YOUTH MEDIA IN TWO WORLDS: A COMPARATIVE ANALYSIS OF CHILDREN TV SHOWS IN THE PHILIPPINES AND IN GERMANY

May Belle GUILLERGAN-SCHOTT
Division of Humanities
University of the Philippines Visayas
Miagao, Iloilo, Philippines
may.guillergan@gmail.com

ABSTRACT
This research analysed media products that have withstood time and are well-recognised by their target audience within the country they are produced. The observations generated systematic comparisons of the products' formats, contents, visual characteristics and combination of educational and entertaining elements, leading to a discovery of the inherent and specific influence media products (namely, *Goin' Bulilit* vs. *Die Sendung mit der Maus*, and *Batibot* vs. *Unser Sandmännchen*) have towards young audiences. It was inferred that: TV formats of the same genre are similar despite cultural divergence. The differences lie on the cultural philosophies, viewpoints, and values conveyed by the show. TV productions of different cultures present divergent social values. The presentation of these values is unique to each other's cultural context. The results pinpoint which areas a Filipino immigrant child can possibly experience difficulty when integrating into the German community because media focus on different values in different countries. It can be said that children who grew up in different media environments will have developed different media literacy skills.
Keywords: Children's TV content, genre, and format, cultural diversity, media literacy

INTRODUCTION

Television has become indispensable in most homes and has evolved into a daily pastime activity. Quite understandably out of sincere concern for their children, parents cannot seem to stop asking whether television has good or bad effects on the growth and development of a child. Youth media research has long tried to answer this question, but the argument on television being good or bad for kids has become passé since the effect can go both ways. There are undesirable consequences that may arise from a child's television viewing habit, but researches have likewise pointed to positive outcomes. Children's television viewing can open up their eyes to the world, making them better informed beyond what they learn from their immediate environment. Television can provide good educational influence, increase vocabulary, stimulate creative and intellectual activity, and suggest new ways of seeing and understanding life (Pitzer, 1989). Moreover, what both media research and media outfits all over the world agree with, is the fact that children are a special television audience. They are to be catered to differently. If media companies all over the world design media products differently, then children in different countries grow up with distinct content exposure from these media products.

Germany is an immigration magnet for Overseas Filipino Workers (OFWs), and its pull has heightened in 2012 as the German Embassy in Manila sent an open call for job opportunities for Filipino nurses. Subsequently, a unique community of Filipino immigrant children starts to increase in Germany. They are unique in the sense that most of them have entered the country at around grade school age to their early teen years (7 to 14 years old), an age wherein values and cultural identification are already formed yet not fully cemented (Tara na sa Germany: An Online guide to Filipinos migrating to Germany, Deutsche Botschaft Manila, 2015). The German Embassy in Manila stated online that there are 21,007 Filipino citizens in Germany as of 2015, herein excluding those who were naturalised and are undocumented. Most of them are OFWs settled in North Rhine Westphalia, Hanseatic Hamburg, Baden Wuerttemberg, Hessen and Bavaria. In the same year, 605 Filipinos became naturalised German citizens. At an average, around 700 Filipinos acquire German citizenship per year, and a majority of them came to Germany to work as household or hospital labourers, or as seamen on German/European-based ships. It is claimed that Filipinos are in general well integrated into the German society, but many of them have left their children in the country of origin (Federal Statistics Office; Philippine Embassy in Berlin, 2015). Most Filipino parents apply for a petition to reunite family members in order to bring their

children into Germany. Legal processing for family reunion is intricate, which is why after their children have passed strict pre-integration requirements from German authorities, most of these children come into the country at an age where they are caught between either maintaining or shedding off their acquired culture, foreshadowing a possible maladjustment. Young and adult migrants alike learn German language facility and way of life through watching TV shows, although it is possible that these shows have contents that do not coincide with the shows they were exposed to in their country of origin. As much as people around the world do learn from TV watching, this media form was originally invented for entertainment. There is inevitably an intertwining relationship between education and entertainment in TV shows, but then again, these two elements are treated in different ways in particular locations of production, and these particularities are interesting matters to discover.

Despite parental guidance, children will eventually choose the media of their preference, but they also will go through a process of differentiating what is fantasy and what is real. So it should not only be the media choice that must be guarded, but also the differentiation of reality and fantasy, the educational and the entertainment. Television is a reproduction of reality, but is not real; and this is what children themselves need to understand, while being under the process of inculcating media literacy through parental and institutional guidance. Children need to learn the skill of identifying how reality is represented in the segments presented in TV shows, and to differentiate what is applicable and not applicable in the real world. Young people's media competence can be expedient in creating social change and healthy interracial tolerance (Hilton, Bromley, 1996; Bonfadelli, Bucher, Hanetseder et.al., 2008; Tufte & Enghel, 2009).

THE STUDY

When areas that build or bridge media literacy gaps are pinpointed from children TV shows produced in two different global regions, a new design for television shows that also cater to the needs of migrant youth audience could be developed. There may not be a significant number of Filipino children who have immigrated into Germany, but they are a sample community of young media consumers who have been exposed to media products from two global regions that are distant from each other geographically, economically and culturally.

There are four children TV shows chosen for this project, two are produced in the Philippines and two from Germany; namely, *Goin' Bulilit, Batibot, Die Sendung mit der Maus* and *Unser Sandmännchen.* These shows were chosen according to their longevity of existence on air, target audience, genre and format similarities. Observation sheets were designed to guide the structured reading[1] of the shows. The analysis of a quarter-season production[2] of each show – that is five out of the minimum average of 20 episodes per season – dissects the differences and similarities in the shows' format, content and manner of presenting social values in visual form. There are obvious similarities that helped in the decision of juxtaposing *Goin' Bulilit* against *Die Sendung mit der Maus* (also referred to as *Die Maus*), and *Batibot* against *Unser Sandmännchen* (also referred to as *Sandmännchen*). The shows' target audience is their most apparent similarity. *Goin' Bulilit* and *Die Maus* target school age kids, but both also receive a noticeable amount of adult viewership. On the other hand, *Batibot* and *Sandmännchen* target early childhood kids.

The children shows chosen for this study have outlasted years of transition in their respective countries, and surviving inevitable changes in media structures and production practices. The longevity of their existence and the audience reach they have maintained from generation to generation are their common denominators, but there is a difficulty in establishing functional equivalence[3] among them. The shows' social functions in their communities do not coincide with each other, so the inferences taken out of the observations have the tendency

---

[1] When a television show is read, it means that it is observed and evaluated. The reading itself is an interpretation of what was seen in the shows. The documented observaYtions and the notations are then prepared for tabulation, creating a structured reading.

[2] In the Philippines, similar to the US and Canada, typically 20-25 episodes are produced per season. A quarter-season is then 5-6 episodes. Normally there is one show for every week, unless it is a daily soap opera wherein the number of episodes per season may double the average amount. There are 52 weeks in a calendar year, hence there could be 26 episodes per season if its airtime does not fall on any holiday, which seldom happens. Holidays may set off reruns or special productions. It must be noted here that episodic productions packaged as one season is not a common practice in Germany, but the choice of having 5 episodes to be observed in this research to represent a whole set of production is based on the mentioned Filipino practice.

[3] Gudykunst (2002) defines functional equivalence as "relationships between specific observations and the inferences that were made from the observations".

to become unfounded. *Die Maus* provides entertaining information and answers to curious questions, while *Goin' Bulilit* offers family entertainment at the end of the week. The *Sandmännchen* is a particular storytelling culture in itself, while *Batibot* instigates story reading and listening, and renders lessons on basic learning skills. How then can equivalence be established among these children TV shows so that they can be structurally compared? To create equivalence among the four shows, we shall not look at their social function, but focus on the production mechanisms that allow them to be seen at equal status. The equivalence is then established through the following components seen in Figure 1.

Production Mechanisms	Goin' Bulilit	Die Sendung mit der Maus	Batibot	Das Sandmännchen
No. of episodes studied	5	5	5	5
Year of production	2014-2015	2014	2014-2015	2014
Format	Magazine Type: Sketch Comedy/ Parodies	Magazine Type: Fun and Factual Stories	Connected Intro-Extro with magazine type featured productions	Connected Intro-Extro with single featured production
Target Audience	Young audience & appealing to adults	Young audience with orientation for adults	3-5 yrs	3-7 yrs
Presence of Hero Figures	Dagul	Maus	Koko Kwik Kwak	Sandmännchen

Figure 1. Establishing equivalence among the four children TV shows

The paired shows are equal in their format. *Goin' Bulilit* and *Die Maus* are both of magazine type; one is a collection of spoofed segments, and the latter is a collection of fun and informative accounts. *Batibot* and *Sandmännchen* both have *intros* and *extros*[4] that connect with each other, and between them are TV productions that are featured for the day's episode. All of the four shows have their own prominent characters, although *Batibot* and *Die Maus* have multiple heroes that act as storytellers, figures of authority and segué[5] guides. In this case, the characters that represent the show as a brand were then chosen as specimen. Aside from these equal components, more similarities are discovered in the process of observation. *Goin' Bulilit* and *Batibot* produce around 20 to 25 episodes per season. *Die Maus* and *Sandmännchen* produce at roughly 15 to 20 episodes in a year. The average amount of shows produced in a year at a quarter scale is then five episodes[6]. Five representative episodes were then chosen as specimen for each children TV show, spanning as much as possible two to three months in between. These specimens were produced and released towards the end of the year 2014, so to come up with five episodes each, some productions cross between the years 2014 to 2015. The shows were viewed via live streaming online; Das Erste for the German shows, and Streema for the Filipino shows, and with producers' agreement, downloaded/unencrypted so that the show can be repeatedly observed. The chosen specimens for each of the shows were coded as follows: *Batibot* (BAT16.03.14, BAT04.05.14, BAT17.08.14, BAT26.10.14, BAT14.12.14); S*andmännchen* (USM18.05.14, USM03.08.14, USM12.10.14, USM07.12.14,

---

[4] *Extro* (extroduction) refers the closure of the topic that completes what was presented in the *intro* (ntroduction) or opening of the show.

[5] Segué refers to the video clip that creates a smooth transition in between the segments of the show.

[6] It is important to note that this research does not seek to give a general reading representative of all the shows' produced episodes, neither does it intend to establish the shows' total image or claim that the reading applies to all viewers' perception, nor does it mean to judge what is right or wrong with their values presentation or production practices. This research can only contribute possible interpretations and present structured evaluations of the areas observed in the shows. There are four aspects relevant to this research, and these are: (1) observations on the presentation and representation of values, (2) the patterns in the mixture of educational and entertaining elements, (3) the approaches to media literacy between two different cultures, and (4) the role of production practices and national laws/policies in the process of sending the message.

USM03.02.15); *Goin' Bulilit* (GOBU16.02.14, GOBU10.05.14, GOBU06.09.14, GOBU25.10.14, GOBU13.12.14); and *Die Maus* (DSMDM10.13.14, DSMDM12.05.14, DSMDM15.09.14, DSMDM15.12.14, DSMDM09.02.15). The coding indicates the dates they were viewed or made available online.

In order to limit the coverage of this topic, Stuart Hall's Encoding-Decoding Model was utilised. Stuart Hall (1997) as a cultural theorist asserts that media as an apparatus has interest in production, circulation, consumption and reproduction much more than conveying a message. He further points out that the media is a tool of representation, or "production of the meaning for the concepts in the mind through language, enabling [one] to make references to either real or imaginary world." His theory suggests two important phases in the communication process: the production of the message (encoding) and the reading of the message (decoding). In conjunction to Hall's main assertion, this research takes communication as nothing natural, but a product shaped for consumption; therefore, it has the potential for variant interpretation and effects. Since the production process is the original source of reading, focusing on the production process can limit the variation of interpretation. This research therefore does not touch on the effects of consumption upon the viewers (decoding), but centres on the process of producing the message (encoding). The research outlines what values, when presented in children shows, are divergent and similar to both cultures under scrutiny. Values, in this study, refer to deeply held beliefs on what is good, right and appropriate (Posner, 2009, p.4). Values are learned, but once imbibed they become deep seated and remain constant over time and become difficult to unravel. Posner (2010) asserts, that children commonly learn their values from parents, teachers and religious leaders, yet they are also influenced by what they see and hear in the media, or on the streets. There are different types of values, which specifically are: personal, corporate/business, organizational, psychological or social (p.29). Herein, the focus is on social values that are often shared by one national identity and by intent often protected by media policies.

THE GROUNDING METHOD

Descriptive content analysis was used to structurally observe 5 specimen episodes from each of the four children TV shows. This method entails a structured descriptive observation of the occurrence or non-occurrence of expected elements in the TV shows. What happens throughout the research is a constant comparison and verifying of inferences. In this case, general observations of each of the 20 episodes under scrutiny were done three times. First, was performing a preliminary observation that was meant to identify the units of analysis and test the observation sheets designed after existing research results. In the process, several observation sheets were discarded when found unsuitable for the material and purpose. Second, was executing the episode dissection using the final version of the observation sheets in documenting and tallying the amount of expected elements that are displayed in the show. Third, was to recheck the documented observations subsequent to the completion of the set of interviews in order to see if the preceding observations still stand after the side of the producers was heard. The main purpose of utilising descriptive content analysis is to identify the intention, focus and trends in the messages sent through children TV shows. A repetitive cycle of comparison was done until a pattern appeared. In this research, the content analysis concentrates on the following elements of the communication process:

ELEMENT	QUESTION	USE
The encoding process	Why?	* To provide evidences and evaluations as to why the messages are produced and shared in such manner (production practices, goals or purposes)
The channel	How?	* To record styles and techniques employed in the production
The message	What?	* To illustrate or describe patterns and trends in communication content * To relate and compare observed characteristics

Figure 2. Purpose guide for content analysis

Results of the observations directed the formulation of questions that were asked during interviews with the show's producers. The questions were arranged into a questionnaire that is modelled according to Paschal Preston's *Five Clusters of Influences in Newsmaking and Production.* Preston (2009) claims that journalism and media have become institutionalised, and for that reason one has to peel several layers of institutions affecting production in order to understand what shapes news and other media products. He enumerated five major layers of influences on media production that make up every single unit of news programmes or shows, and these layers are the following: cultural-ideological symbolic power, political-economic structures, organisational structures and policies, institutional practices and individual background. This model addresses individual, meso- and macro-level factors that are meant to help researchers create a holistic view of the media world.

Two observation sheets were designed after preliminary observations were accomplished. The first observation sheet allows for more descriptive observations, while the second is a tally sheet that allows for counting of occurrences. Based on the Winick, C.,Williamson, L.,Chuzmir, S. and Winick, M.P. (1973) content analysis research on children's television commercials, combined with Potter's (2008) concepts in teaching media literacy, *Observation Sheet 1* was designed to cover the area of conceptualisation practices in TV production, allowing descriptive documentation of the presence of social values, appearance of regular cast of characters, representation of authority figures or heroes, language nuances, segmentation listing, and penetration of media literacy skills in every episode.

CONCEPTUALIZATION PRACTICES IN TV PRODUCTIONS[7]	
Show Title:	
Episode Reference:	
CONTENT	
Presence of Social Values	HOW:
Appearance of Regular Cast of Characters	Representation

[7] In order In order to fully understand the use of the *Observation Sheet 1*, it is necessary to define the crucial terminologies found in it: (a) **Language** herein does not refer to the use of Deutsch (Hochdeutsch) or Tagalog (Filipino), but the formality and non-formality of the use of these of these languages. The use of manifestations of formality such as *Sie* in Deutsch and *Po* in Tagalog is observed and the context wherein it happens is noted; (b) **Format** refers to the manner in which the segments of television shows are arranged in order to complete one episode. Formatting is meant to harmonise all the elements injected into the show; (c) **Segments** are distinct divisions of the show that composes one episode. They can be separated from each other because these are short but complete productions that can ideally stand by itself, yet can be creatively sewn together to complete the whole message of the episode; (d) **Spot** is the particular area where a segment is placed in relation to the totality of the show; (e) **Heroes** are the authority figures or characters that act as role models for children and randomly appear in TV episodes. Winick, C. et al. (1973) published one of the earliest content analysis studies of children television commercials and had noted that children often search for authority or hero figures whom they can emulate in the TV shows they watch. These authority figures can be prominent personalities, sports figures, and even fantasy characters like a fairy or Santa Claus. Thus, heroes can eminently be found in productions for children.

Appearance of Authority Figures/Heroes	Representation	
Language	Manifestation	
FORMAT		
Segmentation	Visualisation	
Presence of Target Audience within the Segments		
PENETRATION OF MEDIA LITERACY SKILLS		
SKILLS	**SPOT**	**DESCRIPTION**
1. Analysis		
2. Evaluation		
3. Grouping		
4. Induction		
5. Deduction		
6. Synthesis		
7. Abstracting		

Figure 3. Sample exhibit of Observation Sheet 1

Potter (2008) outlines seven skills of media literacy that can be endorsed by media products, namely: analysis (identifying problems with solutions), evaluation (judging what is wrong or right, possible or impossible), grouping (finding similarities in problems and solutions), induction (recognizing general applications from a group of truths), deduction (discovering particular solutions based on a general law), synthesis (combining different solutions that can work together), abstraction (distinguishing and applying representations of the unreal with reality). These skills cannot be easily instilled in young audiences because they have to be practised and developed. The media materials produced for children must offer the means for these skills to be put to action. *Observation Sheet 1* is formulated to find out whether the children shows, by design, indeed try to encourage the development of media literacy skills.

Television was invented for home entertainment, and it is thereby inevitable that TV productions – no matter how educational a topic is – still include entertainment. *Observation Sheet 2* is designed to tally the occurrences of entertaining elements against the educational. Van Noort (1992, p.27) outlines education or information to likely come as exhibition of values, supplementation to lessons learned in school, and exposition of issues in the community. Entertainment on the other hand is characterised by the employment of games, talent showcasing, and the use of adventurous or humorous stories. Media producers can design entertainment by use of technologies that enhance the presentation of messages and help achieve specific educational objectives. Four areas of entertainment design can be extracted from children show productions, and these are: production method, immersive environments, theatrical agent and theatrical technology (p.33). These areas were scrutinized and compared between partner shows. Here is *Observation Sheet 2* in simplified form:

SEGMENTAL COMBINATION OF EDUCATION AND ENTERTAINMENT										
Show Title:								**Episode Reference:**		
FUNDAMENTALS OF EDUCATION AND ENTERTAINMENT[8]										
	EDUCATION/ INFORMATION			*ENTERTAINMENT*				*ENTERTAINMENT DESIGN*		
	Social values exhibit	**School lesson support**	**Issues exposure** (Political/ Environmental/ Geographical/ Societal)	**Games**	**Talent showcase** (singing/ dancing, acting roles, playing instruments, etc)	**Adventure/ Action**	**Humour, comic/ tall tales**	**Production method** (live action/ animated/ mixed)	**Immersive environment** (on site/ studio/ abstract)	**Theatrical agent** (puppets/ mascots/ illustrations/ actors/ lay persons, moderator)	**Theatrical technology** (lights, music, SFX: sound effects, VO props, set)

Through *Observation Sheet 1*, the show is already dissected according to segments. This leads to a physical comparison of the shows' concepts, characters, target audience, and segmentation patterns. The comparison of the segmentation put together in *Observation Sheet 1* is then used as a guide for the systematic tallying of occurrences in *Observation Sheet 2*. The expected elements listed in *Observation Sheets 1* and *2* most often occur more than once in every segment of the episodes studied. The frequency counts were therefore tabulated according to the number of recorded occurrences in relation to its total occurrence, so that the comparative analysis can be based on a quantitative analysis. In this case, the tabulation is done in relation to the total number of occurrence for the whole episode, and not according to the number of segments per episode. The length of the spot where particular elements were found, are then also tabulated in relation to the total length of the episode, to show the amount of concentration such elements have against the total length of the show.

DESCRIPTIVE FINDINGS

Pair 1: The Clever Mouse and the Bulilit Gang

A feature unique to *Die Maus* is the segment where they try to answer curious questions of their young viewers. Most of these are how or why questions. The show has a production office that is meant to receive letters from its viewers, and those questions may likely find a spot in the show and have it answered through film shorts. These question-segments are considered the educational part of the show, although it is most often answered with humour. Some of the topics also feature difficult concepts to understand, for example, Die Maus had explained historical facts like World War II and even the Chernobyl Disaster in Ukraine. The explanations

---

[8] In order to fully understand the use of the *Observation Sheet 2*, it is necessary to define particular inputs found in them: (a) **Social Values Exhibit** refers to the display of the application of societal principles; (b) **Lesson Support** refers to spots in the show that are used to accommodate and support academic learning; (c) Issues Exposure are show spots meant to discuss politics; environmental problems, geographical conflicts and societal difficulties; (d) **Games** is part of the show that involves a competitive activity meant for entertainment or amusement; (e) **Talent showcase** is part of the show that creates a platform for the children to display their talent such as singing, dancing, acting; (f) **Adventure** refers to the segments that contain stories/scenes that are exciting, unusual, risky or unknown; (g) **Humour** refers to the segments that contain stories/ scenes that provoke laughter, delight or pleasure; (h) **Production method** is the manner by which the segments were shot, which can either be live action, animation, or mixed use of live acts and animation; (i) **Immersive environments** indicate the location wherein the segment was shot, which can be in the studio, on site (actual location), or abstract (computer generated); (j) **Theatrical agent** signifies the character in the segment that puts the story together, who in the case of children shows can be actors (entertainer), moderators (show host), figures (objects animated by stop motion shots), puppets (characters manipulated by the entertainer's hands), mascots (an entertainer in full body costume), illustrations (animated drawings), or lay persons; (k)**Theatrical technology** speaks of the electronic materials used to enhance the show, like lights, music, sound effects (SFX), voice-over (VO), props (objects used to create reality in the scene), and set (studio designed to create a look of a location). Technologies are most often used unobtrusively, but those that are audibly and visually obvious are recorded during the course of observation.

are often times reduced to its very basic information, and exemplified into everyday events that are likely to have already been experienced by a child, so that comprehension can be initiated.

Goin' Bulilit is relatively new having premiered in 2005, but in the Philippines where show existence dictated by viewership competition is part of the media system, having lived for 10 seasons from its birth to 2015 is already a record, and it also does not show signs of getting off air any time soon. The word "bulilit" in Filipino (Tagalog) stands for the description "tiny kids". The show features parodies and comedy sketches on how Filipinos deal with daily life situations. These sketches are all acted by child actors/actresses with ages that range from 7 to 13, after which the child is considered a graduate from the show's training. The show's title is in reference to a comedy sketch in the 1980s, *Goin' Bananas*, and the format is patterned from an earlier children's show *Ang TV* (Sketchpride, 2008)*,* all of which are produced in the same TV channel. Its existence is without intermission, thus, the show is already depicted as long running. In its seven years of existence, it has received national acknowledgments and awards from media organisations recognising it as a quality family and comedy show.

The Target Audience

Die Maus obtains reception from viewers aged 4 – 8, but its reach ranges from young viewers to adults at an average of 39 years of age (Feil, 1994). *Goin' Bulilit* projects itself to reach kids of elementary school age, that is 7 – 12 years old, and family members of all ages. It is obvious that the segmentation of the shows is designed with predilection to what adult viewers can likewise enjoy. In several episodes of *Goin' Bulilit*, segments telling tall tales about "who's the best among the rest" are often featured. One will say something that seems like no one could outscore him, but one tall tale is given after another. The tall-tale narrative style is common to both *Die Maus* and *Goin' Bulilit.* Such stories can be appreciated by kids and adults since they are so absurd, they cannot be anything else but funny. Targeting both young and adult audiences appears to be intentional, as Brigitta Mühlenbeck, head of family programming in WDR, reveals:

> "The inherent secret of *Die Sendung mit der Maus* is the fact that it is equally appealing to children and adults. Grown-up people who were socialised with the MAUS as children are continuing to watch it even without having their own children. Others have become parents and watch episodes together with their children. Even young adults about the age of 20 years consider the MAUS cool—even though we're mostly losing that target audience group in the meantime—they often return once they become parents."[9]

In fact, it is the catering to both young and old that keeps both shows long running. It encourages the notion that these shows should be watched together with parents or adults. *Goin' Bulilit* starts the show with a tagline that says, "This show is for adults... ALSO." Edgar Mortiz, director and producer of *Goin' Bulilit*, says that, "the segments of the shows are varied *[...]* from jokes for the *[young]*, to more adult-themed sketches." The American Academy of Pediatrics (APP) suggests that parents should watch television shows with their kids. This is to make sure that if there is occurrence of violence or ambiguous messages, the adults are there to discuss and contextualise the information (APP, 2001). In reality though, there are many occasions when parents could not sit down in front of the TV together with their kids because of household, personal, and professional obligations. Having the parent and child sit together for TV watching possible is when the show is at an airtime that allows all other responsibilities to be done or set aside, and when the show contains topics that can be appreciated despite viewers' age gap.

Both shows are shown on Sundays, and plan to keep that day slot for airing. This is a preferred slot because there is more family viewership on weekends. As Mühlenbeck admits, *Die Maus* is challenged by the "decreasing number of children to stay in *[their]* scheduled place on Sunday morning on ARD, so that it still can be said that Sunday morning is MAUS time in Germany." Both shows apparently target a slot that is known as a common time for family members to watch television shows together. This is Sunday noontime for Germany

---

[9] Interviews with show producers/durectors were done in three languages; namely, English, German, Filipino (Tagalog), and sometimes with language code-switching. When they are quoted in this article, the lines have already been completely traslated into English.

(*Die Maus* gets on air at 11:30h) and Sunday primetime evening for the Philippines (*Goin' Bulilit* is aired at 19:30h). The German children TV show exhibits interest in building a family activity that unites a country, or that which can be tagged as a German tradition. The Philippine children TV show commends the significance of talent, laughter and entertainment, as a common Filipino pastime. As Mortiz claims, "*Pinoy* [Filipinos, colloquial reference] kids are very talented and *we* love seeing kids who have those skills on TV... *Goin' Bulilit*, makes Sunday night a time for laughter and entertainment."

Conceptualisation of Entertainment

Jonathan Gray (2008) describes entertainment as both an art and a practise. Entertainment itself is a lifeline of television, and this should blend in with all other elements a show wants to portray to make the flow of the show seamless. Aside from challenges in entertainment creativity, both shows, likewise, have to struggle with maintaining viewership and deal with competition. Producers claim that these challenges do not affect quality, but influence sustainability of the show's resources. *Goin' Bulilit* struggles with finding young TV actors that have the comedic talent required for the show. The production team discharges actors that have reached a certain height and age, so there is a constant talent search for young actors who can replace those that leave the show. The show's management is also aware that a firm grip on viewership ensures investment from advertisers. In the recent years, it has to compete with a sitcom that is aired at exactly the same timeslot in a rival TV network. Whether this competition encourages creativity or lessens originality is still to be studied. What is herein clear, is that competition can be a driving force that makes shows adapt to what the viewers want. *Die Maus* also faces production challenges, and the audience also has a hand that can control the fate of the show. It was pointed out that;

> "The challenge is enormous. Especially in Germany, there is big competition between TV channels of the different systems[10]. Survival of format is dictated by its appeal, its recognised importance, and when it instigates dialogues. The success is measured by the feedback of the audience— with [*"Die Maus"*] we're receiving about 600 mails weekly, that should tell much (Mühlenbeck, Skype Interview, 2011)."

Philippine shows' airtime survival is dependent on advertising magnetism; therefore, show formatting is often dictated by audience appeal, which may change from generation to generation. In Germany however, the media product should create public dialogues, and its importance is recognised if it brings about substance in conversations. If the show is talked about and leads public discussions, it is recognised as important. The show's existence is founded in the intricacies of the German dual media system. Public broadcasting is composed of independent non-commercial media organisations that are funded mainly by licence fees. Commercial broadcasting subsists primarily on advertising. For *Die Maus* to survive both systems, it must protect its format style, and maintain it until it becomes an institution; that when one sees the format, it can only be *Die Maus*.

Segmentation of Episodes

The segmentation of *Die Maus* is simple and straightforward. There are generally nine to eleven segments in one episode, animated Mausspots herewith counted. Its segment and time allotment for segments is predictable, since the show billboard and introduction already reveals what is to be seen for the day's episode. In the five *Die Maus* episodes studied, there are usually two featured film shorts that answer curious questions. Most of them were answered by Christoph, a man who loves wearing green and is curious enough to do experiments to have the questions answered. Between every segment is a Mausspot, a teaser where one could see the *Maus* with its sometimes silly, mostly absurd escapades with its constant companion, a blue baby elephant. Aside from the two film shorts, there are two animated stories that are obviously meant for young viewers, and perhaps an additional segment to feature a special occasion, like "Mother's Day" in the set of episodes observed. This seems to be a tested formula, since the show's producer claims there are minimal changes to the format of the show, as it has always maintained an alternate use of fiction and non-fictional stories. Mühlenbeck agrees to the simplicity of the segment arrangement of *Die Maus*, but in relation to other children shows in Germany, she

---

[10] WDR, the managing TV channel of *Die Sending mit der Maus*, is a public broadcasting network, but it is also aired in semi-commercial stations.

considers the segments that answer curious questions as the most formidable stone in its structure, calling these non-fiction segments as the "building block of the format".

The segment arrangement of *Goin' Bulilit*, on the other hand, is less predictable in structure. It can contain 12 to 17 segments: opening billboard, and talent search announcements or in-show adverts herewith counted. The show contains random jokes that mirror common day-to-day experiences of Filipinos. There is no continuum of one segment to another, since soap opera sketches and gags are chosen according what is currently a hit. Jokes are grouped together according to the topic it wants to spoof. Other random entries to the show are put together as if it were inserts in a news programme. There is a topsy-turvy creativity to the handling of segment arrangement. One cannot expect what will come after the other. In terms of Filipino viewing habit, in fact, this can inhibit viewers from zapping TV channels with the remote control. Viewers need to wait for the next segment to start for them to see what it contains, and before they have decided they would like to skip and scan for other shows, they already got engrossed with what they see. If the structured segment treatment of *Die Maus* were placed within Filipino viewing context, it can happen that viewers choose ahead what segment they would like to see. They will begin scanning from show to show, then decide to go back to *Die Maus* just in time when that segment they have chosen to watch already appears.

There is one production design in *Goin' Bulilit* that finds no equal to its German counterpart, *Die Maus*, and that is the karaoke-type music video segment. It is quite unimaginable to have it used in German children or family TV shows. These music videos come with lyrics on the lower part of the screen, just the way it is done in karaoke video materials. Child actors perform the song, and the viewers can sing along with it. Most often, the lyrics are distorted to trigger laughter. These music videos are often times rowdy and the dance numbers could be energetic or even boisterous, but these blown up sound and embellished movements are forms of Filipino humour, which possibly will not be interpreted the same way in German context.

Occurrence of Social Values

The use of language and social values presentation were observed between the two shows. In Germany, *Hochdeutsch* (High German) is the national media language. Although regional channels may prefer to use dialects to target regional viewers, productions meant for national viewing use *Hochdeutsch*. Philippine productions have to deal more with choosing what language to use. Although national media outfits use Filipino (Tagalog-based language) or English (official academic language), producers may choose 120 languages (10 of them are official regional languages, namely: Tagalog, Kapampangan, Bisaya, Cebuano, Hiligaynon, Bikolano, Ilokano, Waray, Tausug and Chabacano) and no fewer than 300 island-dialects (Gonzalez, 1998), which by national media law, can be used for TV productions. These languages have nuances that connote respect, authority, social status and relationships among characters. Therefore, Philippine productions show more cultural language cues than German productions. The use of "po" and "opo" when talking to parents, elders, older individuals and people in authority is a cultural Filipino tradition.

It was observed that *Goin' Bulilit* presents more visual cues on family values by featuring situational skits of everyday lives. Respect to elders was exhibited in a segment where the child allows an old lady to sit on her lap when riding a *jeepney*[11] so that they can save on travel fare. Duty and heroism are also evident in several segments of *Goin' Bulilit*, represented by incidents where a politician shares hotdog sandwiches to everyone until he himself cannot pay for all that he ordered, a bodyguard who sacrifices himself to protect his ward, policemen who keep order on the streets while dancing. On the other hand, *Die Maus* showed apparent presentations of factuality and inquisitiveness, and these social values which were not represented in its Philippine counterpart. *Die Maus* presents the real world and fantasy at equal footing, and both have equal importance to the show. Christoph experiments on his camera in order to know why wheels look like they're running backwards when seen in cowboy movies. Lehrer Linke's pupils answer his class question with more questions, which he also finds interesting enough to contemplate on. The Maulwurf comes out of its hole to discover different ways of using a lollipop. Shaun finds means to correct his mischief without having the farmer notice it. The "how" and "why" questions were answered with experimentations.

---

[11] A jeepney is a popular means of public transportation in the Philippines. It is a vehicle innovated and designed after the American army jeeps that were left on the islands after World War II.

Representation Embodied by the Characters

The main characters of the shows also function differently for each culture. *Goin' Bulilit* features the eldest member of the show, Romeo "Dagul" Pastrana, who is genetically dwarfed. He is the smallest, yet often acts as the eldest. He does not feature talent, neither learning, but he seems to be the character that commands respect, an exemplification of *bulilit*; meaning, little people. He can be understood as a representation of childhood in every adult, and the adult mind in every child. Motiz however clarifies that Dagul's character does not serve as a mascot of the show, but that he represents a parent or an older brother. *Goin' Bulilit* offers a satirical treatment of the everyday lives of Filipino people. The events presented could have happened in reality, but its characters are obviously unreal and exaggerative in nature. Travails of poor families are sketched and treated with humour. An episode can lightly feature a social defect, like school bullying as a theme, offering a moral value at the end of the segment. Yet there is no regular character to which an audience can be attached, except for Dagul. *Die Maus* however, points to two types of characters in the show, the fictional and the non-fictional. The show tries to clearly assign what is real and fantasy. The bigger-than-life mouse of *Die Maus*, is not exactly someone who the kids could to learn from, but is simply a character who makes experiences that deal with adversities, who sometimes has unconventional ideas and magical powers. The producers did not mean to present the mouse as a character to emulate, yet it is undeniably the central character of the show.

	DAGUL		MAUS
	* midget in size, shorter than fellow casts in the show * does not essentially impart knowledge but takes central attention * representing an older brother to the children		* bigger than the size of a real mouse, larger than its human colleagues * does not essentially impart knowledge but takes central attention * show's segué indicator

Figure 5. Visual exhibit of the two dominant characters of children TV shows – Pair 1

There are many characters in Die Maus, but one character, Christoph, is distinct because he is in every episode as "the guy who always wears green jumpers or shirt". He is a handyman next door who has a childlike curious mind, and tries to answer questions through experiments. There seems to be not an instance in his trivial activities that he could not find anything to ask. His simple analogies and explanations are easy to follow and understand. He leans towards representing curiosity and inquisitiveness. The Maulwurf, a mole, is a lovable inquisitive creature from the ground. Once it is out of its molehill, it goes about discovering new things that he most probably have not seen underground. One can also get to meet Käpt'n Blaubär, a blue puppet character who has three colourful and level-headed grandchildren. How he deals with his grandchildren and his accomplice Hein Blöd exemplifies family and collegial relationships. Another regular is Shaun, a mischievous sheep who often times leads the flock to naughty activities, yet ends up correcting the mistakes and saving everyone from disaster before the farm owner gets the chance to notice anything happened. He represents the mischievousness of children. Shaun's mischievousness can be interpreted loosely in different directions, but Mühlenbeck clarifies, Shaun "stands for friendship, curiosity to try out things, team spirit, inventiveness and sense of responsibility despite all his mischief. Die Maus offers more variety in experience through its characters, but these are productions separate from the German studio itself. These are conglomerate efforts coming from different studios, which seldom is practiced in the Philippines.

The mentioned differences in character representation can already point to diversity in media literacy treatment between the two countries. The clear assignment of real and unreal characters, the value for inquisitiveness, allows *Die Maus* to demonstrate evaluative and analytic skills; discovering what makes information real and unreal. *Goin' Bulilit* on the other hand aims for abstraction. The child is given descriptions of what can be learned from the segment to help them get the essence of the message, and they in turn discover how to apply it with their own experiences.

Penetration of Media Literacy Skills

Die Maus demonstrates opportunities for the analysis skills to be used. In fact, two of the five episodes observed revealed that six out of nine segments target analysis skills. Analysis as a TV literacy skill is present in all of the episodes studied. Most of these manifestation of analysis occur in the segments that answers the "how", "why" and "what" questions. Exercising evaluation skill is also present in all the episodes, with around 2 – 3 occurrences out of 9 – 11 segments. The occurrences are apparent in animated segments, where the blue elephant and the mouse encounter situations where their friendship and teamwork are brought to light. Induction, deduction and grouping exercises randomly occur and are less obvious. A single occurrence of abstraction occurred in five episodes, and this happened only when a summary regarding a process is specified, or a portion of the film short is repeated in order to reinforce the answer given to the curious questions. *Die Maus* uses several languages for their introduction, first in German, and then in another language foreign to Germany. This is an effort to integrate young immigrant viewers of the show. The opening segment is therefore encouraging to evaluate the importance of foreign languages.

Goin' Bulilit enforces the skill of abstracting meaning from a visual material to capture the whole sense of the story. The occurrences were found in all of the episodes observed. The segments that spoof news programmes are clear examples of targeting the viewers' abstraction skill. In these segments the news anchor oftentimes states the general idea of the reported event and poses a question to the audience, which then instigates viewers to give his or her own opinion. There were random occurrences of evaluation and analysis. Evaluation can be practiced in "who's the best" segments. This segment features three kids trying to outwin each other in being the best. The first character comments on an event or an accomplishment that seems to be unbelievable, it can only be the best. Then the second tries to surpass that tale with something that is even more unbelievable. Then the third gives a simple account that topples all the other tall tales that were told. This type of comedy skit is often times a play of words, but through such segments, viewers are able to judge which one is more valued than the other. Often times, this segment could also give moral lessons, like humility or truthfulness.

Fundamentals of Education and Entertainment

In terms of the children TV shows' use of elements of education and entertainment, both shows claim they do not aim to be educational shows. Their basic goal is to provide entertainment. Mühlenbeck tells that *Die Maus* blends education and entertainment in a way that "there's no clear separation, and that there shouldn't be any. The format is living out of its overall balance— not out of strict distinction of education/entertainment." These fundamentals were found in both shows studied, but providing entertainment is still claimed as their main intention. Mortiz explains that *Goin' Bulilit* is foremost entertaining because it is basically a comedy show. But he claims that the show educates both the actors and the viewers. The actors are educated in terms of learning the craft of comedy. The special feature of its format is that they are the only children show in the country that spoofs news and socio-political events in the country. "In that way they are creating social and public awareness to the kids, hence educational," defends Mortiz.

Production Practices and Legal Policies

Mortiz affirmed that the production process of *Goin' Bulilit* is mostly done in the studio and in the premises of the TV channel's compound. There are on-site shootings that are separately done by a production unit. Aside from the director, a creative manager oversees the content of the show, a head writer supervises the writing of the script and distributes the script drafts to a pool of writers. The final approval for the complete product to be sent to the public is made by the director. The show's financial resources come from advertising, intrusion of brands inside the episode and from the TV network's production funds. The TV network does not have an influence on the content of the show, but its creative agencies may suggest ideas and comment on the produced episode for the improvement of the show's format and audience reach. The production team does self-censorship, and thereby finds a way through the rigidness of the Movie and Television Review and Classification Board (MTRCB), a state agency under the National Commission for Culture and the Arts (NCCA) that censors biased programming and obscene acts on TV and in cinema. In this sense, MTRCB has the legal capacity to suspend news anchors, hosts, TV shows, or the whole media project itself, if found biased or obscene. Family shows do not have the immunity against censorship, but enjoy a loose grip.

Die Maus producer says legal issues do not restrict their production process. They find it a pity though, that the recent Rundfunkänderungsstaatsvertrag (RÄStV), an Amendment to the Interstate Broadcasting Agreement, killed the opportunity to experience the production via the Internet. *Die Maus* is not allowed to present episodes online longer than 7 days after the initial broadcast. In explanation to how the production internally works and how the show maintains on-air existence, Mühlenbeck elaborates,

> "*Die Sendung mit der Maus*" is a signature brand of the *Westdeutscher Rundfunk*. It is part of our corporate culture that the editing team is developing its production in self-censorship, and only in the extremely rare case of clashes in public discussion the executive board may decide whether an episode can be broadcast. We are in competition with other children TV formats, but we stand well: in the target group of 6–9 year old kids it has a market share of up to 50%, in the broader group of the 3–13 year olds, up to 30%. Every week, 1.6 million people are watching the episode, and 99% of the Germans know it. One could say it's beyond competition – nonetheless we're still advertising ourselves every week."

There are four production practices that are similar to both shows observed, and these are: the broadcasting network's independence from the executive board in formulating the show's content, self-censorship, self-advertising, and protection of its format. Goin' Bulilit charms the audience by using kids to perform adult roles, an exceptionality that makes it stand out. While, the fascination for *Die Maus* comes from the appeal of its format. The preceding descriptive findings can be summarized as follows:

Format	Both shows do not aim to be educational, but rather to provide Sunday entertainment for the whole family.
Entertainment & Education	Entertainment is expressed in different forms between the two countries. *Die Maus* has calm humour, in fact, the Maus as a character does not talk, but is just sharing an experience that helps one move smoothly to the next segment. *Goin' Bulilit* entertains by giving jokes, singing, dancing and displaying playtime. It can be described as "fun and boisterous."
Audience	Both shows target not only kids, but also members of the family of all ages as part of its survival scheme. The extent of viewership is important to the management of both shows, but *Die Maus* is not seriously threatened by drop of advertising since it is managed by a public broadcasting network. It aims to create public discussion to strengthen its importance to the German viewing public. *Goin' Bulilit*, on the other hand, is concerned with keeping the interest of the advertisers, since they are the lifeline of the show.
Language	Language use of both shows' segments is not peculiar. Both aim for national, not regional, viewership; therefore, official national language is preferred. *Die Maus* uses two languages in its introduction segment: High German, and a foreign language – a portion that can be interpreted as promulgation of integration of immigrants. The use of "*Sie*" as formal conversation with audience is not used in *Die Maus,* which is somehow in contrast to the German social reality where children are taught early to respectfully use the formal "Sie" in conversation with figures of authority. *Goin' Bulilit*; however, consistently uses language cues of formality and respect, like "*po*" and "*opo*".
Values Representation	Values representation can be extracted from the characters of the show, but producers claim that all characters have their own places in the stories and within the segments. They are not there to represent qualities to be emulated.
Media Literacy Skills	Both children shows have segments that target particular media literacy skills. *Die Maus* has high occurrence for analysis, while Goin Bulilit presents opportunities to practise abstraction.
Policies	Both shows declare to have independence in creating content, the ability to do responsible self-censorship, the right to do self-advertising, and the zeal to protect its format.

Figure 6. Summary of descriptive findings – Pair 1

Pair 2: The Little Sandman and the Batibot Troop

Unser Sandmännchen has been running in German television since 1959. Its main character, the *Sandmännchen* (also referred to as Sandmann), stop-motion animated character, was created for screen by the puppeteer Gerhard Behrendt. Earlier on, the little sandman had already been giving goodnight greetings on radio, and both sides of the then divided Germany had their own television versions of the little sandman. In 1991 the production in West Berlin ceased, but the former East Germany's version took over and outlived its counterpart (rbb, 2005). The *Sandmännchen* episodes contain good-night-stories, bringing children to sleep through fantasy adventures and fairy tales. The show always begins and ends with the little sandman.

Batibot is one of the children-oriented projects of Philippine Children's Television Foundation (PCTV), and is often described as the Filipino version of America's Sesame Street. The show tries to combine puppets, short story animation, short films and cultural references together. The episodes are often closed and opened by Koko Kwik Kwak, one of the show's main characters; and the theme stories start and end in the *Batibot* neighbourhood, a common meeting place often found in Filipino residential areas. *Batibot* was conferred by the Gawad Cultural Centre of the Philippines in 1996 as one of Ten Best Television Shows in the Philippines (Batibot Profile, CCP, 2007). The award speaks of the show's zeal in promoting Filipino culture. In a country where TV shows' lifespan is short, *Batibot* is considered the longest running children's show in the Philippines. The title is a Filipino word describes one who is undersized but robust. The word is in resonance to how Filipinos frequently describe themselves physically – "small but terrible".

The Target Audience

Batibot is designed to be watched by pre-school kids. The segments are short, aptly made for the short attention span of children at three to five years old. The executive producer claims that the show is designed for independent viewing, and that parents do not have to watch with their children, so the content must be well-discussed and planned for this set-up. The executive producer, Feny de los Angeles, explains that they are fully aware that parents are important part of children's lives. Parents can also make decision regarding the viewing choices of their children, so there are segments that allow parents to be engaged in viewing together with their kids. But the production is meant to be understood and enjoyed by very young audiences apart from their parents' presence. *Batibot* is said to be at a good position that parents of the recent times have grown up with *Batibot* that they encourage their children to watch the show even without having to sit with them. The trust for the content of the show has been established among Filipino parents. De los Angeles is however more apprehensive about the changing taste and show preferences of children nowadays, as she confesses;

> "I've always been concerned about the fact that children's attention span is diminishing in length, shortened as time has gone by and there are many reasons for that. It's a combination of lifestyles, and their daily activities: not having the kind of playtime that [allows] engagement of mind and skill. For example the traditional childhood games that involves planning. Even the simple *taguan*[12], it helps prolong attention span compared to playing video games."

At the onset of its revival/repackaging in 2010, the show's segment-pacing had to be adjusted to attune its tempo with the lifestyle of the new generation of audience, and likewise according to the timeslot allotted for them. They still maintain an amount of live-action film segments that depict the normal everyday lives of Filipino kids, most of which are shot in rural areas of the country, a feature that *Batibot* is known for.

The core target audience of *Sandmännchen* are also very young audiences, around three to seven years old. The extended target audiences are elder siblings, parents and grandparents, and even young adults who consider the Sandmann as a cult and alternative figure (rbb Briefing Material, n.d.). The target audience then

---

[12] *Taguan* is the Filipino version of the game, "Hide and Seek".

stretches to family members of all ages. In comparison to Batibot, *Unser Sandmännchen* reveals signs that it is designed to be watched together with parents so that they could put the child to sleep after the episode. This provides parents a way to explain to the child why it is time for bed. In a sense the show could take the place of book reading as a send-off-to-bed ritual, yet also it can also be an ambience setter for book reading, since the child can ask for more stories in addition to the short story featured in the episode.

In the initial observations it is made obvious that *Batibot* seeks to inculcate Filipino culture. In the type of musical instruments heard, the songs sung, and in speech, all these aspects point to Filipino traits, customs and traditions. De los Angeles voiced out that the *Batibot* production team sees cultural preservation as their duty, specifically since "the show has always been committed to reflecting the realities of Filipino society – past, present and future. It meets children where they are *[...]* children from diverse socio-economic and cultural backgrounds, their issues, their interests and their concerns." There are segments that also show the cultural diversity in the Philippine regions, but among the episodes observed there was no reference to cultures beyond the Philippines. The Sandmann likewise mirrors the German homes, what they do, where they live, the nature that surround them, and how they deal with nature. Among the episodes observed, there was one instance that demonstrates reference to diversity of races around the world. Sandmann was waving hands in greetings to children of different races. It was depicted that the kids around the world know the Sandmann, but there is minimal indication towards cultural diversity.

Conceptualisation of Entertainment

The technical capacities of *Batibot* look limited, but the creativity is apparent. The animation segments are rough; but in its roughness, the movements, colour change, costume and set design do not become overshadowed by animation. In the short story segment, for example, the animation sequence was done with slow lagging intervals and minimal movements. This makes the visuals that go with the story being told to come in consonance with the tempo of the storyteller. In this way, the child can focus on listening to the story, than get too involved with the movements that happen on screen. *Batibot* uses special tools that are meant to teach and to entertain. Each segment is related to each other by theme, but stand apart from each other by devise and function. Bodjie Pascua, a *Batibot* original cast and veteran performer, enumerates what they most often utilise in the episodes as he expresses that the people involved in production do sit down together to plan the "use of different forms of activities; like, singing children's songs, dancing to children' music, and acknowledging children's fascination with puppets and animation." Meanwhile, the animators of the Sandmann are already veterans of the stop-motion animation. It had started with the same stop-motion techniques from its premiere in 1959, and still utilises the same technique today. The show is not challenged technically, but the real challenges of the show lie in the motivation of the creators. Anne Knabe, executive producer and Head of Family Programming in rbb, believes that the production team of the *Sandmännchen* is keen in keeping their motivation for production towards the good of the children, and to focus on "developing new formats close to children's soul, using new techniques without following the hype, modernizing without becoming fashion focused, and not let the Sandmann vanish from the children's hearts." Both shows claim that the focus of their production is not on technical competence and capabilities, but in creating quality content and well-thought arrangement of episodes.

Segmentation of Episodes

The segment division design is done independent of each other, making sure that one segment is a complete message by itself and can stand alone. Some of the segments are only 30 seconds long, similar to a commercial – short, direct and easy to understand. This is meant to encourage independent watching among children. Every episode opens and closes with Koko and the *Batibot* community. The problem presented at the beginning of the show is solved at the end. Every *Batibot* episode is composed of 13 to 16 segments; opening billboard and extro are hereby included. An episode can be composed of live action clips, animated segués, learn-a-song segments, and storytelling. Pascua reveals that storytelling is an integral part of the show. He discloses that "particular to *Batibot* is its storytelling segment. Many children materials were developed from *Batibot,* not only on TV but also in published books. *Batibot* restored storytelling into our society, and now many have become interested in storytelling."

Unser Sandmännchen's segmentation is simple, composed of only introduction and extroduction, both executed by the Sandmann, and an insert feature in between. There are only three segments divisions in every episode. Episodes often start with a calm scene, and the Sandmann is always warmly welcomed wherever he goes. He waves at the kids he visits, and then waves at the audience. He takes time to gather the kids into a cosy area. Then the kids, or toys, or animals in some cases, sit down with him, indicating it is time to watch TV to hear and see a story. At the beginning of the show, the song insinuates that the children are at this time allowed to watch TV for the Sandmann's goodnight greeting. Then towards the end of the show, the continuation of the theme song is sung, which tells the children it is time to go to bed. They must rest, just as the sandman needs to rest too. The Sandmann leaves and waves goodbye, and blows the magic sand onto the kids and towards the viewers. It is then time to sleep.

Occurrence of Social Values

Common to both shows is the presentation of activities that family members do together. Particular to Batibot is the employment of segments that discusses problem solving in the social context, and suggests ways on how a Filipino can deal with it. It is obvious that *Batibot's* use of language is special. The language cues of respect and authority, the "*po*" and "*opo*" are apparent. Conversations are scripted in avoidance of the use of colloquial terms that are substantially English-based. This stance came when political discussion on the increasing penetration of the use of American English in media and into the daily lives of young Filipinos. It is claimed that it destroys the local language proficiency of the children, making them not fluent in Filipino, neither in English. *Batibot* took on the zeal to counteract this allegation. Pascua himself admitted that it had at times felt unrealistic, since they were not allowed to swear even in intense scenes, and not allowed to use any English words or even the use of the trivial expression "okay" since it is not native to the Filipino language. The result is felt in the years after though, because people who have watched *Batibot* long before have increased local language proficiency, Pascua asserts.

The observation results show that *Batibot* presents high occurrence of respect for elders, as visually represented with video clips of kids placing the hand of an elder onto their forehead, the a tradition of *pagmamano*. Other highly repetitive social values presented are friendship, cooperation and creativity. The problems in the Batibot community are often solved together with friends or through the guidance of an older person. Episodes are also filled with songs and art activities like hand painting and drawing and decorating. It is also obvious that entertainment, like singing and dancing, is injected in almost every segment. The theme song of *Batibot* also conveys social values. The tune and lyrics of the song is known to the Filipino viewing public. It has been repeatedly heard in its almost 20 years of existence. The repetitive exposure of the kids to the tune and the lyrics has made the song a home item to Filipinos. The lyrics tell that the day starts with a sunny smile, so everyone should follow the smiling sun to get to *Batibot*, where the children are active and cheerful. The song speaks of family fun and amusement.

Unser Sandmännchen presents high occurrences of courtesy. The Sandman is always courteously welcomed into homes without question to his character, as presumed that he is known to members of every German home. There was also obvious presentation of friendship, generosity, curiosity and learning. *Sandmännchen's* theme song has also become a home item in Germany, and likewise, an important part of the show. Most, if not all Germans, are familiar with the tune and lyrics of the song. The song has two parts, one is sung at the beginning of the show, and the other at the end. Both parts send out messages on timeliness. The first part of the song, which is sung at the beginning of the show, depicts children telling the Sandmann that it is not yet time for bed, but they ask him to make time for them as they want to listen to his goodnight story. The lines can be translated as: *Sandman, dear Sandman, it's not yet time! First we'll watch the evening's greeting before every child must go to bed. Surely, you have time for that.* The second part of the song, which is sung at the end of the show, pictures the Sandmann telling the children that it is indeed the time to go to bed. He has enjoyed his time with the children, but now they should go and lay in bed to rest. Further translated, it goes: *Children, dear children, that was fun. Now, quick, to bed and sleep tight. Then I will also go and rest. I wish you a good night.* The children learn when exactly they are allowed to watch television, and when to stop, and when to get to bed. At an early age, the Sandman has exposed the children to practise a sense of time and has subjected them to the importance of timeliness.

Representation Embodied by the Characters

The two dominant characters of the shows, Koko and Sandmann, are peculiar figures that do not exist in the real world. Fantasy is an important element of education and entertainment for both *Batibot* and *Sandmännchen*. These characters are also evidence of the location where they were conceptualised. Koko is supposed to be a yellowhead eagle that is endemic to the Philippines, while Sandmann is a magical character particularly known to Europe. The illustration gives you a closer look:

KOKO KWIK KWAK * a young bird, supposedly a young Philippine eagle, who loves singing and dancing * welcomes the spectators of the show * acts as the big brother of the kids and shows love for nature * wears colourful Filipino ethnic inspired costume	**SANDMANN** * a special magical character in itself, whom one cannot classify as an elf, nor a fairy * welcomes the spectators of the show * he loves calm moments with children & nature * he wears red coat, light red stockings, pointed cap and shoes, warm clothing typical of Nordic countries.

Figure 7. Visual exhibit of the two dominant characters of children TV shows – Pair 2

The *Sandmännche*n is a unique character in its own. From a Filipino point of view, he could be equal to a duwende[13] with his long white beard, but he looks too young to be an equivalent to that character. His face and attire can remind one of elves, but he lacks the wings. He could also be one of the helpers of Santa Claus. But the *Sandmännchen* is none of these. Volker Petzold, journalist and the author of a book that extensively describes the Sandmann's history, explains;

> "His character, Ole Lukøje, is partly Nordic and Greek mythology, the Dream God, as well as partly from old German legends of a character who blows sand into the eyes of the kids for better sleeping and dreaming. These legends also exist in the Scandinavian countries. Yes, you really can say that this character is a European type."

Koko's ideals are present throughout the Batibot show. He comes as either illustrated animation figure or as a mascot, a full body puppet. He randomly pops in between segments. What he says at the beginning and at the end wraps all the concepts learned in the episode. His characteristics mirror that of a four-year old child. He is always curious and enjoys discovering things, places and people, and of course he always invites the kids in his quests. Together with Koko's youthful character, the show has two adults, Ate Maya and Kuya Fidel[14] who are regularly there to accompany the kids like an older brother and sister. In comparison to the omnipresence of Koko in Batibot, the Sandman however simply appears at the beginning and end of the show, and is never featured in between. For Knabe, the hero quality of the Sandman does not change regardless of how often he appears in the show. She explicates that, "the Sandman is the real hero. It does not matter how often heroes appear. The major issue is they appear at the right time." He is the children's main reference character. They may like the story characters, but they adore the Sandman, because he is the one responsible for bringing the nice stories.

There are other important characters that were observed from the episodes of Batibot. Manang Bola, a resident soothsayer whose predictions never come true, is observed to encourage the acquisition of individual problem solving skills. Kapitan Basa is responsible for assisting children in their academic and cognitive struggles. The siblings, Ningning and Gingging, are found endearing because they picture normal sibling

---

[13] A duwende is a Filipino mythical character, who is bearded and dwarf-like in size, and often sits on top of an anthill. He can be kind to children when they are good and respectful, but he can harm them if they misbehave.

[14] In Filipino, *Ate* is a respectful indicator to an older sister. *Kuya* is for an older brother. *Ate* and *Kuya* is used not only for biological siblings, but also to friends or acquaintances who are older in reference to one's self.

relationships. In the set of Sandmännchen episodes observed, additional characters were seen, and these were Molly Monster, Piggeldy & Frederick, Lola Langohr, and Lena & Paul. Each of them were observed and readings of their characters were done. Molly is seen to display tenderness. Despite of her being a monster she treats her family, neighbours and friends with kindness. Piggeldy is observed to find answers to childlike questions with humour instead of explaining things the scientific way. His older brother Frederick is his constant victim. When Frederick answers Piggeldy's questions, yet he would finally find his own answers to his questions. Lola is a detective rabbit. She holds office on a small island together with her animal friends. Other animals come to her office to ask for her help in finding what they have lost, or solve a mystery. Lola is a deductive thinker, who answers questions by putting together what was observed to find solutions. The relationship between Lena and Paul on the other hand seems to be leaning towards fantasy. There is a simplistic treatment to problems in the segment with Lena and Paul, her teddy bear. Indeed there is a sense of curiosity to be found in Lena, but the arrangement of things in her world seems to be in perfect place. Lena and Paul are targeting an audience not undertaking pedagogic risks. In it, mother, father and child are in well-defined positions, and Lena as a child finds ways to fit well in such a constellation.

Penetration of Media Literacy Skills

The production team of *Batibot* is convinced that fantasy is an important part of childhood. Pascua explains that, "when a storytelling segments contain legends, we do define what legends are. Perhaps not all the time, but there were several instances where we tell what a legend is, letting them know that at times science is not the only way to know things." Pascua continued to make an interesting analogy of children's need for fantasy to his own awe towards the unrealistic stories.

> "We intentionally use legends and figures of fantasy. Speaking for myself, as a child, I was aware that the events are not true, I know they are not scientific, but it opens up in me a sense of wonder. That is the same with all kids. Look, even if they know that Superman is not true, even when they know it does not happen in real life, and even when parents tell them this is not real, they will still go and watch them, because it brings out their sense of awe. That is the pay-off of fantasy, the *oh-that-was-a-beautiful-story* feeling, than the *oh-so-that-was-the-actual-process* kind of reaction."

Therefore, in *Batibot*, the inductive skill is most often targeted. Kids are given a general concept and are then given examples of the concept in the successive segments. In fact there is one episode wherein 12 out of its 16 segments contain inductive processing of ideas. There is also high occurrence of grouping, wherein children are asked what belongs together, and what does not belong among the objects on screen. This has occurred around 2–4 times out of 14–16 segments. Abstraction is also common to the show. The adults of the show often times explain what should be learned in the segments. Then there are random occurrences of evaluation, analysis and evaluation.

The *Sandmännchen* production team insists, the Sandmann does not need to talk. This is a deliberate and obvious storytelling style. Through this, the children can focus on the calmness of the Sandmann's character. It is not technically neither conceptually needed. It can be done, the Sandmann can begin to sing and dance, the show could change its structure, increase its tempo, perk up speed, make the stories less trivial. But the producers do not see this as a necessity for the type of age group they are targeting. Anne Knabe, she says;

> "It is my impression that with development of technical capabilities and elements in stories, structures, volume, rhythms and tempos, we refuse to be aware of the emotional and perceptive abilities of very young children. In simple words, I think a calm anchor is needed in the life of TV beginners, making them able to relax and listen and feel, and not be bomarded by harsh sounds and movements."

The shows repetitive nature allows the children to practice their skills to evaluate, analyse and abstract. Unser Sandmännchen shows high occurrence of evaluation. All the episodes target how children judge the value of things. Lena likes making new friends, but also values her longtime friendship with Paul. There are also noticeable occurrences for analysis, especially the segments with Lola Langohr's detective jobs. Practising the

skill of deduction is also common. An interesting treatment of deduction and analysis together was seen in the segment with Herr Fuchs and Frau Elster discovered how dangerous icicles could be. Added to these, there are random occurrences for abstracting, deduction and induction.

Fundamentals of Education and Entertainment

Batibot sees itself as an educational show. Its producers believe that the driving force of their production is to educate children. Pascua believes even when the show is designed to be entertaining, its soul speaks of teaching. "*Batibot* teaches that a Filipino is respectful, caring towards others, loves the country, loves nature; and that we have our own culture, we have our own history, we have our own heroes, our own language, own beauty, own value." Even then, Batibot utilises numerous elements of entertainment. Its theatrical agents and technologies, like the puppets, the animations, props, costumes and use of music all point towards entertainment. De los Angeles admits this to be true, when she expressed that "[Education and entertainment] must both be there, and there should be no conflict between them. What is important is age appropriate content, interesting storylines and engaging treatments, good quality visuals, music and humour."

The producer of *Sandmännchen* agrees to the creative mix between education and entertainment. They should not be put in conflict against each other. Knabe explains how she sees education and entertainment being blended together in *Unser Sandmännchen*. "The Sandmann is focused on a snug end to the day, after a fun adventure. With the help of these [moods mentioned], it's easy [...] to communicate values than through the use of academic instrcutions, dogmatism and subtle threats." The Sandmann does not tell what to do, or what not to do, rather it creates a mood wherein children become willing to learn something by themselves.

Production Practices and Legal Policies

Feny de los Angeles, herein, gave a detailed description of how the production of Batibot goes. Batibot is apparently a product of teamwork: The first stage is the curriculum development process and research that guides the writing and production of the show. New ideas emerge from individuals as well as from team work, and team members may need to multitask as scriptwriter, crew, and production designer. Brainstorming goes on at every stage, until a decision is reached regarding what can go together in one episode. Concrete themes are then built from ideas of the scriptwriting pool. The education/research team and the writers and the production team collaborate all throughout the stages from brainstorming a program episode, to scriptwriting, to the production of the various segment formats. The executive producer then has the final say as to whether the product will go on air or not. The production team, and especially the producer, is responsible for the content of product, and is qualified to internally censor. It is not the content censorship that threatens the quality production of children shows in the Philippines. The challenge is how to finance an educational TV program in a competitive commercial TV industry. Batibot has to compete with viewership against other local and international children shows aired at the same timeslot in other channels. The Philippine media landscape is filled with competition between shows of the same genre. De los Angeles clearly painted how the media landscape for children TV production looks like in the Philippines.

> "The situation in the Philippines is that, everything is based not necessarily on just the rating scheme but on a marketing system where advertisers go to networks that have the greatest outreach and where they feel they would get value for money in terms of returns. And it's also, as we learned early in the years of Batibot, it's a, we used to call it old-voiced network. So it's a question where they also want to put their products. So it's a money game, and even when you do have resources, or even when you deliver good quality – that does not always translate into advertising revenue. And since it's a money game, a network will not necessarily invest in you."

Anne Knabe also detailed how the production process for children's television in Germany goes. She explains that the procedure in general can be a mixture of hunting for producers, content planning, time and financial planning, creative production – storyboards animation and pilots. For the substantive part, the description is more an intricate web of people working only for specialised areas. There is less room for multitasking: First, the producer is responsible for the smooth contact between the editorial and production company and is usually also the creative director. Through him/her the artwork and animation is being

developed. Under him/her generally works a supervisor for the artwork. The authors are also very involved in the production, because they write the stories or scripts. For large productions and companies there are often several authors, which in turn are under a supervisor. The director is in charge of developing concept, script, storyboard and animation. After that, he/she supervises the animation and visual design, the editing plan, the creation of the sound mix and everything else in close collaboration with the editors. The editor is instrumental in the development of the concept, for content and the design of point-of-view. He/she participates in the development of the scripts and is also involved in the animation, and works as an independent critic outside the studio production. It is good to have proper distance from the studio production, so that the production progress can still be considered relatively objective. Music is at the same time composed for general ambience. There is a very close collaboration between directing and editing.

There is no immediate competition for the Sandman, because there is no other bedtime story format in the German market. But Knabe admits that the production management deliberately observes the TV market for first-time viewers. This includes program analysis of other stations as well as quota statistics with comparable programs of other providers. Being under a public broadcasting network, *Unser Sandmännchen* is protected from quota requirements and the production team receive funds from licence fees. *Sandmännchen* is an institution, a cultural figure. Its chance for surviving media competition is positive. Even then, Knabe shared internal anxieties and their eagerness to make sure that the show will not fall into institutional or financial disaster. "Contrary to popular belief – children TV shows can become under quota pressure. TV shows, public or private owned, not watched by significant number of audience shall cease to exist on air." Observing the quota gives producers enlightenment regarding which days of the week audience actively watch the show, and where the fluctuation lies. It was also revealed that despite funds, the institutional process in using funds is regulated and structured. There is no complacence in the use of fund, Knabe disclosed;

> "Governed by public broadcasting laws means: no sponsoring, no subscription plans, and no advertisement. Even more as we (the children's TV) are subject to especially strict supervision. Also product placement is completely disallowed for us. The Sandmann is a co-production of three broadcasting stations in the ARD compound: rbb, NDR, mdr. Each of these stations is maintaining a slightly growing budget position for the Sandmann since 20 years now. Those budgets go to a pool from which the resources are given out for the productions according to prior common decision making. The rbb station as the leading entity is also taking the biggest part, production and budget wise. It also pays the expenses for confectioning, archiving and dispatching materials. It is likewise responsible for the design and maintenance of the web site, and for the acquisition and handling of merchandising materials. Around 27% of the cash backflow from merchandising go to the production pool."

Parallel to Pair 1, *Batibot* and *Sandmännchen* also show four production practices that are common to each other's media environment, and these are: independence from the executive board of the broadcasting network in formulating the show's content, self-censorship, self-advertising, and regular format re-evaluation. The concepts that can be extracted from the descriptive observations are the following:

Format	Format is simplified and can be adjusted according to the changing needs of young viewers. What is improtant is that the format is able to convey culture and
Entertainment & Education	Entertainment is expressed in different forms between the two countries. *Unser Sandmännchen* designs entertainment to be calm and non-aggravating. *Batibot* is designed to be full of fun activities and colourful amusing stories. Both shows consider the fantasy world as a necessary element to children shows. The shows likewise commonly seek to preserve its country's culture, but has minimal refence to cultural diversities beyond its territories.
Audience	The shows are designed for public viewing in the absence of a parent or adult. The extent of viewership is important to the management of both shows, but *Unser Sandmännchen* is not gravely threatened by advertising and competition since it is managed by a public broadcasting network. *Batibot* is more concerned with keeping the interest of the managing TV network and that of the advertisers, since these are the lifeline of the show.
Language	Audible language is not inherent to the central character of the show *Unser Sandmännchen*. The Sandmann does not do dialogues but rather sends messages though gestures and facial reactions. The use of "Sie" as formal conversation with audience is not often used in the insert films, since the dialogue setting is informal and conversational. *Batibot's* use of language is particular because English is to be avoided, unless the context of the story asks for it. The show also utilises language cues of formality and respect, like "po" and "opo". Use of music, like singing songs and playing musical segues, is a common language used in both shows.
Values Representation	Family values are inherently found in both shows, but they may take different focus. *Batibot* showed family values that tackle care for elders, care for parents, sibling ties, among others. Unser Sandmännchen showed bedtime ritual for the whole family, and individual responsibility of family members.
Media Literacy Skills	Both children shows have segments that target particular media literacy skills. *Batibot* has high occurrence for inductive skills exercises. Grouping and abstracting skills were also practised. *Unser Sandmännchen* on the other hand showed more opportunities for evaluation and analysis.
Policies	Production practices in *Unser Sandmännchen* are more rigid and structured, and decisions are often a collaboration of the expertise among the members of the team. The decision for final product is shared by the editor and the director. The set-up of the production team of *Batibot* is prone to multitasking, but the final decision is done by the executive producer. In *Batibot,* separate units are sent out to shoot outdoors and in the studio, while the shooting of *Unser Sandmannchen* is done inside the studio. This difference lies upon the difference of animation and entertainment technologies they wish to employ.

Figure 8. Summary of descriptive findings – Pair 2

TABULATED FINDINGS

Values Presentation

Combining the documented observations, and examining the totality of the specimen videos of each of the four children TV shows, it can be observed that there are seven social values prominent in four shows altogether. These social values are found to occur in every single episode observed, meaning "five out of five" episodes of each show; and these social values are: coordination/integration, courtesy, entertainment, factuality, family values, orderliness and timeliness.

In *Goin' Bulilit*, these social values occurred in every five episodes: entertainment, family values. These values occurred in "two out of five" episodes: respect for elders, sacrifice. In *Die Maus*, these social values occurred in every five episodes: coordination/ integration (especially characterised by the use of two languages in the introduction), entertainment, factuality and orderliness. Occurring "four out of five" is:

learning/inquisitiveness. Occurring "three out of five" are: systematisation and timeliness. Occurring "two out of five" are: collaboration e.g. sheep working together with dogs or pigs), responsibility, romance, and teamwork.

In *Batibot*, these social values are visually interpreted in every five episodes: coordination and integration (characterised by dialogues that give cues on belongingness despite economic status, social background or regional differences), family values. Occurring "four out of five" is: friendship. Occurring "three out of five" is helpfulness. Occurring "two out of five" are: community feeling, continuous improvement, forgiveness, respect for elders and thankfulness. In *Unser Sandmännchen*, these social values are found in each of the five episodes: courtesy, entertainment, family values and timeliness. Occurring "two out of five" is learning/ inquisitives. As a whole there are 65 social values present in four shows. The next table compares the percentage of the amount of social values present in each show in relation to the amount of social values generally found in four shows:

Classification	Country	TV Show	Total Values Present in 4 shows (N)	Total Frequencies in 5 episodes (n)	Percentage
	Philippines	**Goin' Bulilit**	65	36	**55.58%**
	Germany	**Die Sendung mit der Maus**	65	49	**75.38%**
	Philippines	**Batibot**	65	54	**83.08%**
	Germany	**Das Sandmännchen**	65	41	**63.08%**

Table 1. Comparison of the frequency of social values presentation found among four children TV shows

The table reveals that both countries have the tendency and the capability to present social values through children shows. *Die Maus* is at 75%, while *Goin' Bulilit* is at 55%, a difference of around 20% between the two as transporters of social values. This does not show much difference in their capability to illustrate social values within the show. *Die Maus* shows a greater percentage of social values compared to *Goin' Bulilit*, although both of the shows equally agree on entertainment as a social value. The higher percentage of social values presentation carried by *Die Maus* most probably comes from the fact that the shows production uses more of on-site segments, which can carry more visual cues on how people act within society. The segments that answer curious questions are mostly shot outside of the studio and use laypersons interacting with each other. There is more social interaction in on-site shots. It is not meant to say that studio shots cannot portray social values, but that studio set-up shows less interaction with the society as a whole.

Batibot, on the other hand, shows a higher percentage of social values presentation compared to that of *Sandmännchen*. *Batibot* is at 83%, while *Sandmännchen* is at 63%, again a difference of 20% between the two children shows. That is not a big distance in their capability to convey social values. With almost the same principle as that of *Die Maus*, the viewers are exposed to live shots of actual people on the streets, in the community and from different islands with *Batibot*. Messages in live shot can somehow be read in many different ways, and are prone to misinterpretations. Conversely, *Sandmännchen* is fully shot in the studio, and the social values it can share are limited to those which are in the script. However, *Sandmännchen* is repetitive by nature, and since its messages are visually repeated, there is less possibility for messages to be misread.

Among the four shows, *Batibot* shows the highest percentage of social values transported through its segments. This mirrors its goal, as admitted by its producer. The show seeks to inculcate Filipino culture and its values. *Goin' Bulilit* shows the lowest percentage in social values conveyed. This is because the show does not aim to do so. Its focus is on providing entertainment. *Die Maus*, although it purposes itself to provide entertainment, still demonstrates a strong capacity to carry social values. This can be based on the format of the show, surprisingly so – I must admit. We should think though that a large part of the segmentation is allotted to answer the questions of viewers and children, and those that the producers find interesting to discuss. In this way, the questions already mirror what is important for the community. It demonstrates what the public wants to discuss.

All four shows, being considered to be under the banner of family programming, exhibit family values. *Sandmännchen*, *Batibot* and *Goin' Bulilit* revealed a frequency count of "five out of five" episodes. But how the family values are represented appears differently among them. The concentration on a type of family value is also divergent among the four shows. Family values were counted as one social value, but they are represented in many ways within one segment. The specific representation of family values are as follows: care for elders, care for parents, discreteness in dealing with other family members, appreciation of domestic work, having a common evening ritual, doing each members responsibility individually, nurturing children or the younger members of the family, maintaining sibling ties, and keeping the family together. The next table illustrates the presence of specific family values that occur in every single episode.

Family Values Present in the 4 Shows Studied	1. Care for elders	2. Care for parents	3. Discreteness in dealings	4. Domestic work	5. Evening / bedtime ritual	6. Individual responsibility	7. Nurture children	8. Obedience to parents	9. Sibling ties	10. Togetherness/ Member ties
GOBU 16.02.14								✓		✓
GOBU 10.05.14			✓							✓
GOBU 06.09.14								✓		✓
GOBU 25.10.14		✓		✓						✓
GOBU 13.12.14			✓							✓
No. of occurrence in 5 episodes (n)	0	1	2	1	0	0	0	2	0	5
No. of Episodes (N)	5	5	5	5	5	5	5	5	5	5
Percentage n/N	0%	20%	40%	20%	0%	0%	0%	40%	0%	100%
DSMDM10.13.14		✓		✓						
DSMDM12.05.14										
DSMDM15.09.14										
DSMDM15.12.14										
DSMDM09.02.15										
No. of occurrence in 5 episodes (n)	0	1	0	1	0	0	0	0	0	0

No. of Episodes (N)	5	5	5	5	5	5	5	5	5	5
Percentage n/N	0%	20%	0%	20%	0%	0%	0%	0%	0%	0%

Table 2. Comparison of the presence of specific family values in every five episodes – Pair 1

The table reveals that *Goin' Bulilit* contains messages that recommend family togetherness as an important social value. It shows a 100% occurrence in all of the five episodes, meaning it occurred "five out of five". The show also encouraged obedience to parents and discreteness in dealing with other members of the family at 40%. The three specific representations are not found in *Die Maus*, but they both agree on representing family values in a way that 'care for parents' and 'appreciation of domestic work' is encouraged. The same tabular observation was done between *Batibot* and *Sandmännchen*, and it likewise exhibited interesting results.

Family Values Presented in the Shows	1. Care for elders	2. Care for parents	3. Discreteness in dealings	4. Domestic work	5. Evening / bedtime ritual	6. Individual responsibility	7. Nurture children	8. Obedience to parents	9. Sibling ties	10. Togetherness/ Member ties
BAT16.03.14							✓		✓	
BAT04.05.14	✓			✓		✓	✓			
BAT17.08.14		✓					✓		✓	✓
BAT26.10.14		✓					✓	✓		✓
BAT14.12.14										✓
No. of occurrence in 5 episodes (n)	1	2	0	1	0	1	4	1	2	3
No. of Episodes (N)	5	5	5	5	5	5	5	5	5	5
Percentage n/N	20%	40%	0%	20%	0%	20%	80%	20%	40%	60%
USM18.05.14					✓					
USM03.08.14					✓					
USM12.10.14					✓	✓				
USM07.12.14					✓					
USM03.02.15					✓					

No. of occurrence in 5 episodes (n)	0	0	0	0	5	1	0	0	0	0
No. of Episodes (N)	5	5	5	5	5	5	5	5	5	5
Percentage n/N	0%	0%	0%	0%	100%	20%	0%	0%	0%	0%

Table 3. Comparison of the presence of specific family values in every five episodes – Pair 2

As expected, *Batibot* does carry several specific representations of family values, but none of them are actually repetitive, as we see that there is no 100% occurrence of one specific family values in every five episode. The representations are many but they randomly appear in the episode. In *Sandmännchen*, it has its specific place, and is shown at the beginning and is repeated at the end. *Sandmännchen* encourages a common evening activity among family members before bedtime, occurring at 100%. At the same percentage level, 20%, both *Batibot* and *Sandmännchen* encourage individual responsibility. The *Batibot* episode illustrated siblings doing household chores before their parents arrived, while the *Sandmännchen* episode demonstrated children doing their own role: father cutting wood, brother and sister playing outside and stacking wood for the chimney, mother feeding the baby, until the *Sandmann* came to gather them into the living room to sit down and relax at the end of the day.

In *Batibot* there is 80% occurrence rate of nurturing the young members of the family, followed by a 60% occurrence rate for family togetherness. The table further exhibits 40% occurrence of care for parents and maintaining sibling ties, followed by 20% occurrence of care for the elders, doing home chores, individual responsibility (as aforementioned), and obedience to parents. These results tell us of the type of family values to which children in the Philippines are exposed.

These findings lead to a reflection that kids from different worlds are exposed to different values through media. The way they match visuals with meaning are then different, so they are equipped with different media literacy skills. This study cannot prove that the level of media literacy is different, but that the possible types of media literacy of kids from Germany and Philippines are most likely different from each other. We shall then further look into what media literacy children shows of two different cultural backgrounds try to target.

Media Literacy Treatment

Jayasankar and Montiero (2001) asserts that the act of interpreting visual messages into significance is culture bound, and culture is an assembly of knowledge and belief systems, relationships, technological and societal practices. Media, being a technological bearer of culture, is part of the values formation of a child. It can be presumed then, that media literacy can be culture bound. With the successive tables, we would like to see what media literacy each of the shows strongly focuses on.

	Philippines Goin' Bulilit							Germany Die Sendung mit der Maus						
Episode Reference	GO BU1 6.02. 14	GO BU1 0.05. 14	GO BU0 6.09. 14	GO BU2 5.10. 14	GO BU1 3.12. 14			DS MD M10 .13.1 4	DS MD M12 .05.1 4	DS MD M15 .09.1 4	DS MD M15 .12.1 4	DS MD M09 .02.1 5		
Media Literacy Skills	No. of occurrence per episode					Total no. of occur rence in 5 episo des (n)		No. of occurrence per episode					Total no. of occur rence in 5 episo des (n)	

Analysis	1	0	2	3	0	6	**17.65**	4	4	6	6	4	24	**51.06**
Evaluation	3	0	0	0	10	13	**38.23**	3	1	2	2	3	11	**23.40**
Grouping	0	0	0	0	0	0	**0**	1	0	0	0	0	1	**2.13**
Induction	0	0	0	0	0	0	**0**	4	1	1	1	0	7	**14.89**
Deduction	0	0	0	0	0	0	**0**	0	0	0	0	1	1	**2.13**
Synthesis	0	0	0	0	0	0	**0**	0	0	0	0	1	1	**2.13**
Abstracting	0	6	6	3	0	15	**44.12**	1	0	0	0	1	2	**4.26**
						Grand Total (N)							Grand Total (N)	
Total No. of Occurrence per episode	4	6	8	6	10	**34**		13	6	9	9	10	**47**	

Table 4. Comparison of the frequency of media literacy skills targeted in general scope within five episodes – Pair 1

The preceding table exhibits that *Goin' Bulilit* often targets the skills of abstraction, seen at a rate of 15. This is the ability to make accurate description of the message. In *Goin' Bulilit* abstraction can often be applied and observed in parody segments of news programmes. On the other hand, *Die Maus* obviously encourages the skill of analysis at a rate of 24, which is a lot higher compared to the 6 occurrences observed from *Goin' Bulilit*. Of almost the same importance, *Goin' Bulilit* and *Die Maus* encourage the skill of evaluation, although the topics were different. *Goin' Bulilit* deals with daily experiences, *Die Maus* deals with finding answers. There is a stark difference between the shows' promotion of the skill of induction. *Goin' Bulilit* exhibits no instance for induction to be practiced, also a big difference to *Die Maus* that reveals an occurrence rate of 7. *Die Maus* also allows more rounded experience of media literacy skill, since it regularly contains all the seven media literacy skills suggested by Potter (2008). *Goin' Bulilit* however only tackles three out of the seven media literacy skills. The same comparison is done between *Batibot* and *Sandmännchen*, and the results reveal that the media literacy skills targeted by the shows are divergent.

In the subsequent table, it is revealed that *Batibot* shows the highest occurrence of media literacy skill being promoted within the show, and this is the skill of evaluation at the rate of 21. *Sandmännchen* however, encourages the evaluative cognitive processes of children, observed to be occurring at the rate of 15. Both illustrate no occurrence of synthesis since their target audience are very young kids, or pre-school age, and may not yet have the motor skills to build sturdy objects and do experiments without adult assistance. *Sandmännchen* did not give segments that exercise the ability of a child to do grouping exercises, but its segments are more analytic and evaluative. *Batibot* however, exhibits frequent occurrence of segments that encourage abstraction, seen at the rate of 12, followed by analysis at 10, and evaluation at 9. Both shows have equal number of media literacy skills suggested by Potter (2008), but they aim at different types of skills. Following these observations are the investigations on the type of technologies for education and entertainments utilised by the children shows in question.

	Philippines Batibot							Germany Das Sandmännchen						
Episode Reference	BAT 16.03.14	BAT 04.05.14	BAT 17.08.14	BAT 26.10.14	BAT 14.12.14			USM18.05.14	USM03.08.14	USM12.10.14	USM07.12.14	USM03.02.15		
Media Literacy Skills	No. of occurrence per episode					Total no. of occurrence in 5 episo		No. of occurrence per episode					Total no. of occurrence in 5 episo	

					des (n)							des (n)	
Analysis	2	3	0	0	5	10	**17.54**	0	1	0	1	1	3	**14.28**
Evaluation	0	3	0	1	5	9	**15.79**	3	3	3	3	3	15	**71.43**
Grouping	3	0	2	0	0	5	**8.77**	0	0	0	0	0	0	**0**
Induction	2	4	12	3	0	21	**36.84**	0	0	0	1	0	1	**4.76**
Deduction	0	0	0	0	0	0	**0**	0	0	1	0	0	1	**4.76**
Synthesis	0	0	0	0	0	0	**0**	0	0	0	0	0	0	**0**
Abstracting	2	2	2	3	3	12	**21.05**	1	0	0	0	0	1	**4.76**
						Grand Total (N)							Grand Total (N)	
Total No. of Occurrence per episode	9	12	16	7	13	**57**		4	4	4	5	4	**21**	

Table 5. Comparison of the frequency media literacy skills targeted in general scope within five episodes – Pair 2

Conduct of Education and Entertainment

The succeeding tables reveal the type of educational and entertaining materials each show prefers to utilise. We will observe the differences, or similarities, in the types of technologies children from the two different countries experience. The elements in the observation sheet were based on Van Noort's (1992) study that enumerated the type of educational and entertaining elements in the show, to which kindergarten students in London were exposed. As we look into the results of the comparison tables, we shall try to see if indeed there is a difference in the children's experience on education and entertainment via television. University of the Philippines Diliman, College of Mass Communication – UPD CMC (2011) Plaridel Academic Journal released a statement, which contends that "digitisation and technological improvement across the value chain, may it be personal, business or social, have provided the required impetus for improving the quality of content of media and its ability to reach the masses." Observation results tend to agree that technologies are needed to get messages across. The blending of information and entertainment in children shows become even more seamless with the use of multimedia technologies. The next table details the distribution count of infotainment content, followed by a table that details the distribution of entertainment technologies:

Paired Classifi-cation	Country	Name of TV Show	No. of Episodes	No. of Segments N	EDUCATION/INFORMATION						ENTERTAINMENT							
					Social Values Exhibit		School Lesson Support		Issues Exposure		Games		Talent Shows		Adventure/ Action		Humour/ Comic Tall Tales	
					n	%	n	%	n	%	n	%	n	%	n	%	n	%
1	Philippines	Goin' Bulilit	5	75	30	40%	0	0%	15	20%	3	4%	53	70.67%	19	25.33%	57	76%
	Germany	Die Sendung mit der Maus	5	49	26	53.06%	0	0%	12	24.49%	11	22.45%	4	8.16%	40	81.63%	44	89.8%
2	Philippines	Batibot	5	66	52	78.79%	5	7.57%	10	15.15%	19	28.79%	12	18.18%	7	10.61%	9	13.64%
	Germany	Das Sandmännchen	5	15	15	100%	0	0%	8	53.33%	3	20%	10	66.67%	15	100%	4	26.67%

Table 6. Summary frequency count of the occurrences of the fundamentals of education and entertainment – Pair 1 & 2

The numeric results on Table 6 describe the use of the fundamentals of education and entertainment present in the four shows observed. Education and entertainment are delineated from each other by enumerating elements that will fall either under education, or under entertainment. Under education are: the exhibit of social values, the support to school lessons, and the exposure to social issues. Under entertainment are: games, talent shows, adventure, and humorous tales. The frequency of the occurrences of these elements was counted and tabulated together to create a general scope. The number of occurrence is then correlated to the number of segments the show has, in order to see if the segmentation design is concentrated on education or entertainment. The tables are also meant to exhibit if the show leans towards the elements of entertainment or education.

It is revealed that all four shows exhibit social values, and in this case, when counted according to the number of segments in one show, in relation to the amount of occurrence of display of social values, *Sandmännnchen* actually has the highest rate of concentration towards exhibiting social values, seen at 100%, followed by Batibot with a concentration of 79%, then *Die Maus* at 53%, and the least is *Goin' Bulilit* at 40%. Lesson support is not a concentration of any of the shows, except for *Batibot* that displayed around 8%, confirming that even if it is not their focus to give school lesson support, they have the tendency to design their segments toward helping kids with their school lessons. Both German shows, *Die Maus* and *Sandmännchen* reveal a trend of exposing their audience to political, sociological or environmental issues, at 53% and 24% respectively.

Germany shows a higher trend for issues exposure. It is followed by *Goin Bulilit* at 20% and not far behind is *Batibot* at 15%, which also shows that there are instances of issue discussion on politics and the environment, but those are not a main stay in the design of the segments. *Goin' Bulilit*, *Die Maus* and *Sandmännchen* reveal heavier leaning towards entertainment, except for *Batibot* that reveals high concentration on education, but also not so low occurrences in entertainment. This confirms that *Batibot* is an educational show that utilises entertainment to get its message across.

In terms of entertaining elements, *Sandmännchen* shows the highest concentration of a certain element of entertainment, and that is 'adventure', which occurs at a 100% rate in relation to the number of segments in an episode. The next highest concentration on entertainment is the use of humorous tales, 90%, and adventure, 82%, both of which are carried by *Die Maus*. *Goin' Bulilit* follows at the rate of 76% for humorous tales, and 71% for talent shows and 25% for adventure and action. *Batibot* shows less amounts of entertainment, which is at 29% outdoor games, 18% talent showcase, 14% humorous tales, and 11% for adventure.

The high incidence of social values exhibited by both shows from the two countries, with only slight frequency of occurrence supports Table 1, which reveals that all shows transmit and communicate social values to their audience. The table in the next page is a full summary of the occurrence and use of entertainment design. There are four types of entertainment design often found in children shows, and these are: methods of production (live action, animated or a mixture of both), immersive environment (studio, on site, abstract/computer generated), theatrical agent (puppets, mascots, figures, illustrations, actors, lay persons, moderator), and theatrical technology (lights, music, SFX, VO, props, and set). These were based on Van Noort's study in 1992, but slight additions were placed into each of the categories, according to what often appears in the episodes of the shows.

EPISODE REFERENCE		Live action (n)	Animated (n)	Mixed (n)	Total occurrence per episode (N)	Studio (n)	On site (n)	Abstract (n)	Total occurrence per episode (N)	Puppets (n)	Mascots (n)	Figures (n)	Illustrations (n)	Actors (n)	Lay persons (n)	Moderator (n)	Total occurrence per episode (N)	Lights (n)	Music (n)	SFX (n)	VO (n)	Props (n)	Set (n)	Total occurrence per episode (N)
PHILIPPINES GOIN' BULILIT	16.02.14	9	3	0	12	7	1	4	12	0	0	0	3	8	1	0	12	1	12	0	0	7	3	23
	10.05.14	9	4	3	16	9	1	6	16	0	0	0	6	10	2	0	18	1	16	0	0	8	2	27
	06.09.14	12	5	2	19	9	5	5	19	0	0	0	4	14	0	0	18	2	17	0	0	8	2	29
	25.10.14	9	3	1	13	6	3	4	13	0	0	0	4	10	0	0	14	0	12	0	0	6	1	19
	13.12.14	12	4	1	17	0	13	4	17	0	0	0	5	13	0	0	18	12	17	0	0	12	12	53
Total frequency count of 5 episodes		51	19	7	77	31	23	23	77	0	0	0	22	55	3	0	80	16	74	0	0	41	20	151
% PERCENTAGE n/N		66.23	24.48	9.09		40.26	29.87	29.87		0	0	0	27.5	68.75	3.75	0		10.60	49.01	0	0	37.15	13.25	
GERMANY DER MAUS	10.13.14	2	6	3	11	0	4	9	13	1	0	0	9	2	3	2	17	0	11	7	3	0	0	21
	12.05.14	2	5	2	9	0	5	6	11	0	0	1	6	2	3	2	14	0	9	6	3	1	0	19
	15.09.14	2	5	2	9	0	5	6	11	0	0	1	6	2	3	2	14	0	9	6	3	1	0	19
	15.12.14	2	5	2	9	0	5	6	11	0	0	1	6	2	4	2	15	0	9	6	3	0	0	18
	09.02.15	3	6	2	11	2	5	8	15	0	0	1	7	3	2	2	15	0	11	7	3	0	0	21
Total frequency count in 5 episodes		11	27	11	49	2	24	35	61	1	0	4	34	11	15	10	75	0	49	32	15	2	0	98
% PERCENTAGE n/N		22.45	55.10	22.45		3.28	39.34	57.38		1.33	0	5.33	45.33	14.67	20	13.33		0	50	32.65	15.31	2.04	0	

EPISODE REFERENCE		Live action (n)	Animated (n)	Mixed (n)	Total occurrence per episode (N)	Studio (n)	On site (n)	Abstract (n)	Total occurrence per episode (N)	Puppets (n)	Mascots (n)	Figures (n)	Illustrations (n)	Actors (n)	Lay persons (n)	Moderator (n)	Total occurrence per episode (N)	Lights (n)	Music (n)	SFX (n)	VO (n)	Props (n)	Set (n)	Total occurrence per episode (N)
PHILIPPINES BATIBOT	16.03.14	5	8	3	16	4	3	10	17	0	0	0	11	4	3	0	18	0	16	4	0	2	3	25
	04.05.14	5	6	2	13	4	3	7	14	0	0	1	7	4	4	0	16	0	12	2	2	2	2	18
	17.08.14	5	6	5	16	6	2	8	16	1	0	1	8	3	4	0	17	0	14	5	0	3	3	25
	26.10.14	6	6	3	15	13	6	8	17	0	0	1	7	3	6	0	17	0	13	2	1	2	2	20
	14.12.14	3	2	1	6	3	1	2	6	0	0	0	3	3	1	0	7	0	6	0	0	2	2	10
Total frequency count in 5 episodes		24	28	14	66	30	15	35	70	1	0	3	36	17	18	0	75	0	61	13	3	11	12	98
% PERCENTAGE n/N		36.36	42.42	21.21		42.86	21.43	50		1.33	0	4	48	22.67	24	0		0	62.24	13.27	3.06	11.22	12.24	
GERMANY DAS SANDMÄNNCHEN	18.05.14	0	3	0	3	2	0	3	5	0	0	2	1	0	0	0	3	0	3	1	10	2	2	8
	03.08.14	0	3	0	3	2	0	3	5	0	0	2	1	0	0	0	3	0	3	1	0	2	2	8
	12.10.14	1	2	0	3	3	0	2	5	1	0	2	0	0	0	0	3	0	3	1	0	3	3	10
	07.12.14	0	3	0	3	2	0	3	5	0	0	2	1	0	0	0	3	0	3	1	0	2	2	8
	03.02.15	0	3	0	3	2	0	3	5	0	0	2	1	0	0	0	3	0	3	1	0	2	2	8
Total frequency count in 5 episodes		1	14	0	15	11	0	14	25	1	0	10	4	0	0	0	15	0	15	5	10	11	11	42
% PERCENTAGE n/N		6.67	93.33	0		44	0	56		6.67	0	66.67	26.67	0	0	0		0	35.71	11.9	23.81	26.15	26.15	

Table 7. Comparison of the frequency of occurrence and use of entertainment technological design

In terms of production method, animation is revealed to be the most preferred method of the majority of the children shows studied. *Die Maus* has 55% of occurrence in terms of the total number of its occurrence per episode in relation to the number of its occurrence in 5 episodes altogether. *Batibot* uses animation at 42%, and *Sandmännchen* utilises it with the highest occurrence of 93%, with the exception of *Goin' Bulilit*, which concentrates on studio shots, thereby focusing on live action at 66%. This is in consonance to a study that claims that animation is the most common form of production used in children shows. Paus-Haase (1998) and Götz & Lemish, et al. (2002) revealed in their media literacy researches that heroes and fantasy are normal needs of children. Children's reaction and explanation about their understanding of the fantasy world exhibits how unreal figures help them perceive their physical and emotional environment better. It is evidently found in many children media materials. Animation is effective with children, because its use of basic shapes and forms conveys a visual sense of repetition, and its reliance on motion makes it possible for even the very young to observe the movement. Its simplified forms facilitate the focusing of attention, and its semi-abstractness makes it easy for children to take in a complete scene (Winnick, et al., 1973, p. 36).

The immersive environments preferred by most of the children shows is the studio, occurring at 44% for *Sandmännchen*, 42% for *Batibot*, and 40% for *Goin' Bulilit*. *Die Maus* however, leans toward the use of abstract environments occurring at 57%, and on site shooting which occurred at 39%. Yet *Batibot* elevates itself over *Die Maus* in the amount of use of on-site shots, which is at 43%. There was not much difference with the preference of indoor and outdoor environments between the two countries' production style. The observation only showed that the outdoor environments manifested more occurrences of visual display of social values, than those shot in studios and indoors. Only the studio shots that simulated outdoor environments and household-setting scenes made it possible for indoor environments to display social values.

Observations on the use of theatrical agents revealed that the Philippine children shows opt for the use of actors rather than illustration and figures, which are preferred by the German children shows. This is perhaps due to heavier financial constraints Philippine shows experience in comparison to the children shows in Germany. *Goin' Bulilit* and *Batibot* uses actors at 69% and 23% respectively. *Sandmännchen* uses figures at 67%, and *Die Maus* utilises illustrations at 45%. These results reveal that Philippine children show productions are more dependent on live action shots than animation, because the country's filmmakers and TV producers consider live acting to be a faster, cheaper, and more efficient method of media production.

The most preferred theatrical technology among the four shows is the use of music, which is found to be used at 62% for *Batibot*, 50% for *Die Maus*, 49% for *Goin' Bulilit* and 36% for *Sandmännchen*. The type of music is not differentiated here, as the observation sheet does not give importance to it. But in the course of doing the observation, it was obvious that the particular type or style of preferred music for children shows between two countries is observable. Voice-over is not extensively used in the Philippines, it is not used for *Goin' Bulilit,* and occurs only at 3% for *Batibot*; in comparison to 15% in *Die Maus* and 23% in *Sandmännchen*. Filipino characters and hero figures are more talkative. They tend to explain everything to other characters in the show, or directly toward the audience. German characters and hero figures are more contemplative, often thinking to themselves instead dialoguing with other characters or to the audience.

The observations successfully exhibited the frequency of occurrences of social values, the particularities in family values, the preferred media literacy target and the education-entertainment design of the show. Based on the categories discussed, the following patterns can be formulated:

Format	The use of animation and music is common to all shows, but the type of animation and music can differ. Philippine children shows employ more actors than animation. German children shows employ more animation than actors. Format protection is found to be more important in Germany, than in the Philippines. Philippine show formats tend to change easily to cater to change in preferences and lifestyle of the audience.
Entertainment & Education	Education and entertainment are blended into all children shows studied, but the animation design is different. *Batibot* showed the highest occurrence of pedagogical treatments.
Social Values Presentation	All shows promote social values, but the particular kind of values is different. There are 7 social values dominantly found in the four shows and these are: coordination/integration, courtesy, entertainment, factuality, family values, orderliness and timeliness. When looking closer into the 7 social values, the trends are: common to all are entertainment and family values; common to both German shows are orderliness and timeliness; common to both Filipino shows are entertainment and family togetherness; common to *Die Maus* and *Batibot* is coordination/integration; dominant to *Die Maus* alone is factuality; dominant to *Sandmännchen* alone is courtesy.
Family Values Representation	Family values are common to all of the four shows, but the quantification and representation reveals significant differences, and the Filipino shows are more elaborate on defining a particular family value. The specific family values that can be considered particular to Filipino children shows are: family togetherness, nurturing young members of the family, care for parents, obedience to parents, discreteness in dealing with other family members, and appreciation of domestic work. The family values that can be considered particular to German children shows are: Family togetherness, evening bedtime ritual, care for parents, and individual responsibility.
Media Literacy Skills	All shows target media literacy, but the particular skill targeted is different. Specific media literacy skills highly targeted by German children shows are: analysis and evaluation, and fewer but relevant instances of induction, deduction, synthesis and abstraction. Based on the amount of media literacy targeted, German children shows exhibit a trend of creating a holistic way to exercise media literacy. Specific media literacy skills highly targeted by Filipino children shows are: abstraction, induction, and fewer but relevant instances of evaluation and analysis.

Figure 9. General summary of tabulated findings

CONCLUSION

The research was successful in finding areas of similarities and differences between children shows in the Philippines and in Germany. The generalisations that were formed from the observation results point to possible areas that cause the complications in integration and the possible areas where children from the Philippines and Germany could meet in terms of their media exposure. Philippine and German children shows reveal common grassroots in inculcating family values, but different focus on a specific type of family values. The children shows also displayed their ability to be useful in inculcating media literacy, but the focus on what particular literacy skill is varied. Further research on how to mix these varying particularities together, can aptly supplement the results of this research.

The research exhibited more areas in youth media research to be explored. The decoding of the messages among children themselves can be another extension from this study. Adding the questions like 'What are the exact types of humour, music and animation being employed'; and, the *why* question can also be interesting starting point for further research. For example, 'Why do Filipino children shows employ more actors than animation compared to German TV shows?' or 'Why do German children shows display more values of timeliness and orderliness, while Filipino children shows display more values of entertainment and family togetherness?'

It can then be said that children who grew up in different media environments will have developed different media literacy skills. The descriptive findings answered the research questions on differences and similarities in the show's format and content, the values that characters send out, the interpretation of social values in visual form, the manner of transposing education and entertainment within the show, and the differences in media literacy treatment between the two countries. Children TV producers also voiced out their goals in mind when constructing the contents of their shows. They also shared a picture of the process of production before the message is sent out on television. It was declared that the members of the production team are the ones responsible for content construction, and institutional authorities have nothing to do with content formulation. Yet the national policies that may subtly control content remains as one possible research focus.

It cannot be concluded in this study though, that the differences discovered are the causes of integration problems. What the results simply say is that media content and the concentration on the types of values presented in children TV shows are varied, and is culture dependent. This research has not exhausted all the possible areas that need to be cross-referenced and re-examined. The interviews were also not enough in finding out what media policies and national laws affect the production processes and content of children show production. All producers claim that neither the network, nor the institutional policies have an effect on the production of the content and the format decisions for the show. If indeed these institutions do not have an effect on the content, there may be some areas in the production where they have an impact.

The results of the observation point to actual differences in media literacy skill targets. Media literacy is not a 'given' in a child. It is a skill, it is learned, and television is its teaching tool. Chu & Schramm (2004) noticed that there is much negative perception about television as a teacher, but they argued that television can be a way more effective teaching equipment than the classroom. Howe (1983) likewise points to television as a library of learning materials. One simply has to choose wisely. Lemish (2007) is then precise in her assertion that media literacy can be instilled early, preferably to toddlers, but even also at an younger stage.

I find the lines of Philip Mosher, a missionary kid to Africa quite amusing, when he said, "No wonder I see things differently. I saw different stuffs and creatures on TV back home." This innocent comment directs us to what O'Guinn and Schrum (1997) describe as the ability of television to create reality and world perception among viewers. They claim television can appear real (like news and TV dramas) and alter one's social reality. The observation results do not necessarily agree to this claim, but point to areas in children television where the messages and the interpretation thereof can differ, and thereby create a different social environment for the child. These results do not point to an alteration of reality, but a possible effect on how viewers react to what is seen on screen when they have seen different messages in the country where they grew up. A child with well-developed media literacy skills will be less prone to the negative effects of television.

Animation, music and humour were found in the observation results to be important ingredients in children TV productions. Chu and Schramm (2004); however, declare that "there is no consistent evidence that

either humour or animation significantly contributes to the learning from instructional television (p. 28).” Animation and music, in this research, are discovered to be mood enhancers and are indicators to differentiate reality and fantasy settings. Through animation, children can pick up differentiation cues easily. Animation was used to relax the viewers, bring them to a magical world, or make the scenes less agitating as they would have been in the real world. Animation music and humour may not add to the learning, but they enhance the children's imagination and practice their media literacy skills.

Several inferences can be formulated from this study; and among them are: (a) TV formats of the same genre are similar around the world. The differences lie on the cultural philosophies or viewpoints, and values conveyed by the show. (b) TV productions of different cultures present divergent values. Some are common to both, some are different. The presentation of these values is unique to each other's cultural context. It shows that immigrant children, particularly Filipino children in this study, can experience difficulty when integrating into the German community because media focuses on different values in different countries. (c) Producers claim that the shows' contents are not affected by media regulations, production practices. (d) The children show producers practice self-censorship in content. It is the producer or the production team who takes responsibility for the content; and what they keep in mind are the media literacy principles governing the composition of children TV shows particular to their respective countries.

What remains now is the question on whether there are areas that could bridge the gap between the differences of what German young viewers see, in contrast to those that Filipino children are exposed. This is where media education and media literacy comes in. In order for children of different cultural backgrounds to come together and learn of each other's perception of the world, there should be an international movement toward media literacy. There should be guidelines as to how media literacy development can be made holistic at an early age. There should be a campaign that shows cultural diversities and attach this with media literacy programmes in school, and even in the homes. As Liebert, Neale and Davidson (1973) clarify, a “media-educated person understands the following: all media messages are constructed; media messages shape our understanding of the world; individuals interpret media messages uniquely; and mass media has powerful economic implications (pp. 98-102).” A media-educated person will be able to limit use of media; make positive media choices; select creative alternatives to media consumption; develop critical thinking and viewing skills; and understand the political, social, economic, and emotional implications of all forms of media. This is what children shows around the globe shall try to achieve.

REFERENCES:

ABS-CBN Forum (2010). *Primetime bida: Goin' bulilit*. Retrieved on September 30, 2011 from http://www.abs-cbn.com/Weekends/article/125/goinbulilit/Goin-Bulilit.aspx
APP (2001). “Media violence.” *American Academy of Pediatrics, Committee on Public Education and Pediatrics*. Nov. 108(5):1222-6.
Babbie, E. R. (2007). *The practice of social research (10th Ed.)*. UK: Wadsworth, Thomson Learning Inc.
Babylon 9 (2011). Refined translation of German phrase to English. Retrieved on October 10, 2011 from http://translation.babylon.com/german/to-english
Batibot Profile (1997). *Batibot, 13th season still going strong!* Retrieved on September 30, 2011 from http://web.archive.org/web/20071110100904/www.philonline.com.ph/~pctvf/batiprof.html
Bause, U., Rullman, A., Welke, O. (1992). “Von Märchen und anderen Geschichten zur theoristischen Basis und Methode der Analyse”. In *Neue Helden für die Kleinen: Das unheimliche Kinderprogramm des Fernsehens.* Paus-Haase, I. (ed.). Münster: Lit-Verlag. pp. 56-85.
Biemann, C. (1994). “Das allerkleinste für die Kleine: Wie die Atommaus enstand.” In Handbuch Medienerziehung in Kindergarten. Teil 1. Pädagogische Grundlagen. Feil, C. (ed). Germany: Deutsches Jugendinstitut. pp. 398-408.

Bonfadelli, H., Bucher, P., Hanetseder, C., Hermann, Th., Ideli, M., Moser, H. (2008). Jugend, Medien und Migration: Empirische Ergebnisse und Perspektiven. Berlin: Springer VS.

Bromley, H. (1996). “Did you know that there's no such thing as Never Land?: Working with video narratives in the early years”. In Potent Fictions: Children *literacy and the challenge of popular culture*. Hilton, M.

(ed). London: Routledge. pp. 71-91.

Bucholtz, M. (2010). *White kids: Language, race and styles of youth identity*. UK: Cambridge University Press.

Calvert, S. and Wilson, B. (2008). *Handbook of children, media & development*. Boston: Wiley-Blackwell.

Carroll, N., Choi, J. (2006). *Philosophy of film and motion pictures*. UK: Blackwell Publishing.

CCP (n.d.). Cultural Center of the Philippines: Misson and Vision. Retrieved on October 10, 2014 from http://www.culturalcenter.gov.ph/page.php?page_id=55

Charmaz, K. (2009). *Constructing grounded theory: A practical guide through qualitative analysis*. CA, USA: Sage.

Chu, G. C. And Schramm, W. L. (2004). *Learning from television: What the research says*. USA: Information Age Publishing.

CML (2011). Media literacy: A definition and more. Center for Media Literacy. Retrieved on October 4, 2011 from http://www.medialit.org/media-literacy-definition-and-more

Deutsche Botschaft Manila (2015). *Filipinos in Germany*. Retrieved on September 30, 2015 from http://www.manila.diplo.de/Vertretung/manila/en/01/Filipinos__in__germany/Filipinos__in__deutschland.html

Deutsche Botschaft Manila (2015) Tara na sa Germany: An Online guide to Filipinos migrating to Germany, Retrieved on September 30, 2015 from http://www.manila.diplo.de/Vertretung/manila/en/01/Filipinos__in__germany/Filipinos__in__deutschland.html

Donald, S.H. (2008). "Children, media and regional modernity in Asia-Pacific." In *The international handbook of children media and culture*. Drotner, K. and Livingstone (eds.). London: Sage. pp. 299-313.

Feil, C. (1994). *Handbuch Medienerziehung in Kindergarten. Teil 1. Pädagogische Grundlagen* [electronic copy]. Germany: Deutsches Jugendinstitut. Retrieved on September 15, 2011 from http://goo.gl/fy21w

Esser, F. (2008). "Metaberichterstattung. Medienselbstthematisierung und Publicity-Thematisierung in amerikanischen, britischen und deutschen Wahlkämpfen." In *Medien & Kommunikationsforschung im Vergleich. Grundlagen, Gegenstandsbereiche, Verfahrensweisen*. Melischek,G., Seethaler, J. and Wilke, J. (Eds.). Wiesbaden: VS Verlag, 121-156.

Glaser, B.G and Strauss, A.L. (1967). *The Discovery of Grounded Theory: strategies for qualitative research.* New York: Sociology Press.

Glaser, B. (1992). *Basics of grounded theory analysis*. CA, USA: Sociology Press.

Glaser, B.G. (2002). *Constructivist grounded theory?*, Forum Qualitative Sozialforschung / Forum: Qualitative Social Research [On-line Journal], 3(3). Retrieved on September 2, 2011 from http://www.qualitative-research.net/fqs-texte/3-02/3-02glaser-e.pdf

Gray, J. (2008). Television entertainment. USA: Routledge.

Gonzalez, A. (1998). "The language Planning situation in the Philippines". In *Journal of Multilingual and Multicultural Development*. 19 (5, 6). Diliman, Quezon City: UP Press. p.487.

Götz, M. (2002). Der Gebrauchswert von Kindersendungen im Alltag. Bei Kindern erfolgreiche Sendungen und ihre pädagogischen Probleme. In TelevIZIon, 15(2). 2002. pp. 40-44.

Götz, M., Lemish, D., Aidman, A., and Moon, H. (2005). *Media and The Make-Believe Worlds of Children: When Harry Potter Meets Pokemon in Disneyland. Mahwah*. NJ, USA: Lawrence Erlbaum.

Gudykunst, W.B. (2002). "Issues in cross-cultural communication research." In Handbook of international and intercultural communication (2nd Ed). Gudykunst W.B. and Mody, B. (eds.). Thousand Oaks: Sage. pp. 165-182.

Gunter, B., McAlleer, J.L. (1997). *Children and television* (2nd Ed.). London: Routledge.

Hall, S. (1997). Representation: Cultural representations and signifying practices. London: Sage.

Heath, H. and Cowley, S. (2004). "Developing a grounded theory approach: a comparison of Glaser and Strauss". In *International Journal of Nursing Studies*. 41(2). pp. 141-150.

Hilton, M. (1996). *Potent Fictions: Children literacy and the challenge of popular culture*. London: Routledge.

Hobbes, R. (2008). "Debates and challenges facing new literacies in the 21st century." In *The international handbook of children, media and cultur*e. Drotner, K. and Livingstone (eds.). London: Sage. pp. 431-445.

Hollenbeck, A. and Slaby, R. (1979). "Infant visual and vocal responses to television". In *Child Development* 50(1). US: Blackwell Publishers. pp. 41-45.

Howe, M.J.A (1983). *Learning from television: Psychological and educational research*. USA: Academic Press.

Kaye, E. (1974). *The family guide to children's television: What to watch, what to miss, what to change and how to do it*. USA: Random House.

Jayasankar, K.P., Montiero, A. (2001). "The plot thickens: A cultural studies approach to media education in India". In *Global trends in media education: Policies and practices*. Tong, L., Tufte, B., Lemish, D. (eds). IAMCR (International Assoc. for Media and Communication Research) New Jersye, USA: Hampton Press, Inc.

Köln im Film (2003). "Gespräch mit Armin Maiwald". Köln im Film Official Website. Retrieved on August 21,

2011 from http://www.koeln-im-film.de/fileadmin/media/pdf/Interviews/maiwald_interview.pdf

Lemish, D. (2007). "The understanding of television by kindergartners: The early development of television literacy." In *Children and television: A global perspective*. Lemish, D. (ed). Oxford, UK: Blackwell. pp. 67-89.

Liebert, R., Neale, J.M., Davidson, E.S. (1973). "Television potential: Prosocial effects. In The early window: Effects of television on children and youth. Goldstein, A.P., Krasner, L. (eds). USA: Pergamon General Psy.chology Series , Pergamon Press Inc. pp. 89-109.

Livingstone, S. (2002). *Young people and new media*. London: Sage

Livingstone, S. (2003). "On the challenge of cross-national comparative media research." In *European Journal of Communication*. 18(4). UK, Sage Publications. pp. 477-500.

Livingstone, S., and Bovill, M. (2001). *Children and young people in a changing media environment*. CA, USA: Erlbaum.

Onions, P.E.W. (2006). Grounded theory application in reviewing knowledge management literature. Retrieved on September 2, 2011 from
http://www.lmu.ac.uk/research/postgradconf/papers/Patrick_Onions_paper.pdf

O'Guinn, T. and Shrum, L. J. (1997). The role of television in the construction of consumer reality. In Journal of Consumer Research, 23 (March), University of Texas: Association of Consumer Research Publishers. pp. 278-294.

Pasquier, D. (1996). "Teen series reception: television, adolescence, and the culture of feelings." In *Childhood*, 3(3). pp. 351-375.

Pasquier, D. (2008). "From parental control to peer pressure: Cultural transmission and conformism." In *The international handbook of children, media and cultur*e. Drotner, K. and Livingstone (eds.). London: Sage. pp. 448-459.

Paus-Haase, I. (1998). *Heldenbilder im Fernsehen: Eine Untersuchung zur Symbolik von Serienfavoriten*. Germany: VS Verlag für Sozialwissenschaften.

PCTVF (2001). "Philippine Children's Television Foundation, Inc." In *Philippine NGOs: A resource book of social development NGOs*. The Association of Foundations Phils. Inc., Quezon City: Philippines.

Petzold, V. (2009). *Das Sandmännchen: Alles über unser Fernsehstar*. Hamburg: Edel Entertainment GmbH.

Pitzer, R. (1989). "Television and children". In *Media Literacy Review (20:3)*. USA: Minnesota Extension, University of Minnesota. pp. 1-4.

Potter, W. J. (1998). *Media Literacy*. London: Sage Publications.

Potter, W.J. (2008). *Media literacy* (4th Ed.). London: Sage Publications.

Posner, R. (2009). *"Human Science: Power of Personal Values"*. Retrieved on February 2, 2011 from http://www.gurusoftware.com/gurunet/personal/topics/values.htm

Posner, R. (2010). "Life response in literature and film". *The phenomenon of life response*. Bangalore, India: Anmol Ltd.

Preston, P. (2009). *Making the news: Journalism and news cultures in Europe*. Oxon: Routledge.

Prout, A. (2008). "Culture-nature and the construction of childhood." In *The international handbook of children, media and cultur*e. Drotner, K. and Livingstone (eds.). London: Sage. pp. 21.35.

RBB (2009). *Geburtstunde*. Retrieved on February 2, 2011 from
http://www.sandmaennchen.de/seit_1959/fakten/beitraege/geburtsstunde.html

RBB Briefing Material (n.d.). *Unser Sandmännchen: Fakten*. Berlin: RBB Media GmbH.

Riechelmann, S. (2008, January 9). *Die Sendung mit der Maus: Lach- und Sachgeschichten für Kinder und Erwachsene*. Retrieved on February 2, 2011 from Suite101 http://www.suite101.de/content/die-sendung-mit-der-maus-a40844

Santos, D. (2007). *The MTRCB: Movie and television regulatory and censorship board*. Philippine Information Resources: National Commission for Culture and the Arts. Retrieved on September 9, 2011 from http://www.mtrcb.gov.ph/documents/index.php.

Schramm, W., Lyle, J., Parker E.B. (1961). *Television in the lives of our children*. London: Stanford University Press.

Sketchpride (2008, August 27). For young Pinoy audience: Educational TV shows in the Philippines. Retrieved on February 18, 2011 from http://sketchpride.blogspot.com/2008/08/educational-shows-in-philippines-part-1.html , http://sketchpride.blogspot.com/2008/08/educational-shows-in-philippines-part-2.html and http://sketchpride.blogspot.com/2008/08/efucational-show-in-philippines-part-3.html

Strauss, A.L. and Corbin, J. (1990) *Basics of qualitative research: grounded theory procedures and techniques*. California: Sage.

Susemihl, G. (2007). "The visual construction of the North American Indian in the world of German children". In *Visual culture revisited: German and American perspectives on visual cultures*. Adelmann, F., Fahr, A., Katenhusen, I. et al. (eds.). Cologne, Germany: Herbert von Harlem Verlag. pp. 267-291.

Tufte, T. and Enghel, F. (2009). *Youth engaging with the world: Media, communication and social change*. Gothenburg: Nordicom.

UPD-CMC Plaridel Academic Journal editorial foreword (201, February). *The intersection of Philippine and global film cultures*. Quezon City: UP Press.

Van Noort, S. (1992). "Nursery school children talking about television". In *Media Education: An introduction*. Alvarado, M. Boyd-Barret, O. (eds). London: BFI Publishing. pp.274-291.

Wedell, G. and Luckham, B. (2001). *Television at the crossroads*. Great Britain: Palgrave.

Wilke, J. (2008). Germany: Media system.

Winick, C., Williamson, L., Chuzmir, S. & Winick, M.P. (1973). *Children's television commercials: A content analysis*. NY, USA: Praeger Publishers.