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Message from the Editor-in-Chief

Hello from TOJCAM

TOJCAM welcomes you. It looks for academic articles on the issues of communication and media. It contributes to the development of both theory and practice in the field of communication and media and accepts academically robust papers, topical articles and case studies that contribute to the area of research in communication and media.

The aim of TOJCAM is to help students, teachers, academicians, scientists and communities better understand the development of communication and media. The submitted articles should be original, unpublished, and not in consideration for publication elsewhere at the time of submission to TOJCAM. It provides perspectives on topics relevant to the study, implementation of communication and media.

I am always honored to be the editor in chief of TOJCAM. Many persons gave their valuable contributions for this issue. I would like to thank the editorial board of this issue.

TOJCAM will organize ITICAM 2018. ITICAM (International Trends and Issues in Communication and Media Conference – www.iticam.net) will be held between July 18-20, 2018 in Paris, France.

For any suggestions and comments on the international online journal TOJCAM, please do not hesitate to contact with us.

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Table Of Contents

CINEMA AT SCHOOL FOR AN INTERDISCIPLINARY APPROACH	1
<i>Annamaria POLI, Fulvio Oscar BENUSSI</i>	
CRITICAL APPROACH IN SOCIAL RESEARCH: FAIRCLOUGH'S CRITICAL DISCOURSE ANALYSIS	5
<i>Şükran Gölbaşı</i>	
NARRATING THE PAST TO (RE)BUILD THE PRESENT OF METROPOLIS: MIAMI AND NEW YORK	19
<i>Sheyla Moroni</i>	
THE EMERGENCE OF SHIITE IN MALAYSIAN CYBERSPACE: A STUDY OF MAIN THEME IN THE POSTINGS OF PRO-SHIITES' FACEBOOK	24
<i>Muhamad Faisal Ashaari, Mohd Azmir Maideen</i>	
YOUTH MEDIA IN TWO WORLDS: A COMPARATIVE ANALYSIS OF CHILDREN TV SHOWS IN THE PHILIPPINES AND IN GERMANY	31
<i>May Belle GUILLERGAN-SCHOTT</i>	

CINEMA AT SCHOOL FOR AN INTERDISCIPLINARY APPROACH

Annamaria POLI

Università degli Studi di Milano-Bicocca Italy
annamaria.poli@unimib.it

Fulvio Oscar BENUSSI

High School Liceo Statale Carlo Tenca Milano, Italy
fulvio.benussi@gmail.com

ABSTRACT

This paper presents a research concerning the introduction of Cinema at High School. This is an experimental work on the use of Cinema as a resource for teachers and students.

The Cinema, at school of different levels, usually is suggested as “cineforum” experience, a use of cinema based on the description of themes and a debate on the analytical interpretation of films. However describing the contents of a medium is not enough to develop a critical approach: today’s the schools of each levels are called to bring a different perspective on cinema and digital media education. Teachers and students, by the digital technologies, can explore the movie experience. Learning Economics-Business and Law understanding the value of historical cinematographic culture is the aim of this research project. The Cinema, through the early films, promotes the interdisciplinary teaching and the introduction of visual language. This project promotes and enhances the cinematographic heritage of the world by encouraging the teachers to introduce the Cinema at school.

Key words: high school, cinema and digital media education, economics-business studies and law, social science curriculum, interdisciplinary approach, collaborative learning, active learning.

INTRODUCTION

The Italian school contexts have not even well appreciated the use of cinema for teaching and learning experiences as a multimedia educational resource such as in the school contexts of other countries. Although in Italy, we have the attention of the Government, thanks to the new national indications on teacher’s curricula (Trincherio et al., 2013) and the national law in force “Buona Scuola”. In relation to teacher’s curricula of high school, the Italian Government published a Ministerial Order, n. 211 on 7 October 2010, called «Indicazioni nazionali riguardanti gli obiettivi specifici di apprendimento concernenti le attività e gli insegnamenti compresi nei piani degli studi previsti per i percorsi liceali». The law in force on the Italian School Reform called «Buona Scuola», law n. 107 of 13 July 2015 the Art. 1 is specific on the invitation from the Government to introduce, at school of each levels, the media education with a critical approach together the study of film and picture language. Moreover, the European Parliament underlined the importance of safeguarding the cinematographic heritage with the European Parliament Report on the Commission Communication on cinema on 7 June 2002.

The Department of Human Sciences “Riccardo Massa” at the University Milano-Bicocca Italy and the High School *Liceo Statale Carlo Tenca* in Milano, Italy has carried out in 2015 this pilot project on the pedagogical value of Cinema at School promoting the interdisciplinary approach and developing, refining active and significant experiences of Learning. Specifically, we proposed the use of cinema as a resource for the subjects of Economics-Business Law Studies integrated with the history of Cinema, its origin, given the expressivity of its symbolic language and the importance of the International Cinematographic Cultural Heritage. Several teachers of High School in Lombardy, with their students, explored and encouraged the cinema experience thanks to the use conscious of digital technologies.

THE STUDY

In contrast with cineforum method, the current research project on cinema and digital media education aims to understand how to design a course on Economics-Business and Law using an interdisciplinary approach.

The project founded on the idea to offer activities on analysis of film language, movie making and editing to the students of high schools — and later a stage to trainee teachers — on how to make innovative use of Cinema to overcome the rigid disciplinary boundaries’ forms of teaching.

The research project followed the methods of the interdisciplinary approach by Repko (2008) and the theory of Bergala (2008) relating film fragments to one another by organizing them around a theme (F.M.R.). Teaching and learning Economics-Business and Law starting from selected movies, especially the early silent movies, from the origin of Cinema history.

Other aim of this research is to exploit digital technologies in schools as a resource for boosting cooperative and collaborative learning, mainly in relation to “knowledge society” and the use of ICT (Calvani 2007, 2009; Yildiz and Keengwe 2016).

The research project began in 2015. The first year was been a pilot phase dedicated to monitoring the experimental activities. At the beginning, we proposed this experimental work to one class, now the participants are 60 students with age from 14 to 16 years, the total is four classes.

FINDINGS

The theory of Alain Bergala (2008) founded on a pedagogic approach to cinema organizing, among other suggestions, a movie library at school, the use of movie fragments and clips strategic selected for the lessons and for elementary film editing exercises.

The recent literature on the interdisciplinary teaching has shown that students attracted by and engage more readily with interdisciplinary approaches, which help them to acquire new knowledge and reinforce existing knowledge. (Repko 2008).

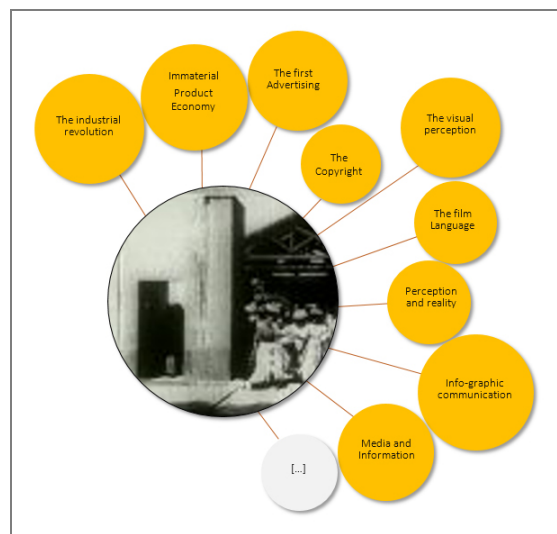


Figure 1: Expanding the borders of Cinema and Visual Arts, the students explored other frontiers of knowledge among Human culture, Arts, Science, Economics-Business and Law.

We are interested on the “reactivation” and consolidation within the cognitive development processes of individual students.

Once we have identified the connections and affinities among the various disciplines, our creative energy was in one direction to answer the follow question: how can we relate them to one another in such a way as to enhance students’ comprehension? (Poli and Benussi 2016). Moreover, other question: how can we foster creative connections allowing students to acquire novel perspectives and new cognitive strategies as they integrate new knowledge and acquire new abilities? (Bolter and Grusin, 2002; Calvani 2007, 2009; Dee Fink 2013; Gordon 2000; Maldonado 1997, 2005)

The proposed methodology helped students to become familiar on problem solving, thinking and decision-making, critical analysis, reflecting on information exchanged, etc. We tried to describe, with a quantitative graphic representation (see Figure 2) the student’s perception regard the efficacy for each different model of lesson proposed (Benussi 2016).

	1	2	3	4	5	6	
Classical teaching	1	7	8	2	5	4	
Teaching projecting the textbook onto the interactive white board (IWB)	3	6	5	7	2	4	
Multimedia teaching (*)	3	3	5	7	7	2	
Flipped classroom teaching (*)	5	3	8	3	6	1	
Exercises in labs (*)		2	6	6	8	5	
Active teaching style: debates in class inspired by the British parliamentary style debating		4	2	4	10	7	
Activities in collaboration with universities	3	2	6	4	4	8	
Law practical exercises in labs (*)		4	3	5	13	2	
Economics practical exercises in labs (*)		3	2	6	14	2	
Classes held in labs based on interaction with multimedia (*)	2	2	7	2	7	6	

Figure 2: The student’s perception of efficacy for each different models of lesson. (*) Interdisciplinary Approach Cinema – Law – Economics Business.

The interdisciplinary approach became even more fruitful, thanks to our proposal to teach the language of film and watching earliest films from the origin of Cinema, film realized by the pioneers of cinematographic international heritage.

The lessons explored themes on Economics Business and Law by the classical teaching mode and other lessons introduced film literacy, increasing the audiences, knowledge and interest in film language, in particular among the audiences of new generation.

The students threw up surprising connections with other disciplines. The intersecting of different disciplines helped students to attain a deeper understanding of certain concepts and in particular, the root causes and complexity of themes that featured strongly in the early history of film (e.g. the first examples of Cinema advertising Europe to USA and the first USA movie copyrighted).

We introduced also other teaching modalities as the flipped classroom (classrooms in labs watching/listening to multimedia debates), the lean back (characterized by unidirectional reading or watching certain content prevails), and the lean forward (characterized by active and cooperative Learning). In addition, we proposed practical exercises in computer laboratory based on the analysis of multimedia contents in Economics Business, Law, watched early silent movies, significant film sequences and exercises on film language analysis and movie editing (see Figure 3 e 4).



Figure 3: Students working at school in the computer laboratory



Figure 4: *The Freedom of Worship*, frames from one example of short film made by a student (2016-2017)

CONCLUSIONS

The students’ evaluation on the results of these teaching/learning experiences was been positive.

The majority of students recognizes the efficacy of the interdisciplinary approach and the incisiveness of different teaching models of lessons in perspective of their future personal professional experiences.

The students appreciated the innovative teaching methodology based on interdisciplinary approach. However, they also valued positive the traditional teaching methodology.

They developed, among other skills, some fundamental economic principles, they are more conscious on the

complexity of contemporary human society, about how to live in this world, and ask oneself if proper values coincide with the rules of law.

Moreover, from the positive results emerged the need to foster well-established cultural connections and relationships in different fields recognizing the challenges of the contemporary knowledge society, in order to prepare students to become Global Citizens and aligned with the actual Educational and Social Studies.

Our research project continues the promotion of the significant role of Cinema and the film language for an interdisciplinary approach on teaching and learning at different school levels and several other disciplines.

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CRITICAL APPROACH IN SOCIAL RESEARCH: FAIRCLOUGH'S CRITICAL DISCOURSE ANALYSIS

Assist. Prof. Dr. Şükran Gölbaşı

Haliç Üniversitesi, Osmanağa mah. Süleymanpaşa sok.72/10 Kadıköy-İstanbul

sgolbasi@gmail.com; sukrangolbasi@halic.edu.tr

ABSTRACT

Modern society has highly integrated institutions and discourse order to maintain its current order. When we refer to the order of society, we refer to the construction of the discourses of the various institutions that make up it. It is the capacity of control of the order of the power and ideology to determine the structure of the given discourse, the construction of the discourses, and the change over time. In this sense, the examination of institutions through their discourse can provide us with very different information on other research approaches to institutions. The methodologies of the positivist and interpretive/social constructive episteme has already inadequate and insufficient in questioning institutions through their discourse due to the status quo nature of the assumptions of these paradigms. For this reason, organizations need new methodologies that work with different logic instead of questioning them with classical methods. The methodologies that work with the assumptions of critical paradigm offer significant expansions in analyzing today's institutions. Fairclough's critical discourse analysis of these is a rather comprehensive model that allows micro-, meso- and macro-level research in accordance with the multi-layered nature of social research as compared to the other discourse analysis. The purpose of this work is to explore the implications of the methods of critical realistic episteme, and specially to discuss the Fairclough's critical discourse analysis to investigate the areas of social research, which is one of the significant methodology and measures to be taken to implement the method in a proper way.

Keywords: Critical realism, critical discourse analysis, Fairclough, quality in discursive analysis, sociology of radical change.

INTRODUCTION

In the modern society in which human life is encircled by many large and small institutions, the power is generally operated by producing consent through discourses due to its disseminated structure over institutions. In such an operation of power, the fact that unequal power relations seem to be a natural order on which reconciliation is established renders the effect of power and ideology on the creation of a meaning implicit (Wodak, 2002: 12). For this reason, in modern societies, there has always been a struggle between dominant powers and their opponents to seize the interpretation system of language. Fairclough defined the power of prolonging current status quo through public institutions or the attempts to change discourse practices as *technologizing discourse* with the terms he picked from Foucault and Gramsci (Fairclough, 1995: 3, 87, 91).

Despite the central role of discourse in social life, it is propounded that there are various reasons for social scientists to disregard the analyses made on discourses. One of the most significant reasons of this is his attempt to question the legality of administration (Oswick, Keenoy, Grant, 1997). While, on the one hand, methodological unity principle serves to defend the legality of social sciences (Cooper and Burrely, 1998), on the other hand, it has also become dominant in social researches for the last century since it provided a comfort zone without questioning the legality of researcher.

However, in social sciences, it is known that there are many ways of maintaining an attitude for a researcher according to its own stance, the subject it chooses, its conceptualizing of society and human, and its target group for the information obtained through a research, and it is also known that each stance guides a researcher to different methodologies (Burrell, G. and G. Morgan, 1979 quoted by Gölbaşı, 2008). According to the theoretical background of which they share the fundamental assumptions, these methodologies can take place on various positions of the matrix formed by two axes which extend from unique to universal and from sociology of regulation to radical change. Henwood and Pidgeon (1994) mention on three general epistemic positions for qualitative researches. These are “positivist”, “interpretivist/constructivist” and “critical realist” scientific approaches. In order to find a compromise for the dilemmas of “positivist” and “interpretivist/constructivist” scientific approaches, social scientists suggested critical social sciences and the *critical realist* approach pioneered by Bashkar et al. as a golden mean (Neuman, 2006: 94-103; Parker, 1999).

This study is conducted in order to draw attention to the distinguishedness of *Critical Discourse Analysis* of Fairclough among other significant research programs of *critical realist* episteme, and to the superior characteristics of it compared to other analyses in order to ensure that it is used in social researches more frequently and more efficiently. In this context, unlike other methods, it aims to draw attention to the questioning method which attempts to reveal the hegemonic intentions, to the characteristic which guides praxis, to the contribution to research program of social scientists thanks to the new usages it opened, to certain clues engaged in the usage method of language which may be of help for social scientists who are not knowledgeable enough as socio-linguists in relation to grammatical and structural elements of language to uncover the deeply processing ideological structure of social sciences, and to the shrinkage of use as a result of the fact that meso and macro levels of the method are frequently disregarded in current studies and handled as a micro analysis.

The documents to be analyzed in this study are compiled by use of a non-systematical database review focusing on the principles of Fairclough's critical discourse analysis philosophy, purpose and operational use, and on the quality of discourse researches. "Fairclough", "critical discourse analysis" and "qualitative research quality" keywords were searched on EBSCHOT, Business Source Premier, JSTOR, Ulakbim, ASOS index databases, and in the review made through Google Scholar these keywords were checked whether they match with any of abstracts, main texts or keywords.

In this study, respectively, the emphasises include subject depth the method provides for social researchers, the convenience for questioning the fields other researchers avoid or disregard, the research programs they are successful in, and the clues to facilitate the operational use; and lastly, the discussion is on the precautions to be taken for a sound implementation of the method. A considerable part of the study is dedicated to comments about the operational use of the model which requires a great linguistic competence and intellectual knowledge. In this kind of researches, the analysis questions are the guides which encircle only the information to be extracted, and the fundamental question is how a researcher evaluates the information compiled. What a researcher requires in this matter is the place and philosophical background of research paradigm in social theory through which it observes a phenomenon. Intellectual knowledge is the only thing to guide a researcher in relation to what it will look for in texts, what are significant, how the links among micro, meso and macro contexts are to be established, and how these are to be interpreted.

CERTAIN WEAK AND EMINENT ASPECTS OF POSITIVIST, INTERPRETIVIST/CONSTRUCTIVIST AND CRITICAL APPROACHES

The positivist view which dominated modern science for long years has been criticized for serving the prolongation of status quo by assuming current social order as an unalterable order defined by laws, degrading social relationships to numbers, pursuing abstract formulas and laws which are incomprehensible for humans, slubbing social context, and for rendering generalizations purged of standards of judgment. Interpretivist/constructivist tradition is criticized for rejecting social realism as an ontological phenomenon beyond text and for eliminating the ground for political struggle advocating that no realism is superior to another, while it also rendered all presuppositions questioned by demonstrating that positivist science is a narrative (Neuman, 2006:70-81, 95).

Critical tradition assumes that the effect of values on research and social realism is contextual and multi-layered (Neuman, 2006: 96) and advocates that there is a distinction among "empirical", "realist" and "factual" levels in terms of analyzing social realism. It is premediated that the layer of realism which we can analyze as empirical on surface is a consequence of invisible real structures and mechanisms which operate deep down, that the fact that we cannot observe them is not because they do not exist, and that evidences can be found for their existence in case one considers the analysis results of the visible surface layer. Also, the mobilization of the structures and mechanisms subject to analysis is defined as factual level (Sayer, 2000: 11-12, 27).

Discourse researchers who adopt critical approach remarked that they are different than other discourse analysts regarding their research subject and research aims. In critical discourse researches, especially two main themes sprang as important research areas: one of them is organizational power, and the other is the establishment of organizational meaning. As a method of critical paradigm, critical discourse analysis both played a complementary role for other methods and also provided an alternative point of view for the familiar subjects of the management and organization. Having stressed that social realism is layered and changeable, critical realism does not offer ready-made templates and this helps it to use more diverse research methods compared to positivist and interpretivist/constructivist social sciences (Sayer, 2000: 19).

PHILOSOPHICAL AND SOCIOLOGICAL FOUNDATIONS OF CRITICAL DISCOURSE ANALYSES

Three views that Saussure's *structuralist linguistics*, *post positivism* which draws on Wittgenstein's philosophy of language and *hermeneutics* which came up with linguistic philosophers Gadamer and Ricœur are pointed out to contribute to the construction of discourse theory and to the development of discourse analysis. Taking into account that the studies which traditional linguistics conducts on a structuralist ground are abstracted from social realities, ideological and political matters and do not produce solution to social issues (Wodak, 2004a), the subjects such as the use of language in public institutions and the relation between language and power have become applied (Blommaert and Bulcaen, 2000). Gunter Kress in 1970s being in the first place, CDA which was established by a group of critical linguists of East Anglia University of England is not a method but the title of a common approach which shares the fundamental assumptions of diverse methods that take its roots from social theory. Western Marxism is the concept which created the main framework of the approach. In the early 1990s, a group which consisted of critical linguists such as Kress, van Dijk, Fairclough, van Leeuwen and Wodak named the method as CDA and defined its fundamental principles (Wodak, 2004a).

CDA is a multi-disciplinary approach which benefits from diverse sciences such as human sciences, social sciences and critical linguistics. This adopts realist ontology which is developed by Bhaskar and of which the roots dates back to Kantian view and to Marxism. Its fundamental assumption is that realism consists of layers. In this concept, language does not directly represent social realism. Together with other components, language is just an element which makes up social realism (Fairclough, 1989:37; Fairclough, 1992; Chouliaraki and Fairclough, 1999:4). According to critical realism, language constructs social realism only within the boundaries of the restrictions imposed by material conditions and of possibilities; and material practices take place ontologically and independently from discursive practices (Willig, 2007). However, we know these through language. Realism is beyond language but are known through it; whatever we know and whatever we say are produced in discursive field and by discourse. Without language, outer world is incomprehensible.

The fact that critical realists conceptualized material conditions as realistic issues which cannot be reduced to discourse made them distinguished among other social theorists since it created a theoretical opportunity to trigger change (Willig, 2007). According to Fairclough (1989:37), who adopted the approach of critical theorists, though discourse and practice are defined by social structure, discourse has a potential to cause an impact on social structure, to ensure its continuity, and to change it. This means that the relation between them is dialectical. Social world is a product made by humans and with social practices. Social structure does not only define discourse but is also a product of discourse (of social practices). One of the elements which ensure institutional or public power holders to prolong their powers is to establish control on the order of discourse.

The discipline, inclination and the school and paradigms it belongs to demonstrates that the roots of this developmental line dates back to enlightened philosophers, Karl Marx, Frankfurt School and to Habermas, who is one of the followers of this school after 1960s (Geuss, 2002). Neo-Marxist line of impact reaches out to Gramsci and his followers in France and England, and to Stuart Hall and Cultural Studies Center. Althusser, Foucault and Pêcheux are among the philosophers who affected the recent studies of CDA analysts (Van Dijk, 1993). Pêcheux, Bakhtin, Voloshinov, Vygotsky and Foucault, all of who are the first ones to analyze the CDA's critical ground and the relation between language and social processes, greatly contributed to today's condition of it (Wodak & Meyer, 2009; Van Dijk, 2008: 822 quoted by Büyükkantarçioğlu, 2006). The most important contribution of linguists to this field is to develop a research point of view based on linguistic theories and methods, and thus to lead the way to the analysis of social and political phenomena in terms of linguistics.

MAIN SCHOOLS IN THE ANALYSIS OF CRITICAL DISCOURSE

CDA is not an analysis carried out depending on only a single method. The attempts of diverse researchers to handle various analysis methods and different discourse types led to the birth of research groups known as schools (Van Dijk, 2008:822 quoted by Büyükkantarçioğlu, 2006). Though these schools have different epistemological stance and different methodologies, they agree on a few fundamental principles such as revealing latent power structures, fighting against discrimination and inequality and clarifying a researcher's own stance and point of view (Wodak and Meyer, 2009; Büyükkantarçioğlu, 2006).

The leading representatives of the English School, one of four main schools, are Norman Fairclough, Robert Hodge, Gunter Kress, Roger Fowler and Theo van Leeuwen. They based their studies on *systemic-functional linguistics* method. This model demonstrates that word or syntactic structures which are used in discourse are not coincidental but reflect the underlying ideologies and are conscious choices in terms of the conveyance of meaning (Büyükkantarçioğlu, 2006).

Represented by Ruth Wodak, Rudolf de Cilia, Martin Reisigl, Karin Liebhart and, with the participation of his later studies, Norman Fairclough, the Vienna School is based on the *social linguistics approach* of Bernstein and the concepts of critical theory (Wodak et al., 1999:7-9). The Vienna School advocates that the best way to comprehend prejudiced, political and discriminative ideologies is to analyze historical events and discourses and this school is also named as *the historical approach to discourse* (Wodak, 2004b: 63-94).

The Dutch School represented by Teun van Dijk is known as *the cognitive approach to discourse* (Büyükkantarcioglu, 2006). According to Van Dijk, social practices and institutions play a key role in the statement and re-production of ideology. Van Dijk specializes his own CDA method in a way to analyze media discourses.

The German School represented by theorists such as Utz Maaß, Siegfried Jäger and Jurgen Link focuses on how the dynamism which continuously changes between an individual and truth can be realized. This school is based on Foucault's *discourse theory* but it also criticizes it (Meyer 2004: 20-21).

Norman Fairclough, Teun van Dijk and Ruth Wodak, the scientists from these four schools which have different approaches, are known as the pioneering theorists who had great contributions in the development of CDA approach (Sheyholislami, 2001), and as the theorists who paved the way for the proliferation of the method with their unique researches and for the its use in social researches (Wodak and Meyer, 2004).

FUNDAMENTAL PRINCIPLES OF CRITICAL DISCOURSE ANALYSIS

- CDA is the analysis of linguistic and semiotic appearances of social processes and problems.
- The relation among discourse, social structures and culture is dialectical.
- Discourse is a social practice and the creator of social practices.
- Power relations are produced, applied and re-produced by discourse.
- The relation between the representations of the world and people and identities are established discursively.
- Linguistic characteristics are not coincidental but are intentional choices. They contain deletion and inclusion mechanisms which defend a speaker's own interests and purposes.
- Discourse is historical and cannot be produced out of context. The context of discourse is the context of *language games* which is conceptualized by Wittgenstein and which reflects a life style.
- CDA establishes links between macro and micro.
- CDA aims to reveal the discursive nature of social power relations.
- Discourse operates ideologically.
- CDA is interpretative and explanatory. It is a dynamic process in which different studies lead to different interpretations (Wodak, 1996; Fairclough and Wodak, 1997: 271-279; Hodge and Kress, 1993; Van Dijk, 1993; Chouliaraki and Fairclough, 1999).

RESEARCH SUBJECTS FOCUSED BY CRITICAL DISCOURSE STUDIES

CDA chooses its analysis fields and subjects from the intersection of language and social structure. It is observed that the mostly used subjects are (Blommaert and Bulcaen, 2000); ideology and political discourse, racism and nationalism, immigration, economic discourse, globalization, neoliberalism, transition economies and information society, the language of media and advertisement, the representation of gender and women in media, the discourse of institutions, social studies, bureaucracy, education, anthropological and socio-linguistic analyses, literature, the language of judicial authorities, police investigations and offensive language, the formation of identities, the formation of institutions, the process of power relations, political and ideological inducements, therapy, self-help, the organization of working environment and equipment, parliament speeches. As it is obvious CDA has a distinguished and a wide range of subjects compared to other analysis methods.

THE PURPOSE OF CRITICAL DISCOURSE ANALYSES

CDA analyzes the field which take place on the intersection of language and social structure in order to reveal the asymmetrical use of power, exploitation, manipulation and structural inequalities (Blommaert and Bulcaen, 2000). Some discourse analyses re-produce power relations and analyze discourse thanks to its characteristic which helps to prolong existing status quo while others analyze discourse for it is a means of struggle against power (Willig, 2008).

According to Fairclough (1993: 135), the purpose of CDA is to systematically question the open or latent mutual determination relations between discursive practices and social structure, and between process and relations. It attempts to reveal how such practices, events and texts appear, how these are shaped ideologically by power

relations and power struggles, and how non-transparent relations between discourse and society operate as a factor which serves to prolong power and hegemony.

CDA analyzes discourse as a means of act and interaction in order to comprehend what people do with language (Sözen 1999: 86). It shows how dominant ideology seizes and re-builds the interpretation system of language, and how also attempts to ensure and increase the audibility of alternative discourses muted under pressure by interpretation system (Arkonacı, 2014).

FAIRCLOUGH'S CRITICAL DISCOURSE ANALYSIS

Fairclough (1989:1), who at first was a part of the group who founded the English School, then continued in his later work following the line of the Vienna school, described the purpose of his own discourse analysis approach as contributing to raising awareness of abused social relationships by focusing on the language. While developing the analytical framework of his method, Fairclough (1989, 1992, 1995) benefited from Halliday's *systematic functional linguistics*, Foucault's *order of discourse*, Gramsci's *hegemony* and Habermas' *colonization of discourses*. Fairclough's approach has been central to critical discourse analysis work for the last 20 years and it is argued that his approach is one of the most comprehensive frameworks in critical discourse analysis. Fairclough's method combines social sciences and linguistics in one theoretical and analytical framework (Sheyholislami, 2001).

Critical discourse analysis (Fairclough, 1989:109), is a three-step analysis that consists of textual analysis, the production, consumption and distribution of the text called interaction, and the interpretation of text in its social context which is called contextual analysis. During analysis, discourse under inspection is examined in a very general way to find answers to the questions shown in Appendix 1 (Fairclough, 1989:110-111). Micro, meso and macro level analyzes are utilized to reveal different levels of connectivity from the same set of questions. According to Fairclough, who uses the discourse term to refer to the entire social interaction process, the text is only a part of it.

In the first phase of the analysis (micro analysis level) which is called description, micro analyzes are performed to examine the stylistic/formal features of the text. In the interpretation (meso analysis level) stage, the same question sets and clues on intertextual relations and situational contextualization could be used to derive explicit and implicit references in the discourse to these contexts. In the last stage of what is called explanation (macro analysis level), it is attempted to reveal what the discourse relates to the social context and what it wants to do with language. With the same question set, it is tried to be understood that whether the language is used to maintain or fight the status quo by looking at the macro context.

Mumby (1987) states that three things should be looked into in ideological analysis; the presentation of socially constructed things as natural (and only) facts; that the contradictions should be ignored or overridden and that the interests of a group being presented as everybody else's interests (universal). During the analysis, the traces of these three elements are mainly sought after in the word selection, in the structural elements of the text, in the preliminary assumptions taken from other texts, to reveal the underlying meanings in the expressions on the surface.

Description Level (Micro Level Analysis)

At this stage Fairclough (1989: 112-138) examines text, vocabulary, grammar and structure. In the examination regarding vocabulary; word choices in the text, the way words are used together, whether ideologically controversial words are used or not, positive/negative expressions, which topics are repeated with synonyms, whether the expressions are softened or not, where formal and non-formal the re-formulations of expressions and the use of metaphors are looked at (Fairclough, 1989: 113-120).

Sentence structures are queried in the examination about grammar and structure. During examination; whether the sentences are active or passive, how the cause-effect relationship is established, whether the perpetrator is exposed, the way of using pronouns and modal, the way allegations, likelihoods and certainties are specified, the way differences are reflected, whether the sentences are positive/negative, how the sentences are connected, preliminary assumptions, implications and emphasizes are looked at (Fairclough, 1989:111,120-132). With these queries, the intention under the surface that is the expression of the text, the underlined/true meaning, is tried to be understood. In order to properly perform such queries, it is a minimum requirement to be a master of semantic, syntactic, and grammatical elements of language, to have a grasp of social theory and to have enough intellectual accumulation.

Fairclough (1989: 112) examined the formal features of the text and stated that we could distinguish three types of values that the text could have, namely *experiential value*, *interactional value* and *expressive value*, and added to the analysis, *connection value*. In essence, the *connection value* is a quality criterion that allows to evaluate the analysis. In accordance with the assumptions of critical tradition, it shows that Fairclough acts in a reflexive manner, critically approaching his own processes.

Experiential value, is to capture and trace the clues to the representation of the natural or social world experiences of the creator of the text in the stylistic features and contents of the text. The way the person or institution from which the text comes out of positions itself and its ideological stance is tried to be understood through querying in the 5th question.

Interactional value, aims to catch clues of social relations through text in discourse, to analyze relations with social groups that are formed through the discourse. With the queries in the 6th question, it is understood who the text moves with, and who it excludes.

Expressive value, is a hint or a trail to the evaluation of the piece of reality the creator of the text is related to. Formulated in the 7th question, it relates to social identity. In relation to expression/meaning value, structural feature is to find clues concerning the link with social integrity to which the creator of a text is a part. Which society do they put themselves in, who are we, where do we stand compared to others.

Connection value, relates to the consistency of the text based on its internal connections, its plausibility and through the 8th, 9th, and 10th questions the examination of the text's compatibility with external connections.

Interpretation Level (Meso Level Analysis)

Interpretation process is a dialectic process alternating between “what is in the interpreter” and “what is in the text. Relations between the text and social structures are established via meditation of discourse and its context. The values of textual features are socially functional as a part of the struggles of institutional and social processes only when they are in a part of social interaction. In that common sense assumptions in discourse contain ideologies that are coherent with power relations. Text is produced and interpreted in this social interaction process which its background is built upon those common sense assumptions.

In the interpretation process, discourse process and its relation with background assumptions is studied. (Fairclough,1989:140). The comment is generated with the combination of the content of the text and the past personal experiences of the interpreter. The formal features of the text are hints provoking the interpreter’s personal experiences. The comment is a product of interaction between text’s formal features and the experiences that create the Member’s Resources (Fairclough, 1989:141). In this reading, the Member’s Resources (MR from now on) people use to generate a meaning in their minds. MR are individual’s presuppositions and frames of meaning for the world (Fairclough, 1989: 11). Table 1 demonstrates the process of interpretation. The two rows on top of the table are about the context, while the flow process at the bottom is about the interpretation of the text. Statement at the bottom row is about macro level analysis.

Table 1: Interpretation Process

Interpretation of the Context	
Interpretation procedures (ÜK)	Interpretation
Social order	Situational context
Interactional History	Intertextual context
Interpretation of the Text	
Interpretation procedures (ÜK)	Interpretation
Phonology, grammar, vocabulary	Surface enunciation (utterance) (see question 5)
Semantics	Meaning of the utterance, Questions 6,7
Coherence	Local Coherence (Internal and external consistency of text) Questions 8, 9
Design (schemata)	Structure and subject of the text. (Global coherence) Question 10

Source: Fairclough, 1989:142

In the stage of interpretation, the analyst inquires about the interpretation of participants related to situational and intertextual content, regarding the existence of internal coherence and used discourse types (Fairclough, 1989:162).

Interpretation of the surface utterance, In order to see the visible state of expressions, it is necessary to read the text under the guidance of question 5 and its sub-questions (see att. 1). To infer meaning, coherence is searched for between parts of the text and between text and the social world. For this, we rely on various background information and anticipations, however, with the existence of common sense knowledge and anticipations the text can be comprehended (Fairclough, 1989: 78, 141). The greater the coherence between the text's own parts and previous texts, more the text seems natural and harder it is to realize the ideology (Fairclough, 1989: 85). Inconsistencies, contradicting statements, consecution of propositions should be interpreted as an indicator of something that's wanted to be overlooked or glossed over.

Interpretation of underlying meaning, In order for naming expressions, analyst should interpret the text by taking questions 6 and 7 into consideration via using his/her own MR (see att. 1). Interpretation not only depends on the conditions of the people facing with the text but also depends on some other certain attributes. Fairclough (1995: 133; 1989: 83) states that text authors asserted cues on their texts to lead people during the interpretation process and expect a reading done in line with these assumption. The cues that lead the interpretation their authors placed in the text, leads the way of interpretation in order to stimulate the MR readers have in their minds (Fairclough, 1989: 152, 159). However, it must be taken into consideration that the MR leading the interpretation might consist of ideological factors which gained a status of common sense at the disposal of the power.

Interpretation of situational context, In interpretation of situational context, partially external cues such as features of physical situation, qualities of participants, things that are previously said/done and sometimes, the individual's own experiences which will interpret these cues are referred to. Representations of institutional and societal order which allow addressing certain situation types are especially relied on. Interpretation of the situational context provides a determination regarding the nature of interpretation process by helping selection of discourse type to be chosen (Fairclough, 1989:144). To reveal the components of the situational context, we search for answers to the following questions (Fairclough, 1989:146-48): The question "What is going on?" in a certain societal order and under certain institutional and situational regulations, leads us into the discourse's contents of action, topic and purpose. "Who is involved?" Question leads us to discourse's social participants; "What kind of relations are they in?" Question leads us to relations, distances, power relations between discourses (subjects); and the question "What is its role of language?" leads us to connections. Connections may be about situational context the text is created within as well as they can be intratextual. It also depends on the type of discourse. Discourse types create the potential of the meaning; they are certain limited configurations of heuristic, expressive, phatic and conjunctive meanings; they control the MR during the interaction of creation and interpretation (Fairclough, 1989:146-49).

Whether it is institutional or societal, an aspect of social order is the order of the discourse. Typifying a situation in the meaning of ascribed social order is, at the same time, typifying a type of discourse (Fairclough, 1989:150). Social order is related with certain ideologies and power relations. This means that situations can be interpreted differently on various societal orders, differentiating from culture to culture and between various ideological positions within the same culture. In other words, context is not a transparent thing that interpreters and discourse makers can address without examination. Underlying power relations influence the generation and interpretation of discourses. It should always be taken into consideration that a powerful interpreter can impose his/her comments to others. In an interpretation of text, values of certain attributes depends on how the interpreter symbolizes the situational context (Fairclough, 1989:151)

Interpretation of intertextual context, Intertextual context possesses a central position in critical discourse analysis and requires a historical approach (Fairclough, 1995:188-189). Discourses function over the assumptions of related previous discourses. Comments of previous discourses make up a portion of the individual's personal experience and interpretation. (Fairclough, 1989:145) Knowing which historical period discourse belongs to provides a common ground for the interpretation and the participants of the discourse. Presuppositions which contain cues within the text's certain formal features are actually related with text author's interpretation of intertextual context. Thus, the text which enters into a dialogue with assumptions of previous discourses is partially created by interdiscoursal history (Fairclough, 1989:152).

Presuppositions which can be naïve, manipulative or ideological, function ideologically when it serves the power or assumes things with common sense quality. Author of the text may accept as well as reject the presuppositions of intertextual context, a phenomenon of this is negative statements found on the text (Fairclough, 1989:154)

Discourse Coherence

Local Coherence/Internal Consistency, Fairclough (1989:78) uses the word coherence for two types of connections, coherence of text's internal parts and coherence of parts of text with the world; This is a process conducted with combination of text's and interpreter's instances. By "interpreter's instances" Fairclough means the interpreter's expectations, presuppositions regarding the world and its knowledge of the world, named MR. By "text's instances" it's meant that which elements are to be looked for in the text, and the analysis' eight question guides the interpreter through this subject.

If the sequence of the propositions in text is related with reciprocal events, actions and situations, the text is considered locally coherent. In the case that the propositions generalize, ensample, liberate each other or establish a relation of contrast with each other, we may consider about *functional coherence*. In a formal aspect, existence of a model for a string of discourses, or the ability of the discourses' to give sense that it can be valid, means that it's coherent. With regards to facts that are referenced to, this is called *referential coherency*. If it is impossible for discourse structures to change under the influence of context, it is assumed that the ideology of the speaker can't be changed as well, in other words. It is stated that ideological preferences which speaker possesses in regards to his/her management of coherence are limited (Van Dijk, 2003:64).

Text's local coherency can be understood by examining what logical connectives are used between the text's parts, the way of connection of complex sentences, which methods/tools are used when making references inside and outside the text (Fairclough, 1989: 111). Integrity between text's parts is related to the text's ability of inducement. Even if there aren't any cues regarding formal coherency, the interpreter can derive coherence between expressions by implicit assumptions (Fairclough, 1989: 143-44). Coherence of text with the world is related to the extent of how much the interpreter's experience of the world and the world constructed in the text matching (Fairclough, 1989:78).

Global Coherence/General Consistency, A discourse is considered as consistent if it possesses a topic (Van Dijk, 2003:64). Large scaled structural analyses focus on texts' topic structure and categorical scheme. A text's title and introduction part is where the topic is most distinctively presented. An information presented as the most important one in a text is assumed to be received as presented by the reader on condition that the information is the most important in the presenter's mindset, and that the reader does not possess any contrary information or belief (Van Dijk, 1988:248). Studies show that readers remember the information on title, summary and introduction parts the most (Van Dijk, 1988:14-16).

Van Dijk, expresses coherence/consistency as the text's schematic, thematic, categorical editing and reconstruction of text by removing redundant information. With the help of interpreter's own knowledge of the world, and by adding information, generalizing, constructing by processing complex information, explanation of discourse by means of reproducing, and discourse's memorability and control is ensured. Information edited by textual and schematic means help the reader establish a new model or update the current situation's model in his/her mind (Ülkü; 2004; 382–383).

If we don't generally recognize the action (scheme), the subject (frame) or the text type (script), it can be hard for us to give meaning to what we have read or heard. Schemes, frames and scripts are about what was thematized in what activity and which behavior patterns are expected from the speakers. Frames and typifications generated in people's minds concerning certain identities, causes the creation of expectations about certain behavior and discourse styles for certain situations. Schemes are about activities speakers are dealing with while expressing something. Frames are related to mental representations carrying information regarding the culture propositions belong to and knowledge of the world about the thing thematized in the text. Scripts are about mental expectations in regards to certain social identities demonstrating certain behavior patterns in various situations (Fairclough, 1989:159):

Explanation (Macro level analysis)

Explanation process consists of two aspects according to the emphasis on power struggles (process) or power relations (structure). We can see discourses as a part of social struggles, and conceptualize them in the meaning of broader struggles and effects of these struggles on structures. This type of analysis stresses the creativity of the discourse and its social effects in future, or we can demonstrate which power relations identify the discourse, these relations are the result of these struggles and forcefully placed (naturalized). This analysis focuses on the discourse's social decisiveness, and the history and the result of its past struggles. While social structures demonstrate power relations, social progress and practices represent power struggles. As a conclusion, it can be said that discourses are a part of processes of social struggle within matrix of relation of power (Fairclough,1989:162).

The aim of Explanation stage is that to define the discourse as a social practice as part of the social process, by demonstrating how the discourse is determined by the social structure and how cumulative reproductive forces influence it in the way of sustaining or changing them. “Social determinations and effects are ‘mediated’ by MR. Thus social structures shape MR, in turn MR shapes discourses and discourses sustain or change MR which in turn MR sustains or changes the structures.” (Fairclough, 1989: 163).

Social effects and determinants of discourse must be investigated in 3 levels of social organization: Any discourse has social level, institutional level and situational level determinants and influences. It is possible to see the same discourse differently when looked from a different level. In this situation, a discourse is determined by institutional and societal power relations or contributes to the societal and institutional struggles. We can subject the discourse to some certain questions for investigating the meaning of those contributions (Fairclough, 1989:162): At situational, institutional and societal level which power relations help shaping of the discourse?; Which factors of the PR are ideological characters?; How does the discourse take place at the situational, institutional and societal level in relation to the struggle?; Are these struggles explicit or implicit?; Is the discourse normative or creative regarding the MR?; Does it contribute to sustaining or changing of current power relations?

QUALITY CRITERIA IN CRITICAL DISCOURSE ANALYSIS

The subject of reliable and objective knowledge production in social sciences is on the agenda of methodologists for so long. It is impossible to independently think about the subject of at which criteria the quality of research will be provided in CDA, in legitimacy based discussions ongoing on the qualitative research tradition. Being different from quantitative and certain qualitative studies, CDA should be based on Social Theory and be conducted with the appropriate methodology of its epistemology, and should be referred to different criteria when evaluating the quality of research. However, because of the lack of consensus on any evaluation criteria in relation discourse analysis, the attempt of the quantitative tradition evaluating these studies by referencing of its own evaluation criteria has lead to a crisis.

Research based on critical realistic assumptions are mostly divergent with qualitative research conducted with methodologies in the realist tradition and research on discourses from radical foundational tradition, with some quality criteria in common. The analysis scale developed by Fairclough is designed to make its own quality inquiry for the principle of reflexivity of the critical paradigm. However, we thought it would be beneficial to summarize evaluation criteria exclusively, in this study.

In qualitative research, the data collection process is one of the most important processes. Because that a process going from data to theory is followed, the research program is flexible. Sometimes, it is possible to approach the same participant for many times, and participants, research questions and methodology can be changed with more suitable ones during the research process, if needed. Data gathering follows a cyclic course that the process started over and reviewed again as details are revealed in the research process. Researcher must explain the process and changes made during in detail with their causes, in the report. Reflexivity stresses the point that the data cannot be handled independently from the researcher and the data is built in the participant-researcher relationship. While gathering data, it is highly advised to avoid and limiting efforts such as coding, grouping, summarizing or digitizing, and not handling the data as it is (Willig, 2008).

Qualitative researches are usually conducted with small sampling because of the detailed and in-depth analysis of the data. The representation capacity of the sample concerns not the size but the appropriateness of the selection of participants. Purpose focused selection means reaching people who are important and meaningful for the research purpose (Tanyaş, 2014). CDA has a limited capacity in that it is an in-depth and detailed analysis conducted over the discourse and it does not possess any importance to work with too much data for the value of results or the quality of the research.

Contextual constructivist epistemology rejects the direct transfer of objectivity and reliability criteria to its own work because in this understanding the universal of reality to be derived by applying the correct methodology is invalid (Madill et al., 2000) In this tradition, the concept of permeability is suggested instead of objectivity, which means that the theory or interpretation may change according to observation (Madill et al., 2000's cit. from Stiles, 1993). Contextual position suggests that all of our knowledge is local, temporary and circumstantial. It claims that the results may vary according to the context in which the data are collected and analyzed (Madill et al., 2000).

Pidgeon and Henwood (1997:250) defined four dimensions that could influence knowledge production, including the participant's conception, the researcher's interpretation and the cultural interpretation system which influences the interpretation of the researcher and the participant. He argued that these dimensions must be defined in detail by the researcher in order for the scientific community to validate certain interpretations.

The data generated at the end of research is just an interpretation created by the result of identities of researchers and participants and interaction of their positions and resources. The statement claiming that resulting knowledge is created independently from all of these factors, and claiming its neutrality, renders the data “biased” in this tradition.

Knowledge is not objective and isn't claim to be objectivist because it is a construct which built with the interaction of the context, conditions, participants and the researcher, and it can change depending on context. Fundamentally, it is suggested that this context should be considered broadly to cover academic advisors, other actors concerning the research such as groups and individuals that will be presented of the results of research (Tanyaş, 2014's cit. from Riessman, 2008; Willig, 2008).

Because the critical realistic stance rejects the concept of value-free research, our research questions are loaded with values and theories. Critical stance rejects the idea that the results of the research will reveal an objective knowledge/truth independent of the values of the investigator and the participants. Instead of objectivity or neutrality, the concept of reflexivity is preferred in the sense that the researcher is critical of himself and his research (Atkinson, 1990). Reflexivity encourages the researcher to focus the process to affecting and shaping aspects and encourages him to think that (s)he can reveal certain findings/subjects while covering up the others (Tanyaş, 2014's cit. from Riessman, 2008).

In the course of interpreting and explaining, while the analyst examines the process of discourse, the analyst sets his own intellectual capacity and personal resources to understand how participants use their own resources. In the discourse, the participants' localized common sense assumptions should be looked for. The analyst's position can easily be distinguished from that of the participant, since the resources the critical analyst's assumptions are derived from social theory (Fairclough, 1989).

In qualitative studies, legitimacy leaves its place to credibility criterion and it is suggested that should be assured with methods such as triangulation (Lincoln and Guba, 2000). The meaning of triangulation in contextual approach is to find explanations that not resemble but complete each other. It does not function by alternative statements removing the validity of the others. In this concept, the objective of triangulation is not to ensure objectiveness but to complete the picture. It may be possible to find an explanation as more credible and more relevant with research questions than the other explanation (testimonial validity) (Madill et al., 2000's cit. from Fielding and Fielding 1986). It should be emphasized that using an external control mechanism, such as expert examination and participant approval in discursive analysis can lead to a setting very much different result from testing the legitimacy. It should be underlined that the external control mechanism's interaction with research can lead to a totally different construction.

In qualitative researches, instead of using the concept of generalization of research results, it is preferred to use terms such as "transferability", "conformity" (Guba, and Lincoln, 1982), “accumulation” (Tanyaş, 2014) and “practicality” (Seale and Silverman, 1997:380).

The concept of accumulation is used to mean that generation of enough knowledge about a phenomenon, regarding how the same phenomenon is experienced by different groups and in varying contexts (Tanyaş, 2014). It is stated that generalization for discourse researches can be defined as identifying patterns and common features that continuously repeat itself (Arkonaç, 2014).

According to Goldman (Tanyaş, 2014's cit. from 2008), only partnerships between groups can determine at which proportion the transfer to different contexts can take place. Detailed description makes it possible to give sufficient information about the content, transferring of raw data to reader redesigned in accordance with revealed concepts and themes, making it possible for the reader to recreate the setting in his mind and to conclude on some possible consequences regarding his own setting by giving references. The research process helps researchers who will be conducting similar studies know whether they can transfer the results from this group or environment to different groups or environments by clearly defining the theoretical frame of the study, features of participants, situation and the setting.

In discourse researches, it is discussed about two quality factors in formal level; these are coherency and functionality (practicality). The term practicality is used to mean that the ability of the research to create new

theories and hypotheses (Seale and Silverman, 1997:380), and ability to provide new and unique explanations for other settings (Potter and Wetherell, 1987:171).

Coherency is tried to be met with local and global consistency criteria. Fairclough's analysis has taken several measures to meet its own quality criteria. Text's internal coherency, its coherency with macro structures, situational and intertextual context, and with historical and cultural context is the result of analyst's and participants' examination of their stance, relations, resources, relied presuppositions during the analysis and the result of analyst's investigation of origins of the research and questioning of oneself as a requirement of reflexivity criterion.

Another claim that can be brought forward is the extent to which the research data and the research are authentic. This is considered to be related to the formation of the research data or project as the whole. This means that there existed a connection between the subject of the research and a commonly accepted social matter or a political event. This claim is a cogent and accepted feature of text style demonstrated in the introduction or conclusion part of an academic publishing of analyses (Taylor, 2001).

In discourse analysis, deductions are not presented as a report, finding or data, but the conclusion is evaluated as a interpretation. In the research report of discourse analysis, it is suggested that how the analysis is conducted, all steps of data analysis, the creation of macro structures should be explained in detail and at the end of the study, documents and raw data should be submitted as appendix (Sözen, 1999).

Willig (2008:156) claims that the quality of a discourse analysis is closely related to the cogency of its story. It is important to prepare the story in a coherent, satisfying, original, detailed, cogent, clear enough way which should be able to create a new way of comprehension for the reader. In this type of analysis, intellectual accumulation of the researcher who is a part of the research and the researcher's command of the subject and the possession of knowledge of the context the researcher addresses are the most important factors that affect the cogency of the story.

COMMON MISTAKES IN DISCOURSE ANALYSIS

The most common subject mistaken in discourse based studies is the subject of conceptualization of research questions that are appropriate for the research methods (Potter, 1988). The confusion in evaluation of discourse based studies still continues to occur. The risk of journal reviewers and editors evaluation of discourse researchers' questions and conclusions which have the purpose of reaching different objectives through different paradigms, by utilizing other types of paradigms damage the value of the study (Barker et al. 2002). Another common mistake is that the analyst's selection of citations for the purpose of supporting his own prejudices (Potter, 1988).

In studies where values are involved, it is unsatisfactory by alone for the researcher to describe the processes in detail and to set the boundaries of the research in order to meet the quality conditions. While doing this, not giving an explanation for the reason which documents, methods, which participants and what setting were preferred than the others is a damaging factor that compromises the legitimacy of the research (Yıldırım and Şimşek, 2006).

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Appendix 1: Fairclough's Critical Discourse Analysis, question list

A. VOCABULARY

1. What experiential values do words have?

- What classification schemes are drawn upon?
- Are there words which are ideologically contested?
- Is there rewording or overwording?
- What ideologically significant meaning relations (synonymy, hyponymy, antonymy) are there between words?

2. What relational values do words have?

- Are there euphemistic expressions?
- Are there markedly formal or informal words?

3. What expressive values do words have?

4. What metaphors are used?

B. GRAMMAR

5. What experiential values do grammatical features have?

- What types of process and participant predominate?
- Is agency unclear?
- Are processes what they seem?
- Are nominalizations used?
- Are sentences active or passive?
- Are sentences positive or negative?

6. What relational values do grammatical features have?

- What modes (declarative, grammatical question, imperative) are used?
- Are there important features of relational modality?
- Are the pronouns we and you used, and if so, how?

7. What expressive values do grammatical features have?

- Are there important features of expressive modality?

8. How are (simple) sentences linked together?

- What logical connectors are used?
- Are complex sentences characterized by coordination or/ subordination?
- What means are used for referring inside and outside the text?

C. TEXTUAL STRUCTURES

9. What interactional conventions are used?

- Are there ways in which one participant controls the turns of others?

10. What larger-scale structures does the text have?

NARRATING THE PAST TO (RE)BUILD THE PRESENT OF METROPOLIS: MIAMI AND NEW YORK

Sheyla Moroni
Dipartimento di Scienze Politiche e Sociali
Università di Firenze
sheyla.moroni@unifi.it

The analysis of the tax and communication system implemented in the last fifteen years by some administrations of the East coast of the USA (in particular New York and Miami) revealed the centrality of detaxation in favor of products that foresee the targeted use of some urban spaces as sets of TV series (including period dramas). This attempt seems to be in contrast with the natural Californian attractiveness towards TV-film productions (which represent the second industry of the Country), but it is also an investment to mitigate the fear perceived after the 2001 terrorist attacks and, in case of Florida, the fear that - once the "Cuban hazard" is eliminated - the Hispanic community would turn into a criminal and socially exclusion problem. Nonetheless, Florida has blocked this policy as urged by the Koch brothers, just a few months prior to presidential elections and hand-over of the country to the GOP. Therefore, this phase shows a strong contrast not only between globalized metropolises projected towards a transnational model (that was allowing them - before Trump - to govern themselves by referring to other megacities and not to the nationality of their citizens - such to be defined and named "sanctuary cities" - reserving the faculty not to indicate the names of illegal immigrants to authorities) and the declining idea of soft power, in American version (clearly in recession in 2013).

Starting from Serge Noiret's input according to whom "nowadays, making public history does not only mean to teach or diffuse a certain type of history concretely applied to the problems debated [...] in the public arena, aspiring to reach a wide audience [but] it also means making history in direct contact with the evolution of mentality and sense of common belonging of different communities that co-habit within the national territory and worldwide, and promote the study of their identities"¹, I try to link the plots of the three analyzed period dramas to the history of the cities where they are filmed and to political (therefore also cultural and social) evolutions that are distinguishing the larger network of globalized and transnational megacities (with their own aspirations and policies), comparing them (mostly in the USA) to national-state cities.

1) Cities to re-build

Why is it possible to talk about re-building the analyzed metropolises? Because the audiovisual production is useful not only to "rebuild" their past, but also to: 1) implement the metropolitan economy after September 11th attacks and mainly started immediately after the 2007/2008 financial crisis, which became an economic crisis; 2) reclaim part of the social-urban fabric thanks to targeted contributions and by giving visibility to those city areas (in this case) mostly in need and sometimes to 3) re-think and rebuild a history characterized by the inclusion (also through violence) of certain communities that are permanently settled on the territory (also as elite).

The analyzed plots (*Boardwalk Empire*, *The Knick* and *Magic City*) can be seen overall as the (elitist, politicized and "losing") reconstruction of the American history read through non-wasp communities (Cubans, Italians, Irish, Jews and Afro-Americans) that settled (through illegal economy and use of violence but also thanks to their skills and ambitions) in US urban societies. It is not by chance indeed that the reconstructions cover particularly "fluent" periods of the American history: early 20th century, the prohibition years and the period immediately after the victory of the Cuban revolution; years in which the mainstream totters (or seems to totter, therefore it becomes implicitly stronger) and during which the "newcomers" settle on the territory.

The productions taken in consideration are period dramas because they show the intention to shape an idea of the past, more than any other media, and are selected according to the highest price and impact on the metropolises where they were filmed: these productions are *The Knick* and *Boardwalk Empire* for New York City and *Magic City* for Miami (Beach).

The production years of the analyzed seasons (3 for BE and the only 2 for the others) range between 2010-2015; during this five-year period, the detaxation benefited by productions reached record highs, especially with regards to New York: for BE, the millions of dollars refunded to subjects related to filming can be quantified in 19 and 16 TK.

¹ S. Noiret, "Public History" e "Storia Pubblica" nella Rete, in "Ricerche Storiche", 39, 2-3, 2009, p. 275.

The productions in object (premiers broadcasted by HBO, Cinemax and Starz) were realized and anyhow significantly benefited of the policies implemented by the Mayors of New York during that period: above all Michael Bloomberg (2002-2013, independent), whose policies were brought forward by De Blasio's (Democrat, in office since 2014) stern choices, further aiming at narrating minorities and in Miami, Tomas Pedro Regalado's policies (Republican, in office since 2009). The choices made by the governors of the two States in office during the afore-cited five-year period - the governors of New York (David Paterson and above all Andrew Cuomo, in office since 2011), and Florida governor (above all Republican Rick Scott, in office since 2011) – had a significant impact. In particular, Bloomberg created the brand/initiative "Made in NY" aimed not only to detax, but also to provide necessary infrastructures and services for productions, within a business that reached 130,000 workers. In order to be detaxed, productions had to be 75% filmed in NYC, however in reality, the program was also foreseeing a specific degree to get a job as assistant producers; in 2011, Bloomberg eliminated the incentive program which was re-instated later on by Cuomo while De Blasio, who presented himself as "anti Bloomberg", took only this proposal from his colleague's activity, especially prompting to hire unemployed youngsters in the TV series and audiovisual sector. In particular, the Brooklyn's College of Cinema was promoted as follows: "As the first public film school in New York, Feirstein is dedicated to diversity, inclusion and the cultivation of new and emerging voices in cinema". It is not by chance that this cultural approach is underscored, also born in contrast with Californian video-film production academies; indeed the latter embody an opposite philosophy compared to New York philosophy: away from the city (parts of districts are rebuilt in NY to host them), private, extremely pricy, and strictly related to Hollywood studios (which remain a separate industry).

According to BCG's report, New York City is one of only three cities in the world with a filming community large enough to enable a production to be made without needing any roles to be brought in from other locations, including cast, crew members, and the creative team. Additionally, a rich real-life history, iconic locations, diverse storytellers and top talent are among the reasons productions choose to film in New York City. State Senator Martin Golden states: "New York has always been central to stories on the big screen, but many times New York City was recreated on a set, because it was too expensive to film here. We changed that and now we see camera crews and actors filming New York scenes right here on the streets of the Big Apple on a regular basis."²

In fact, the "city-state"-like or actual "sanctuary cities" idea is proposed as centre of an independent cultural and employment policy: President Donald J. Trump harshly objected them. The President elected in November 2016, despite coming from NY, strongly criticizes the entertainment industry.

However, changes to the policies concerning immaterial and cultural productions (also in respect to the meaning analyzed herein) were not introduced after the election of the 45th President of the United States: indeed, it is not by chance that Luis Castro, former HBO, has become Commissioner of the Mayor's Office of Media and Entertainment of New York in 2015, and also the choice made in 2016 regarding detaxing in Florida during the primary Presidential elections appears to be equally blatant. In that occasion, Richard Lynn Scott, governor of the South-East State, supported Trump, allowing Florida (the only State with New Jersey) not to offer any longer incentives to the entertainment industry, while New York city offers: 30%, plus 10% for below-the-line wages in select upstate counties for productions over \$500,000 with a minimum spend of \$0, sign of a fluent political situation in line with State policies that have ambiguous outlooks with regards to the federal government.

Indeed, after the election of the new President, former host for broadcaster NBC (in particular at the time when the so called Muslim-bans were introduced), De Blasio further politicized his choice, detaching from Scott who instead declared to fully agree on the objected policy of the new chief-in-commander (even if characterized by some actual islamophobia traits).

2) The period dramas, the narration of the 20th century and narration sources.

This paper is not intended to analyze the consistent scientific literature explaining how fictions can be compared to novels/ good literature that shapes the 20th century mainstream; this document aims at reminding that, not by chance, the "actual" directors of the three analyzed period dramas are amongst the most famous directors worldwide: Steven Soderbergh, Martin Scorsese (who is also the producer) and Mitch Glazer (not as famous but equally renowned at professional level).

The plot of these fictions often focuses on the self-made man and his relation with success in different historical periods and fluency in dealing with illegal and/or immoral aspects of social mobility that often recalls (directly or indirectly) the experience (while filming the fictions) of the relation with immigrants, who are disadvantaged by definition.

² <http://www1.nyc.gov/office-of-the-mayor/news/721-15/mayor-de-blasio-increased-growth-new-york-city-s-entertainment-industry-brings-8-7>

All three products are not intended to be simply nostalgic tales, but aim at producing and diffusing the cultural myth of the USA through “rebel projects”.

Above all, these fictions are produced by/ and produce "local" history: *Boardwalk Empire*, *The Birth, High Times, and Corruption of Atlantic City* is the best seller volume of Nelson Johnson (a lawyer, judge and author) who, as fond protagonist, tells about the recent past of his city, which is also the background of the entire TV series; while *The Knick* was created by Dr. Stanley Burns, founder and CEO of The Burns Archive, who served as the on-set medical adviser on the series, and worked closely with production and the actors to make the hospital scenes realistic and authentic to the period. The Burns Archive is the world's largest private collection of early medical photography and historic photographs, housing over one million photographs. While it primarily contains images related to medical practices, it is also famous for photographs depicting 'the darker side of life'. “The wardrobe, the scenery, and the dialect – all around well done and extremely well-researched [...] to understand the authenticity apparent in this show”³. Moreover, the Burns Archive has contributed images, as well as consulting and advisory services to various feature films, including: *The Others*, *Gangs of New York*, etc.... *The Knick*, in turn, stirred the production of scientific and specific, more complex literatures, while *Magic City* is strongly based on large photo archives of interiors and fashion referring to historical periods, and dedicated to Miami history.

3) Brooklyn and Miami Beach.

Thanks to these period dramas, “Boardwalk Empire Filming Locations” tour is offered in Atlantic City (New Jersey) and also a Boardwalk Empire Tour in New York; the first offers a tour of the "actual" places filmed in the TV series while the second offers a tour of the sets in Manhattan, Queens (particularly interesting because it includes the “Poppenhusen Institute” which collects grants for its causes) and Staten Island where some scenes were filmed; nonetheless, the New York "district" with audience fond of *The Knick* (which natural set is thought to be in Manhattan) and most BETour is Brooklyn.

There is obviously a tour to visit Downtown Miami, especially “aimed” at detaching from the city of *Miami Vice*, *Scarface* etc... meaning the ‘80s audiovisual productions (that shaped American fantasies on this city) and that attempts to exalt the historic dimension of the city’s architecture even if *Magic City*, in this case, did not play a key role because in view of the expectations, the series was accused not to have sufficiently "exploited" the city (for budget reasons?), not to have particularly boosted the economy of Miami "film tourism", and also because it is no longer filmed since 2013 (year in which the detaxing policies concerning sets in Florida were amended).

Nonetheless, according to some commentators, *Magic City* had an impact in selling the image of Miami: indeed, the attempt to remodel the metropolis like “Gateway to Latin America and the Caribbean” was introduced with this series and would have been “successful” only if continued, because the city is still suffering from the image conceived during the second half of the 20th century and exploited for a long time also by the fiction industry, very difficult to overturn. In this respect, critics on the series are all focused on the synergy with memory policies (a “nostalgic operation”) shared with the administration.

Miami Beach, 1959: It was a time of mobsters and the mambo, Cuban exiles and the CIA, Sinatra and sun-soaked glamour. This is the world captured in the new Starz series *Magic City*, the latest addition to TV’s postwar nostalgia wave. Premiering this week, *Magic City* centers on hotel visionary Ike Evans (Jeffrey Dean Morgan of *Grey’s Anatomy* fame) and his silent partner, notorious mobster Ben “The Butcher” Diamond (Danny Huston), who run the fictional Miramar Playa hotel during a politically tense period of social—and architectural—change that forever reshaped the Miami landscape. Much of the show’s action takes place in the hotel [...]⁴.

It is indeed the last statement that paradoxically infers that it was MC to "bet" the most on a "coated effect", linked to citizens' emotions, “which is not surprising when you learn that the father of *Magic City*'s screenwriter Mitch Glazer, an electrical engineer, designed the lighting for both those hotels. It is also similar to the Deauville, where Mitch Glazer worked as a cabana boy while growing up in Miami”⁵.

4) Is Florida “in line” with the Koch brothers and New York...?

The relation between these cities and film sets seems not to have been successful due to different reasons: Brooklyn choices seem to have negatively affected some politicians/ governors with many objections from citizens/ electors of other districts, while Miami Beach was the first to experience the discontent of various stakeholders when the Koch brothers, major GOP's financiers, clearly decided to do lobbying on the State of Florida in order for the latter to cut all incentives through the *Americans for Prosperity Foundation*. The Koch brothers’ ultra-conservative lobbying group helped the institution of the Tea Party in 2009 as political movement and sponsored actions against Medicare,

³ <http://www.boweryboogie.com/2014/08/first-look-knick-takes-authentic-approach-toward-turn-century-life/>

⁴ <http://www.architecturaldigest.com/story/starz-magic-city-article>

⁵ <http://www.imdb.com/title/tt1832045/faq>

Medicaid and the idea of climatic change. “Data compiled by the Florida Secretary of State’s office shows that over the past three election cycles, Koch Industries has made the maximum allowable campaign contributions to more than 50 members of the Florida House who opposed the incentives, while Americans for Prosperity actively campaigned against those who support tax credits”⁶.

This battle shows how the sets linked to (all) TV series are involved in the fight related to the vision of future US policies; also linked to employment, industrial development of cities (typical or not) and the educational system; indeed, in the latter field, it is important to notice that Florida has introduced school courses to follow New York footsteps immediately after 2013, declaring that “We’re educating them [i.e. assistant producers] with our tax-payer money and they’re graduating and fleeing to California and Georgia”, which anyhow, inconsistently, do not deviate from an opposite view.

The public opinion is also underlying the debate between States and lobbies, which was already divided much earlier than the end of the second mandate of Barack Obama “The only thing that puzzles me is why there are so many liberals who favor tax breaks for the film industry but are against tax breaks for the myriad other industries that get them (for example; textiles, biotech, and of course “big oil”)”.

In August 2016, Michael Thom, a professor at the USC published a study titled *Lights, Camera and No Action?* that found that state incentives programs aimed at luring productions away from California and New York had “little to no sustained impact on employment or wage growth” in their states. His study found that since 1997, the film and TV industry has received more than \$10 billion in state tax subsidies⁷.

“The incentives are a bad investment,” Thom wrote on USC’s website. “States pour millions of tax dollars into a program that offers little return. On average, the only benefits were short-term wage gains, mostly to people who already work in the industry. Job growth was almost non-existent. Market share and industry output didn’t budge”.

We remember that in 2007, Charles Koch published a book called *The Science of Success*, explaining how the system works, which is clearly and harshly against the models expressed by the American liberal-pop culture, even in the choice of the company's headquarters, which was intentionally kept in Wichita, Kansas, away from Silicon Valley and any other US metropolis. Despite the above, and like Trump, David Koch is the richest New York citizen and in 2012, he financed Republican campaigns with 400 million dollars, to prevent Barack Obama’s re-election and put pressure on Miami which was the first to break away from “sanctuary cities” regarding immigration, also rejecting Obama’s foreign policies concerning Cuba.

In December 2016, one of the great Section 181 lobbyist (Film Federal Tax Incentive) stated: “It was one of the greatest jobs acts we had,” but despite this “enthusiasm”⁸, Trump’s administration did not extend the law.

The entire debate is an important step in defining the importance of the State (at federal, state and citizen level) as stakeholder-promoter of some industries and markets. And while Florida bets that no incentives will be re-introduced for the cultural industry, Mayor De Blasio promises instead to focus New York fiches on “diversities” represented by an increasingly important entertainment business.

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THE EMERGENCE OF SHIITE IN MALAYSIAN CYBERSPACE: A STUDY OF MAIN THEME IN THE POSTINGS OF PRO-SHIITES' FACEBOOK

Muhamad Faisal Ashaari & Mohd Azmir Maideen
The Faculty of Islamic Studies
Universiti Kebangsaan Malaysia
faisal@ukm.edu.my

ABSTRACT

The rapid emergence of new media has shifted the way to convey the idea and disseminate information as it could reach the potential target group across boundaries. Indeed, Shia has utilised this medium to convey their theological thought to public especially the heavy users of the Internet and young people. This study gives an overview of the emergence of Shia in Malaysian Cyberspace. Specifically, it examines the extent of Shia ideas are highlighted in the posting of Pro-Shiites' Facebook in Malaysia. A total of 10 Facebook accounts of Pro-Shiites are chosen as sample in this study to examine the frequent theme posted on their Facebook. The qualitative study has been used to analyse these Facebook accounts and the data were taken from April - July 2016. Nine themes of discourse have been examined in these Facebooks' account. The study found that the most frequent theme highlighted is "news and information related to Shia". Then, it follows by "the beautiful words and the good advices"; and "Prayer, rituals and dzikir of Shia". The rest six last themes are similarly captured in the posting.

INTRODUCTION

The social media has been developed at a great development in our time and it has changes many facets of our way of life especially in communication process and in dissemination of ideas. This medium has many advantages especially in its ability in integrating all graphic elements, including audio and video that can adopt and adapt all media tools in communication. For example, Facebook has all elements of interactions and it is completed with text, audio and video, both synchronously and asynchronously. All these advantages have empowered the ability of Facebook to influence public perception particularly when the public uses it widely. Therefore, Facebook becomes a medium for a small group of people or business to be seen as a big group.

Shiites in Malaysia have found themselves marginalized in the Malaysian society and depressed by the laws. Actually, they are allowed to practice their belief but only they are prohibited to disseminate Shia theological thoughts to public. Thus their movement and activities are closely monitored and observed by the authorities. As an alternative, they use the Facebook intensively to voice up their rights and to struggle for their position. This medium has a less constraint from legal perspective and it is a cost efficient because Malaysia has an open sky policy. This medium could help them to convey the idea of Shia indirectly because the direct conveyance is prohibited. This article attempts to explain the issues often raised by pro-Shiites in Malaysia through their Facebook.

THE STRUGGLE OF SHIA IN MALAYSIA

The dissemination of the Shia theological thought in Malaysia has caused a small discomfort among Muslim Sunnites in this country. It can be viewed from four perspectives. Firstly, the ideology of Shia is in contrast to the majority Muslim Sunnite community in this country who are holding *Ahl al-Sunnah wa al-Jamaah* (ASWJ) school of thought. The dissemination of new religious thought that is different to the current practice in terms of belief and ritual can lead to misunderstanding about Islam and it can break the unity of Muslims in Malaysia. Secondly, the Shia is not merely a sect in Islam, but it is a movement associated with the expansion of political influence, which can cause problems of national security, such as the demonstration in Saudi Arabia (Matthiesen, 2012) and in Bahrain (Gengler, 2012). Thirdly, the bloody crisis in Syria since 2014 that comprises inhumane actions has given a bad impression toward Shia in the eye of Malaysian. There are news about this crisis disseminated in the new media and WhatsApp that aroused a public concern. Fourthly, the public statement of Shia activist in Malaysia that the Shiite community in Malaysia is totalled over 200 thousand people (Kamil Zuhairi, 2011) has surprised many sides. Although the truth of this statement is disputed by some, it could be classified was a "psywar" in attracting the attention of certain parties especially authorities toward Shiites in Malaysia. Based on the at least four above scenario, Shia theological thoughts are difficult to penetrate the Malaysian Muslim community.

The Shiites have a difficulty to setup their movement in public because of the legal standpoint and the difference type of the practices and beliefs from the majority population of Malaysia. The interpretation of the Federal

Constitution and Laws that limits Islam is only to Sunni, makes Shiites movement a bit cramped. In other words, the laws do not favour them for propagation purposes, but the constitution grants for private practice. Based on legal constraints and the public cynicism toward Shiite groups in Malaysia, they have submitted a memorandum to The Human Rights Commission of Malaysia (SUHAKAM) and also the Yang di-Pertuan Agong. They try to get the attention for not ignoring their right as the minority group, but until now no any visible positive development from that memorandum.

Even though the idea of Shia has been infiltrated to Malaysia since late 70s, Shiites remain struggling to be recognized a sect in Islam and as a part in Muslim community (Chandra Muzafar, 1987). Malaysia only recognizes Sunnites school of thought, not Shia. They had tried many ways including meeting physically with many high authority people and distributing printed material to convince the public, but they receive more pressures from the authority and protest from public to stop the movement. Therefore, since 1990 the movement of Shi'ism has been slowed down especially with the legal constraints and social barriers.

However, with the emergence of the new media Shiites have opportunity to approach public especially young people known as “Y” generation and middle class of society. They are heavy users of the Internet and they may have no or little information about Shi'ism, thus they could be easily approached via this medium. The mission is at least to get recognition as a part in Muslim community. Taking into account all the above scenarios, the effort to expand the influence of Shiite through the new media became a new alternative way for Shiite propagation. To date, Shiites are struggling to appear as a sect, which is legally recognized and accepted within the framework of the legal system in Malaysia.

The advent of the new media especially Facebook have provided an alternative medium for them to achieve their goals. A study conducted by Mohd Naim (2013) showed an increasing interaction among Facebookers who are perceived as Shiites. This finding cannot be underestimated, as Facebook could be the potential and an effective communication medium for Shia propagation. The Facebook can adapt all methods of propagating Shia that can provide social and psychological impact of Facebook users.

SHIA ACTIVITIES IN MALAYSIA CYBERSPACE

Shia appears in Malaysian cyberspace through two main mediums; blogs and Facebook. Prior to Facebook, blogs have been widely used to share information about Shia and convey their messages. There is a number of Shia Malay-language blog such as <http://www.shia-explained.com/my>, which promotes activities and conveys information and news related to Shia. On top of that, blog and website are the medium used to help Shiite struggling to establish as a recognized group in Malaysia. By the coming of social media especially Facebook last decade, it extensively used in Malaysia by 2010. It has drowned the popularity of blogs because most users are more interested to interactive communication as in Facebook rather than blog.

Actually, Facebook has two types of accounts; “personal Facebook” and “Facebook Page”. The first is normally interactive but the number of the friend shall not more than five thousands. The second can have unlimited followers but slightly directive communication because only the owner can write on the main wall. Through personal Facebook account type, there are a few Shiites disclose their real identity in the Facebook, Meanwhile, there are some users who deliberately hide their identity for some reasons; By anonymous status, they could convey the idea of Shia to others without disclosing their original identity, thus the Shiites can be propagated Shi'ism to others unconsciously. It can be said that the Facebook presence has given a new impetus to the Shia because the medium is so open and they are free to interact with each other, including seeking new followers without having to meet physically. The feedback from this online interaction could indicate the extent of Shia accepted by the local community. According to Muhamad Faisal et.al (2013), since the target group in cyberspace is too wide, and at the same time, they still receive many responses it means that the idea of Shia is accepted. However, to examine the extent of this group needs another further research.

However, the advent of Shia in Malaysian cyberspace has received a negative response from local community. In turn, those who are not uncomfortable with Shia developed some blogs against Shiites; either using a hard approach like <http://gerakanantisyyiahmalaysia.blogspot.com/> or soft approaches such <http://duniasyiah.blogspot.com/>. Therefore, since 2013, these blogs have been slowly disappeared due to the pressure from the local community against Shiite community in Malaysia. Besides of the pressure, people more likely to use Facebook.

METHODOLOGY

Ten Facebook accounts have been selected purposively as the sample in this study. There are nine themes of discourse that can convey the idea of Shia namely, the beautiful words and the good advices; Prayer, rituals and

dzikir; articulating the victory of the members of al-Bait and 12 Imamates of Shia; the local and international news and information of Shia; the traitor to members al-Bait; the signs of al-Mahdi; Wahhabism as opponent to Shia; reducing gap between Shia and Sunni; and the jurisprudence of Shia. All these items are pertinent issues in Shia school of thought that would attract people to Shia or at least could lead to sympathy and compassion to “the members of al-Bait” and Shia respectively.

Table 1: Nine Themes of Discourse Related to Shia

No.	Types of Theme	Details
1	The beautiful words and the good advices	Articulated by “members of al-bait” and Imamates Shia
2	Prayer, rituals and dzikir	Perform by the members of al-bait and Imamates Shia
3	The members of al-Bait and 12 Imamates	Mentions the origin of al-Bait decent and the victory
4	News and information of current situation of Shia	Local and international news
5	The traitor to “Ahli al-Bait”	The history of Shia
6	The signs of emergence of al-Mahdi	The story of al-Mahdi in Shia’s version
7	Wahhabi /opponent of Shia	
8	Reducing gap	To reduce the gap between Sunnites and Shia
9	Islamic jurisprudence of Shia	Islamic laws from Shia legal point of view

These accounts belong to the active supporters of Shia in Malaysia, in which four of them are “page”, while the rest are personal Facebook. This article presents an analysis of the qualitative content analysis of 20 posts from these Facebook from April 2016 to July 2016. The list of Pro Shiite Facebook selected in this study as follows.

Table 2: List of the Selected Facebook Account of Pro Shia

No	Facebook	Date founded	Type	Total like/ friend
1	Muhammad Mahdi Abdulrahman	20-Nov-09	Profile	1 214
2	Encik Hyde @ Encik Jekyll	13-Nov-14	Profile	3 389
3	Mas Alan @ Akmar Shamsul	10-Mar-14	Profile	3 218
4	John Ramond	15-Jul-09	Profile	4 461
5	Mohd Kamilzuhairi Abdul Aziz	15-Feb-13	Fanpage	52 092
6	Assajjad Movement	19-Mar-13	Fanpage	1 201
7	Halimi Al Muntazar	24-Sep-12	Profile	4 543
8	Misbah Misykat	28-Nov-10	Profile	2 203
9	Zainal Abidin Salleh	9-Mar-11	Profile	4 414
10	Zainal Ali	16-Nov-09	Profile	1 830

Table 2 above lists down Pro-Shiite Facebooks chosen as samples for this study. All of them have friends or likers below than 5000 except Facebook belongs to Mohd Kamilzuhairi who has 52,092 likers. Nevertheless, these friends or likers are not necessarily pro-Shiites because there are many possibilities including stalkers and haters to Shia. Most of them are perceived holding the teaching of Imamiyyah except Muhammad Mahdi Abdulrahman who claim as a “supporter to Imam Mahdi” who is the follower for Ahmad al-Hassan whom is considered as heretic by Imamiyah. All of them use nickname except Mohd Kamilzuhairi Abdul Aziz and Assajjad Movement. Mohd Kamilzuhairi is an activist of Shia who is critically voice up issues related to Shia in Malaysia. He is a chairman for Muslim Shia Community in Malaysia. While, Assajjad Movement is a Shia organization chaired by M. S. Hussain who uses Facebook to voice up the rights of minority group in Malaysia. This group plays a crucial role as a pressure group for Shia community in Malaysia. According to Abdul Hamid (2014) they get support from COMANGO (Coalition of Malaysian Human Rights NGOs) and one of its reports is demanding the Malaysian government to give the freedom to disseminate Shia among Muslims in Malaysia.

Table 3: The frequency of posting according to category

No.	Facebook	Type of theme								
		1	2	3	4	5	6	7	8	9
1	Muhammad Mahdi Abdulrahman	4		2		5	9			
2	Encik Hyde	9	4	3	1			3		
3	Mas Alan @ Akmar Shamsul	3			7		1		4	5
4	John Ramond	2	2	2	12			1		1
5	Mohd Kamilzuhairi Abdul Aziz	2	1	1	9	1	1	2	1	2
6	Assajjad Movement	1	1		12	1		3	2	
7	Halimi Al Muntazar	5	2	1	2	5	1	1	3	
8	Misbah Misykat	1	2	1	7			6	1	2
9	Zainal Abidin Salleh	4	2	1	2	3	1	1	3	3
10	Zainal Ali	6	7	3	1	1				2
	Jumlah	37	21	14	53	16	13	17	14	15

Table 3 above reveals the distribution and frequency of the issues raised by each account of Facebook. Two of them, KamilZuhairi and Zainal Abidin, touch all themes while the rest only touch the selected theme. They may focus on the selected theme because the online communication needs the focus in communication. People know the niche of the Facebook.

THE THEME OF DISCOURSE THAT CONVEY THE IDEA OF SHIA

Generally, not all themes received the similar attention from the selected Facebookers. That may have different focus because to cattle to the themes need not a little efforts as shown in Table 4.

Table 4: Types of Theme and Times Mentioned

No.	Types of Theme	Times mentioned
1	The beautiful words and the good advices	37
2	Prayer, rituals and dzikir	21
3	The members of al-Bait and 12 Imamates	14
4	News and information of current situation of Shia	53
5	The traitor to “Ahli al-Bait”	16
6	The signs of emergence of al-Mahdi	13
7	Wahhabi /opponent of Shia	17
8	Reducing gap	14
9	Islamic jurisprudence of Shia	15

Table 4 above shows nine themes mentioned in the pro-Shiites Facebook to approach the new “Y” and “Z” generation. Only three themes got the pertinent attention from the Facebookers namely news and information, the beautiful words; and Prayer, rituals and dzikir. While others get the moderate attention from them. Below is discussion on each theme.

1. The beautiful words and the good advices

It is word from the Shia Clerics consisting of “members of al-Bait” and the infallible Imams. The words include advices, speeches, wills, teaching and wisdom that can raise awareness and consciousness toward Islam, which are found in their books such as “Bihar Al-Anwar” and “Nahj al-Balagha”. The ultimate aim of these words is to promote the beauty of the teachings in Shia. Besides, it also shows their admiration for their clerics and “members of al-Bait” and their descendants. These words sent in Facebook as a tool to touch the emotions and feelings of the Internet users and attract them to approach Shia. Generally, people are more interested to the beautiful words and appreciate precious phrases or sentence. According to Muhamad Faisal and Nur Adwa (2014), using the beautiful words in the Facebook’s posting is a marketing technique to attract people’s attention especially when the words articulated by the respected Imam or Sheikh. On top of that, people are more interested to the beautiful image portrayed in attractive image. They always like, give comment and share it.

People have no any subtle reason to refute these words because it consists of noble idea and good value for all human being. It does not highlight the theological part of Shia and does not call to embrace Shia directly. Only these words are belong to personalities of Shia cleric that may attract people to Shia. People may believe that these beautiful words describe the good personalities of the owner of these words. Without any prejudice, they do not only accept these personalities, but simultaneously they may accept their ideology.

The analysis found that this item is the second most popular category of theme in the selected Facebooks. Both Encik Hyde and Zainal Ali send 9 and 6 posting throughout the period of the study. It indicates the beautiful word is a subtle approach to propagate the idea of Shia. Both are active in promoting the ideology of Shia compared to other Facebook account. Although this is most suitable method of online persuasion, not all Facebooks use this method because the quotation of Imam's words should be in line with other postings. The contradiction should be avoided. For example, in one hand, the posting is about the patience and the good advices, but in other hand, the posting is regarding political issues, voicing rights and sometimes using the hard word. Therefore, only the certain Facebook always share the beautiful words in posting, while others only use this method selectively when suitable.

2. Prayer, rituals and dzikir

This item composes of prayers, practices and rituals performed by the Shia clerics consisting of the members of al-Bait and Shiite Imams. It includes pray for "Imam last day", remembrance, practices for identifying Imam Mahdi and so on. It also comprises tips such as health care tips by Imam Ja'far al-Sadiq like eating quince fruit to strengthen memory and consuming pomegranates to accelerate the maturity of the child. There are also post items relating to *selawat* and *syahadah* according to the teachings of the Shia that would normally be responded by Shiite with the greeting "solawat!". This is the third highest item among all themes of posting. It means that showing the ritual of Shia and the practice could attract the attention of people to Shia. This item only reveals the selected prayer and dzikir from clerics of Shia. These rituals do not involve the discussion related to the thought that may receive many questions.

3. "The members of al-Bait" and 12 Shiite Imams

Loving "the members of al-Bait" is among the teachings in Islam because they are the family of the Prophet. This is accepted by Sunnites. However, Shiite uses this practice as a tool for disseminating idea of Shia by articulating the privileges and advantages of "the members of al-Bait". It can activate feelings of loving The Prophet and his families. The verses of al-Quran and Hadith about these advantages are regularly repeated to lure the attention in one hand, and to stress the need to love the Prophet's family members on the other hand.

This is followed by a sad story happened to the kids' Ali to capture people's emotion. For example, the persecution of "the members of the al-Bait", poetry praising the members of al-Bait and 12 Shia Imam, Hadith regarding the virtues of the members of al-Bait, born the members of al-Bait and the infallible Imams, song for the members of al-Bait, and so on. Therefore, to attract attention and to arouse the curiosity of the public, the members of al-Bait issue often raised, where there are Hadith from Sunnite sources and the verses of the Qur'an that describe the privileges of The members of al-Bait. They explained that the verse in Surah al-Ahzab verse 33 that reveals the words "The members of al-Bait" means Ali, Hassan, Hussein and Fatima and does not include spouses and other relatives of the Prophet. This verse is the important argument for the Shia that indicates the infallible (preserved from sin) to Ali, Hassan, Hussein and Fatima in turn connected to the Imam Mahdi. This theme receive a moderate attention from the Facebookers.

4. News and information of current situation of Shia

The current issue can be categorised into local and international issues. Supporters of Shia in Facebook mostly raised the international issues because during the period of the study, the war in Syria was just exploded and involved three Shia related countries; namely Iran, Lebanon and Syria. The Shiites were seen as giving support to the Syrian government and called rebels or *da'ish* as terrorist. They also called Free Syrian Army (FSA) as Wahabi and Israeli stooge because between Shia and Wahabi has a long story of quarrel. As for local issue, it is like the suggestion from the former Malaysian Prime Minister, Mahathir Mohamad and the former Iranian President, Seyyed Mohammad Khatami to parties involve in Syrian War to ceasefire. The war involves the death of many innocent people and simultaneously it could tarnish the image of Islam and Muslims. However, this statement was interpreted as the call for the unification of Sunni-Shiite. Actually, the suggestion is not aimed at uniting Shia and Sunni sect but the aim is at halting the bloodshed that happened in the world and strife. This is the highest theme written in the selected Facebookers namely 53 times.

5. The trait to “the members of al-Bait”

Another theme raised in the posting is about the story of the traits against the members of al-Bait. It refers to events that restrain the appointment of the Caliphate Ali, the murder of Imam Ali by Khariijite and murder of some members of the al-Bait especially in Karbala'. It includes the attitudes of some Companions of the Prophet who did not recognize the Caliphate Ali, especially in the cursed descendants of Abu Sufyan especially The Caliphate Yazid. They also raised doubts on trustworthy friends by the allegations and stories that are not as good as said that Abu Bakr al-Siddiq has issued a fatwa that condemned him when he ordered the Muslims who do not pay zakat killed. Similarly, the title of al-Siddiq claimed a title that should be given to 'Ali. They also claim that Umar Al-Khattab changed pronouncement Azan from *Hayya ala solah* to "العَمَلُ حَيٌّ عَلَى خَيْرٍ" which is actually is an original command of the Prophet. Besides, they also denounce the descendants of Abu Sufyan, highlight Mu'awiah crimes and deny the leadership of Abu Bakr al-Siddiq and his followers. This theme receive a moderate attention from the Facebookers.

6. al-Mahdi and its signs

Shia also has a belief of the emergence of Imam al-Mahdi at the end time as in Sunnite. It includes the story of the emergence of Imam Ahmad al-Yamani, the allegiance on the army of Black Flag from Khurasan, the emergence of *qo'im al-hujjah* (enforcement Hujjah), *sahib al-amr* (the leader) and an executor of the Mahdi. The idea of al-Mahdi is significant for Shia is due to this Imam will lead the world with justice and peace; to empower justice and defeat the cruelty. He also has a special position in Shia as the “saviour of mankind” to defeat the opponents who are considered as Dajjal.

According to Shia, al-Mahdi is the twelfth Imam of “the members of al-bayt” and he is the son of Hasan al-Askari. They argue that al-Askari has a son but he disappears and will come back as al-Mahdi at the end time. Shia also believes that the Islamic laws will only complete with the leadership of this Imam. Meanwhile, Sunnites also have a different version of the emergence of al-Mahdi, in which they do not put all the solution of troubles in this world to this imam. Nevertheless, both Sunni Muslims and Shia are awaiting a person whose is referred to as Imam al-Mahdi. However, both the identity and characteristics of the Mahdi of the Sunnis are significantly different from the identity and characteristics of Shia's Imam Mahdi. This theme receives a moderate attention from the Facebookers.

7. Wahhabism is opponent to Shia

Wahhabism is the biggest opponents to Shia because both hold different ways of understanding Islam in its nature. Wahhabism is a school of thought that applies the literal approach in understanding the al-Quran and the Tradition. Meanwhile, Shia holds the emotional approach because this school of thought always concern with the early history of members of al-Bait who were depressed and murdered. Both approaches are contradicted thus is not surprising if each demonizes between each other. According to Wahhabism point of view, the emergence of Shia brings a wrong way of understanding Islam and this should be avoided in Muslims society. This theme receives a moderate attention from the Facebookers. In line to shift from traditional Shia quietism (non-radicalism) to revolutionary Khomeinism, ASWJ attacks on Shia also caused a shift from small-scale Shiite apologetics intended for internal usage to large scale Shiite proselytization.

8. Reducing gap between Sunnites and Shiites

It is a deliberate attempt to highlight similarities between Sunnites and Shiites to demonstrate that Shia is a recognized sect in Islam. They always be highlighted the difference is in some practices, not in the fundamental aspect of belief. On top of that, a few of Sunnite Imam such as Imam Hanafi studied with Imam Ja'far al-Sadiq (the sixth Imam of the Shia sect). Therefore, there is a sect of Shia called as Ja'fariah, the sect pledged to Imam Ja'fari. Shiite also argued if Shia is not from Islam, why they are still allowed to perform the pilgrimage in Mecca, while unbelievers cannot be allowed enter the Holy Land. Besides, they also spread the Amman Message (Amman Message), a Memorandum of Understanding signed by a large number of Ulama and Muslim leaders from around the world where the leaflet explaining the Shiite as one of the legitimate sect in Islam. This brochure was made by supporters of the Shia as an argument to persuade Sunnites to unite in forming a consensus. In short, Shiites give the effort in calling people to recognize Shia as an accepted sect in Islam and consistently attempts to eliminate the gap between Sunni and Shia. This theme receives a moderate attention from the Facebookers.

9. The Islamic jurisprudence of Shia

It explains aspects of the practice of the Shiite perspective such as prayer, charity, pilgrimage and marriage. The practice should be brought to the public to inform them with religious practices from Shia perspective. This theme receives a moderate attention from the selected Facebookers. Indeed this item should be given an attention because the intention is to disseminate the idea of Shia. However, this has received a low attention may because the priority is given to the theological aspect rather than jurisdictional aspect. The main interesting part in Shia version of Islamic laws is the temporary marriage contract (*al-mut'ah*). A man can marry with women even in three hours and then that woman is divorced. It seems for sexual purpose only. However, this item is never posted in the Facebook may because this item is not accepted as a noble value among Muslims in Malaysia.

CONCLUSION

In Malaysia, Shiite cannot arbitrarily disseminate the idea of Shia because it is not lawful here. Basically, Malaysia permits other religions to be practiced even in the public such as Buddhism, Hinduism and Christianity including Shia. This prohibition also includes the Malaysian cyberspace because the cyberspace is a reflection to the real world especially, when the Facebook is used for the sake of propagation. Therefore, Shiites use indirect call to Shia because it is cost efficient and this space also is really promising as it has many technical constraints to be found guilty. This study found three themes that received many postings from pro-Shia Facebookers, while the rest theme received a moderate posting. No generalization can be made from this finding, because this is a qualitative study. However, the three items are significant to be explored in the qualitative studies, as it is in line with the technique of online da'wah. Generally, the supporters of Shia use Facebook not only for friendship purpose, but also for propagation. They have truly given a full effort to disseminate Shia thought even though they realized that not all people could accept.

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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 reading¹ of the shows. The analysis of a quarter-season production² 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 equivalence³ 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 observations 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 *segú*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 episodes⁶. 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); *Sandmännchen* (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 *Segú* 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 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 show 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 value 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/ animation/ 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/directors 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 translated 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 systems¹⁰. 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 Sendung 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 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.



	<p style="text-align: center;">DAGUL</p> <ul style="list-style-type: none"> * 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 		<p style="text-align: center;">MAUS</p> <ul style="list-style-type: none"> * 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
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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 rigidity 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. <i>Die Maus</i> 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. <i>Goin’ Bulilit</i> 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 <i>Die Maus</i> 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. <i>Goin’ Bulilit</i> , 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. <i>Die Maus</i> 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 “ <i>Sie</i> ” as formal conversation with audience is not used in <i>Die Maus</i> , which is somehow in contrast to the German social reality where children are taught early to respectfully use the formal “ <i>Sie</i> ” in conversation with figures of authority. <i>Goin’ Bulilit</i> ; however, consistently uses language cues of formality and respect, like “ <i>po</i> ” and “ <i>opo</i> ”.
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. <i>Die Maus</i> has high occurrence for analysis, while <i>Goin’ Bulilit</i> 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:



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

The *Sandmännchen* 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 Fidel¹⁴ 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 Piggedly'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 instructions, 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 complacency 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 important is that the format is able to convey culture and
Entertainment & Education	Entertainment is expressed in different forms between the two countries. <i>Unser Sandmännchen</i> designs entertainment to be calm and non-aggravating. <i>Batibot</i> 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 reference 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 <i>Unser Sandmännchen</i> is not gravely threatened by advertising and competition since it is managed by a public broadcasting network. <i>Batibot</i> 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 <i>Unser Sandmännchen</i> . The Sandmann does not do dialogues but rather sends messages through 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. <i>Batibot's</i> 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. <i>Batibot</i> showed family values that tackle care for elders, care for parents, sibling ties, among others. <i>Unser Sandmännchen</i> 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. <i>Batibot</i> has high occurrence for inductive skills exercises. Grouping and abstracting skills were also practised. <i>Unser Sandmännchen</i> on the other hand showed more opportunities for evaluation and analysis.
Policies	Production practices in <i>Unser Sandmännchen</i> 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 <i>Batibot</i> is prone to multitasking, but the final decision is done by the executive producer. In <i>Batibot</i> , separate units are sent out to shoot outdoors and in the studio, while the shooting of <i>Unser Sandmännchen</i> 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%
DSMD M10.13.14		✓		✓						
DSMD M12.05.14										
DSMD M15.09.14										
DSMD M15.12.14										
DSMD M09.02.15										
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. Siblings	10. Togetherness/ Member ties
BAT1 6.03.1 4							✓		✓	
BAT0 4.05.1 4	✓			✓		✓	✓			
BAT1 7.08.1 4		✓					✓		✓	✓
BAT2 6.10.1 4		✓					✓	✓		✓
BAT1 4.12.1 4										✓
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%

USM1 8.05.1 4					✓					
USM0 3.08.1 4					✓					
USM1 2.10.1 4					✓	✓				
USM0 7.12.1 4					✓					
USM0 3.02.1 5					✓					

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 occurrence in 5 episodes (n)	No. of occurrence per episode					Total no. of occurrence in 5 episodes (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 16.0 3.14	BAT 04.0 5.14	BAT 17.0 8.14	BAT 26.1 0.14	BAT 14.1 2.14	US M18 .05.1 4	US M03 .08.1 4	US M12 .10.1 4	US M07 .12.1 4	US M03 .02.1 5		
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 Classification	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' Bullit	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, *Sandmännchen* 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.

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. <i>Batibot</i> 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 <i>Die Maus</i> and <i>Batibot</i> is coordination/integration; dominant to <i>Die Maus</i> alone is factuality; dominant to <i>Sandmännchen</i> 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 a 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.

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