would intervene with the child's thought process.

2. entertainment and emotional connection.

As stated previously in the literature review, following Reich, Speck-Hamdan, and Götz (2009) then entry points and pre-planned entry points can be identified. When looking at pre-planned entry points the person oriented is identified because the children being interviewed are the host. Narrative can also be identified because the children are telling stories of their dreams. The facts-oriented and the interaction entry point are not present because the content does not issue facts and there is no interaction with the audience (Reich, Speck-Hamdan, and Götz, 2009, p. 41)

The entry points that are recognized in this program are narrative, aesthetic, and relationship entry points. The narrative is shown because children speak about a story (p. 41). An aesthetics entry point is present because of its use of animation and therefore this program is visually pleasing.

Perhaps the strongest entry point used in this program is the relationship entry point because a relationship can be established with the child. As Reich, Speck-Hamdan, and Götz (2009) said in their study "the more the subject in question permits participation on a relationship level, the more intensely learners engage with it, because they can now develop opportunities for identification" (p. 42). As previously stated this program allows the viewer to see others like themselves of their own culture (Lemish,

2010, p.21). This allows the child to develop a relationship which then creates this relationship entry point.

Therefore because the emotional connections are more present in narrative, aesthetics, and relationship, the show is more geared for those children who are more creative and pay attention to stories. There is less of an emotional connection with those children who rely on facts, logical problems, and existential questions (Reich, Speck-Hamdan, and Götz, 2009, p.40-45).

3. lesson and lesson strength.

The goal to *Once I Dreamt* is explained as follows, “In Once Ninos we are always looking for ways to further our knowledge of our audience. Children spend nearly a third of their life dreaming, our purpose was getting to know them through their dreams” (Prix Jeunesse Catalogue, 2012, p. 33).

For lesson strength this study will follow the four question model that Jordan and Woodward (1997) provide as educational criteria. Although this was used for quantitative methods, the reasoning behind each category is more important for the overall interpretation of quality of the lesson.

The first category, clarity, is not well accomplished. This is because a child may not understand the point of the program. The program can be very implicitly interpreted by the child. In turn they may not fully realize and interpret the educational goals being presented on screen (p. 11).

The salience has a strong use because the program’s entire focus is interviewing children about their dreams and displaying that dream on screen. The program never sways from this lesson and it ingrates nicely into the lesson (p. 11).

The involvement of the program is not challenging material for the child to understand, but it was engaging material (p. 11). Children would see the program and realize that it is a child speaking about their dreams. There would be no need for further recognition. At the same time it is still recognized as an engaging program for children.

For applicability the child may not necessarily see the usefulness of the lesson. As previously stated the overall lesson of seeing others of a similar culture speaking about their dreams is not very clearly interpreted. However the child may implicitly make it applicable to their lives by allowing children to recognize others of their culture (p.11) (Lemish, 2010, p. 21.)

4. violence/sex portrayals.

This program shows three instances of violence. Two are in the first interview that's with Ana. This is when a rock is thrown in her path which causes her to trip. Another time is when the bad guys in her dream begin biting the necks of people around Ana. The third is in André's dream when his wife gets hit by a car and she has to be hospitalized. This correlates with the direct definition of physical violence which inflicts harm onto another person.

Although these could be classified as counts of violence, changing these would compromise the authenticity of the interviews. But allowing these acts of violence to be do more harm to the program than anything else.

The concern for these acts of violence would be seen in social learning theory, which states, "that children learn a repertoire of behaviors imitating the actions of role models that are, in turn, positively reinforced" (Lemish, 2007, p. 24). This makes this a concern because "the chances of children's imitation while positive reinforcement

provides added value by suggesting to children what society values" (Lemish, 2007, p. 73).

However, each of the acts were done by the child explaining their stories, therefore they are not positively reinforced, they are negatively reinforced in this program. The rock was seen as hurting Ana. The bad guy biting necks was through villainous power and was viewed as an actual bad guy. Finally Andre's wife being hit by a car turned the story negative. None of the acts are reinforced making them less of a concern.

It is also the discussion of dreams, which is viewed as a separate entity from reality for this particular age group. This will be discussed more in the section on age appropriateness.

5. age appropriateness.

According to the Prix Jeunesse (2012) catalogue, *Once I Dreamt* target age group is seven to 11 years of age (p. 33). The program is age appropriate because it is the conversation of dreams. This is important because Lemish (2007) explains Piaget's stage theory and that between "7 to 12 years, schemas develop so that the child is able to engage in mental transformations in interactions with the concrete world" (Lemish, 2007, p. 37). Therefore when a 7-year-old sees *Once I Dreamt* on screen they may begin to associate that the animation surrounding the interviewee is a cartoon and not reality.

They may also begin to distinguish that it is the conversation of dreams. Lemish (2007) also explains that a child begins to mentally realize the differences between reality and fantasy around the age of 8 (p.48-49).

Its age limits seem appropriate until the age of 11 because of the programs aesthetics. Lemish (2007) explains that the age of 12 is when children begin to see television like an adult. Therefore the conversation of dreams with the cartoon portion of the program would lose the interest of its viewer by the time they are 12 years old. Therefore the program is age appropriate for its viewership (p.49).

6. production value and media aesthetics.

Much of the aesthetics are reflected in the cartoon portion of the program. This section will look at the programs use of lighting, color, time motion, and the use of sound and how this works against and with the program.

The lighting the program uses is interesting because it changes depending on the nature of the story. Ana's dream is set around chiaroscuro lighting. The edges of the frame have even been darkened giving a dramatic effect. André's story is cast in flat lighting. The edges of the screen are lit giving a high energy feel. The program casts lighting depending on the nature of the dream (Zettl, 2005, p. 366).

The coloring is also cast in this type of selection. Ana's nightmare is cast in darker colors with blue and orange contrasting tints. This clash of low and high energy colors gives off an uneasy feeling. It helps to emphasize the mood of the program. André's story is cast in a lot of purples, blues, light oranges, and browns. These low energy colors help to give a more settling mood. (Zettl, 2005, p. 366).

Once I Dreamt uses a lot of electronic-cinema in its programming. None of the electronic-cinema mimics the filmed portions of the program. This works with the meta-message of the program because the electronic-cinema is seen as a separate entity of

the program. It also works because the dreams are suppose to seem separate from reality and therefore they work well together (Zettl, 2005, p. 377).

With sound the outer orientation consists of the children telling their dreams. This works because the program is about children telling about their dreams. Therefore the meta-message of the program is met in outer orientation sound (Zettl, 2005, p. 380-381).

The inner orientation of the program has a different mood in both sets of stories. In Ana's story the music starts off very light with the sound of flutes and xylophones. During more frightening encounters in the dream there is the sound of weary music and crickets. During more hopeful segments the music picks up and becomes lighter. All the music works well to create the mood of the program. In André's dream the music has a fiesta feel. The mood is very light. After the wife gets hit by a car the music slows down. The outer orientation works well with the meta-message of the program because there is the constant flux in mood (Zettl, 2005, p. 380-381).

Experts from the Prix Jeunesse 2012 criticized the unique aesthetic approach the program was trying to accomplish too fast of a pace and therefore they lost interest. As one male expert from Afghanistan said, "I didn't enjoy the animation, too fast, not good for this (age) group."

7. gender.

Once I Dreamt portrays 24 characters on screen. Out of this total 8 of them are female or 29.6 percent, 13 48.1 percent of them are male, and 3 were nonhuman or 11.1 percent. This leaves the gender on screen unbalanced. This goes against an

argument by Maya Götz et al. (2012) which specifies that it is a shows responsibility to show 51 percent female and 49 percent male (p. 6).

Although the interviews explain a number of the characters gender on screen there are still many whose gender are not explained. My suggestion for this program would be to make a number of the extras on screen female to balance the gender portrayal of gender on screen. Interpretations of gender being stereotyped will be discussed further on the section of stereotypes.

8. diversity/ cultural representation.

During this program 21 characters, whose ethnicity could be identified, appeared on screen. Each character reflects 4.8 percent of the ethnicity on screen. The children and their cartoon selves were counted as one character. In total 18 were perceived as Latino or 85.7 percent, two or 9.5 percent were perceived as Caucasian, and one or 4.8 percent were perceived as African.

According to the CIA The World Factbook webpage (2012), Mexico's ethnicity population is "mestizo (Amerindian-Spanish) 60%, Amerindian or predominantly Amerindian 30%, white 9%, other 1%" (2012). This means that Caucasians and Africans would be considered minority cultures in the population.

The Caucasian population should reflect between nine to 13.5 percent on screen. An 'other' population should reflect between one to 5.8 percent on screen. Therefore the percentage of minorities in *Once I Dreamt* is higher than the minority populations in Mexico. Therefore diversity was displayed correctly in this program.

This is a positive quality of this program because the program does an accurate interpretation of its cultural background. It displays its majority population of Latinos, but

it also shows its minority populations accurately. This avoids the idea of “tokenism” and reflects the culture presented around the child accurately (Lemish, 2007, p. 124).

9. stereotypes.

André and Ana never give a description of any of the characters ethnicity on screen. Although one can assume the ethnicity of family members, the program has control over the ethnicity of nonfamily members. Therefore an ethnicity stereotype portrayed shown in André’s dream. The character of the doctor is a female Caucasian doctor. The highest occupation position in the entire program is the doctor and is one of two Caucasians in the program. She is also assisted by a male Latino nurse. This program could have replaced the Caucasian doctor with a Latino doctor with ease. By making the doctor Caucasian ethnicity can be debated.

However, gender stereotypes are broken by casting the doctor as a female. As Lemish (2007) explains females are typically seen as “doing” while males are typically seen as “being.” Therefore by having the female as “doing” this breaks a gender stereotype (p. 104).

2. Checkpoint

Checkpoint is produced by Evangelical Broadcasting from the Netherlands for nine to 12 year old children. The goal of *Checkpoint* is to “find the answer to questions that certainly every boy wants to know” (Prix Jeunesse Catalogue, 2012, p.34). It aims to scientifically give the answers without “getting lost in a boring explanation, so they learn while being entertained.” (p.34). The program utilizes challenges and information, in an infotainment format.

a. plot summary.

This episode of *Checkpoint* is in six segments. The program begins with the host, Klass Van Kruistum, asking one of the contestants if it is possible to remove most articles of clothing before reaching the end of a waterslide. The boy accepts the challenge. He removes his pants and shoes, however he fails to remove his shirt. The boy explains that once he removed his pants he picked up too much speed. It was then decided that if he removed his shirt first he would have been successful. Therefore it was concluded that you can remove all clothes before leaving a water slide.

In the second challenge two of the boys learn how to make drinkable water. They first learn that they can filter lake-water using charcoal, pebbles, sand, a paper towel, and a plastic bottle. Then they learn to boil the water to kill off all microorganisms and therefore make the water safe to drink. Then the boys learn how to make their own urine safe enough to drink. By boiling the water and catching the water vapor in a cup.

The next segment shows how to cinematically walk up a wall using wallpaper, a plastic pipe, a cape, and a camera turned sideways.

The final segment of the program is a girls versus boys challenge to see which gender is better at brain teasers. One girl and one boy are placed in three different challenges. The first challenge is to remove plastic balls from a vase the fastest. The mouth of the vase is slightly smaller than the balls themselves. From a table of items each participant can only choose one item to assist them, choosing additional items adds a ten second penalty to the participant's time. The boy wins the challenge by releasing the balls faster. The second challenge is a riddle in which the boy and the girl have to get cheese, a mouse, and a snake from one bin to another, but only one item can travel at a time. The problem is that the mouse will eat the cheese and the snake

will eat the mouse. The girl was able to successfully transport all three items faster. The final challenge of the program consisted of pushing heavy black boxes into a space to four separate spaces by pushing them. However neither of them could ever leave the space. The boy was able to solve the challenge the faster. The show concludes that boys are better at brain teasers than girls.

b. personal analysis.

***1. strength: engaging host*.**

The first part of this analysis on *Checkpoint* will examine the host Klaas van Kruistum. He is important because the program brings together knowledge and entertainment which comes from him. This makes him a vital part of the program.

This particular host is overall enjoyable to watch. His enthusiasm and energy are enough to keep the challenges and the situations interesting. He is old enough to be seen as credible, but young enough to remain interesting. Even a female expert from Germany commented on his performance, "The presenter was doing a pretty good job at it. I liked him very much. He was one of the most authentic and natural ones. You just liked him right from the beginning. He was not trying too hard or pretending to be just like a teenager."

These are important qualities because the knowledge he presents make children want to listen to him. Therefore Klaas van Kruistum, the host of the program, contributes a strong positive quality to the whole program.

2. weakness: boys versus girls – inaccurate findings.

The Prix Jeunesse Catalogue (2012) identifies *Checkpoint* as a boys program. However the challenge section of the program has a unique 'boys versus girls'

competition to see who is better at brain teasers. After three various challenges it is concluded that boys are better at brain teasers than girls (p.34)

This part of the program is troublesome. The program puts one girl against one other boy in the challenges. The winning boy and the losing girl were then portrayed as representing their whole gender. The announcer even says, “boys are the best at brain teasers.”

This method is problematic because it is not a valid means for deciding gender conclusions. Children maybe led to believe that boys are better at brain teasers because of this program. The program tries to temper this conclusion by having the boy state that he is not smarter, but that he thinks differently.

Also problem is the amount of the time the challenge section of the program covers. The length of the program, excluding the credits, is 00:25:14. The challenge section of the program begins 00:11:35 into the program and continues to the end. This means that 00:13:39 of the program portrays this invalid demonstration. Therefore the program spends 53.3 percent of its time trying to inaccurately demonstration which gender is better at brain teasers.

My suggestion for this program would be to make the boys versus girls segment a competition between two people. Stating that two A contestants is better at brain teasers than two B contestants would be a more valid conclusion. There could also be several girls and boys performing the same brain teasers so that an even more accurate conclusion is attained. The program should also state that even though one gender performed better than the other, the results may not always be the same.

Some experts at the Prix Jeunesse International also argued that the entire boys

versus girls segment was problematic. They commented on how they felt the competition had been unfair in deciding overall who was better at brainteasers. That was just a competition.

One female expert from Germany stated, “Where they had the competition, some people, they were questioning whether it was really necessary to go for boys versus girls, one competitor against the next one. They were always trying to say ‘okay is it that boys are more clever, or girls?’ I mean, you can’t tell from just having two people so it would’ve just been enough to have a girl and a boy but not really mentioning that this is about boys against girls.”

3. entertainment and emotional connection.

As stated previously in the literature review, Reich, Speck-Hamdan, and Götz (2009) constructed entry points and pre-planned entry points that can be identified. The pre-planned entry points that can be identified are the person and facts entry points. The person oriented entry point is identified because the presenter and the kids on the program do experience things in place of the children. The facts oriented entry point is present because the survival segment and the cinematic segment break down into a step-by- step process (p.41).

Four out of the seven entry points are also identified and they can be broken down by segment. They include: the water slide, the survival, the cinematic, and the brain teaser which all use entry points.

The water slide segment uses the logical problem as an entry point. This is because, before the boy goes down the slide, Klaas asks if he can succeed in the challenge. The boy then gives his thoughts on the matter and explains his logic. They

then test his theory to see if it is true. The survival segment uses existential questions as an entry point. Klaas even says in the segment “Imagine you’re in the wild and you’re dying of thirst,” at the beginning of the section. The cinematic section uses aesthetic access as an entry point. This could be useful for those children who are artistic oriented. The program also combines the lesson with an aesthetic property. This works well for this type of learner because these viewers are “less frequently willing to watch unadorned facts” (Reich, Speck-Hamdan, Götz, 2009, p. 42). Finally, the girls versus boys segment are for those learners who rely on facts and figures.

Therefore we can acknowledge that each segment does aim to connect with different audiences. It is particularly attention grabbing for those children who are scientifically oriented. A concern would be for those children who rely on narrative, relationship, and plot. Those children who on story may not find this programming to be appealing (p. 43).

4. lesson and lesson strength.

To examine lesson strength this study will follow the four question model that Jordan and Woodward (1997) provide as educational criteria. Although this was used for quantitative methods, the reasoning behind each category is more important to the overall interpretation of the quality of the lesson.

The use of clarity is strong. The lesson is carried out throughout the entire program and it is very explicit in presentation. The goals of the program are clear.

The use of salience also has a strong use. This is because the lesson is conveyed and is integral throughout the entire program.

The use of involvement also has a strong use. The lessons in the program are both engaging and challenging to the target audience and many of them can be repeated. They are utilized in the first half of the program to challenge the target audience.

Finally, applicability has a strong use. The program does provide information that could be useful for those in the target age group. Therefore the lesson strength score comes out to 8 out of 8. The program has a very strong lesson (p.11-12).

5. unnecessary sex and/or violence.

The program *Checkpoint* did not exhibit any unnecessary sex, sexual content, or violence.

6. age appropriate.

A concern about the program is the target age. According to the Prix Jeunesse Catalogue (2012) the program is for nine to 12 year olds (p. 34). However, the age of the youth in the program are somewhere in their mid-to-late teens. The teenagers in the program are even caught saying curse words on camera.

The type of information that the program presents may also be outside a 12-year-old's range. This includes the conversation of physics on the waterslide segment, the distilling of urine, and the boiling of water to kill microorganisms. The program addresses concepts that require logical thinking.

According to Piaget, there are two periods of development that come into play in nine to 12 years olds. The "concrete operational" stage occurs from seven to 12 years of age. This stage says that a child in this range is able to "engage in mental transformations in interactions with the concrete world" (Lemish, 2007, p. 48). By the

age of 12 the child reaches the stage of “formal operations”. This means the child is able to understand “developing capabilities of abstract, logical thought that is not restricted” (p. 48). The conversation of microorganisms and physics may require more abstract thought processes because they are not things that can be seen in the “concrete world.”

Even experts at the Prix Jeunesse felt the program may have been for older children. This was because they felt the age ranges of the participants on camera were that of teenaged years and therefore this did not well suit the 7 to 11 age group. Other experts commented on the host of the program, saying he seemed authentic and lacking stereotypes. This made the experts feel that the host would offer a role model for those watching this program. One female expert commented, “you wonder if the type of group really is 7 to 11. I would say 12 to 15 with something like that because they acted just like teenagers having a lot of fun. It was very light and I think it’s more for older people.” (female expert, Germany)

Therefore this program may not be for 9-to-12 year olds, it may be for an older audience. With the scientific subject matter that is discussed, and because of the ages of the children on screen, this may be more appropriate for12-to-15 year-old.

7. production value and media aesthetics.

The program *Checkpoint* does not rely on aesthetics. The only special effects the program has are station breaks that remind the viewer that they are watching *Checkpoint.* In addition, the only extravagant sets the program has are in relation the extra challenges. The background and surrounding area are of little concern.

The program uses, a natural lighting effect'. There is no use of dramatic lighting, or flat lighting. It is natural sunlight. Therefore the use of lighting is not relevant to this program because it does nothing for the meta-message of the program (Zettl, 2005, p. 267-268).

Much of the coloring in the program is also natural. There are very few bright colored items. The few items that are painted or are computer generated are typically brighter. The coloring in the program has very little effect on the program's overall mood, but any added color does give a high-energy feel. The coloring works well for the program because the mood is supposed to be high energy (Zettl, 2005, p. 369-370).

The program's 2-dimensional space is made up of aspect ratio and vector fields. The aspect ratio is four-by-three units. This is normal television dimensions and means that the program did not try to go for a dramatic effect. This is consistent with the program (Zettl, 2005, p. 370-371).

The vector fields in the program do not give off a high energy feel. Many of the shots in the program are facing the subject and are confrontational. One of the shots is from the back of the subjects as shown in Appendix B Figure 2 picture 17, but this is in context with the program and does not affect the vector field. Another dramatic shot is shown in pictures 48 to 50. Although this is at a dramatic angle this is the only shot that captures the entire scene. Therefore given the context this does nothing for the vector field (Zettl, 2005, p. 372).

The use of time motion is the program's only unique aesthetic. The use of electronic cinema is never meant to look and mimic the cinema in the program. This

works because its use is meant to introduce a new segment, introduce the name of someone, or to keep score (Zettl, 2005, p. 377).

The outer orientation of the program is directed by Klaas- the host of *Checkpoint.* He explains everything and directs the contestants through the challenges. The outer orientation helps give authenticity to the program and helps with the lesson.

The inner orientation of the program is a mix of tech music and light-hearted tunes. There are no depressing tunes throughout the program. This works in maintaining high-energy for the program.

Overall the program is carried very little by its choice in media aesthetics. This is evident with lighting, color, and the choice of setting and mood. However, the program uses fine choices in electronic cinema and sound. This makes a moderately good use of media aesthetics.

8. diversity/ cultural representation.

The program *Checkpoint* only has 8 characters that are perceived to interact with the program. Out of this total seven or 87.5 percent of the characters were perceived or portrayed as Caucasian and one or 12.5 percent were perceived as African.

According to the CIA The World Factbook (2012) website the ethnicity of the Netherlands population is reflected as "Dutch 80.7%, EU 5%, Indonesian 2.4%, Turkish 2.2%, Surinamese 2%, Moroccan 2%, Caribbean 0.8%, other 4.8% (2008 est.)" (2012).

Comparing these statistics to the program *Checkpoint* it can be determined that diversity has not been properly represented. Although an 'other' population is included, it does not reflect a middle-eastern population. An 'other' population is reflected properly since 4.8 percent is within zero and 12.5 percent. The remaining population is a Dutch

population and therefore this population is properly represented. Since the program reflects 87.5 percent there is proper ethnic representation.

My suggestion for this program would be to add at least one character that is Turkish to the program to add diversity on screen. This would allow the minorities of the Netherlands to be properly represented.

9. gender.

The program has 8 characters. One or 12.5 percent are female characters to seven or 87.5 percent male. This type of representation is unequal gender representation. Part of this is understandable because the program is primarily aimed at boys. However more girls could have been displayed in the girls versus boys section to help equalize gender representation. This also contradicts an argument by Maya Götz et al. (2012) which specifies that it is a show's responsibility to show 51 percent female and 49 percent male (p. 6).

10. stereotypes

The program did not exhibit any stereotyped activity in the program. There was no gender stereotyping. There was the misrepresentation of boys and girls, but neither contestant represented a gender stereotype. It actually broke gender stereotypes by displaying females as "doing" rather than "being" and therefore this was a reversal of stereotypes (Lemish, 2007, p. 104).There was no racial stereotyping displayed.

3. My Life: Toy Soldiers

My Life: Toy Soldiers is a program that is produced by BBC Television in the United Kingdom for six to 13 year olds. The program shows children whose fathers are in the military and are overseas. This program aims to be the first television show that

reveals “what life is like when a parent goes off to war” (Prix Jeunesse Catalogue, 2012, p. 35).

a. plot summary.

My Life: Toy Solider is a series of interviews with four children whose fathers are or were all part of members military. Taya is six years old, and her dad and her uncle are in the military. Callum and Jade’s father are clearing bombs in Afghanistan. Aiden is ten years old and his father was killed while disabling a bomb two years ago in Afghanistan.

With Taya the documentary explains when her uncle joined the military and how she was against it. It also explains how she keeps things safe for her dad until he returns home. Such things include pictures of her celebrating Halloween and her first lost tooth. Taya expresses her love for her father and her love of animals, both of which are motivating her to become a veterinarian in the army. Later in the program she expresses worry about her father. Taya explains how her father said he would never die, but she does not believe him. Her interview ends with drawings of her father and herself.

There are interviews with Callum and Jade. Jade is rarely shown throughout the interviews. The only time she is seen in the interviews is when she explains that her biggest fear is of her father dying. Callum explains that he does not fear this because his father clears bombs after they have been disabled and has no direct contact with them.

Callum explains things such as how the postal service works and how he stays in contact. He explains that there is a lack of direct communication such as E-mail and

phone. Therefore he receives free postal supplies and postage to keep in contact. Then he tells of his interest in fencing. He shows off his fencing uniform and explains how it resembles his father's military gear. Callum and Jade's interview ends with them showing pictures of what their father does in the military.

Aiden is the third child in the documentary. Aiden's father was killed two years before the interview. He is left with his mother and his little brother Ben. He explains how he heard of his father's death. He explains the sadness and despair that he went through. He also explains the amount of time it has been since his father passed away down to the day. He also expresses his regrets of his little brother Ben growing up without a father and not being able to play football.

The program shows things that Aiden goes through because of his father's passing. These include what Aiden's life was like on Remembrance Day, a day that celebrates all the fallen soldiers from the U.K. They show him marching in a parade with other soldiers and being interviewed by the press. They also show a follow up interview of Aiden meeting the Prime Minister and Queen Elizabeth. Aiden wraps up his interview by talking about how when he is upset people understand why he cries, but his friends may not necessarily understand why he is upset. He gives the advice to those in his situation to go ahead and cry if you need to. Finally, like the other two interviews, Aiden draws a picture of what his father did in Afghanistan. Aiden shows this to Ben and it becomes animated as he is showing it.

It is important to note that this plot summary is not accurately laid out. The children were not recorded one at a time. This was a comprehensive series of

interviews. The program cuts back-and-forth between children during the entire program.

b. personal analysis.

1. strengths: necessary talk.

One of the strengths of *My Life: Toy Soldiers* is that the program speaks about a painful but necessary topic. The subject of war and children's fathers going off to war is a very real situation for some and it is seldom discussed. Therefore the program becomes vital because it presents children of soldiers on the screen to be viewed by those who are dealing with similar situations. This is an overall positive quality of the program.

2. weakness: too political.

The program is also troublesome because of its political agenda. It can be seen as too political for a lot of children in this age range because of the talk of war and the losses that can occur. However, as much as it is viewed to be an issue, the talk is more necessary than silence.

At the Prix Jeunesse a female expert from Australia and a male expert from Afghanistan spoke about how they felt this was not for children. "Toy Soldiers, I cried in the end" (female expert from Australia), "I don't think it's for children at all." (Male expert Afghanistan.) "I don't think so either." (Female expert from Australia.)

3. weakness: forced interviews.

One concern about this program is its authenticity. One of the instances in question is when Callum is showing his fencing uniform to the cameraman. He is asked whether or not it reminds him of the uniform that his father wears in Afghanistan. He

says yes. Therefore there is concern with the nature of these interviews because the cameraman suggested this thought. Rather than Callum articulating an original thought comparing his fencing suit and his father's uniform, the cameraman helped to implant the thought. Therefore there is concern for the authenticity of these interviews.

4. entertainment and emotional connection.

One of the major issues with the program *My Life: Toy Soldiers* is the lack of entertainment for this age range. The program has a very serious tone. This is one of the reasons why the program seems too political and aimed at a target audience. Overall the program shows a weak means of emotional connection. As stated in the literature review, if we are to follow Reich, Speck-Hamdan, and Götz (2009) then specific entry points and pre-planned entry points can be followed. When it comes to pre-planned entry points, only one is identified. The pre-planned entry point is identified because it was facts-oriented. Individual facts are presented to the viewer about the lives of the children and how they cope with reality (p. 41).

When it comes to entry points four out of the seven can be recognized. The first entry point is facts and figures. There are various facts throughout the entire program about the children's lives. Existential questions are in the program because the children worry whether or not their fathers may return. Aesthetic access is present when the children's drawings are animated. Relationship access is present because of the relationship with the children. In conclusion the strongest entry point because the program revolves around the relationship of four different children. Therefore the program is more attention grabbing to those children who rely more on relationships

than any other means of attention grabbing. My concern would be for those children who pay attention to narrative, logical problems, and plots (p. 40-45).

5. lesson and educational strength.

The program *My Life: Toy Soldiers* discusses "war and the effect it has on children…" (Prix Jeunesse Catalogue, 2012, p. 35). It was created to understand "childhood grief and the affect that losing a parent can have on the whole family" (p. 35). I find this lesson and explanation confusing because only one child's parent was lost in the program. The other three children had not lost a loved one. At the same time, in another description, there is a goal which reads, "…children reveal what life is like when a parent goes off to war. The film looks at how they try and maintain normality as their lives are interrupted by a conflict that they might not understand, taking place in a country they may never have heard of"(p.35). This is more of the lesson and goal I believe the program achieved. Although I do believe both statements are true, I believe the second goal is more covered than the first (p. 35).

For lesson strength this study will follow the four question model that Jordan and Woodward (1997) to provide as educational criteria. Although this was used for quantitative methods, the reasoning behind each category is more important for the overall interpretation for the quality of the lesson.

This analysis will now examine the four questions that Jordan and Woodward (1997) provided as educational criteria. The use of clarity is a strongly used asset. This is because the lesson was very explicit and was not hard to understand.

The use of salience is also a strong asset. This is because the lesson and presence of these children's lives are continuously conveyed. The program never sways from that lesson. ‘

The use of involvement is a weakly used asset. The program was not engaging for a younger audience, nor was the lesson challenging for a younger audience. I would be weary about a child's captured involvement with this lesson all together.

The use of lesson applicability is poor. There is very little application that can be seen in this program for the child. However, to a child whose parent is oat war or who has lost a parent, this program could be a very applicable tool. Therefore *My Life: Toy Soldiers* has a lesson strength of five out of 8 which gives a moderately strong lesson (p.11-12).

6. unnecessary sex or violence.

The program *Toy Soldiers* did not exhibit any unnecessary sex, violence, or sexual content. No one was hurt in the program or had pain inflicted onto them.

7. age appropriate.

One of the main issues with the nature of this program is the limited audience toward which it is targeted. Children whose mothers or fathers have not gone off to war may find this topic too political and uninteresting. It is appropriate for those whose parents have gone off to war to see others like them on screen.

According to the Prix Jeunesse Catalogue (2012) the target age ranges are between six to 13 years of age (p. 35). Given the nature of war this program may is not a good program for a six or seven year old. According to Lemish (2007), a child does not understand the difference between reality and fantasy until the age of 8. Although

what is occurring is real the question becomes if a child can conceive the concept of war at such a young age and understand it as a separate issue from television. Also because the child is just entering the concrete operational stage this is when they are "able to see, mentally, an object from the perspective of another person"(p. 48). The program relies on sympathy to understand what the children are going through.(p. 48).

This subject may not be appropriate for an 8 year old. The subject is war, and because the children are not directly seeing war on screen, abstract thought is needed to understand the program. This would mean that the child would need to be in the formal operations stage which begins at age 12 to understand the program (p. 39).

However the aesthetics of the program are designed for a younger audience. Lemish (2007) explains that by the time a child reaches the age of 12 they typically enjoy more adult programming (p.49). Therefore the subject and the aesthetics are problematic in the discussion of age appropriateness. It is edited for children between the ages of six to 12 years of age. However, the subject matter does not sync well with children of this age range. Therefore there is no suitable age range for this program. The target age is not appropriate (Lemish, 2007, p. 48).

8. media aesthetics.

The program *My Life: Toy Soldiers* is a documentary that is carried very little by aesthetics. One of the major aesthetic features in the program are the children's drawings. My only concern is the animations feel unnecessary. Yet it is one of the aesthetic appeals that is talked about in the Prix Jeunesse Catalogue (2012, p.35).

The lighting steers toward chiaroscuro lighting although some of it is natural lighting. What is interesting about the natural lighting is most of the days that were

recorded were cloudy, dreary days. This may be coincidental since it seems to be fall and this was recorded in the UK. This combination of chiaroscuro lighting and natural cloudy lighting adds a sad tone to the program. This concurs with the mood of the program.

The coloring in the program is a de-saturated pallet. This gives off the feeling of low energy. This works with the meta-message of the program (Zettl, 2005, p. 365-366).

For 2-Dimensional space there are aspect ratios and vector fields. When measuring the aspect ratio the screen size comes out to a 4x3 unit size. This is a normal television aspect ratio and is a less dramatic look. Given the dramatic nature of the program, this goes against the meta-message. Looking at the vector fields, the program is primarily shot at horizontal level and facing the audience. This works with the meta-message of the program because the children are speaking to the audience about their experiences (Zettl, 2005, p.370-373).

For 4-Dimensional space electronic cinema and mental maps will be looked at. Electronic cinema is only used when the children's drawings are animated. This is a proper use of electronic cinema because it is not mimicking the film. It is seen as a separate entity from the actual recording. The mental maps of the program do not seem to be disturbed at any time. The person on screen is always engaged in action off screen or with the camera. It is always clear what the person is looking at (Zettl, 2005, p.377).

The inner orientation of the program relies on subdued orchestrated music. There are many uses of the violin, harp, piano, and acoustic guitar. There are brief periods when there is an uplifting melody, and the orchestrated tunes are accompanied

with a trumpet. What is interesting is the program begins with a very slow song that is different than the music throughout the program. It casts a very sad mood over the entire program. When the program ends there is a more uplifting beat. The music does conflict with the meta-message of the program. It set the mood for children seeing how other children live while their fathers are at war. However the music comes across as too serious for the audience (Zettl, 2005, p.380-381).

The outer orientation of the program relies on the narrator and the children speaking. Much of the explanation is carried out by a faceless narrator. The children explain their own situations, how they perceive things, their thoughts, and their own experiences. The concern with the outer orientation is with the narrator. The narrator takes away from the meta-message of the program because the military children are not speaking as much about their experiences. The suggestion for this program would be to have the narrator speak less (Zettl, 2005. P.380-381).

Overall the media aesthetics are evident in the use of dim lighting, dull colors, and slow music. The overall program gives off a dramatic meta-message. The use of outer orientation sound throws off the media aesthetics because the narrator does stop the actual children from explaining their situation. The use of media aesthetics gives the program moderate quality aesthetics.

9. diversity/cultural representations.

The program *My Life: Toy Soldiers* displays people in photographs throughout the entire program. The people in photographs were not counted as characters as they did not interact with the scene. In total 11 characters were seen during the entire program. All 11 or 100 percent of the characters were Caucasian.

Because this is a documentary it is important to look at extras in the scene. This was to make sure that proper diversity was being displayed. Scenes with extras were counted for their diversity. People in scenes whose race could not be identified were excluded from the count.

In total 126 extras were seen in the program. Out of 126, 122 or 96.8 percent of them were Caucasian, 3 or 2.4 percent of them were African, and one or .8 percent of them were middle eastern. When comparing this with the United Kingdom's census it can be determined by the CIA World Factbook Website (2012) that the UK's population is "English 83.6%, Scottish 8.6%, Welsh 4.9%; Northern Irish 2.9%, black 2%, Indian 1.8%, Pakistani 1.3%, mixed 1.2%, other 1.6%" (2012).

When it comes to Africans there were 2.4 percent on screen, therefore Africans were properly represented. Approximately 3.1 percent of the U.K's population is Middle Eastern. This means that the Middle Eastern population was not properly represented.

Overall the program could have done more to represent a more diversified population. Although 92.1 percent of the UK's population is Caucasian, there is still the need to represent the 7.9 percent that are not Caucasian, even if they are shown in the background. Therefore diversity and cultural representation is not properly represented in the program (CIA World Factbook Website, 2012).

Although this would seem like an issue, one particular expert at the Prix Jeunesse was pleased to see the lack of diversity. This particular expert from the United States said, **"**my Life with Toy Soldiers, the one thing that did not annoy me, but all of the kids were Anglo... So that there was no ethnic diversity within both of those

programs because I think that would probably be more reflective of more of the population."

10. gender representations.

The program *My Life: Toy Soldiers* has 11 different characters that are seen throughout the program. Out of this total five or 45.5 percent are male and six or 54.5 percent are female. This means the program does strive for equal gender representation throughout the program.

11. stereotypes.

My Life: Toy Soldiers does display a gender stereotype. In the beginning of the program it is said that 175,000 moms and dads go to Afghanistan. The concern with this program is that three male soldiers are spoken about, but there are no female soldiers talked about. The concerns are for those children whose mothers who are in the military, but are not seeing their situation on screen. This is one of the things that Israel says makes for an excellent program. This reads "To advance addressing the specific needs of children and youth of different ages living under different circumstances" (Lemish, 2007, p. 206).

The concern is that it reinforces the notion of girls "being" and males "doing" argument. It is unclear what the mothers on screen do. The women on screen were still seen in a state of being rather than doing (Lemish, 2007, p. 104). The suggestion would be for at least one female soldier to be spoken about in this program. This would balance out the representation of those families who are dealing with parents in the military.

4. The Pirates

Pirates is a program made in Sweden and produced by SVT. The concept of the program is to blur the lines between reality television and fantasy. According to the Prix Jeunesse Catalogue (2012), the program focuses on eight children who have just arrived at the pirate coast Drevet.

a. plot summary.

The prelude of the program says that the Drevet Pirate Coast was home to many people who lived in harmony. Then Captain Blackbeard arrived on the coast and he is more dangerous than ever because he traded his soul for a secret treasure map. Now his soul is trapped in Davy Jone's Locker.

The program begins by introducing eight children who are on the program: Max age 11, Filippa age 10, Jonathan age 11, Anahita age 11, Hannah age 10, Noel age 10, Selma age 11, and Filip age 11. They arrive at the coast of and are greeted by Christopher. He explains that things have become dangerous around the Sailor Chest Inn because Blackbeard and his men, Captain Flint and it is barbarians are stealing, and people are disappearing.

Christopher first suggests the group split up to head to their destination. Selma and Jonathan travel down the Barren Trail. However they run into a pirate and are captured.

While Filip, Hannah, and Filippa are traveling the Privatere Trail, they run into an old woman with a bag of weapons. She hands the bag of weapons to them warning them not to allow it to fall into the wrong hands.

While Max, Noel, and Anahita are traveling, they find gold coins scattered across the ground. Later they get ambushed by pirates who demand payment. They pay the pirates with the coins and then pass.

When two of the groups reach their destination Christopher hands each of the children a sword. Then the pirates who were following Max, Noel, and Anahita ambush them. Christopher sword fights the where the group travels on and soon arrives at to the Sailor Chest Inn.

When they arrive at the Sailor Chest Inn, they are greeted with bed, board, and clothing. They learn that Selma and Jonathan have gone missing and they assume Blackbeard is to blame.

Christopher directs the children to the seeress in the Knowledge Glade who can help them find their friends. To pay the seeress Christopher gives them a magic bag that only she can open. If they open it something bad will happen. They leave, but are followed by one of the pirates who has overheard their conversation.

While on their way to see the seeress, the bag is stolen by the pirate. Shortly after they lose the bag, they find a piece of parchment attached to a post, informing them of a challenge from Captain Jwé that could win them ten gold coins.

Meanwhile in Flint's Camp, three pirates are fighting over who will open the bag, including the pirate that stole it. All are unwilling due to rumors of the curse. One of the pirates decides to open it, and when he does, his nose turns into a cucumber.

When the children arrive at Dead Man's Rock Captain Jwé reveals himself. They challenge him for the gold. Captain Jwé then conjures up the playing table. The game of

choice for them to beat is Jenga. Captain Jwé ends up losing the game and the children end up with the gold coins.

When they reach the Knowledge Glade they meet with the seeress. She decides to help them find their friends by looking into her crystal ball. They learn that Selma and Jonathan have been taken onto a pirate ship with Blackbeard. They are told it is up to them to save their friends.

b. personal analysis.

1. strength: concept.

One of the unique things about this program is the use of reality television. According to Frisby (2004), the definition of reality television is “a genre of programming in which the everyday routines of ‘real life’ people (as opposed to fictional characters played by actors) are followed closely by the cameras” (p. 51). This program transposes real children doing actual challenges, into a fantasy setting. This program has a unique nature in the way it handles its main concept. The nature includes developing “programs that allow children to hear, see, and express themselves, as well as their culture, language, and life experiences in ways that affirm their personal identity, community, and place” (Lemish, 2010, p. 21). It also allows “genres and content, and do not reproduce programs according to a successful formula.” (Lemish, 2010, p. 21). These are reasons the concept is seen as a positive for the program.

Experts also commented about how *The Pirates* connected with the program. One particular female expert from Slovenia commented “*The Pirates*, the Swedish, I loved that one. The children had this way of being into something that’s really over something more than the life of the show.”

2. weakness: authenticity.

One of the drawbacks to creating a program mixed with reality and fantasy elements is the lack of authenticity. There are two types of people in this program. There are the children, who are playing the games. Then there are the characters involved in the pirate theme. The characters in the program have almost no authenticity. They are flamboyant in their acting and are unrealistic.

The challenges also lack realism. This is a problem because the challenges that the children go through do not seem challenging. This is particularly true when the children go against Captain Jwé for the gold coins and they had to play the game Jinga. It was obvious that Captain Jwé had purposely knocked the blocks over, allowing the children to win. The children also have easy solutions handed to them to help them move on from scenario to scenario. This is especially evident when they find gold coins and are asked to pay with coins shortly after finding them. This is also evident when they are told that the seeress can help them find their friends.

Experts at the Prix Jeunesse also criticized the lack of authenticity. One female expert from the USA said, “I actually thought that it seemed kind of forced. There’s this phenomena called ‘larping’ where it’s like live action role-playing games, and it seemed like the kids were kind of intruding in the adults’ game and that the kids were sort of bystanders in some respect. It wasn’t kid-initiated or kid-guided. It was adult-guided.”

Another female expert from Germany commented, “I felt a little bit cheated at some point. The challenges didn’t feel real to me.**”**

The lack of authentic challenges leads to a lack of problem solving. As a result the children do not learn.

3. entertainment and emotional connection.

The strength of this program is its entertainment. I can honestly say that children will find this program to be enjoyable to watch. As stated previously in the literature review following Reich, Speck-Hamdan, and Götz (2009) then specific entry points and pre-planned entry points can be identified. The program displays two pre-planned entry points. This includes the person-oriented entry point because the children are experiencing a situation in place of the viewer (pg. 40). The program also follows the Narrative-Oriented pre-planned entry point because it does follow a narrative-like structure (pg. 40).

The program also displays six of the seven entry points. This includes the narrative entry point because the program is in a narrative-like form. The logical problems entry point is present because the program does have them get into situations they must solve (p.41) The existential questions entry point is present because some of the challenges they face threaten their lives. The aesthetic access entry point is also included in this program because of the overall composition. The relationships entry point is present. Since the children have to go through struggles which builds an emotional bond with the viewers who witness the program. Finally the plot entry point is seen because the program includes cliff hangers which would interest children to tune in the following week (p.41).

4. lesson and lesson strength.

A concern with this program is its lack of lesson. It is unclear if the program has a lesson for its audience. The only lesson the program teaches is teamwork and working together. There is no documented lesson goal.

For lesson strength this study will follow the four question model that Jordan and Woodward (1997) provide as educational criteria. Although this was used for quantitative methods, the reasoning behind each category is more important for the overall interpretation for the quality of the lesson.

For clarity *The Pirates* is weak. This is because the lesson is very vague. For salience the program comes across as moderately strong. This is because the idea of teamwork does integrate itself throughout the program. The children have to work with one another to succeed. However the use of adult supervision hinders the lesson. For involvement the program had a weak use. The idea of teamwork is very implicit: children may not understand the lesson and therefore would not be engaged by it. The applicability of the program is also weak. If the child understands that teamwork is needed within the group then they may see the usefulness in their own lives. Therefore *The Pirates* lesson strength overall is weak (p.11-12).

5. unnecessary sex or violence.

One of the concerns for *The Pirates* is that it does reflect unnecessary violence. This present when the children obtained their swords, which was then followed by a fight with a group of pirates. Although the defeated pirate does not have any serious pain inflicted upon him, he still falls and the swords do make contact. The violence could have been avoided. Perhaps one reason why it was not avoided was because violence is "exciting, easily understood regardless of language and cultural barriers, and thus "travels well" in the global market of television programs" (Lemish, 2007, p. 72).

The concern for these acts of violence would be seen in social learning theory, which states, "that children learn a repertoire of behaviors imitating the actions of role

models that are, in turn, positively reinforced" (Lemish, 2007, p. 24). This makes this a concern because "Justification of violent behavior is important as it increases the chances of children's imitation while positive reinforcement provides added value by suggesting to children what society values" (Lemish, 2007, p. 73). The violence that is portrayed is positively reinforced.

A suggestion for a program of this nature would be to include the swords, but to have not used them. This would exhibit authenticity while avoiding the unnecessary violence on screen.

6. age appropriateness.

According to the Prix Jeunesse Catalogue (2012) the age range for the program, *The Pirates,* is between 10-to-11 years of age (p. 36). The programs age range is appropriate for two reasons. This age range is just before the formal operational stage when children want to view adult programming. It is also after the stage where children can distinguish between reality and fantasy, which begins around the age of 8 (Lemish, 2007, p 48). The program's nature also mixes fantasy and reality which makes it perfect for this age range because it is those ages that the child is trying to determine what is real and what is not. So by the time the child views the program they may recognize something as fake, so they will have some doubts about the program. They have yet to view television like an adult would (Lemish, 2007, p. 49).

The only criticism with a program with this target age group is that it should extend the age range to as wide as 8-to-11 years of age. The target age group that is suggested is very limited. It would be easy to lower the target age to increase viewership of the program and still maintain appropriateness (Lemish, 2007, p. 48).

Experts at the Prix Jeunesse praised the age appropriateness of this show. One female expert from France commented, “I think it’s interesting to see the reaction of these children who are in the game because I think it’s the age where they start not believing magic anymore. Still, you see on their face that sometimes they really look like ‘oh’ and as a viewer I had a lot of fun watching this and I love the realization and the special effects. I think that children are amused as well when they watch and connect. Even if it’s not intellectual, it’s just giving them fun, but I think children also need fun.”

Another expert from Jordan commented “I think the kids would like *The Pirates* very much because in this age group, I think they think like that.” (female expert, Jordan)

Finally a male expert from the USA commented, “It seemed absolutely the most psychologically developmentally appropriate show I’ve ever seen in children’s television. Because the drama wasn’t based on some artificial stunt that the kids participated in, it was all based on getting them more and more involved in the story. There’s this phenomenon with that age group of kids who are like 10, 11 years old, who tend to know what’s real and what’s not real but they’re also not quite sure sometimes. And that’s what the show seemed to play on. It played on the fact that they knew it couldn’t be real, they knew this whole thing was fake and yet - and it was that ‘and yet’ sort of feeling and I thought that was brilliant.”

7. production value and media aesthetics.

The Pirates depends highly on its aesthetics, which is constructed mainly from its settings. However the settings have problematic areas which compromise the program’s authenticity. One of the biggest compromises is when the group of kids challenges

captain Jwé for gold coins. The challenge they end up playing is Jenga- a game sold by Hasbro games (Hasbro Games, 2012). Other faulty props include statues of deer out in the forest, printed playing cards, and the industrially made broom the Sailor Chest Inn shop owner uses to sweep the sidewalks. These items are small, but they compromise authenticity. A suggestion for this program would be to refine small details like these. It is also suggested that another challenge that involves another game be played.

When looking at media aesthetics as suggested by Zettl (2005) then the program is evidently carried by its appeal. The lighting is the first indication of the emphasis on its aesthetics. The entire program is cast in chiaroscuro lighting despite much of it being shot outside. It can even be viewed in Appendix D picture 4 that the program has beem tinted so it is darkened. This gives off a dramatic touch which goes well with the meta-message of the program (p. 365-366).

The coloring for the program also has a dull color pallet. Many of the set color choices are quite dull and it gives off a low-energy, which works well for the dramatic mood (p.369-370).

With 2-Dimensional space there is a concern for aspect ratio and vector fields. The aspect ratio is 5.3-by-four units. This is usually seen for programs with a more dramatic mood. Considering the program seems to be trying to create any dramatic mood possible, this works acceptably with the meta-message of the program (p. 370-371).

The vector fields in the program are strongly used in scenes with high energy. The shots are taken from behind and to the side of the subject creating a high energy situation. When the children are being interviewed the shot is taken from a frontal view

and feels very confrontational. This works very well with the meta-message of the program (p. 372-373).

Then there is the use of 3-Dimensional Space. When the children meet the Seeress, the lens used creates a supernatural feel by amplifying the light in the surrounding area. This works with the dramatic nature of the program and adds an extra touch (p. 374-375).

Therefore 3-Dimensional space is properly used. Time motion has two aspects to analyze, electronic-cinema and meta-maps. There is a number of usages of electronic-cinema in this program. Some of the usage of electronic-cinema is viewed as a separate entity. However there is some usage which is weak because electronic-cinema is suppose to mimic the feel of the film. However, this usage does not mimic the film. A recommendation would be to avoid these scenes as they take away from the program (p. 374-375).

The sound's outer orientation is driven by three different entities in the program: the narrator, the pirates and helpers, and the children. One concern with this program is the use of the pirates. They seem to be guiding the children throughout the program and there is very little problem solving coming from the children themselves. This goes against the meta-message because the program is suppose to be about the children (p. 380-381).

The inner orientation leaves a dramatic feel. There is the use of a lot of brass instruments. The music does remind you of pirates which works for the meta-message (p.380-381).

Overall the meta-message of the program comes off as the most dramatic program in this entire study. Although many of the aesthetic aspects work, the use of electronic cinema does take away from the quality of the graphics. Therefore the program has a moderately-good use of media aesthetics.

8. diversity/cultural representation.

The program *The Pirates* has two character components. There are the children and there are those in the setting that interact with the children. Out of the eight children that appear in the program five of them or 62.5 percent were Caucasian, two of them or 25 percent were middle eastern, and one or 12.5 percent were Asian. There are 12 people who interact with the children in the program. All 12 people, or 100 percent, are Caucasian. Therefore, of the 20 characters in the program, 17, or 85 percent are Caucasian, two, or 10 percent are middle eastern, and one, or five percent are Asian are casted.

According to Baltic Travel Services website Sweden's ethnicity reads "Swedish 89,3%; Finn & Sami (Lapp) 3%; Yugoslav 0,8%; Iranian 0,6%; other 6,3%" (Baltic Travel Services, 2011). Therefore it can be determined that 92.3% of the population should be of Caucasian decent, 1.4 percent of the population should be middle eastern, and 6.3 percent should be some other type of population.

In regards to the other population category, since only one person of Asian ethnicity is represented in the program, and there are no statistics regarding the Asian population, it can be determined that this is an "other" population. Therefore it can be determined that the other population is represented.

Since the Middle Eastern population of Sweden is 1.4 percent, and 25 percent of the characters are Middle Eastern, it can be determined that they are represented. However the cultural representation is not properly proportioned.

Therefore it can be determined that *The Pirates* properly represents all minority populations. However, it can be seen as a form of 'tokenism.'

9. gender.

The program *The Pirates* has 20 different characters in the program. In total 13 or 65 percent were male and seven or 35 percent were female. This means that the program did not achieve gender equality. This goes against an argument by Maya Götz et al. (2012) which specifies that it is a show's responsibility to show 51 percent female and 49 percent male (p. 6). A suggestion for a program like this would be to replace a few male pirates with female pirates.

10. stereotypes.

The program *The Pirates* does not show any strong racial or gender stereotypes. Instead the program actually breaks gender stereotypes. It does this in two different ways. First Captain Flint shows strong female leadership by being a captain. The Seeress also does this by being a powerful figure that can help the children in their journey. This breaks the notion of girls "being" and males "doing" argument, especially since women are holding leadership roles (Lemish, 2007, p. 104).

5. This Is Me And That Is That

This Is Me And That Is That is a program that was put together by the Björnstjerne Björnssonsplass in Norway. It is intended for children between the ages of five to 10 years of age. According to the Prix Jeunesse Catalogue(2012) the program is

meant to, “portray eleven children with ten different diagnoses. It’s about children, made for children. About extra challenges in life, and dealing with them” (p.37) The program was created because “knowledge can help conquer prejudice and ignorance” (p.37).

a. plot summary.

This Is Me And That Is That talks about a seven-year-old girl named Emilie who has a pacemaker. The program begins with an interview during which she discusses her condition. To date she has had three operations.

Next the program moves to Emilie during a visit to the doctor’s office. This is followed by her explaining that a heart has four chambers that make the heart operate. Through a series of illustrations, she explains that one of her chambers is not big enough to operate properly. Emilie says that the operations do not scare her because the doctors are skilled at what they do and they are trying to help her.

The documentary then explores her life in Kampen, Oslo in Norway where she lives with her mother. She explains that she misses her family in the northern part of Norway and thinks about them often.

The program then shows her playing outside with her friend Kaja. Her friend Kaja asks her questions about what is difficult when it comes to playing. Emilie replies that the biggest problem is Stickball because she is afraid the ball will hit her pacemaker.

The next scene explains how her pacemaker works. Emilie explains that her heart sometimes forgets to beat. The pacemaker guarantees that beat. She explains that the pacemaker has helped her feel better because now she can do things such as running. Emilie explains how her heart beats with and without the pacemaker.

The documentary then focuses on her life at school. Emilie has to take in more liquids than most children, so she is able to have a water bottle on her desk. Emilie finds this to be a benefit to having a pacemaker.

Next Emilie is drawing with her friend Kaja. Emilie likes to draw because, as she explains, she has her own little world that she's created. The program animates her drawings and shows pictures of how she views her body. Her lungs fill two kindergarten classes. Her pacemaker operates like a little café inside her body that sends food to her heart. Her heart is a school, and she explains that the school needs food.

The program then cuts to her talking with her grandmother who she calls every day. She misses her grandmother because of her cooking and her grandfather because he is funny.

Now the documentary cuts to winter. It shows her in jazz dance class which she says she attends once a week. She is getting ready for a performance for Christmas.

The documentary cuts to the last doctor visit of the year. It shows her interacting with the doctor. During the visit he explains where the pacemaker is and where her heart is.

The program then returns to the Christmas show and shows her getting ready and then performing.

Christmas finally arrives and Emilie heads to her grandparents. The program shows the special procedures she has to go through when going through the airport. She explains that metal detectors can shut off the pacemaker and she has to stay away from them. They show her on her flight and meeting her grandmother and grandfather at the airport.

It shows her interacting with her cousins at her grandparent's house, obtaining a Christmas tree while out in the woods, and concludes, with her making cookies, telling ghost stories, and interacting with family members.

b. personal analysis.

1. strength: authenticity.

One of the strengths to *This Is Me And That Is That* is the authenticity. Emilie explains the doctors, her heart, and how the pacemaker works and helps her. She also explains how she understands her heart through her own illustrations. The only direct question she receives from someone is from her friend Kaja. Emilie explains everything to the audience in a way that children understand. There is only a short adult level explanation carried on by the doctors to explain where her pacemaker compared to her heart. That gives strength to the authenticity.

One male expert from Germany spoke about the authenticity. "It worked well. Kids acted naturally. I believed her feelings, her feelings for her grandparents. She took us into the story because she was good at telling her story." (Male Expert, Germany)

2. weakness: fast paced.

One concern about this program is the pace. It jumps from subject to subject. For instance during the second half of the show Emilie is attending Jazz class. The program cuts to her being at the doctor, then cuts back to her performance. A concern with a program like this is it can cause confusion. It comes across as overwhelming at times. A suggestion for a program like this would be to focus on less rather than more.

3. entertainment and emotional connection.

This Is Me And That Is That exhibits a strong sense of entertainment. The documentary has a light hearted attitude and avoids being serious which makes the program enjoyable to watch.

By following the Reich, Speck-Hamdan, and Götz (2009) study, specific entry points and pre-planned entry points are shown to add to the entertainment. When it comes to pre-planned entry points, two out of the four are easily identified. The person oriented entry point is because Emilie is experiencing and speaking about her views to other viewers who are children. The facts oriented entry point can be recognized because she talks about individual facts about her heart , what is wrong with it, and why she needs the pacemaker (p. 42).

When it comes to entry points, three of the seven entry points can be spotted. The first entry point, facts and figures, is present because facts about her heart are mentioned through the program. The second entry point, aesthetic access, can be viewed due to the animations that the program creates. There are a series of animations that *This Is Me And That Is That* shows when Emilie is explaining her condition and “her own world.” The third entry point is the relationship entry point. The entire program is revolved around getting to know a girl with a pacemaker named Emily. A strong developed relationship for Emily is built into the program (p. 42).

The concern would be for children that watch this program who rely on narrative, logical problems, and plots to get their attention. There is also concern for those who need a more solid narrative structure. I do not have a suggestion to solve this issue in this program.

4. lesson and lesson strength.

For lesson strength this study will follow the four question model that Jordan and Woodward (1997) provides as educational criteria. Although this was used for quantitative methods, the reasoning behind each category is more important for the overall interpretation for the quality of the lesson.

The program is moderately strong in lesson clarity. This is because the lesson is very implicit, but it is present and can be understood by children. The salience of the lesson in the program is moderately strong. This is because the program lesson strays from this a few times to focus more on Emilie. For engagement has a strong lesson. The program moves away from her condition and because very engaging for a child. The program has strong use of applicability because the program shows that a person with a medical condition can be normal. Overall the program shows a moderately strong lesson (Jordan and Woodward, 1997, p.11-12).

5. unnecessary sex or violence.

The program *This Is Me And That Is That* did not exhibit any unnecessary sex, violence, or sexual content.

6. age appropriateness.

The program *This Is Me And That Is That* is listed in the Prix Jeunesse Catalogue (2012) as being for ages of five to 10 years of age (p.37). The program has a light hearted approach and therefore it could be appropriate for a vast audience. It works well for five-year-olds because this is the age when they start watching fast-paced programming and when their tastes begin to develop (Lemish, 2007, p. 48). It works well for children under the age of ten because the program has an aesthetic nature to it that may seem too childish for anyone beyond the age of twelve (Lemish,

2007, p.48). The program seems perfect for its target age range. The only suggestion would be that this program could extend to eleven year olds. Therefore the program is very age appropriate for its age range.

7. production value and media aesthetics.

The program *This Is Me And That Is That* is not characterized by its production values. The editing is simple. The music is upbeat. The only significant aesthetic element are the animations.

In regards to the lighting the program *This Is Me And That Is That* uses a lot of natural light. It does not render chiaroscuro or flat lighting. That is because one of the scenes was filmed inside and the other one was filmed in natural sunlight. None of the lighting stays the same throughout the program and therefore much of it is natural. This could be seen as blending with the meta-message of the program since it is a documentary. (p.366-367)

The coloring also comes across as natural. The only time it does not is in the drawings of Emilie explaining how she views her condition. The use of bright colors comes across with high-energy. This works with the meta-message because the program is trying to alleviate prejudices from disabilities (p.366-367).

Analyzing 2-Dimensional space there is the usage of aspect ratio and vector fields. The use of aspect ratio is at four-by-three units in this program, a standard television dimension. This works because the program is not trying to evoke a dramatic mood. With the vector fields, many of the angles from Emillie are confrontational. They are taken from the front and she speaks directly to the camera. Some of Emilie is taken from the side, but this is primarily done during moments of action.

Analyzing Time Motion there is the usage of electronic-cinema and meta-maps. In particular frames Emilie is explaining how she understands the pacemaker placed in her. The usage of electronic-cinema works well because it is seen as a separate entity. This is not seen to be professionally done but as Emilie's drawings. They seem authentic. This works well with the meta-message of the program.

The use of sound is guided by the use of inner and outer orientation sounds. The outer orientation sounds in the program *This Is Me And That Is That* work well. The use of outer orientation consists of Emilie's explanation. The only adult explanations are from the doctors. This is a positive aspect of *This Is Me And That Is That*. It means that all of the experiences and things that Emilie encounters are told by her, importing an authentic quality.

The inner orientation of the program comes across with high-energy music. The opening credits begin with a very rheumatic tune. It comes across as happy and contributes to the carefree mood. This works well to create the overall meta-message of the program.

Generally the use of media aesthetics in *This Is Me And That Is That* is not strongly used. However the program can be viewed to have specific goals. It aims for authenticity, which is evident in the natural lighting, coloring, electronic cinema, and its use of outer orientation sound. The program is carefree and light in mood and this is evident in the use of a natural aspect ratio, its use of vector fields to create confrontation, and its use of music to create a light mood. Although the program is carried very little by media aesthetics the programs media aesthetics are of good quality.

8. diversity/ cultural representation.

The program *This Is Me And That Is That* displays 15 characters during the entire program. All 15 or 100 percent of the characters were Caucasian. Since this is a documentary there was the concern to look at extras scenes so as to view whether or not diversity was displayed in them. This count excludes aerial shots because the ethnicity of individuals could not be determined. People whose race could not be identified were excluded from the count. In total 202 extras were seen in the program. Out of this total 186 of them or 92.1 percent were Caucasian, five or 2.5 percent were African, eight or 4.0 percent were Middle Eastern, and three or 1.5 percent were Asian.

According to the CIA Factbook Website (2012) Norwegians make up 94.4 percent of the ethnic mix(this includes about 6.9 percent Sami), 3.6 are of an European population, and two percent are of an other population (2012). So it appears that minorities were not represented properly and therefore a proper cultural representation was not shown.

The only way to correct this issue would be to show more scenes with those of Norwegian descent and display fewer scenes of diversity. However this is not necessary when it is a documentary. Putting more people into the shot or even changing those in the scene would compromise the documentary's authenticity.

9. gender.

In the program *This Is Me And That Is That* 16 characters are displayed on screen. Out of the 15 characters that were shown to have interacted with Emilie, eight or 53.3 percent were female and seven or 46.6 percent were male. This means that the program does display proper gender representation (Gotz et al., 2007, p. 6).

10. stereotypes.

The program *This Is Me And That Is That* displays no diversity or gender stereotypes on screen. The program actually breaks gender stereotypes because Emilie is recognized as a strong female character. The program also breaks stereotypes by showing that those with disabilities can live normal lives. Overall these assets alleviate stereotypes for children. This is overall a positive asset because as Lemish (2007) explains,

> Additional support for these conclusions came from studies concerned with other kinds of social minorities, such as disabled people. For example, a study of children's reactions to portrayals of blind people in a documentary film demonstrated a positive change in viewers' attitudes; that is, television contributed in this case in a positive manner in an area in which children did not have prior first hand knowledge. (p. 126)

Although Emilie is not blind, she may have a prejudice against her. Therefore the show has the potential to change the reactions of children with disabilities.

6. Tricks and Clicks

The program *Tricks and Clicks* is produced by Der Kinder kanal von ARD und ZDF from Germany with a target age between 10-to-15 years of age . The program focuses on how to handle computer situations in the new internet age. It accompanies this with "video-clips, slide-shows, descriptions and links which can be found at www.kurz-und-klick.de" (Prix Jeunesse Catalogue, 2012, p. 38). A list of screen captures, following along with the episode summary, can be seen in Appendix F.

a. plot summary.

The program begins by introducing Max, who is searching the internet. As he is searching he comes across comments that read, “no one likes you,” “you stink,” “you’re such a retard,” and “get lost”. The announcer explains that what Max has found is internet bullying against his classmate Tom.

Max grabs his cell phone and begins to text Tom. He says that he saw the messages and asks him if he is alright. The announcer reassures the viewer that it was “cool” for him to do this.

Max then reaches behind his chair for a soda. Max realizes a lack of response from Tom and indicates that Tom is offline, so Max decides to report the posts himself. The announcer assures the viewer that this is the right move to make. Max tells the administrators Tom is being bullied. An automatic message is then sent back saying that his message was received.

Max then finds more messages that read “get out of school,” and “you’re gonna get a beat-down.” He realizes that he cannot wait for the website operator to react. He decides that he must do something himself.

Max searches the internet. He finds a website called *Kids against bullying. A*fter reading the information on the website, Max realizes that Tom is not the only person who has gone through this situation. Max decides to go to *klick safe* where they have more information on the situation. The solutions include to not react and to gather firm evidence.

Max decides to print the evidence, and capture a screen shot. The announcer then explains that bullying is a criminal offense. Max sends an E-mail to Tom that reads

“I’ve got evidence. Let’s go together to see the school guidance counselor.” He receives a reply that says “great idea.” He also E-mails the Kids’ Helpline website to Tom.

Max places the papers into a folder and then into his backpack. The announcer says that Tom probably could not have done this on his own.

b. personal analysis.

1. strength: different mediums.

One of the best attributes of the program *Tricks and Clicks* exhibits is its use of multiple media platforms. *Tricks and Clicks* is a program that speaks about the internet and how children can utilize it properly. Therefore it is useful in that it goes into depth by showing different strategies that children can use. This includes going into detail about different research methods. This is overall a positive attribute because it shows children how to problem solve if they have questions they themselves cannot answer.

2. weakness: fast paced editing.

A concern for this program is the pace. During the program, Max, the main character, utilizes many websites to help him with solutions. The camera quickly steers away from many of these sites and it is hard to see what he is typing. One reason for this problem is that the program is only five minutes in length. A suggestion for this program would be to remove or shorten a few shots in order to create enough time for the viewer to see the more useful information on screen.

3. weakness: buffet.

Another concern is the setting. The setting is a media-saturated environment, but off to the side there is a turntable that is filled with doughnuts, breads, cookies, and soda. At one point Max grabs a soda and begins to drink it. The soda and the breads

have no relevancy to the scene. This is problematic because it leads children to link the issue of unhealthy eating practices with computer usage I.E. a sedentary activity. A suggestion would be to remove the items from the set because they have nothing to do with the plot.

4. entertainment and emotional connection.

One of the positives to *Tricks and Click* is it is entertaining. Children also relate to the internet. Following Reich, Speck-Hamdan, and Götz's (2009) study, then specific entry points and pre-planned entry points can be broken down in this program. In the case of pre-planned entry points three out of the four can be identified. The person-oriented entry point is when Max is experiencing something in place of the viewer. The facts-oriented entry point is identified because it is explained in steps how to solve the problem. The narrative-oriented entry point is seen because it is put into a story (p. 40-43).

When it comes to entry points five out of the seven entry points can be identified. The narrative entry point can be identified because the program is in the frame of a story. The facts-and-figures entry point can be identified because the program reports different facts about how to solve internet bullying. The logical problems entry point can be identified because Max is continuously trying to figure out what more he can do throughout the program. The aesthetic access entry point can be identified because of the setting. Finally, the relationship entry point can be identified because a relationship exists between the viewer and Max (p.42).

5. lesson and lesson strength.

One major positive to *Tricks and Clicks* is the lesson the program aims to convey. *Tricks and Clicks* teaches media literacy for internet use. This is important particularly due to the increase in internet usage over the last decade. It is necessary to teach children more about how to use new media properly (Willoughby, Teena, Wood and Eileen, 2008, p. 13).

It also embeds implicit lessons such as how to conduct research. Max uses the internet to try and find solutions on how to help his friend. The program does not directly state that he is doing research, but it is what he is doing. The program also takes the time to demonstrate these methods to the audience. Finally the program ends by pointing out that Tom would not have been able to do those things on his own.

For lesson strength this study will follow the four question model that Jordan and Woodward (1997) provide as educational criteria. Although this was used for quantitative methods, the reasoning behind each category is more important for the overall interpretation for the quality of the lesson.

The first category, clarity, is presented very clearly. It is easy to understand the goal. Part of this is because the show speaks about ways to solve Tom's problem.

Salience has a strong use because the lesson is conveyed and integrated throughout the entire program.

Involvement has a moderate use because the lesson is engaging, but it is not seen as too challenging for the target audience.

For applicability the program receives a two because it is applicable to the target audience. In conclusion the lesson strength of the program is very strong (p.11-12).

6. unnecessary sex or violence.

In the program *Tricks and Clicks* there was the portrayal of verbal violence against Max's friend Tom. Although this was used as an educational asset nevertheless it is present.

The concern for these acts of violence would be seen in social learning theory, which states, "that children learn a repertoire of behaviors imitating the actions of role models that are, in turn, positively reinforced" (Lemish, 2007, p. 24). This is of concern because "the chances of children's imitation while positive reinforcement provides added value by suggesting to children what society values" (Lemish, 2007, p. 73). However, none of the violent acts are positively reinforced. Instead they are discouraged. It is also demonstrated how to respond to these acts in a positive fashion.

One of the concerns for the type of violence that was demonstrated was the extreme use of it. One male expert from the UK at the Prix Jeunesse criticized the handling of this violence by stating, "I think they're handling a very difficult topic. I thought Tom would be dead in a ditch somewhere."

7. age appropriate.

According to the Prix Jeunesse Catalogue (2012) the age range for *Tricks and Clicks* is between ages 10 to 15 years (p.38). This program is appropriate because a child around 12 years of age begins to enter the formal operational stage. This is when they understand abstract concepts such as the threat of cyber bullying (Lemish, 2007, p.39). The age of 12 is also when children begin to view media like an adult (Lemish, 2007, p. 49). Therefore this program is important for a 10 year old because it teaches children how to handle situations such as cyber bullying, just before they begin to perceive media like an adult. For a 12 year old "life experience, interests, and [the]

emotional world" continues to be different than for adults (Lemish, 2007, p.39). Therefore the program is very much age appropriate because it does address real issues for this age group.

8. production value and media aesthetics

The program *Tricks and Clicks* has several elements which contrive its aesthetic appeal, particularly with its setting and music. The setting imbued with technological devices, as it is filled with dual monitors, a laptop, headphones, another monitor with a joystick attached and shelves with an old monitor. It is a setting that is saturated with computers. The music adds to the feeling of the setting of the technology setting. So the music and the setting, although exaggerated, work well with each other.

Following Zettl's (2005) methods we begin with lighting. The program is cast in chiaroscuro illumination. There are heavy shadows cast on Max. There is flat lighting from the computer equipment and through the window, but this is associated with the nature of the items. The illumination from the computer screens does draw attention to the computers and this does reinforce the meta-message. The flat lighting gives the feeling of industry and also works well with the technology devices. The rest of the setting is cast in chiaroscuro and this makes it feel dramatic (Zettl, 2005, p. 366-367)

Another contribution to the setting is color. Many of the electronic items on the tables are brightly painted. The subject, Max, wears a bright red jacket with yellow headphones, while most of the items of interest are cast in bright colors. The surrounding areas have a neutral pallet. This helps draw the eyes to Max and the surrounding electronics because brighter colors give off higher energies. This works for

the meta-message because this helps draw the eye to the subject matter of the program.

What is interesting is that the program portrays a lot of wide vector fields. All of the shots are angled in some fashion. Many of them are above or directly behind Max. It puts high-energy shots in the program. This adds to the dramatic nature of the program.

Both screen size and the vector fields work hand-in-hand to create a focus on Max. This is important because it focuses on the subject of cyber bullying (p. 371-373).

For 3-Dimensional space the interest is over use of lens. There seems to be a lens that elongates the scene. There are many shots where Max is in front of the camera while the background seems to be further behind him and his arms seem non-proportionate. There are also shots that show Max's point of view. The only explanation for these special shots would be to put more focus on Max or to give the scene a more visually appealing feel, therefore promoting with the meta-message of the program (p, 374-375).

For 4-dimensional space the concern is over the use of electronic images and mental maps. *Tricks and Clicks* does not use any type of electronic image. Therefore it is not a concern for this program. For mental maps there are no disturbances. Therefore 4-dimensional space has no significant effect to the program (p.375-380).

Sound is one of the more interesting aesthetic elements in the program. In *Tricks and Clicks* the inner orientation has an interesting sound because it uses a lot of electronic music. This goes hand-in-hand the theme because it does revolve around the internet and computer usage (p.380-382).

What is more interesting is the outer orientation sound. The only outer orientation sound the program uses is a narrator. This allows for more focus on the subject matter. The narrator also uses reassuring statements to reinforce the good that Max is doing. For example, he says “Respect!,” just before the program ends. Both uses of inner orientation and outer orientation work well in the program and are one of the major positives to the program. (p.380-381).

All together the program is highly successful in its use of media aesthetics. Its uses of lighting, color, and 3-Dimensional help focus our attention on Max and the problem. The music also works very well in creating a mood and in gaining our attention. The media aesthetics of this program are very well done.

9. diversity/ cultural representations.

The diversity of Tricks and Clicks is difficult to discuss because only one person is in the program I.E. the character Max. The character also does not have an easily identifiable race. He looks Caucasian with some African facial characteristics. Max was coded as interracial because of this and was marked as 50 percent African and 50 percent Caucasian. According to the CIA The World Factbook (2012) website the ethnicity of the German population is reflected as 91.5 percent Germany, 2.4 percent Turkish, and 6.1 percent other “namely (made up largely of Greek, Italian, Polish, Russian, Serbo-Croatian, Spanish)” (2012). Therefore the program does reflect appropriate diversity. Having only one character in the series it is the best decision the program could have made.

10. gender.

When it comes to the representation of gender, *Tricks and Clicks* is interesting because there is only one character that is present in the whole program. It does not exhibit proper gender representation because the only character is male. This is problematic because as Lemish (2010) explains “other areas, such as technology, action, or fighting are almost always framed as male, hence reinforcing viewer expectations of masculine dominance in these domains” (p. 1). By placing a male character in this program fails to associate females and computers.

The problem occurs because only one character is in the program. If the program referenced female friends or went so far as to replace Max with a female character there would be a better balance. It is not necessary to replace the only character with another character, but it would satisfy the need for proper gender representation.

11. stereotypes.

One concern with a program like this is the dramatization of the computer nerd. Kendall (2011) points out five statements that connect with the stereotype “(1) Computers are an important but problematic type of technology. (2) Nerds understand and enjoy computers. (3) Those who understand and enjoy computers are nerds. (4) Nerds are socially inept and undesirable. (5) Nerds are white men” (p. 519).

Tricks and Clicks reinforces or breaks some stereotypes. The opening scene of the program does imply that computers are a problematic technology through the use of soldering and all the circuit boards that surround Max. It is also obvious that Max likes computers when four of them are within reach. Because he enjoys and understands how to use the computer he is represented as the nerd. The fourth statement is interesting because Max is seen helping a friend throughout the program, yet he is

never seen with anyone, he never says anything, and an announcer speaks for him. It is also seems that the treats are next to him because Max stays at his desk all day instead of heading to the kitchen for food. Other than texting to his friend Tom, there seems to be no socializing at all. The only statement that is contradicted by the program is the 'nerds are white' statement. It is the only stereotype that is broken since Max appears to be of a mix of ethnicities. The only stereotype that is broken is due to Max's 'cool' appearance, which contradicts the nerd stereotype.

A suggestion for this program would be to have Max talking without the aid of a technological device or narrator. This would remove some of the socially inept stigma. Removing the pastries in the corner of the desk would also further reduce the stereotype. There is no suggestion for the other stigmas around Max since it is a program about computer usage.

The program *Tricks and Clicks* is a high quality program about computer usage. It uses different mediums to help with media literacy which strengthens its lesson. The use of aesthetics, both in setting and music, also help to keep the program interesting. It is also quite successful on its learning criteria by explicitly dealing with internet issues and by demonstrating how to do research.

A concern for this program is the reinforcing nerd stereotype. The pastries on the corner of Max's desk concern for dietary habits, his lack of socializing, and the amount of time spent at the computer. It is suggested to remove them from the scene because they have no relevancy in the content or lesson.

7. Wild Kratts

The program *Wild Kratts* is a cartoon series produced by 9 Story Entertainment in Toronto, Canada, and which airs on the Public Broadcasting Station in the United States. The concept is about Chris and Martin Kratt as they "encounter incredible wild animals" (Prix Jeunesse Catalogue, 2012, p. 39). The goal of the program is to explore "an age-appropriate science concept central to an animal's life and showcases a never-before-seen wildlife moment, all wrapped up in engaging stories of adventure, mystery and rescue" (p. 39). This particular episode "Mystery of the Squirmy Wormy" explores worms. A list of screen captures, following along with the episode summary, can be seen in Appendix G.

a. plot summary.

Wild Kratts and "The Mystery of the Squirmy Wormy" begins with Martin and Chris going through a park on a rainy day trying not to step on worms in a rainstorm. When they realize that worms are covering the ground, they decide to investigate why they only come up in the rain.

Martin looks up at the sky, and is hit by a package that smacks him on the head. The package is from the inventor, Aviva. Aviva has sent them a machine that has the ability to shrink them to bug size. Chris and Martin then follow through with this opportunity to shrink themselves down.

When they first encounter the worms they analyze them, beginning with anatomic features. When the sun comes out the worms in the area begin to crawl away. Martin and Chris decide to follow the worms to get more clues by following them underground. Underground they discover that worms have the ability to tunnel. They also discover just

how wet the dirt can be. Aviva contemplates what would happen if the tunnels would get overly flooded.

Chris slips in the dirt and begins to fall further down the worm tunnels. He tumbles into a pond and begins to swim toward a worm he discovered in the water. As Chris begins to heads toward the worm, Martin sees that a largemouth bass is following Chris. Martin makes a diversion and attracts the largemouth bass to it. Meanwhile Chris is unaware any of this is going on.

Martin discovers that the worm in the water is not drowning, it is alive. Ellie and Katie, two members of the Wild Kratts Team of North America, analyze the worm closely. Aviva's team, Ellie and Katie, and the Kratt brothers then determine that worms do not drown. They can breathe above and below ground.

Martin and Chris then decide to backpack through the tunnels. As they travel through the ground they realize that the slime and the wet ground help a worm slide through the tunnels. Their worm friend, Pinky, then leads the Kratt brothers above ground, but it is not night time nor is it raining. Instead, Pinky begins to eat. After he has eaten, Pinky then goes back under the ground.

In the next scene Chris becomes frustrated about trying to travel under the ground. The program then cuts to a montage of Aviva and her team working on a machine to help Chris. Chris receives Aviva's invention the "wormobile" – a machine that looks and acts like a worm so they can travel. Next they are chased by a mole, then reach the surface. They discover that a worm only goes out in the sun if it in a life or death situation. The Earth begins to shake and a mole pops out of the ground and eats a worm before going back underneath the ground.

Chris and Martin go back underground one last time for one last investigation. They discover that the ground is still wet and determine that the ground can retain in water for days. Martin continues this analysis by showing how the slime on the worm seals in the water.

The ground begins to rattle again, so they head for the surface. They realize that a bird has tricked them into coming up to the surface. Pinky is also tricked by the vibrations. When he reaches the surface, the robin grabs Pinky in its beak. Martin latches onto Pinky in an attempt to save him and the robin carries them both away. Another Robin sees Chris, tries to gobble up his wormobile and it ends up getting damaged. Chris is left to fix it.

As Martin is being carried by the Robin he realizes that the sun is drying Pinky's skin. The Robin flies to her nest where she tries to feed Pinky to her babies. Pinky latches around Martin and they escape using a leaf to parachute to the ground safely. When they land, they realize that Pinky is drying in the sun.

Aviva then goes to work to save Pinky by creating a slimanator- a gun that blasts homemade worm slime. Martin and Chris use it to cover Pinky. Then they all begin to walk across the sidewalk to return him to the ground. Ellie then notices the Kratt brothers. She picks them up and offers them a hand in reaching the dirt. They then let Pinky go on safely in the crowd.

Chris and Martin conclude from their adventure that worms need to be wet and slimy to live. They discuss that underground is worms natural habitat, because above ground is too dry. Worms will come out of the ground when it is raining because it is wet

enough for them and because they can move around quickly without tunneling through a lot of dirt.

b. personal analysis.

1. strength: entertainment mixed with learning.

A positive quality of the program *Wild Kratts* is that its lesson is cleverly embedded in entertainment. Throughout the program the Kratt brothers learn about the worms while on an adventure. They never learn while separated from the action. This is a positive asset for the program because by combining strong entertainment with strong education it implicitly reinforces the qualities.

2. weakness: humor.

A concern with a program of this nature is the humor. Throughout the episode the characters exchange forced and tacky humor. The conversations between the characters feels forced, even for a cartoon. The program utilizes childish humor. A child may become disinterested with the program because the humor is weak. My suggestion for a program like this is to use well written humor. If the humor is natural, and appropriate, then the joke should be used. However, if the humor is not natural it is best not to force humor into the scene.

3. entertainment and emotional connection.

Wild Kratts is an entertaining program. The concept works well to grab a child's attention. When comparing this to Reich, Speck-Hamdan, and Götz (2009) study, specific entry points and pre-planned entry points can be identified. With pre-planned entry points, three out of the four are identified. The person-oriented entry point occurs because Chris and Martin Kratt are experiencing things in place of the viewer. The

facts-oriented entry point is realized because the issues are being explained in individual hypothesizes until a solution is reached. A strong narrative-oriented entry point is being focused on because the program is being shown in an adventure narrative story form (p.42). One female expert from Australia commented on the use of narrative, “It has a very strong narrative where facts were hidden.”

One of the strongest assets of this program is its use of all seven entry points . The narrative entry point is used as the program is presented in a story adventure. The facts and figures entry point is used throughout different moments in the program. For example when Chris and Martin first analyze a worm’s appearance they begin to rattle off figures. The logical problems entry point is present because the entire program tries to answer why worms come out of the ground during a rainstorm. Existential questions are present because there are several moments when the Kratt brothers question if they are going to survive the adventure. The entry point is also present when they try to save the worm, Pinky, from getting eaten or drying. The aesthetic entry point is present in the program because the entire thing is animated. A child who is aesthetically drawn to cartoons would be drawn to this entry point. The relationship entry point is present due to the Kratt brothers’ relationship. Finally the plot entry point is present because the program has a secondary focus when it tries to save the worm Pinky. The saving of Pinky becomes a separate plot that could lead a child to pay attention.

Therefore all the entry points are present. This proves useful for most children because it allows multiple points of interest, and the emotional connection between the child and the lesson is strong (p.40-45).

4. lesson strength.

For lesson strength this study will follow the four question model that Jordan and Woodward (1997) provide as educational criteria. Although this was used for quantitative methods, the reasoning behind each category is more important for the overall interpretation of the quality of the lesson.

Following Jordan and Woodward's (1997) four question model we begin with clarity. The show has a very clear lesson and therefore there is strong clarity. The program is focused on its objective to teach about worms. The program also has a very strong use of salience because the program conveys the lesson in various aspects. There is a strong use of involvement because it engages children to listen for various lessons that come up throughout the program. However, applicability of the subject matter is very weak. The information only serves as general knowledge and may be used as fun animal facts, but not seen as vital long term lessons. Nevertheless, the program still comes across with a very strong lesson (p.11-12).

5. unnecessary sex or violence.

One concern about this program is the presence of unnecessary violence. At the beginning of the program a box is dropped onto Martin's head from the sky. We then learn that a character named Jimmy was suppose to deliver the box and that he purposely miscued directions to drop it right on them. Although this is of minor importance to the program as a whole the concern is that these acts open the door for more violence in the future. A suggestion for the program would be to simply avoid the violence. It made no contribution the scene.

Concern for these acts of violence would be seen in social learning theory, which states, "that children learn a repertoire of behaviors imitating the actions of role models

that are, in turn, positively reinforced" (Lemish, 2007, p. 24). This is of concern because "Justification of violent behavior is important as it increases the chances of children's imitation while positive reinforcement provides added value by suggesting to children what society values" (Lemish, 2007, p. 73). The violence is positively reinforced when Chris laughs at Martin after he is struck because Chris laughs at him. This therefore gives negative contribution to the show.

6. age appropriate.

According to the Prix Jeunesse Catalogue (2012) the age range for *Wild Kratts* is four to nine years of age (p.39). This age range is problematic. First of all, the program is not appropriate for four year olds. The subject matter is too complicated, especially since the program talks about figures and a four-year-old barely understands numbers. Given the fact it is a cartoon the age range should begin with six (Lemish, 2007,p.50). It is also for someone under the age of 12 because it is still a cartoon and therefore is not seen as mature programming to a child. Therefore the program would be more appropriate for six to 12 years of age (Lemish, 2007, p. 49).

7. production value and media aesthetics.

Wild Kratts is the only program that is entirely animated. The programs main aesthetic qualities are different than the other programs. The animation is 2D cell animation. The animation does not involve single images just sliding around. The characters in the program move at the joints and the angles on the characters continuously change, making for strong animation quality.

Following Zettl's (2005) study, the lighting in *Wild Kratts* is cast chiaroscuro lighting. This gives off a low energy dramatic feel. This does not fit the meta-message of

the program in its entirety. There should be a more high energy feel I.E. more flat lighting. One reason for this is the content of the program. *Wild Kratts* takes place underground and sometimes at night so there is a reason for this lighting (p. 367-369).

The coloring is very solid bright colors. There is no shading. This gives off a very high energy feel. It suits the meta-message of the program (p. 369-370).

When looking at 2-Dimensional space there are two things to consider: aspect ratio, and vector maps. The aspect ratio of the program is at four-by-three units. This means it is at a standard television dimension and does not add any type of dramatic effect to the program. With vector maps many of the angles, as seen in Appendix G, are from a frontal view. There are almost no scenes where the shots were taken from a dramatic angle. It remains confrontational. This reduces the dramatic effect to the program (p. 370-373).

The use of time motion can be broken down into sections. The first is electronic-cinema and the other is the use of mental maps. Neither one applies to this program. Electronic-cinema does not apply because the entire program is electronically created, there is no original film to apply it to and the program is not meant to mimic cinema. Mental maps does not apply because there are no disturbances (p. 377).

The use of outer orientation sound works very well in this program. The entire program is meant to solve a mystery while the Kratt brothers are on an adventure. They very carefully add facts into the program while solving the mystery. This adds to the lesson without detracting from the suspense. This works well with the media aesthetics of this program (p. 380-381).

The inner orientation sound is worked into the program to enhance the mood of whatever is going on in the scene. There are no segments with very slow tunes, and everything is enhanced to give a high energy feel throughout the program. The use of inner orientation sound is being used in an affective matter (p. 380-381).

Overall the use of media aesthetics is seen to be effective in the use of coloring, aspect ratio, and sound to give that high-energy feel of the program. The use of lighting takes away from this, but a lot of this is because of the content. This provides an overall impression of high quality aesthetics.

8. diversity/ cultural representation.

The program *Wild Kratts* has a grand total of seven characters which appear throughout the program. There are no extras present. Out of these seven characters four of them or 57.1 percent of them were Caucasian, one or 14.3 percent of them were African, one or 14.3 percent of them were Asian, and one or 14.3 percent are Latino, American Indian, Alaska Native, or Native Hawaiian. It is hard to distinguish nationality due to the lack of facial features.

According to the 2010 census data the population of the United States reads 72.4 percent white, 12.8 percent black, 4.8 percent Asian, 6.2 percent some other race, 1.1 percent American Indian, Alaska Native, Native Hawaiian or Pacific Islander, and 2.9 percent is of mixed race. The census also goes further to distinguish 16.3 percent of the population as Hispanic or Latino decent (Census, 2010). The percentage of Latino, American Indian, Alaska Native, Native Hawaiian, and Pacific Islander, combined is 17.4 percent.

In order to determine if it reflects diversity and cultural representation, there must be a comparison between the census and the program. Each character represents 14.3 percent of the ethnicity on screen. All minorities are being reflected fairly. The program reflects three minority races, African, Asian, and Latino.

This is overall a positive attribute because as Lemish (2010) “steps to protect and encourage programs that reflect local cultures and those with minority languages” (p.21). Therefore because the program does take steps to show groups of diversity when two out of the seven of the characters, Martin and Chris Kratt, have to be Caucasian, the program is as diverse as possible while still reflecting the culture.

9. gender representation.

Out of the seven characters on screen, four or 57.1 percent of them are female characters and three or 42.2 percent are male characters. This is considered to be strong gender representation on screen because there is one more female character than male character present. This is an improvement when we consider that female characters are usually less prevalent in U.S. media. For example Lemish(2010) explains a study that explored U.S. G-rated films. It found that only 28 percent of speaking characters were female and 17 percent of narrators were female (p.2).Therefore *Wild Kratts* improves the representation of females with the number of females on screen.

10. stereotypes.

The representation of females is also challenged on the program. As Lemish (2010) explains “female characters in most media texts for children are there to be saved and protected by the males and provide the background for the adventures” (p. 2). Martin and Chris Kratt are the two zoologists that go on the adventures in the

program, and they happen to be male. However they are in constant need of assistance, as when they need machines to move around, slime for the worm Pinky, and when they walk across the sidewalk to save Pinky. In all these instances a female saves them. Females save Martin and Chris Kratt throughout the entire episode and this, therefore, breaks stereotypes.

Other areas of gender representation are broken as well. Lemish (2010) explains that technology is mostly framed for males (p. 2). *Wild Kratts* breaks this gender representation with the character Aviva. Aviva is portrayed as the inventor for the Kratt brothers who creates three different machines throughout the episode. She is in touch with technology more than anyone else on screen. This breaks gender stereotypes for women.

A concern for *Wild Kratts* is the representation of Jimmy. Jimmy also defies male stereotypes, but possibly not for the better. Jimmy is a character who is part of Aviva's team. When we first see Jimmy he is seen with long red hair, a long red goatee, a baggy shirt, shorts, a hat on backwards, and he is holding a joystick, and playing Pac-Man. He comes across as the slacker of the group. Part of gender stereotypes is that men are typically seen as "doing" and women are seen as "being". In this case Aviva, his leader, is seen as "doing" and Jimmy is seen as "being" (Lemish, 2007, p. 104). Although a major reversal in gender representation defies stereotypes the concern here is it not for the better.

8. Design Ah!

Design Ah! is a program that is produced by the Japan Broadcasting Corporation in Japan for seven to 10 year olds. The concept of the program revolves around

showing children “why design is fascinating and fun,” by using a magazine style format (Prix Jeunesse Catalogue, 2012, p. 47).

a. plot summary

Design Ah! Begins with its first segment on food design by showing how color and shape can be worked into visually designed culinary pieces. This begins with an apple, which is then cut into slivers, and then the peel is slightly peeled to make it look like a bug with wings. Next a rice cake with a triangular shape is wrapped in seaweed, and two peas and a piece of carrot are used for eyes and a mouth. Hard boiled eggs are given two poppy seeds for eyes, and a piece of carrot for a beak to make them look like birds. Salmon is cut into carrot shapes, and then parsnip is added to mimic carrots. A wrap is cut in half and one of the pieces is flipped to mimic a heart. And a hotdog is cut at the bottom, and poppy seeds, and a small piece of onion are added to mimic an octopus. A cucumber, tomato, and hardboiled egg are then cut into nice shapes. All of these go on display one last time and are spun to the beat of the music.

The next segment deals with color schemes in lunch boxes. The colors are first laid out on screen and the boxes are then decorated. The first lunch box shows three boxes of white with a red dot in the middle to represent the Japanese flag. The lunch box then fills up with rice and red paste is placed in the center in the shape of a circle. Next, one half of the screen is the Japanese flag, the other side consists of red, green, and yellow horizontal stripes. This is repeated for several sections of various color schemes and food items.

The next segment features package design and shows various ways in which the items can be placed in various containers. This includes a leaf being used as a plate

with various rice balls on top. This goes on for several segments. The entire segment ends when a girl is getting lunch handed to her by an older woman. They both then wave to one another and the scene fades.

The next section of the show is a demonstration of perspective. Twelve people gather to draw the same motorcycle from 12 different angles. When the people are first shown they are lined up with their names written on a sign. The people participating in the activity are named Toru, Nana, Fumiko, Keiichi, Norie, Takuro, Yuki, Emi, Mamiko, Kimiya, Kiyoko, and Hayate. These people range from adolescence to elderly age. The group sits down around a circle of easels with a motorcycle in the middle. The segment shows the group working on their drawings. When they finish, they show the drawings in sequential order, which reveals the motorcycle turning.

Next, the program shows, an animation about a deck of cards. It begins with a hand fanning the cards onto a table. The six of diamonds flies out of the group followed by the sound of a whistle. The card's elements all split off the card's base, and the elements then separate into groups. The elements lay out nicely according to suit and numbers. This animation is then played in reverse to the beginning.

The next segment draws on visual qualities and functionality of both circles and rectangles in the form a song. The song discusses what these shapes can do. It shows that circles can roll, turn, gather, and bring together. Rectangles can divide, bring together, and tell. The segment shows different things that have a circle and rectangular form.

The program then explains the importance of movement design. It shows a passenger having issues getting onto a subway train. As he tries to board, people push

him out of the way and he is unable to get onto the train. The problem is then mended with a few line elements on the pavement and which bring order. The passenger is then able to get onto the train and others are able to get off in an orderly and efficient manner.

Next a more humorous segment is played from the perspective of a tea cup. The segment shows a woman pouring water into a cup, seeping a teabag, and putting in two sugars. Meanwhile, there is the sound of a voice over the tea cup giving its perspective. The voice adds emotional perspectives when it talks about how the water is hot, and how the woman should be on a diet when she adds sugar.

Then the program gets into body shapes and the different ways a person can sit in a chair. Several positions are shown without a chair being present. The program then shows these different positions again with the chair present.

The next segment is an interview with industrial designer Fumie Shibata. Explanations are given and questions are asked by a child serving as the host. First she asks which is her favorite design is. Fumie explains that the thermometer that she created was her favorite because it was a friendly design. The end is round and the tip is flat giving sick people a nice feeling. The host then asks why design is so important. She explains that she tries not to waste things because things are made out of special resources. If the person does not like the thing they have, they may just throw it away. Therefore a good design is important so that things are not wasted. The host then asks ‘Do you have any advice for good designs?’ She suggests to put thoughts into words so that things can be communicated clearly. She explains that if you find weak points there

is an opportunity to make the design better. The program concludes by showing different logo designs submitted by fans.

b. personal analysis.

1. strength: composition reinforces lesson.

One of the biggest accomplishments to *Design Ah!* is that its composition reinforces the concept of design. The entire program is about design and sets an example by being well designed. The settings are always as simplistic as possible. For example, during the food design segment, the background had no importance so the background was just white. This focuses attention to the subject on screen. When the people were drawing the motorcycle, just the motorcycle, the easels, and the people could be seen. Otherwise, the background was plain white.

In the segments regarding the circles and rectangles, everything followed the flow of the music. The music was even designed to emphasize the details of circles and rectangles. For example, when the word “circle” is said in Japanese, the singer does not emphasize any hard syllables. When “rectangle” is said in Japanese strong syllables are emphasized.

Experts from the Prix Jeunesse commented on its lesson. One male expert from the US said

> I thought what was so fantastic, that I was in awe about the implicit instruction that was there. It was designed. Everything was designed so carefully. The sound, the layout - in so many different ways. So there was some explicit instruction, particularly when it came to the rather simple idea that lines could transform human experience. Which was explicitly a

sharp way of looking at design, but the entire thing was so carefully designed. I thought it was just beautiful.

2. weakness: pace.

One concern for this program is its pace. The program is incredibly slow. For an adult, this would not be an issue. For a child, this type of pace is problematic. This could cause the child to lose interest in the program, you decide. However, suggesting that the program increase pace is also a hard suggestion to give. By picking up the pace the program's aesthetics and simplicity may be compromised.

3. entertainment and emotional connection.

One of the biggest concerns in regards to *Design Ah!* is would a child find this to be entertaining. Following the concepts of Reich, Speck-Hamdan, and Götz's (2009) study, the program does not have any pre-planned entry points. It does not portray a person-oriented entry point, a facts-oriented entry point, a narrative-oriented entry point, or an interaction-oriented entry point in any of the segments of the program (p.40-45).

The program also has only two entry points that would grab the attention of children. The first entry point is aesthetic access. The aesthetic access entry point is displayed through the entire program. This is through the animations, the setting, and the music. The other is the logical problems entry point as it discusses interactive design. When the segment first plays, the man who tries to get onto the train cannot because there is no order. The program then asks if there is a solution. This is an example of a logical problems entry point. The program does not exhibit any other type of entry point. Overall, this is problematic because there is a lack of an emotional

connection with a child. My suggestion for a program such as *Design Ah!* would be to try and incorporate other entry points such as narrative or facts and figures.

Experts from the Prix Jeunesse also commented on the lack of an emotional connection between the program and the audience. One female expert from Chile said "I think a kid needs to be involved emotionally with a program, have a sense of adventure or something, some kind of connection. I don't see a kid connecting with *Design Ah!*" Another male expert from Germany commented, "In the beginning, I didn't see anything related to children. I only saw nice pictures."

One particular female expert from Brazil pointed out that the program was not just for children, but for a whole audience, "what I think about those two shows is that they are not exactly for children. They are for a whole audience and this is very rare to see."

4. lesson and lesson strength.

When it comes to lesson strength, the program does succeed in providing a lesson to its audience based on the subject matter. Following Jordan and Woodward (1997) and their four question model, we begin with clarity. *Design Ah!* has a strong use of clarity. This is because the lesson is explicit while speaking about design. When it comes to salience, the program has a strong use because every element of the program exhibits design and therefore is strongly seen throughout the entire program. The involvement of the program also has a strong use because the visual engagement can implicitly combine with the creativity of a child. The applicability has a strong use because many of the design elements implemented can be transferred to everyday use. Therefore the program has a strong lesson (p.11-12).

5. unnecessary sex or violence.

The program *Checkpoint* did not exhibit any unnecessary sex, violence, or sexual content.

6. age appropriateness.

According to the Prix Jeunesse Catalogue (2012) the age range for *Design Ah!* is between seven to 10 years of age (p.47). This age range is problematic because of aesthetics and the concept that is presented. The concept is correct because it works with the “concrete operational” stage. The program transforms a lot of design concepts on screen. (Lemish, 2007, p 39)

However, the program is presented in a magazine format and is slow. It is presented in a format that someone of preschool age would find interesting (Lemish, 2007, p. 46). However, the subject matter is not appropriate for a child in this age range. However the aesthetics make one ask if the program still appropriate for the age range that the catalogue suggests.

7. production value and media aesthetics.

The design elements above reinforce that the program is one of the most aesthetically beautiful of the programs shown at the Prix Jeunesse International Festival. As mentioned above, the setting, the music, and the editing all give reason to watch this program solely based on aesthetics. The aesthetics are exceptional in its editing, in the music, in the sound effects, and the simplicity of its setting. The aesthetics work well for this program.

Experts at the Prix Jeunesse made many comments on the use of *Design Ah!*’s aesthetics. One male expert from the US commented “*Design Ah!* seemed to be - to me

- an extraordinary use of the medium, a really almost revolutionary use of television." Another female expert from Germany said, "I was drawn by the pictures into a new universe and I was thinking about shape and colour combinations and there were so many things happening in my mind." Finally another female expert from Korea commented, "I really liked *Design Ah!* It's stunning, it's a piece of art."

One of the strongest uses of media aesthetics is the use of lighting. The lighting in the program is strong flat lighting. Many of the scenes are white. The background is white. This suggests a lack of personification, it rids the scene of any type of dramatic mood, and it focuses the scene on the subject matter. It emphasizes a focus on design. The lighting works very well in this scene.

The use of coloring in *Design Ah!* also is interesting as it is used sparingly. Many of the backgrounds are white and the colors used stand out as vibrant from the background. The items seem to gain high-energy and it directs focus onto those items. It works well with the meta-message of the program.

When analyzing 2-Dimensional space there are two things to consider. The aspect ratio for the program stands at 16-by-nine units. This means the program has a movie sized aspect ratio. Often times this gives a dramatic effect to the content on screen. The vector fields in the program use a lot of frontal views. This gives a confrontational feel to the scenes.

Design Ah! does not use any special type of lens to create a unique 3-Dimensional space. However, this does not mean that 3-Dimensional space has been ignored. This is evident in appendix H figure 8 pictures 61 through 64. The use of unique camera angles is to understand perspective. It is used well and it follows the

meta-message of the program.

There are two things to consider with 4-Dimensional space, electronic-cinema and mental-maps. There are two forms of electronic-cinema used in the program. There is electronic cinema which can be seen as a distinctly different entity and which is supposed to mimic the actual film. There are a number of spots during the program where electronic-cinema is seen as a separate entity. This is evident during *Split Up, Circles and Rectangles,* and *Movement Design*.

The use of electronic cinema that is supposed to mimic film is used in the scene to show chair positions. The man is not sitting on a chair but he is in the sitting position. Then the scene shows the exact cuts that had been previously shown, but with the man sitting on a chair. The chair had been electronically removed and then placed back into the scene. However the use of altered cinema is not visibly evident in the scene. There is no flaw in the use of electronic cinema. Thus the use of electronic cinema is done well.

‘ When looking at sound there are two areas to consider, inner orientation and outer orientation. The inner orientation is usually to explain or give reference to something. The only verbal discussion in the program is during the section about movement design, the tea cup, and during the interview with a professional designer. With the movement design the use of inner orientation is to direct a problem and give a solution. With the teacup, the use of verbal discussion gives reference to its being. The interview is to give professional advice about design. The use of inner orientation sparingly used throughout the entire program.

The use of outer orientation is used only to give emphases to the program

segment. The use of outer orientation in the program gives reference to everything on screen. It is carefully used to draw attention and focus to whatever is being displayed. The outer orientation is used carefully in this program.

8. diversity/cultural diversity.

The program *Design Ah!* has a grand total of 18 characters on screen. Out of the 18 displayed on screen 17 or 94.4 percent are of Asian descent and one or 5.6 percent are of Caucasian descent. When comparing this to the CIA Factbook Website (2012) it reads that the ethnicity population of Japan is “98.5%, Koreans 0.5%, Chinese 0.4%, other 0.6%” (2012). It can be properly determined that since over 1% of the ethnicity in *Design Ah!* is an “other” population then a minority population is being properly represented. Therefore because only one person is not of Asian descent, diversity is being represented on screen.

9. gender representation.

The program *Design Ah!* has 19 characters on screen. Out of the 18 characters on screen 10 or 52.6 percent of the characters are female characters, eight or 42.1 percent of the characters are male characters, and one or 5.2 percent was nonhuman. Therefore *Design Ah!* actually goes against a study by Maya Gotz et. al (2007) which looked at 6,375 shows. This particular study showed that 32 percent of characters were female and 68 percent were male (p. 6). Having more females than males on *Design Ah!* actually goes against this statement by being more inclusive of gender.

10. stereotypes.

The program *Design Ah!* does not display any racial or gender stereotypes in the program. There are no racial or gender stereotypes because hardly anyone on screen

speaks or displays inappropriate behavior. At the same time there are no stereotypes which are broken in this program.

CHAPTER IV

DISCUSSION

Analyzing all the programs for their quality leads to a discussion of how media are improving and where improvement is needed. It should be stressed that this is a small sample and does not reflect the broad spectrum of television. These programs are also from the nonfiction 7-11 age group category at the Prix Jeunesse. Therefore more research is needed to draw more broad conclusions concerning all age categories of fiction and nonfiction.

However, it is worthwhile for this study to speak about the strength and weaknesses of these eight programs because they pride themselves on quality. This is also necessary because Prix Jeunesse International Conference prides itself on exhibiting and judging quality programs from all over the world (Prix Jeunesse International Website, 2012). It should be possible to determine that these programs are some of the best programs from around the world especially since all of them reached the finals, one received an award, and two programs were runners up in the nonfiction 7-11 category. The last Prix Jeunesse also exhibited programs that were broadcast between 2010 to 2012. This means that this research is relevant to the time of it being published. The programs will be grouped together and a discussion about the areas that were mentioned in the paragraphs above will be compared.

Entertainment and Emotional Connection

Entertainment was determined through the emotional connection to the child. If the child can be emotionally connected then it is thought that they will pay attention to the program. The number of entry points used can determine how emotionally

connected an audience will be (Reich, Speck-Hamden, and Götz, 2009, p. 40-45).

There were a total of four pre-planned entry points that a program could use to try to gain the attention of a child. One program had zero pre-planned entry points, one program had one pre-planned entry point, four programs use two pre-planned entry points, two used three pre-planned entry points, and zero used four pre-planned entry points. This means that six of the programs could use improvement in pre-planned entry points. Only two of the programs have a strong use of pre-planned entry points and none of the programs use all of the pre-planned entry points available to them.

When it comes to entry points one program used seven entry points, one program used six entry points, one program used five entry points, three programs used four entry points, one used three entry points, and one program used two entry points. Therefore two programs had strong use of entry points, five programs had moderate use of entry points, and one program used weak use of entry points.

Therefore it can be determined that the programs are still successfully connecting with their audience, although the programs could work on expanding their target audience. A program can find ways to grab a child's attention through captivating stories and facts. Proof of this is in *Wild Kratts* as it was the only successful program to grab most everyone in the target audience.

Overall there are a number of shows that use a moderate number of pre-planned and regular entry points. For example *Once I Dreamt* used two out of the four pre-planned entry points and three out of the seven regular entry points. *Checkpoint* used two out of the four pre-planned entry points and four of the seven regular entry-points.

This Is Me And That Is That used two out of the four pre-planned entry points and three out of the seven regular entry points.

The shows with a weaker entertainment agenda also follow this pattern. *Design Ah!* is an example of this using zero out of four pre-planned entry points and only two regular entry points. At the same time there are those programs that use a lot of pre-planned and also use a lot of regular entry points. *Wild Kratts,* for example, uses three pre-planned entry points and seven regular entry points.

Only two shows do not follow this consistently, *My Life: Toy Soldiers,* which uses one pre-planned entry point and four regular entry points, and finally *The Pirates* which uses two pre-planned entry points and six regular entry points.

Lesson Strength

Lesson strength was determined based on a study by Jordan and Woodward (1997). They suggest four questions that focus on lesson clarity, lesson salience, lesson involvement, and lesson applicability (p.11). Each program went through eight questions in regards to these four categories.

Given these results it can be determined that the use of lesson is distributed quite evenly for these programs. All the programs convey some type of lesson. Only one program is of concern, *The Pirates,* in regards to this lesson.

The programs with the strongest lesson were *Design Ah!* and *Checkpoint* which had all four points of reference indicating a strong use of lesson. There was a strong use of clarity, salience, involvement, and applicability. Perhaps the similarity between these two programs was that each of them were very fact based.

The program with the least amount of lesson was *The Pirates,* This had a weak

use of clarity, involvement, and applicability. It had a moderately strong use of salience. One of the weakest things about this show was the lack of a clearly defined lesson.

The rest of the shows had a moderately strong lesson. Excluding *The Pirates* the remainder of the shows were strong in either clarity, salience, involvement, applicability, or multiple categories. Overall lesson strength was well used.

Entertainment versus Lesson

One concern for these programs is the inability to utilize both a strong emotional connection and strong lesson strength. Four of the programs showed an agreement between its entertainment level and its lesson strength. However, only one of the programs had a strong lesson and strong entertainment. Two of the programs had a strong asset associated with a weak asset.

This has been chosen for comparison because lesson and entertainment are both things that could go hand-in-hand to make an excellent program. Yet out of eight programs only one of them showed strong assets of lesson strength and entry points.

Absence of Violence and Sexual Content

Violence in programs was determined by any physical " any action that serves to diminish something in a physical, psychological, social, or emotional manner" (Hamiliton, 2000, p. 57). Out of the eight shows that were shown, four of them portrayed some sort of action that fit this definition. However concern about the violence depended on the way the violence was used to further the lesson. For example *Tips and Tricks* showed severe verbal abuse against Max's friend, Tom, but it was used as an example of how to help a friend being attacked by cyber bullying. *Once I Dreamt…* portrayed violence, but this was because it was part of the child's dreams, removing it

would have compromised the authenticity.

However, that does not mean that all violence had justification. *Wild Kratts* had violence that was positively reinforced with laughter. *The Pirates* had violence that came across as a means to victory. These issues of violence need to be of concern because of social learning theory states “that children learn a repertoire of behaviors imitating the actions of role models that are, in turn, positively reinforced” (Lemish, 2007, p. 24). The imitation of violent positively reinforced behaviors is of concern.

The positive to this is that only two out of eight of the programs had positively reinforced violence, two out of the eight programs had violence that was necessary for the content, and four out of the eight programs did not exhibit any form of violence.

The other positive to these programs was that all eight programs did not exhibit any form of sexual content.

Age Appropriateness

Age appropriateness in these programs should be of concern of the eight programs that were shown only three had age appropriate material. These shows included *Once I Dreamt...* , *This Is Me And That Is That* , and *Tricks and Clicks.* Each of these programs had themes that resembled their age range.

Only one of the programs could extend their age range I.E. *The Pirates*; two of the programs had themes that were for an older audience, *Wild Kratts* and *Checkpoint;* and finally two of the programs were questioned to be age appropriate and their appropriate age ranges were left undetermined, those programs were *Toy Soldiers* and *Design Ah!* Both contained material and a pace that seemed questionable for children’s television.

There is a concern for the lack of age appropriate material, particularly since only three programs had a valid age appropriate theme.

Production Value and Media Aesthetics

Media aesthetics is an interesting category. Analysis of each individual program asks whether the elements that were used were appropriately used in context. All programs scored a moderately or high quality or high. None of the programs had a poor aesthetic quality.

Only one program had lighting that did not make sense for its mood, *Wild Kratts.* However, this may have been based on content. All of the programs followed a color pallet that suits the content of the program. Out of the eight programs four of them used non-traditional television aspect ratios. Three of the programs were dramatic and one of the programs was informant. When looking at vector fields all of the programs had confrontational angles, this is, many programs confronted with the camera. Only two programs did not have characters directly interact with the camera, *Wild Kratts* and *Tricks and Clicks* and even these programs had many frontal angles of the subjects. Only two of the programs used some form of unique camera approach with their program- *Tricks and Clicks* and *Design Ah!* Out of the eight programs, six of the programs directly talked to the audience while looking into the camera.

Out of the eight programs shown seven of them used some form of electronic cinema. One of the programs, *Wild Kratts*, was not analyzed further because there was no actual film to compare the program to, six of them used elements that were meant to be understood as distinctly different from the film, two of them used elements that were meant to look the same as film, *The Pirates* and *Design Ah!* were those programs. Only

one of the programs, *The Pirates*, had a poor usage of electronic cinema. This could have been avoided.

Looking at sound, seven of the programs had a proper use of outer orientation sound. Only two of the programs, *Toy Soldier* and *Tricks and Clicks*, had a poor choice in outer orientation. They both used narrators and this took away from the content. The inner orientation worked well in each of the programs.

Overall three of the programs showed moderately good media aesthetics, three of the programs showed high quality media aesthetics, and one of the programs showed very high media aesthetics. None of the programs had poor media aesthetics. Perhaps this could be because producers will think about the overall production value of the program and can be critical of their own work which can lead to higher standards in aesthetics. However it is safe to say that media aesthetics is something that these programs do not lack.

Gender Representation

Proper gender representation was based on how close a program was in representing females and males in a proportionate manner. This means a program should, as close as possible, represent a 51 percent female population, and a 49 percent male population (Gotz et. al, 2009, p.6). Although this is a very limited criteria the other concern with such a program is the manner in which they are portrayed.

Table 1 shows how the two categories are represented. Between all eight programs a total of 105 characters are represented in the table. Out of this number a grand total of 57 or 54.29 percent were male characters, 44 or 41.90 percent were female characters, and four or 3.81 percent were nonhuman characters.

Out of the eight programs four shows had proper gender representation and four of the shows did not have proper gender representation.

Comparing this pattern within different formats reveals that the shows that are represented correctly are fiction narrative formats. These properly represent the balance of men and women. This is a positive because this goes against a study by Götz et al. In 2007 which concluded “there are more than twice as many male characters than female characters. In clearly constructed programs (cartoons, shows with animals) the proportion of females is even lower” (p. 8).

Table 2 shows the breakdown of gender using narrative formats. When comparing this with mixed narrative programs there was a 59.1percent male and 34.1 percent female representation which is nearly a 2:1 ratio. A mixed narrative format can be defined as a format which mixes fiction and nonfiction elements together. This is problematic because these programs should assume the responsibility of showing reality in a balanced way (p. 6).

Finally when looking at nonfiction narrative formats out of the 34 characters that were on screen 19 or 55.9 percent were male characters and 15 or 44.1 percent were female characters. This is the most unexpected of all the statistical representations because a nonfiction narrative format should represent the most balanced representation.

Diversity

For diversity this study was primarily interested in understanding if a minority population was properly represented. This was then followed by an overall comparison with the ethnic population based on the countries’ ethnicity statistics. Note that the

characters in these programs were counted by their ethnic appearance.

Out of the eight programs, only two programs came across representing the culture as close as possible. They were *Design Ah!* and *Once I Dreamt.* The other six programs, four of the programs did not properly represent minority cultures. Neither, *Checkpoint* or *Tricks and Clicks*, represented a Middle Eastern population; even though a Middle Eastern population is listed as a portion of the countries ethnicity. What is interesting is these programs included an African population, yet neither Germany nor the Netherlands has enough of a population to list an African population.

The other two programs, *Toy Soldier* and *This Is Me And That Is That* represented only Caucasian people in the program. These programs are interesting for two reasons, they are both the only documentaries and they are both from very northern countries with a heavy Caucasian population I.E. the UK and Norway. Both populations have a Caucasian rate of over 90 percent. Although the programs did not include minority populations the authenticity would have been compromised in the documentaries if the producers had attempted to put minority children in them. What is important to note is that the programs did not shy away from minorities, rather they reflected the ethnicity of their countries of origins.

Overall when analyzing the use of diversity it does not seem to be properly represented. Their needs to be critical work in representing ethnicity as close as possible. However, it does seem that diversity is being represented in these programs.

One of the positives of all these programs is that there was very little evidence of ethnic stereotyping. The only stereotyping of ethnic characters was in the show *Once I Dreamt...* where the doctor came across as Caucasian. The remainder of the programs

did not treat the ethnicity of others differently.

Other programs had evidence of tokenism (Lemish, 2007, p.124). Both *The Pirates* and *Wild Krattz* added multiple people of ethnicity with a small cast, which is evidence of trying to be inclusive with the culture. Interestingly enough these programs both showed proper minority populations.

Stereotypes

Stereotyping in these programs is reason for concern. Out of the eight programs three of the programs have some form of stereotyping. There is racial stereotyping in *Once I Dreamt.* As it was mentioned in the previous section, there was a display of racial stereotypes by portraying the doctor, the highest occupation in the program, as Caucasian. In one of the programs, gender stereotypes are displayed. This was present in *Toy Soldiers* with the absence of children whose mothers have gone off to war. Finally *Tricks and Clicks* stereotypes the computer nerd in the program.

At the same time there is a positive trend in these programs in that many of them work to reverse gender stereotypes and one reverses stereotypes about disabilities. Out of the eight programs that are shown, four of the programs breaks gender stereotypes. This occurs in *Once I Dreamt* where the program, ironically, has the doctor being a female. It also occurs *Checkpoint,* by placing girls in a position where they are “doing” instead of “being” (Lemish, 2007, p. 104). Also, *The Pirates* has women playing as female leaders. Finally *Wild Kratts* breaks a stereotype because Aviva is not only technology savvy, but she is also a leader. There is also one program that tries to alleviate disability stereotypes, *This Is Me And That Is That* tries to break the stereotypes about children with disabilities (Prix Jeunesse Catalogue, 2012, p. 47)

This is a positive to the overall quality of the programs because three of the programs showed stereotypes. However five of the programs worked on reversing stereotypes, four of them reversed gender stereotypes. It also showed that there was a lack of programs that are reverting to stereotypes for media content.

CHAPTER V

CONCLUSION

Television is a powerful learning tool. As this study has shown it is vital to carefully construct the content on children's television because it impacts children's lives in a deep way. It is used as a leisure activity but has social implications as well (Lemish, 2007, p. 1-2). Understanding academics, producers, parents, and children and how they view quality in children's television is one of the most important areas to consider when creating children's media.

This paper sought to understand quality in children's programs. It also sought to capture more about the Prix Jeunesse. This paper then sought to understand the commonalities that make quality children's television. After an understanding of quality children's television was formed the eight programs from the Prix Jeunesse were given a quality analysis.

It must be stressed that eight programs is a very limited number of programs for this study. More research, involving more than just eight programs, would need to be done to get a better understanding of the patterns that are occurring in children's television. Perhaps a particular follow up study could look and analyze all the shows that were presented at the Prix Jeunesse using the format presented. This study could then be done at the next Prix Jeunesse and compared with the previous Prix Jeunesse to get a better impression of where there are areas of improvement and where there are areas that will need improvement.

However certain patterns can be seen from the eight programs that were presented. For instance separation of entertainment and lesson is evident in these shows and raises

flags for concern. The use of violence, although present, still had a lack of harmful usage. The use of sexuality in these programs was never recognized as a concern. The programs could focus more on being age appropriate for their viewership. The use of minority cultures, while adhering to cultural representations, is strongly present. There is also a lack of ethnic stereotyping being used in the programs. Finally the inclusion of a more balanced gender representation could occur more, but the lack of stereotyping is overall positive in these programs.

Overall it can be concluded that each program is its own unique entity. Each program must be analyzed individually in order to create a better quality product. This study would like to stress that the overall quality in children's media should be of concern. Each television show contributes to that quality and therefore must be analyzed closely. Overall, television must use care when creating content if we are to seek a better children's television landscape.

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TABLES

Table 1

Gender Representation Across Programs

show titles	Number of characters	Individual Percentage Representation	Number of male	percent %	Number of female	percent %	nonhuman	Percent %	Proper gender Representation
Once I Dreamt	24	7.7%	13	54.2%	8	33.3%	3	12.5%	No
Checkpoint	8	14.3%	7	87.5%	1	12.5%	0	0	No
Toy Soldiers	11	20	5	45.5%	6	54.6%	0	0	Yes
The Pirates	20	7.7%	13	65	7	35%	0	0	No
This is Me and That is That	15	14.3%	7	46.7%	8	53.3%	0	0	Yes
Tricks and Clicks	1	100%	1	100	0	0	0	0	No
Wild Kratts	7	33.3%	3	42.9%	4	57.1%	0	0	Yes
Design Ah!	19	12.5%	8	42.1%	10	52.6%	1	5.3%	Yes
Total	105		57	54.3%	44	41.9%	4	3.8%	No

Table 2

Gender Across Different Narrative Formats

Formats	Number of characters	Individual Percentage Representation	Number of male	percent %	Number of female	percent %	nonhuman	Percent	Proper gender representation
fiction narrative	*27*	25.7%	12	44.4%	14	51.9%	1	3.7%	Yes
nonfiction narrative	34	32.4%	19	55.9%	15	44.1%	0	0	No
Mixed	44	0.4%	26	59.1%	15	34.1%	3	6.8%	No

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