

EVALUATION I GOT IT!



**GOETHE
INSTITUT**

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PROJECT EVALUATION **I GOT IT!**

**THE PROJECT EVALUATION WAS
A COOPERATION BETWEEN THE
GOETHE-INSTITUT, THE INTERNATIONAL
CENTRAL INSTITUTE FOR YOUTH AND
EDUCATIONAL TELEVISION AND THE
PRIX JEUNESSE FOUNDATION**

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FOREWORD

JOHANNES EBERT

SECRETARY GENERAL OF THE GOETHE-INSTITUT



Southeast Asia is about half the size of Europe in terms of land-mass, but home to almost an equal number of population: around 600 million people live here spread over eleven countries. The population is very young; by 2020 the number of people under the age of 30 will be approximately half of the total population. Within the spectrum of its core mission – the promotion of German language and international cultural cooperation, as well as the representation of a comprehensive image of Germany – the Goethe-Institut in Southeast Asia is particularly active in the area of quality television and facilitates a dialogue on media related issues. Access to knowledge is an essential condition for greater opportunities of civic participation and engagement – especially for a young generation. Mass media play a significant role in the dissemination of education.

This is the background as well as the motivation for the “Access to Knowledge” project: it includes the multi-regional Science Film Festival, which annually presents international science and technology films in Southeast Asia and meanwhile also in the Arabic speaking region, as well as the educational television programme “I Got It!” for children and youths in Southeast Asia.

The Science Film Festival has been organised by the Goethe-Institut Thailand since 2005. It has grown steadily over the past ten years and is meanwhile organised in 13 countries. Committed partnerships with the education sector in the participating countries act as foundation for the festival. It reaches over half a million visitors annually and is the largest event of its kind worldwide. The festival primarily aims to communicate to a young audience that science and learning can be fun.

Under the motto “Ten Countries, One Vision”, the Goethe-Institut together with broadcasters from Cambodia, Indonesia, Lao P.D.R., Malaysia, the Philippines, Thailand and Vietnam initiated the TV knowledge magazine “I Got It!” in July 2009. Brunei and Myanmar joined two years later. The endeavour was supported by the results of a survey by the International Central Institute for Youth and Educational Television (IZI) and the PRIX JEUNESSE Foundation on children’s television in Asia. It analysed the origin of children’s programmes that are shown in 20 Asian countries, as well as the ratio between imported content and locally produced content. The study concluded that three global networks produce and distribute approximately 80% of children’s content and that 84% of the programmes were animated series. Educational programmes and documentary formats for young viewers were accordingly underrepresented, with only 17% of air-time for children.

The objective of the “I Got It!” project was therefore to develop a regional co-production for children with collectively produced and shared content between all participating broadcasters. The Goethe-Institut facilitated two experienced executive producers from German children’s television, who provided consultation and intensive training over the entire project duration of seven years – covering everything from identifying themes to writing scripts, as well as production and postproduction. During actual production of the programme, the participating producers were able to continuously develop their abilities and expertise. This

integration of training elements and tangible production aimed to give an impulse for a sustainable qualitative improvement in educational television in Southeast Asia.

The ten-minute episodes of "I Got It!", of which there are meanwhile more than 100 episodes in nine languages, have become a recognizable brand in the region, reaching millions of viewers over the years. In November 2014, the nine partner broadcasters signed an agreement with the Goethe-Institut to continue the co-production independently until at least 2017. The International Central Institute for Youth and Educational Television (IZI) and the PRIX JEUNESSE Foundation in cooperation with the Goethe-Institut conducted a comprehensive evaluation of the "I Got It!" project as part of the handover to the partner broadcasters. The evaluation quantitatively and qualitatively analysed the available episodes to determine what content was transferred and which cultural points of relevance were identified. The content producers were asked about their experience of the international collaboration and which challenges were encountered in the process. Furthermore, the study aims to determine what significance the project carried for the participating broadcasters and what effects it had on the perception of educational programmes and children's television, as well as the image of Germany in the region. Lastly, the study examines to what extent the product – the series "I Got It!" – is appealing and beneficial to children in the nine participating countries. This was assessed with children in several countries through standardized surveys of selected episodes.

You hold the results of this evaluation in your hand.

I am pleased that a comprehensive and transparent insight into a highly complex, regional and long-term project of the Goethe-Institut in the area of education and media is now offered with this publication. We extend our gratitude to all partners, the participating broadcasters, our colleagues at the Goethe-Institutes in the region, the institute directors Norbert Spitz and

Marla Stukenberg and the project coordinator Andreas Klempin, all of whom enthusiastically facilitated the project and together brought it to successful fruition.

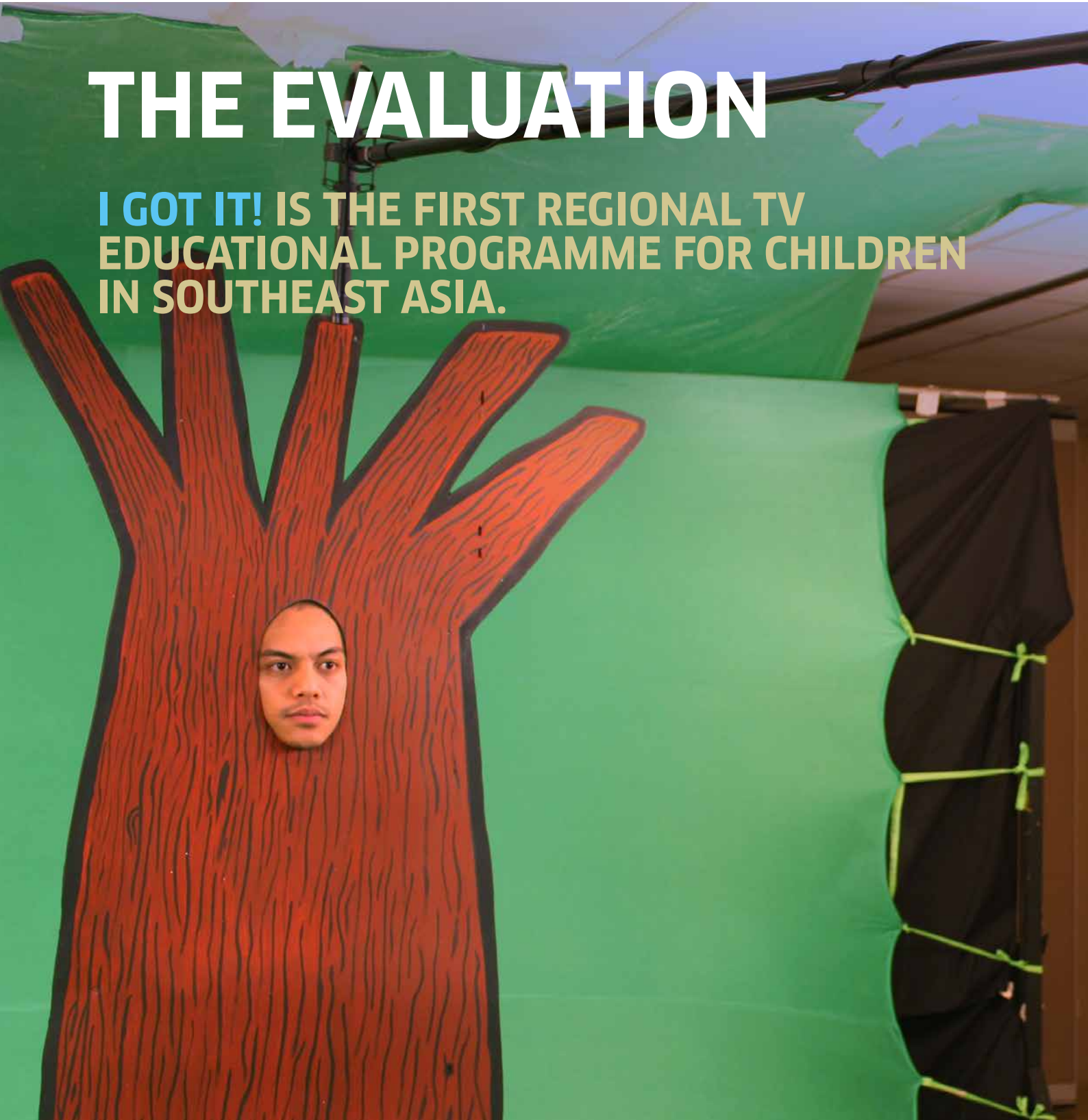
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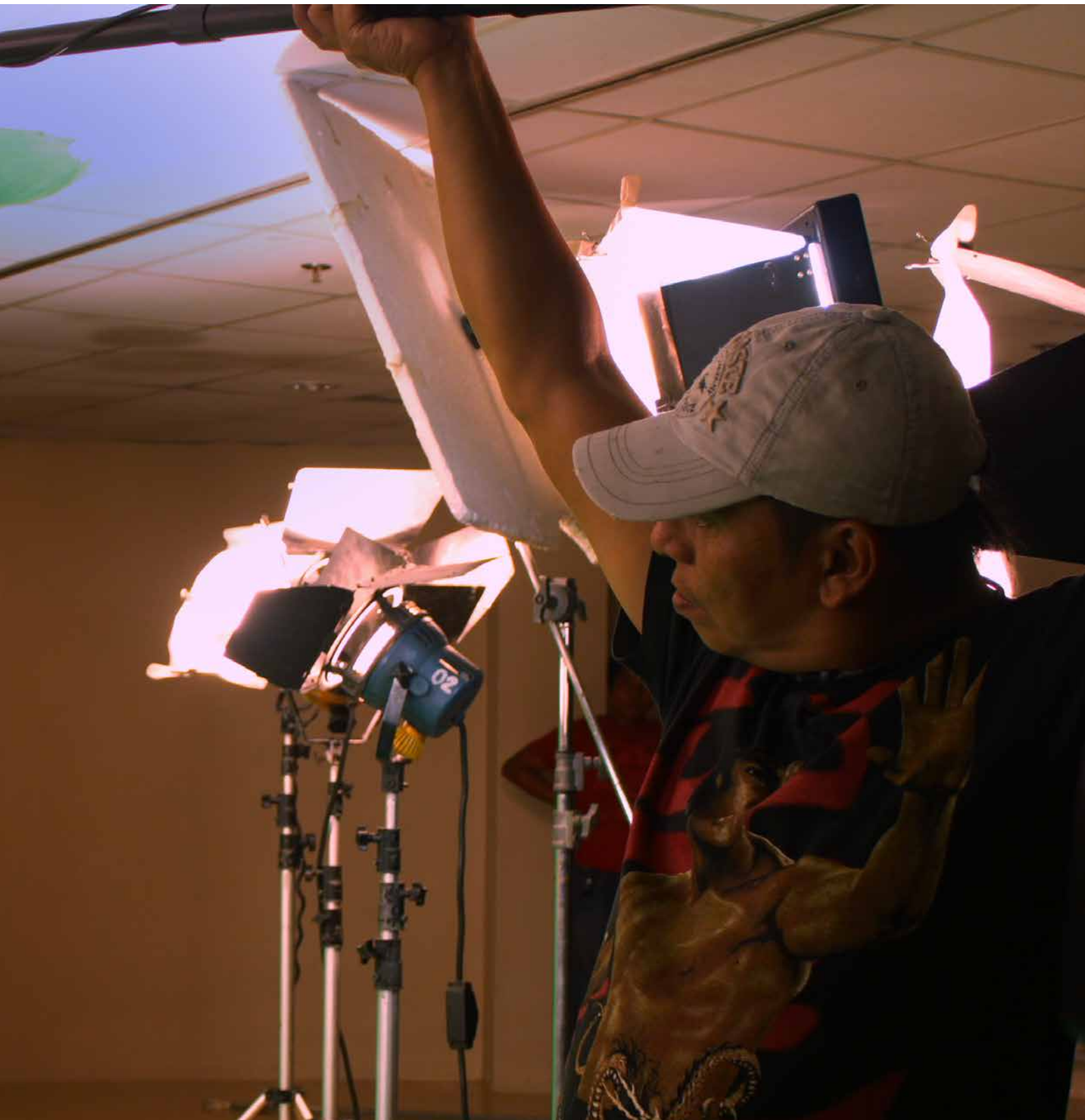


Johannes Ebert
Secretary General
Munich in May 2015

THE EVALUATION

I GOT IT! IS THE FIRST REGIONAL TV EDUCATIONAL PROGRAMME FOR CHILDREN IN SOUTHEAST ASIA.





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I GOT IT! IS THE FIRST REGIONAL TV EDUCATIONAL PROGRAMME FOR CHILDREN IN SOUTHEAST ASIA.

With the motto “Ten Countries, One Vision“, the Goethe-Institut developed the ten-minute programme in collaboration with broadcasters from Brunei (RTB joined 2011), Indonesia (TVRI 2009 – 2011; Bali TV 2013), Cambodia (TVK), Lao P.D.R. (LNTV), Malaysia (RTM), Myanmar (MRTV-4 joined 2011), the Philippines (ABS-CBN 2009 – 2012; UBE Media 2013 – 2015; Anak TV), Thailand (Thai PBS) and Vietnam (VTV). Local teams were supported by two colleagues from German children’s television, who accompanied the productions through all stages from finding a topic, to writing the script, to shooting, right up to post-production.

With this project, a German tradition is used as a resource for cultural exchange in a very special way. Building on over 40 years of experience in the production of high quality educational programmes which are very appealing to children and families alike (e.g. “The Programme with the Mouse“ or “Knowledge Makes You Go Ah!“), in countries which cannot access these resources there is now the transfer of know-how offered, from which it was possible to create one’s own regionally based format for children. The aim of this extraordinary project was twofold: a) to allow for capacity building of programme creators in a region with limited experience in children’s television, and b) to develop a product compatible with current successful educational series.

As part of the conclusion to the project, though the participating broadcasters will continue on a cooperative basis from 2015 onwards without the Goethe-Institut as a central organiser, a comprehensive evaluation study was conducted. The study, issued by the International Central Institute for Youth and Educational Television and the PRIX JEUNESSE Foundation in collaboration with the Goethe-Institut Thailand consists of three parts: 1. The product (the series “I Got It!“), 2. The effects of the project on the broadcasters and producers and 3. The reception of the product by the target group (children) were evaluated.

MEDIA ANALYSIS

A qualitative media analysis with quantifying moments of the episodes of “I Got It!“ was performed. On the basis of the available episodes of the series, it was determined qualitatively and quantitatively which types of content were communicated and which cultural reference points were identified.

EXPERTS’ SURVEY

During a workshop in Bangkok, a total of 20 experts’ interviews with department heads, directors, producers, consultants and project managers were conducted. On the part of the media operatives, the specific question was asked of how they experienced the practice of international cooperation, and what sort of particular challenge it was for them and their team. The assessment included the importance of the project to the broadcaster, the production of educational TV programmes and children’s TV programmes and last but not least, the experience of cooperating with German colleagues and the German cultural institute.

RECEPTION STUDIES

It’s one thing to produce a well-intentioned programme with high standards; it’s another the extent to which the product will also prove genuinely appealing and beneficial for the children in the nine participating countries. On the basis of selected episodes, this has been tested with children in the region and researched using the before and after method.

Beyond the results pertaining directly to the “I Got It!“ project, the research project also focuses on more general findings concerning the cultural policy of the Goethe-Institut. This includes looking at the following things in particular: questions concerning cultural sensitivity, the possibilities and limitations of the transfer of a culturally bound concept and how this was carried out, specifically as is the case here, in relation to the idea of a broadcasting concept for an educational programme.



SUMMARY OF RESULTS





SUMMARY OF RESULTS

MEDIA ANALYSIS: TYPICAL NARRATIVE MOMENTS OF THE PROGRAMME

The series “I Got It!” is an educational programme, which deals, in a non-fictional manner, most frequently with such topics as materials science, physics and animals, but also with children’s everyday problems, specific moments of regional culture and their historical backgrounds, and health. This programme puts children from different social backgrounds at its centre. They come mostly from more urban areas, but there are also some which come from very rural ones. The people from the region are at the forefront. It’s mostly children or pre-teens, who act alone or ask adults. The episodes are regionally oriented; they thematise relevant topics and make them accessible for children. They often address the concerns and questions of a child. Sometimes it depicts small fictional acts or the portrait of a child in a particular lifeworld, which is then used as an opportunity and framework for content. As a special feature of an education programme, there is a variety of approaches offered, where children with different learning styles are offered access to the content.

EXPERTS’ INTERVIEWS: PERSPECTIVE OF THE PARTICIPANTS IN THE PROJECT

To a largely consistent extent, the feedback indicates a very positive assessment of the project overall, as well as the individual project components.

The strongest experience is that the producers, the trainers and the coordinator all feel the learning effect that is offered to each individual through “I Got It!”: all participants are of the view that the producers have significantly advanced their professional development through the project. The unique structure of the project in particular – which extends over several years with a combination of training and production of a tangible product – has offered unique development opportunities. The discovery of the feasibility of such a kind of international cooperation was considered a very enriching and unique experience,

which explains the success of “I Got It!”. The series was viewed as an impressive example of how a union of diverse forces can effect a decisive, positive change in the television landscape of the region. However, despite the acknowledged success of the project, the producers have expressed doubt as to the extent to which continuation at such a level will remain possible in the future without intensive involvement of the Goethe-Institut.

The feedback from the senior editors, managing directors and project managers makes it clear that they in many respects regard the “I Got It!” project as a valuable contribution for the development of children’s and youth television in Southeast Asia. The executives consider the editorial training of the colleagues to be a big win – in this context, the effective combination of workshop and practical implementation of the content learned in the actual programme is praised. The programme content, with its combination of entertainment and learning experience, which is new for most of the participating countries, is considered a sound qualitative enrichment to the broadcasters’ portfolio. The ability to reach and inspire young viewers through such a superior product is something all colleagues regard as a major triumph for their programming efforts. The collaboration with the Goethe-Institut has received great praise from all sides; it has been considered crucial to the success of the project.

The future of “I Got It!” is in the hearts and minds of all respondents; however, at the same time, there are also doubts that this series will be able to remain consistent without the support of the Goethe-Institut. From the feedback it is clear that continuity, ambition and enthusiasm were considered central elements which made the project successful, and hopefully they will also prove a basis for continuation in the future.

RECEPTION STUDIES: “I GOT IT!” FROM A CHILDREN’S PERSPECTIVE

The first reception study (with a focus on learning) shows that the children take something away from the programme. Some take away more than others, but the trend is clear: educational programmes are an asset for children, especially when they provide and visualise new knowledge which is otherwise invisible, and thereby differentiate from familiar things. The combination of different approaches and the dramatic skilful involvement of spectators promote the acquisition of knowledge to a great extent. What is also to be regarded as particularly conducive are moments where questions of the everyday world of the children become topics, and are researched, understood and actively addressed with the children as the actors. In particular in regions of the world where children have little access to self-representation on TV and their regional realities are not so prominent in children’s television, projects like this are particularly valuable.

This is also shown by the second reception study of the documentary-style episode “Jumper Boys”, with a focus on showing under which circumstances two boys live in the Philippines. This documentary is indeed not just popular among children; it also has social learning value. Children are portrayed as acting in an active and competent manner; something which is regarded as appreciative by the children who watch it. As the key figures, the two protagonists offer viewers a successful access to a serious topic which is rarely discussed in children’s television. The emotional response and attachment to existential questions allow children to access and deal with moral values. This programme is a successful example of how there is always a trust element involved in children’s learning; it allows for serious learning spaces.

SUMMARY

The series “I Got It!” is a predominantly non-fictional education-oriented programme. Its main topics are similar to the curriculum of the home and social studies of primary school, but in some areas they also go way beyond them. In addition to materials science, physics and animals, this concerns regional cultures and their historical backgrounds, aspects of health and typical everyday problems of children in the region. In some episodes, the young audience is also brought closer to difficult topics such as poverty or living with HIV. The programme usually accompanies a child on their learning journey and offers a variety of starting points for different types of learners.

The reception studies indicate that the programme has proven a success for learning, in particular at those points where they provide new knowledge and proceed so methodically and skilfully

in their connection of narrative integration and visualisation of topics and the differentiation thereof. Even with difficult issues such as child labour, the programme succeeds in achieving the balance between appreciation of the actors who have to make a little money by collecting rubbish and maintaining the message that education is more important and that every child should go to school. As key figures, the two protagonists offer viewers successful access to a serious topic which is usually seldom discussed in children’s television. The emotional response and attachment to existential questions allow children to access and deal with moral values. The programme is a successful example of a modern educational programme which takes children seriously, entertains them and yet also allows them to acquire knowledge in thematically difficult areas.

After five years of production, the parties involved in the project are sure of a positive assessment of it, both overall and for its individual components. The project offered great learning opportunities and benefits for all involved. The unique structure of the project in particular – the combination of training and work on a real product, extending over many years – offered excellent development opportunities. In many respects, the “I Got It!” project is viewed as an extremely valuable contribution for the development of children’s and youth television in the Southeast Asian region. The programme content, with its style of connecting entertainment and learning experience which is novel for most countries in the region, is considered a significant qualitative enrichment for the programme catalogue of the broadcasters. The feedback from the executive producers, managing directors, and project managers clearly indicates that the editorial training of the colleagues is regarded by the executives as a great gain. The future of “I Got It!” lies at the heart of all respondents, but at the same time there has also been expressed doubt that a consistent level of the series would be possible without the support of the Goethe-Institut.

Overall, the project is considered by everyone involved to be a great asset. It has sustainably trained people, established a unique mission, significantly increased the quality of educational programmes in the region and contributed substantially to an exploration of the facets of one’s own cultural identity. In particular for the millions of children who otherwise have little access to representations of themselves and their subjects on television, the project is to be regarded as extremely valuable.

MEDIA ANALYSIS





MEDIA ANALYSIS

Television is a strong visual medium; one which has proven itself capable of influencing the action and interpretation patterns of children and their worldview (cf. Inter alia Mikos 2001, Neuss 1999, Götz 2013). It affects inner ideas of how they view the world (or could view it), and how things originate and function.

It indeed factors into a person's own future perspectives and fantasies of action cardinality. Due to the dominance of globally marketed programmes (Götz/Lemish 2012) this is especially a problem in developing countries. The media worlds reflect a US-dominated children's culture full of abundance and wealth in which the main figures are more than 70% "Caucasian-light skinned", while for example children or youths from a South-east Asian background occur only in few exceptions. But even if it concerns figures who are supposed to reflect diverse backgrounds, as is the case with the exotic Disney princesses "Mulan" or "Jasmine", girls in Fiji or China don't believe that they too could be a princess: "I'm not cute enough" and "We are not rich enough" are the most common justifications here (Nastasia/Uppal 2010). In order to ensure the promotion of a healthy identity (which presupposes an awareness and pride in one's life-world), there is therefore an urgent need to provide counter-offers which reflect children in their life-world; counter-offers which tackle the issues and problems of their vicinity and identify action options. The "I Got It!" project got started in 2009 not least with this suggestion, and endeavoured to win-over national broadcasters in Southeast Asia for a regional co-production.

MEDIA-ANALYTICAL VIEWING

In the media analysis, the 86 available episodes (seasons 1-4) were investigated for their typical moments. After a brief analysis of the themes, the characteristic narrative moments were identified and included in the basic structure as well as in the visual detail. There were research questions: "What sort of educational programme does "I Got It!" offer its viewers, and how is content offered and contextualised?"

Representative moments provide media-analytical insights into the episodes and presenters of the series "I Got It!". The qualitative analysis focuses its attention predominantly on the topics, the distinctive narrative strategies and the illustrative representation of elements.

Additionally, it's about an assessment of the quality of "I Got It!" as an educational programme. This has involved an adaptation of an understanding of quality as is formulated by the interdisciplinary working group "Quality in Educational Programmes for Children"¹. The pedagogical goal here is to strengthen children's development. With the promotion of learning free of fear, and recognition and awareness, and with content which promote independence and autonomous actions and thinking, children should be encouraged to develop their skills and to expand the limits of their world.

Television-based learning is not recognised as a stimulus-response mechanism here, but as an activity which is simply performed by children themselves and which can only be understood from the perspective of the one who is learning. And learning demands appropriation processes. Information is gathered from one's environment, and it is processed and, to a small extent, classified in the existing cognitive system. This is a constructive process, where new knowledge and theories are developed, examined, rejected or confirmed against a background of existing experiences and processing patterns. It is in the head of the learning one that their own reality is individually (re-)constructed (cf. Speck-Hamdan 2005). We can see here that learning is not solely a case of isolated recording of facts – one also always remembers emotions that are felt at the time of learning, and, in most cases, also the origin of the knowledge and the strategy that was used in the appropriation of what mattered. For this reason, learning processes are also always part of identity formation processes – the basic tendencies of the child's self-forming processes follow this (cf. Schäfer 2005).

¹ Based on the results of the Quality in Education Programmes work group: Prof. Fuhs, Prof. Speck-Hamdan, Dr. Schlote, Prof. Reich, Dr. Götz (results published inter alia 2004, 2012, 2013)

This also applies for learning with a TV, for it is only if the child is able to use the offered material for his or her identity formation processes and can “find himself or herself” in it, and feels taken seriously as an individual without feeling threatened in their own self-image, that learning is possible. For TV-based learning, this accordingly means providing the child space for inwardly directed thinking and compassion; but it also means allowing them to assume their own position in connection with things. What this means is that it is not the message provided on the surface that is valuable, but the space granted to a child in which they can learn further.

LINKS AND LEARNING PATHWAYS: EVERYONE LEARNS DIFFERENTLY

Through their previous learning experiences, different children have developed preferred ways when it comes to their appropriation of the world. The seven identifiable learning types that can be specifically recognised with TV-based learning are as follows (cf. Reich/Speck-Hamdan/Götz 2009):

1. *Facts and figures*: Some students are enthusiastic about facts and figures; they are amazed and fascinated by them. They show a great keenness as to how they are perceived, and keep coming back to concrete data.
2. *Context through narrative*: Some children learn especially well if the content is explained in narrative form. For these students, cognitive and imaginative (but also emotional) starting points are those which are of further interest
3. *Logical problems*: Some children show an especially fond and long-lasting interest in subject content – they get stimulated by contradictions or paradoxes. Their attention is won by puzzles and mental challenges, and they show curiosity as to how logical contradictions are to be explained and resolved.
4. *Existential questions*: For some children, their starting points with topics are emotional appeal and attachment to existential questions, compassion and the pursuit of justice. When delivered in a measured and non-preachy fashion, social life issues can lead to a high level of involvement with something that is offered as something to be learned.
5. *Aesthetic access*: Some children learn particularly well via their senses – they have a good sense of appearance, sound, rhythm, colour, design, pattern and tempo. The aesthetic design of that which is offered for learning offers them, in the sense of the Greek word *Aesthesis* – perception – a sensuous kind of access to the content.
6. *Relationship access*: For some learners, access to the personal problems and feelings of other people is the most appropriate way to enter into a topic. A statement of facts can e.g. add to the dramatic depth with which children identify with the topic on a relationship level.
7. *Action-oriented access*: For some children, access to a topic is mainly action-oriented, and less intellectual. For these children, trying and doing are the best way for learning how to deal with things.

In order to allow as many children as possible access to content, the learning psychologist places a very high emphasis on how students should never be offered only one way. It is better to offer the different learner types multimodal access routes for an attractive design of learning spaces. Another quality of learning-oriented children's programmes is, in addition to the provision of accurate information and a clear structure, explaining to children what is important to them. This is achieved for example with protagonists who speak from or ask questions about their own experience; they are presented or staged as people who perceive things, act and reflect independently.

It's all about research-oriented questions using a media-analytical approach, and the extent to which the “I Got It!” programme incarnates and successfully implements the quality features of a learning programme for children.

TOPIC SELECTION

The variety of topics in the analysed sequences covers in particular areas from the curriculum of home and social studies classes and as such falls under the primary education banner in the following subjects: physics, chemistry, geography, history, social studies, physical education and biology. The content is chosen specifically for their potential relevance to the region. There is discussion of what children see and experience every day, and the backgrounds are shown. Material science is explained, for example how sugar or gum is obtained, and what they are made of. How waterworks function and how global warming is caused, are things that are illustrated. In addition to the world that is created and designed by people, there are many central episodes revolving around nature and animals. Animal species are presented, and there is often reference made to how they are threatened by people. This value system for nature protection and sustainable acts is prominent in a series of episodes, which deal with issues in the domains of waste, air pollution and also the sustainable use of natural resources. Another major focus of the programme is everyday life topics, for example reports on children who are otherwise denied a voice, as well as children who have to live with a disability or illness.

Materials science	Palm Oil, Malaysia · Bamboo, Cambodia · Salt, Cambodia · Sugar, Philippines · Palm Sugar, Cambodia · Civet Coffee, Indonesia · Bio Gas, Laos · Rice, Laos · Milk, Thailand · Paper, Thailand · Latex Rubber, Cambodia · Oil, Brunei · Glass, Myanmar · Ice Cream, Thailand · Popcorn, Thailand
Our environment Technology Physics	Skyscrapers, Malaysia · Universe, Malaysia · Flight, Thailand · Traffic, Vietnam · Rubbish, Vietnam · Weather Forecast, Vietnam · Windmills, Philippines · Lighthouses, Philippines · Batteries, Vietnam · Kaleidoscope, Vietnam · Hydropower, Laos · Robots, Brunei · Animations, Philippines · Sound, Vietnam · Media Backstage, Philippines · Photography, Malaysia · Magic, Malaysia · Time, Philippines
Animals	Fish, Cambodia · Komodo Dragon, Indonesia · Elephants, Laos · Sea Turtles, Philippines · Silk Worms, Thailand · Snakes, Malaysia · Honey Bees, Philippines · Dolphins, Thailand · Tarantulas, Brunei · Crocodiles, Myanmar · Dog Training, Myanmar · Langurs, Vietnam · Dinosaurs, Thailand · Creepy Critters, Malaysia · Sun Bear, Malaysia
Nature Sustainability	Rainforest, Malaysia · Drinking Water, Philippines · Clean Energy, Thailand · Islands, Philippines · Agriculture, Thailand · Water Pollution, Vietnam · Volcanoes, Indonesia · Earthquakes, Thailand · Pearls, Myanmar · Floods, Myanmar · Overfishing, Myanmar · Plastic Waste in Oceans, Indonesia
Issues that affect children Problems Social problems	Saving Money, Laos · Street Children, Philippines · Jumper Boys, Philippines · Going to School, Laos · Summer Camp, Vietnam · My Comic, Thailand · Living another Life, Vietnam · Young Painter, Cambodia · Across Borders (about refugees), Malaysia · Ageing, Philippines · Pursuing Dreams, Malaysia
Culture History	Wayang Puppets, Indonesia · Water Taxi, Brunei · Cane Ball, Myanmar · Water Puppets, Vietnam · Pottery, Vietnam · Lotus Textiles, Myanmar
Health	Blindness, Laos · HIV, Cambodia · Obesity, Philippines · Heart, Philippines · Deafness, Children, Myanmar · Hair, Philippines · Mr. Poops and I, Malaysia · Wheelchairs, Brunei · Children with Disabilities, Cambodia · Loqman's World (about autism), Malaysia · Lin's World, Malaysia

The underlying trend when it comes to the selection of topics is thus either finding a problem which is relevant to the life of one's region e.g. with the programmes "Overfishing", "Traffic" or "Jumper Boys", or something characteristic about the culture is shown and explored. Episodes such as "Caneball", "Water Taxi" or "Water Puppet" are typical examples here.

One episode from Myanmar shows how 12-year-old Su Lat Moe trains hard to become a pro in the Myanmar national sport of caneball. This girl sacrifices all her free time for her hobby and diligently strives to be like her idol, her trainer and the winner of various caneball competitions. She is fulfilling her wish, succeeding in qualifying for a major national competition in caneball. Viewers will also note how elaborately the balls are woven from rattan, and that the sport has a 100-year old tradition. Viewers will observe Su and her friends in their training sessions, and see her trainer who is once again taking the sport to a new dimension, and experience how her parents value the hobby and the energy that the girl invests.



Cane Ball, Myanmar

The episode contextualises information through narration; with these very aesthetic images it creates starting points for children who prefer this learning approach.

The topics, each of which has specific regional references, range from special everyday life situations to critical ones, and the information is provided in a child-friendly manner. One outstanding

example is the “HIV” episode from Cambodia, which, in accordance with the local school curriculum, picks up content from the biology and health lessons of secondary school level 1 and 2.



12-year-old Sokunthy Len has lived with HIV since birth. It wasn't until her mother had her second child that she learned that she and her husband were HIV-positive. The younger daughter was able to be saved from being infected, by drug treatment. Sokunthy Len is accompanied in her daily life: like every other Cambodian child she goes to school and plays with her cousins in her free time. At school, this girl is ostracised by some of the other children, but she doesn't give up. She is able to live an almost normal life despite her disease. Visualisations make this relevant topic easy to understand, highlight the difference between HIV and AIDS in a playful manner and provide clarification as to the infection risks. Education processes are created with the contextualisation of information through a personal history.

The existential character of the topic offers special learning opportunities for children who favour this type of approach.

In addition to the general topic selection for the episodes as a whole, which is closely oriented towards the regional topics, another typical tendency of the series is to be looked for in the details of the provision of knowledge in regional connection moments.



An example: in the episode “Sugar” from the Philippines, among other things it is shown how sugar cane is produced. With the use of a traditionally inspired graphic display, it is shown that the Indian king Darius was the first to extract sugar from the plant and appreciate its flavour. Learning opportunities are provided here with surprising facts and an integration of narrative.

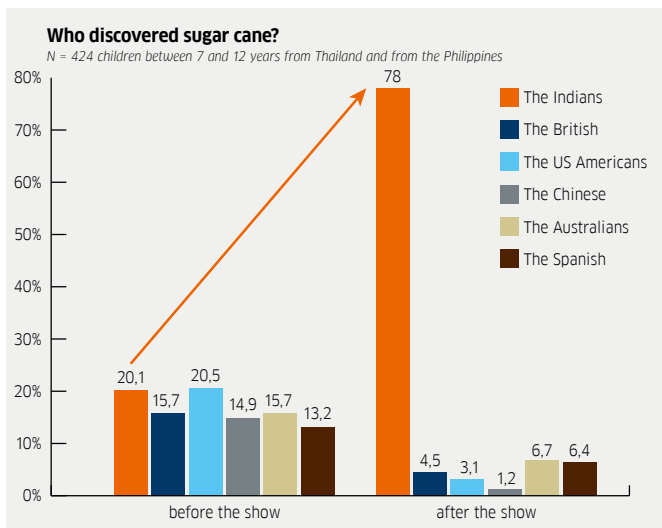


HIV, Kambodscha



Sugar, Philippinen

In the reception study with 424 children from Thailand and the Philippines, one of the largest learning gains in terms of percentage was shown here. In response to the question: “Who discovered sugar cane?” only a fifth of the children knew the right answer prior to the programme. After viewing, the number increased to nearly four-fifths. For a relatively brief scene, that’s an excellent result. This is in part a result of the dramatic construction in which involvement in the narratively characterised various learning types is offered. On the other hand, it is also in particular about the surprise information value i.e. it was not a person from the otherwise “common” dominant discovery nations, but an Indian king. In the reception, this provides not only a special starting point which can help create particularly sustainable memories of what is shown; it also achieves identity values.



The episode shows Kud, a 12-year-old girl who lives in a village. She appears authentic and confident, and doesn't attract pity for any reason. However, the fact is that there is no electricity in her village. When it's dark, it's candles that provide the required light. She visits a hydroelectric plant with her parents, where she learns how electricity is generated. A simple animated graph shows how this works. Once she has arrived back in the village, Kud reports what she has learned, and the viewers get the impression that this girl wants to change the future of her village and that, at some point in the future, there will be electricity in it. The learning opportunities are offered primarily through a relationship-oriented access. With Kud, children learn how a hydroelectric plant essentially works.



BASIC TRENDS IN THE TREATMENT OF TOPICS

Basic Trend 1: This concerns regional relevance; it discusses relevant issues and makes them understandable for children.

It's typical for the series to select content which has clear regional relevance. This is reflected not only in the topic selection but also in the scenes themselves: the episodes play on location and the protagonists are people who live in the region.

Many episodes follow the principle that, for larger themes, **connecting points in the region** are sought. This is prototypical in the episode “Hydropower” (Laos).

The methodological structure of how the learnable content is brought to children here, is well understood: It's about how a hydroelectric power plant works. As an access point, a girl of similar or somewhat higher age as the target group is selected; during the casting, a focus was placed on sympathy, congruence and expressivity. The fact that this is a girl is very commendable, for it is regarding STEM subjects, an area that girls are less associated with throughout the world. The girl is shown in her regional everyday life, which represents life in Southeast Asia. Children in this region of the world are very familiar with these conditions, and should know about them. The girl is positioned as a learning companion, with whom the young viewers identify. They learn new things with her. The starting point for this learning journey is an acute local issue: no access to electricity. For many children, electricity is a part of their everyday life and thus it can be an important learning experience for them when they see that there are villages where it is not available. The

motivation for showing an interest in hydropower is put forward in such a motivated manner, and children are implicitly placed in the superior role of showing an interest in change and progress. Together with Kud, children watching the TV visit the hydropower facility and see how it works in reality. Finally, the operation is displayed with a simple animated graphic. This is a proven method of imparting knowledge and promoting sustainable internal images. The bit where the girl meets with her friends indicates how she is a peer in her community, and also that these children promote progress in their village together.

This route, from a topic close to a child to the larger theme, is chosen in a number of episodes. In part it is the presenter who does this, when he, as he does in the episode "Overfishing" from Myanmar, begins with fish dishes at his own pleasure and then transfers to an important topic for sustainable education: overfishing, which is of significance for individual families and the abundance of fish in general.

In the episode "Overfishing", the problems of excessive industrial fishing are clarified with the help of 11-year-old Sin, his family and a small fishing village in Myanmar in which they live. With the use of vivid graphics, it is shown how greatly fish stocks in South-east Asia have declined in recent years, and how they will continue to decline in the future. Despite restrictions and prohibitions, the big fishing companies often do not stick to the rules, and this threatens the existence of small fish. However, the viewers are also offered possible solutions to the problem: e.g. larger net mesh, whereby small fish won't be caught along with big ones, and areas where industrial fishing could be completely banned.



Basic Trend 2: Following the concerns and questions of a child

In a series of episodes, a child and his or her questions are at the centre of the matter. At the beginning of the episode, a child is informed of a certain everyday problem that they have. Enquiries lead to a greater search, for the purpose of viewing their problem at the root. The episode "Traffic" from Vietnam is prototypical here:

In "Traffic", the 9-year-old girl Chi experiences air pollution on the streets of Vietnam. Then she addresses the question of how dangerous motorcycles and automobiles are to the environment. To do this, she visits a scientist who helps her to investigate the difference between polluted air and clean air. In various representations, it is simply visualised how dangerous gases are produced by a lot of traffic; gases which Chi too breathes in heavily, making her tired. Possible solutions for air quality improvement are also put forward, as shown by an example in Hanoi, where tourists are driven around in electric cars.



Chi too wants to play her part here, by riding a bike. Through the girl, the children are offered action-related starting points in the world of experience. The child in front of the television feels emotionally involved; he or she recognises and perhaps even questions everyday observations. This attitude of the curious child who pursues the content of his or her environment, is mediated specifically in a humorous manner in some examples.

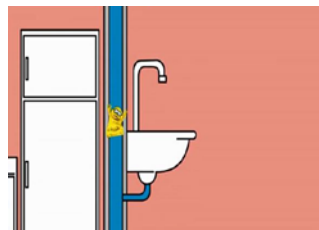
In the episode “Mr. Poops and I” from Malaysia, the 9-year-old girl Audi asks her uncle the question of what happens regarding his bowel movements when he is on the toilet. With the help of a humorous journey into the past, the emergence of the modern drainage system is described. The process is visualised by the humorous portrayal of Mr. Poops, who finds his way from the toilet to the wastewater treatment plant. It is explained in simple pictures how faecal sludge results from faecal matter, and how the fermentation process of biogas functions.



In the episode “Water Puppet”, Chi receives a traditional Vietnamese water puppet as a present from her mother, and wonders how, in contrast to other dolls, it can swim. In graphical representations it is also explained that water puppets in Vietnam have a long tradition. The girl watches the process for the manufacture of such a hand-made doll, and discovers that they are made from the wood of fig trees, because it is light and easy to handle. She also visits a puppet show, to find out how the figures move, and she’s allowed to try it for herself. The learning opportunity lies mainly in access



to relations, as children accompany Chi on her journey of discovery. The sometimes aesthetically outstanding images especially appeal to children who use this learning process.



It is handled in a playful manner within limits. Something commonplace which is not really talked about or only with shame, becomes the starting point for a small expedition. The material to be learned is made more attractive and easier to remember thanks to the emotional component. A typical narrative pattern can also be found when dealing with cultural and historical topics, for example in the episode “Water Puppet” from Vietnam.

A well-known performing art form becomes the access point here, to bring culture and history to life.



“Water Taxi” from Brunei is prototypical here. A boy, Aiman, misses the boat that brings him to school in the morning, because he dawdled. So he takes a water taxi. This decision then motivates him to find out more about how a water taxi functions. Aiman visits a boat builder and watches the way the boat is manufactured. With help of an experiment, it is then showed (in a simplified manner) how and why a boat floats, while something like a ball sinks. The learning opportunity is granted through a narrative integration, which is complemented by a logical problem.



In all episodes which follow this basic pattern, a child with skin colour and facial features typical to the region becomes the starting point. The protagonists pursue questions which the children may have already asked in front of the television at some point, or which they should ask. However, unlike in the case of the young viewers, the possibilities of the protagonists on “I Got It!” are potentiated. They may ask questions or create small studies or just visit different places. Figuratively speaking, all doors are open to them. Even if this is not actually possible for children in front of the television on this scale, it follows an additional principle of positive psychology and pedagogy: expect the best and act accordingly.

Cases that are exceptions: A fictional act as the starting point of the expedition

If in an episode it is shown how a child pursues a question, this always follows a script, which is then expanded and edited with the acts which are offered by the situation and the protagonists. In some cases, this is expanded into a fictional storyline. Children play a small, directed storyline, which should establish the motivation to be interested in the knowledge content.

Due to the limited casting possibilities and often the lack of experience of staging children in a narrative storyline, this narrative involvement can show weaknesses from a television craft perspective. Whether children in front of the television are bothered by it, or whether they enjoy the emotional integration, must remain open in this study.

Basic Trend 3: Documentary portraits as a thematic framework

Already in the first season, access to a topic was sought through the identification of relatable points where possible. In the current season, it's a case of going one step further, where individual children are deliberately portrayed.

“My Comic” from Thailand is prototypical here - the portrait of the boy Mark, who can draw very well. It shows his passion and what it means to him, as well as other things in life that are important to him e.g. riding. Here, he joins the interests and occupation of his father, a professional riding instructor, whom he simultaneously respects and admires. At the same time, he retains his own passion and cultivates it. This is a portrait of successful identity development by a talented boy. A relationship-oriented education, in which, via the para-social bond with the protagonist, information on the topic of the formation of identities can be transferred.



However, it is not just particularly talented children who are shown; the same also applies specifically to those on the edge of society. "Jumper Boys" from the Philippines is prototypical of this.

In the episode of "I Got It!" which was able to qualify as a finalist for the PRIX JEUNESSE INTERNATIONAL 2014, the everyday life of a boy was shown who, as a so-called "Jumper Boy", wants to contribute a little something to the livelihood of his family. The programme describes the everyday life of the boy: the exciting and also dangerous moments and the pride that many children



feel because they make an episode to family life with their "work"; but also the concerns in connection with hazards and lack of education. Consolidated by the moderator at the end, the episode arrives at the following conclusion: play is important in a

child's life, but education is more important than anything else. It includes a relationship-oriented access to a socially relevant topic: child labour.

TYPICAL DETAILED MOMENTS OF NARRATIVE STRATEGIES

The majority of the episodes are live-action, with children and adults from the region at the centre. On a dramatic level, they are non-fictional episodes which were dramatized and are interwoven with information elements.

One episode from Myanmar shows how 12-year-old Su Lat Moe trains hard to become a pro in the Myanmar national sport of caneball. This girl spends a large part of her free time practicing her favourite sport (Fig. 1). She trains with friends and her idol is her trainer, who has already won various caneball competitions (Fig. 2). Viewers can expect to see aesthetically pleasing pictures of the girl and her trainer as they practice her sport together. Viewers will learn how elaborately caneballs are woven from rattan – they will follow their manufacturing process (Fig. 3).

Back with the girl Sue Lat, the television viewers will accompany the girl as she aims to pass a difficult exam (Fig. 4). The story is told in a slightly dramatized fashion, because Sue Lat may qualify for a national competition here. Her parents watch her, and praise her after she passes the qualification (Fig. 5). At the end, the long history of the sport, and how one can become a pro in it, are explained once again with a comic-like animation (Picture 6).

Also typical is the way of the visualisation of the most important content to be learned, with a simple animated graphic.



In the episode "Fish" from Cambodia, the first thing to be seen is real fish filmed in the water, and at an appropriate point a graph of a fish is shown, in which one can visualise the functioning of gills.



This form of visualisation is shown in TV-based learning reception studies as an effective method for learning gain (Schlote 2012, Schlote/Renatus 2010, Schlote/Maier 2008). This means that it is not a prerequisite for children that the animation be state of the art; rather, it must illustrate the essentials that the children want to know given the contextualisation.

In the episode "Drinking" from the Philippines, the key stages of the water cycle are presented in functional and graphic visualisations. This form of graphic representation of individual stages in educational programmes has also proven extremely valuable for many children as far as knowledge acquisition is concerned. It once again symbolises the most important steps and thus provides a summary of the learning content.

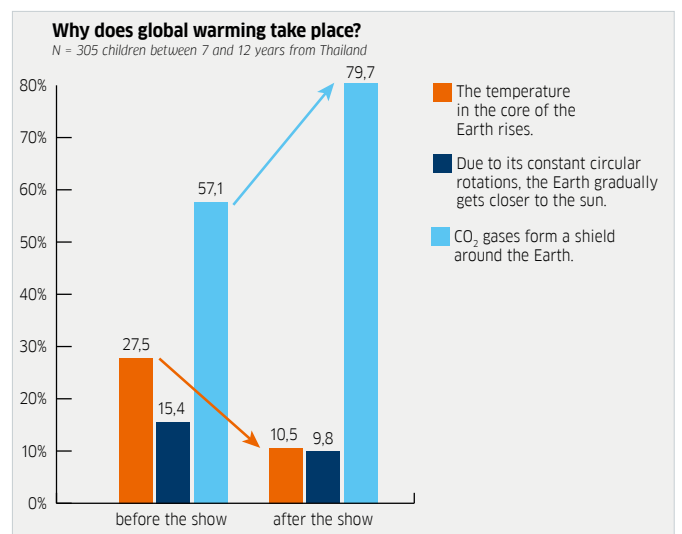


These visualisations are also presented in a naturalistic style graphically speaking, like in the episode "Fish", or in a more cartoon style, such as in the episode "Clean Energy" (Thailand), where the proportions are comically exaggerated. For visualis-



ation of the CO₂ effect, the chemical sign was designed as a shell around a photographic image of Earth, and the effect was visualised with simple lines. The scene gets lightness via, among other things, the sun, which wears a pair of sunglasses – this is a representation gimmick which is not unknown among children.

In the 2012 reception study, this type of visualisation proved itself as something which significantly increased knowledge. While, prior to the programme being showed, 27.5% of the 305 children questioned in Thailand assumed that global warming was associated with an increase of the earth's core, by the end the episode of this error count had dropped to 10.5%. However,



the proportion of correct answers increased from 57% to 80% after the programme was watched. These same tendencies were also found in much older children and adolescents, such as the 190 ten to sixteen year old children who were interviewed in Cambodia. This is a clear indication that there are gaps in knowledge about current topics, but that at least the first steps can be taken to fill them with this programme.

However, visualisations are not just for the clarification of processes; they are also used for teaching contexts.

In the episode “Komodo Dragon” from Indonesia, the real footage of a Komodo dragon is transferred to the graphic of a Chinese dragon, thus forging a direct visual connection between real nature, mythology and etymology. It’s a visualisation making use of the power of the medium.



In addition, a narrative strategy used in episodes is to specifically design them a puzzle. At the start, a question is raised, and piece by piece the content comes closer to the solution, answering the puzzle at the end.

In “Clean Energy”, for example, the presenter disguised as a magician puts forth a puzzle to the viewers in the introduction scene: he holds up a newspaper and begins to burn it. At the same time, chicken is cooked without visible external influence. How can this be? With the CO2 effect, he ultimately refers to the power of the sun; with a boy he demonstrates the power of the sun when it is focussed by a magnifying glass. And then he solves the original puzzle: it is a giant wall mirror, which has focussed the sun’s rays at a given point, where a newspaper starts to burn and chicken is grilled. This procedure evidently involves the viewers and encourages them to think for themselves.



SUMMARY: TYPICAL NARRATIVE MOMENTS OF THE PROGRAMME

The series “I Got It!” is an education-oriented programme which deals (in a non-fictional manner) mostly with such themes as materials science, physics and animals. However, the everyday problems of children, specific moments of regional culture and their historical backgrounds, and health matters are highlighted as central themes. The programme puts children from different social milieus (mostly from urban areas but also from very rural ones) at the centre. In the foreground, the people of the region, their everyday life and their lives themselves are shown in the episodes. Mostly it’s children or pre-teens, who act on their own or ask adults questions. The episodes depict locals in the region, address relevant topics and make them understandable for children. They often follow the concerns and questions of a child. Sometimes it’s a case of small fictional acts or the portrait of a child in a particular environment, which then give rise to a framework for further content. A wide variety of learning styles are considered. In many cases, the technique of [context through narrative](#) is effected and a [reference access](#) to the personal problems and feelings of children of the region is made possible. In the later episodes in particular, there are many facets of [aesthetic access which have been successfully communicated through visual language](#). However, the “Sound and Rhythm” moments could be addressed in a more targeted fashion. In some cases, [the contextualisation of the content lent an existential access](#) to critical questions through elements of emotional response and connect. In a few cases, [logical problems, puzzles, contradictions and paradoxes](#) were taken as starting points. And, in exceptional cases, connections could be created with the help of facts and figures. Here there would be even more opportunities to open avenues of learning in a more focused manner. Overall, the series offers children a wide range of access opportunities and learning spaces which are close to the everyday experiences and environments of the Southeast Asian region.



EXPERTS' SURVEY

IN MARCH 2014, INTERVIEWS WERE CONDUCTED WITH THE PRODUCERS, THE TRAINERS AND THE COORDINATOR OF "I GOT IT!", IN WHICH THEY WERE ASKED ABOUT THEIR IMPRESSIONS AND THOUGHTS, AS WELL AS THE IMPACT OF THE PROJECT. IN NOVEMBER 2014, EXECUTIVE PRODUCERS, MANAGING DIRECTORS AND PROJECT MANAGERS ALSO PROVIDED FEEDBACK ON THE PROJECT IN PERSONAL FACE-TO-FACE GUIDANCE INTERVIEWS.



INTERVIEWS WITH PRODUCERS AND TRAINERS

IMPACT OF THE PROJECT

THE IMPACT OF “I GOT IT!” FROM THE POINT OF THE VIEW OF THE PRODUCERS

Almost all the interviewed producers clearly expressed the high value “I Got It!” represented for them personally, for their station or even for the public in their country. The Laos-based producer describes the Laotian public’s great interest in the series: “‘I Got It!’ is very useful for me. It is a very important programme for Laos people, for Laos children. When we started to broadcast this programme at our station in Laos the people who watched it said it is a nice programme and started asking why don’t you have more episodes and why don’t you broadcast every day, why do you broadcast only once a week?”

For the Thai producer, the major significance of “I Got It!” lies in the emphasis of creating awareness in her country that children’s television should not focus on entertainment alone. For Thailand, this is a relatively new experience: prior to the establishment of the first public broadcaster Thai PBS six years ago, there were no local knowledge formats, whatsoever, for children.

The situation in Bali is similar, as the producer of Bali TV indicates. Before the broadcaster in Bali stepped in for “I Got It!”, the children’s programme consisted of purchased cartoons and, as far as the knowledge sector was concerned, simple and slightly stimulating language learning programmes at best. With “I Got It!”, an attractive knowledge format was offered for the first time which provided content suitable for children. “It’s really different. You can give something to young viewers, something that they should know”.

The quality of “I Got It!” was acknowledged even at the highest decision-making level. The producer from Cambodia commented: “‘I Got It!’ is the first children’s programme in my station where we got feedback from the Minister of Information. (...) He said he wants other programmes to be produced like this programme”.

For the Malaysian producer, the major significance of “I Got It!” is the improvement of work processes within her editorial department. She and her team are said to have developed considerably more efficient workflows through the good coaching and support provided by the Goethe-Institut – which the producer referred back to while showing the special award she won for her “I Got It!” episode “Mr. Poops and I” at the Science Film Festival. She emphasizes on how significantly the new awareness of team work has changed her and her conviction about being able to achieve significantly and visibly more as part of a team. A very inspiring experience for her: “It is a beginning for us to move on to do better. (...) I feel enthusiastic to do more”.

For the Vietnamese children’s programme, “I Got It!”, signifies the establishment of a new genre. The Vietnamese producer explains, “In Vietnam we are shooting only in the studio, everything is set up. This is the first time that I got to know the documentary style”.

IMPACT OF “I GOT IT!” FROM THE PERSPECTIVE OF THE ORGANISERS

The “I Got It” project is also considerably significant for the Goethe-Institut, as the project coordinator at the Goethe-Institut Thailand explains. “I Got It!” is a “flagship” project of the “Culture and Development” initiative. The project is impressive, for both the wide reach, which is offered by the medium of television – “I Got It!” has reached millions of people in the region – and the fact that the series is a fruitful and successful exchange between the participating countries – not just within Asia, but also between Southeast Asian countries and Germany.

A further major significance of "I Got It!" for the coordinator is with regard to the choice of themes: "I Got It!" addresses issues which people in the region often shy away from, such as AIDS or poverty. That such a thing is possible, especially within the context of a children's programme, has surprised many actors in the region. The choice of themes was possible as a result of the high value attributed to the programme in the region as well as by the broadcasters.

The fact that, in the meanwhile, already the 5th season of "I Got It!" could be produced is also because of the appreciation of the project by the participating broadcasters. The coordinator describes how at the beginning everyone was very sceptical as to how the project would be received by the broadcasters. However, over the course of time, they would recognise the huge editorial expertise the employees gained by working on the project and how rewarding it is for the reputation of the broadcaster to have a programme with a high quality of educational content for children.

STRUCTURE OF THE PROJECT

SUCCESS THROUGH A COMBINATION OF TRAINING AND PRACTICAL IMPLEMENTATION

The producers have repeatedly commended the well-designed structure of the project which proves to be a decisive contribution to its success. One particular feature of the "I Got It!" project is the combination of workshops and practical implementation of the newly acquired techniques in the actual programme. Twice a year, all participants meet for workshops, develop specific new techniques, for example conducting interviews, and analyse thoroughly the new episodes of the series. In the workshops, the themes of upcoming episodes are also decided. The realisation of the new episodes in the phases between the workshops is supervised by trainers online or in the form of Skype calls.

The regional and international exchange on the quality of productions and the possibility of experiencing one's own improvements and developments and getting these confirmed from mentors through the continuity of the project, is something that inspires all participants enormously.

The producer in Laos emphasises the advantage of "I Got It!" as a long-term project compared to traditional training models: "Other workshops you only attend and get experience but it stops there, it does not continue, there are no programmes you produce together and you don't share with others. But "I Got It!" continues for years".

The producer in Bali also praises this aspect: "That's a good thing, also that "I Got It!" is a continuous project, not just isolated workshops. I've been to some workshops. (...) There's not really any effort to evaluate the outcome or measure the progress over a longer time. So that's another good thing about this coproduction. Everybody keeps on the same rhythm, and every year there is something new, some progress. That's why I really enjoy myself being here".

CONCRETE PRACTICAL IMPLEMENTATION POSSIBLE

The coordinator of the project believes the combination of training and practical implementation to be one of the great strengths of the "I Got It!" project: "This concept of 'Learning by Doing' is one of the strongest elements. It's not about an abstract workshop which you visit for a short period where you learn something but after that you go back to your own work and use only a part of the workshop content. With "I Got It!" you know that you are creating something tangible – a product which will actually also be broadcasted. This is a really good approach, which we will now also try to apply to other projects".

The effectiveness of this approach has also been praised by one of the trainers: "The real proof is the work done on a specific series. When I hold a regular workshop, I always have learning examples at hand, and these never fit 100%. But here people work on a concept together. This allows for the development of a common language, a common feeling and a common Corporate Identity".

What was particularly effective was the combination of concrete, fundamental learning content with the work on the actual product. The trainer remarks: "This learning while working on a programme – "Consulting on Production", as they beautifully say it – is, I believe, a model which works well. To be flanked by general workshops, to allow the general training sessions to flow in every time yet again, for example, "How to conduct an interview" – this is also important. We did that more intensely at the beginning than we do it now. This combination of exercises and learning while working on the actual product, that was very good".

MULTI-YEAR CONCEPT OFFERS CHANCES OF DEVELOPMENT

One important aspect which is a decisive contribution to the success of the project, is the continual nature of "I Got It!". According to the trainer: "This is a unique opportunity across the world in which we, as trainers, have the opportunity to come back again and again; (...) I don't know of any other project where

production is so closely mentored (...) And that is very valuable for all concerned, because it is only now that one starts to reap the fruits of one's labour. Short workshops are just a drop in the ocean. Thanks to our intensive cooperation, we know exactly who can do what, and which broadcaster can deliver what. It is quite unique that one now knows the nature of the local market so profoundly".

The project coordinator describes the effect on the development of the producers brought about by participation in the multi-year project: "The fact that the project lasts multiple years and that it goes on continuously shows the degree of growing competence and capacity building achieved over the years. This can be identified quite strongly among the producers who have been working with us for the past five years, and they feel the same way. And it seems to have had attributed a great value to their professional career, something which is naturally very rewarding".

The multi-year concept of the project also offered the possibility of letting the group grow together, which has had a positive effect in more ways than one. According to the coordinator: "The establishment of a good relationship within the group is very important. One does not achieve that in a span of two weeks, it takes time. (...) Especially in matters when critical opinion was demanded without anyone being afraid of losing face – this is often a major concern to many! But the fact that they had seen each other more often, made it possible. And we have also always tried to incorporate a short trip sometimes or a meal outside of work, so that people can also get to know each other. This has a completely different effect, if one is also expected to share criticism with each other".

The trainer also emphasises the effectiveness of such a long-term training project compared to traditional training: "'I Got It!' shows that, if you delve into it deep enough, you begin to realise where the real problems are. The few days of training in traditional workshops are not really sufficient for this".

INSIGHTS ON LOCATION

The trainers were provided the opportunity to visit every participating country at least twice and to supervise the progress of the productions on site. One of the trainers describes how valuable the insights thus-gained were: "It was not just about merely accompanying production in the country. During the visit we were, in particular, able to gain an impression of the production conditions for the first time, and see how staff essentially worked there. We watched, observed how colleagues did their shooting. And then, during the training (for filming), we tried to provide advice as to why one would do which things differently and how".

A LARGE, HETEROGENEOUS GROUP – ADVANTAGE OR CHALLENGE?

So how did the producers find working together in a group with people from different countries, different religions and different approaches? The producers have unanimously described the experience as an enriching one; for example the producer from the Philippines: "It is enriching to know more about them, to know more about what they believe in, to know more what they don't believe in. And how they produce children shows per se. The language barrier is kind of difficult at times but this is how it is".

The producer from Malaysia says: "We actually don't have big problems, because all of us are Asians. (...) Even though we are neighbours, first of all you have to understand what the others are best at. From there we learn how to balance. We are helping each other and luckily we have good producers, we are all open minded. We accept, when other colleagues try to comment the other's project".

The producer from Bali describes the positive, constructive mood in the group: "Everybody is honest and friendly. To be in this kind of environment, you don't have time to for gossiping and stuff. Everybody just needs to get the best out of other members. So if Malaysia for example presents a production, everybody joins to think how can it be made better. So I think that makes this group positive. Despite all the differences".

The coordinator regards good teambuilding as a key to success: "Teambuilding is also very important. They should not be strangers who would always need to form new relationships. The friendships between them and with the trainers from Germany have really helped – there is also a peer to peer exchange; they provide each other with mutual support. We have very strong teams from the Philippines and now also from Indonesia and Vietnam. They can exchange information and advice directly between each other and that helps a lot".

MULTI-NATIONAL COOPERATION – AGGRAVATING OR ENRICHING?

Most participants describe the experience of a multi-national cooperation as positive. The producer from the Philippines says she has been able to learn from other producers: "I've been a producer for such a long time for children, it is as if I know everything already. But when I'm here I also learn from my other colleagues." What she also finds enriching is the fact that the choice of themes for the series is thought over deeply: "You get to think on a bigger scale. You have to consider religion, you have to consider what's a taboo in their country. You have to consider what is acceptable, what's relevant to them."

The project coordinator also describes the heterogeneous composition of the group as a great opportunity for personal growth and for the expansion of one's horizons: "I believe, also because it is such a heterogeneous region, that they always had respect for each other. We have Muslims and Buddhists, colleagues from socialist countries and democratic countries – all possible groups. And it was handled really sensitively. An example: In Brunei, no pigs may be shown on television. One programme from Laos was on the subject of biogas. So we just used cows. One can always find a compromise which works for all sides and I believe that it was also very successful and also culturally interesting".

The principle of exchange of the episodes among each other requires decision-making: The producer from Cambodia believes: "The key concern that I am thinking of is if an episode can be broadcast in other countries or not. (...) All episodes have to have international standard, not only for broadcasting in my country. I produce my episode so they can broadcast it in their country".

The Malaysian producer adds to this point: "Each country has its own culture, e. g. in Malaysia we can't simply choose a topic, we have to think global, we have to think that is the topic or subject acceptable in other countries. (...) When we are talking about a girl, talking about purity: Is it okay in Brunei, is it okay in Laos? Maybe it's a good topic, but you have to think of the other countries also".

The producer in Brunei discusses this issue from the perspective of her country: "In our country the true story (documentary formats) is not to expose people. There are not too many true stories in children's programmes in Brunei. Our government supports the citizens. (...) It is challenging to find a child with a family problem or a disease problem, because in our country they get medical and educational support. (...). We can telecast the episodes from other countries, (...), but we have a censor board. So when another country gives us a programme we have to check whether we can telecast or not".

WORK-INTENSIVE STRUCTURE IS RECEIVED WELL

The work-intensive structure of the workshops is valued by the producers. The producer from Bali thinks: "The way they structure the scheduling, we got a lot from it. When the trainers have to separate to focus on each group, the night before they sent us e-mails so that we can work on the next day. So although they are not really in front of the class talking to everybody they keep us busy. It's a real working environment".

The Cambodian producer praises the ever-adapting teaching methods of the trainers: "They have new techniques how to transfer all the knowledge to the participants. How to do a new

story I got a lot of experience over all the five years I've been here. From the start until now. Everything is still new, it is not the same. My experience grows when I join the meetings, every time".

ENRICHMENT THROUGH TRANSFER OF KNOWLEDGE AND EXPERIENCE

The producer from Laos feels that the close collaboration with her colleagues (some of who have more experience than her) is enriching: "We can share ideas. (...) When I was working with producers with more experience it was a challenge for me. But I wasn't shy, I ask them when I needed help and I was direct and open too each producer. I feel everybody from every country is like family to me. It is like a big house, but with many different rooms".

The producer from Cambodia describes the enrichment through the diversity of approaches thus: "The trainers and the other participants have their way and I have my way and then we join together and we discuss, develop a story and many ideas, so I can choose which way is better".

In the context of learning experience offered by the episodes of the other countries, the Thai producer responds: "When I saw the episodes of the other countries I was quite surprised how good and clever they were. I like it to be open minded and to learn from other countries, even though some countries still make mistakes or have some problem with their production, but I think even from that I can learn something".

The producer from Brunei who joined the group recently comments: "Now we have a new experience of interaction between all the members, we share our experience. For example the colleagues from Malaysia are very experienced in interacting with children while they are doing a shooting, or the experienced colleagues from Thailand give us ideas. So we put together all this input which helps us gain more knowledge".

The producer and presenter from Myanmar cherishes the intercultural connections that the project affords him: "Actually this is the greatest platform of my life, because before I hosted this project, I've only got in touch with the foreigners at our station. Now I met so many Asian friends and I got to learn from Maïke and Ute, our European partner – I'm very proud to be working with them. I'm only an amateur TV producer and now I became a colleague of friends from ten countries. (...) I'm really impressed by that".

The work of his colleagues in the Philippines encouraged him to achieve the same level: "When they showed their episode 'Jumper Boys' I was speechless. We could also do something like

that, but we don't have an idea like them. They showed it to the world! ('Jumper Boys' was the finalist at PRIX JEUNESSE INTERNATIONAL 2014). I'm very happy to be a colleague of theirs. I have a dream, to produce a copy of 'Jumper Boys'. The responsible person for 'Jumper Boys' just told me that the programme I propose it's a good proposal. I dream of so many things. I'm very proud that I got involved with the "I Got It!" project".

He describes the constructive challenge within the group as a thoroughly positive experience: "The only word I can say to describe this group is "sharing". We can share with each other e. g. if I don't have anything positive to say about something we can discuss and we can develop very good things working within this group".

THE CHALLENGES OF AN INTERNATIONAL COOPERATION

The international nature of the project – participants from nine Southeast Asian countries and German trainers – naturally also posed particular challenges to all participants which needed to be overcome.

The producer from Laos describes the challenge of understanding thus: "Sometimes the language was a difficulty for me. But we could still communicate. They tried to understand us and I tried to listen and understand. Whenever I couldn't understand I asked to repeat and they explained it until we understood it".

One of the trainers regarded the different performance levels in the countries as challenging. "There were countries where you had to start from scratch e.g. "how do I actually work with a camera? (...). In some countries, the soundtrack plays a very minor role. We have placed a very great emphasis on ensuring that this is observed. (...) We have also called for shooting to be a bit looser, away from all this static business. In some countries one had to approach things from the ground up, and in some of the less experienced countries the work topics were rather dramatic. You always had to adjust a bit".

APPRECIATION OF THE TRAINERS

In all the producers' comments about the collaboration with the trainers, a high level of appreciation has been noted. The producers from the Philippines have described the enrichment experienced with the trainers thus: "The consultants really matter to me. I feel really enriched every time I attend this workshop, because we learn so many things. The consultants get to see things in my work that I do not normally get to see. It's very important you see things from another angle".

GERMAN TRAINERS

In the interviews, the producers were asked how they got along with the German trainers. Were there any specific perceived German characteristics which posed a challenge to the participants or which were particularly valued?

The producer from the Philippines puts forward what she considers to be the positive characteristics thus: "They were so patient with us and they were so generous in helping us out, in every detail". Above all, she liked the time management that the German trainers demanded of the participants: "I really like the way you respect time. Time in all aspects, the straightforwardness. I like it. Because it should be that way, we are working. I liked their strictness in a good way".

The producer from Cambodia appreciates the great expertise of the German experts that he has been able to benefit from: "I know that Germans come from a developed country and a civilized country and the producers have a high capacity, so this is what I want to learn from. Right now my capacity is not on the highest level. I mean I still need them to teach me how to do a good story. In every workshop they change something. I think I'm very lucky to be able to join with them".

There was also a fundamental appreciation for the enrichment generated by the meeting of Southeast Asian and European cultures and the resulting diversity. The producer from Malaysia feels: "We had the chance to have a very close communication with German TV. We are from Asia and Germany is part of Europe which we get to know. The fact that the consultants come from Germany really was an eye opener for us. They give us a lot of info, a lot of techniques. This project has to continue to be a cooperation of Asia and Europe".

The producers discuss again and again that the close collaboration has fostered a fine, friendly relationship. The producer from Malaysia says: "I never ever had talked to a German. But because of "I Got It!" I now have a very close relationship with our consultants Maike and Ute and they are very helpful. They are not only consultants but also friends. (...) They motivate us to make a very good story, a very good programme".

TYPICALLY GERMAN?

The producers were asked whether they were able to spot a particular German style in their collaboration. The producer from Laos compares the German trainers with her former trainers: "If I had to compare our trainers with the other trainers I've met I would say they are a bit stricter than the others. But I like it, because strong teachers makes us strong too. And I really like this challenge very much".

The producer from Malaysia also describes this in a similar manner: "They are very strict and they are very open minded. (...) They give us options, but at the same time they telling us: Choose this way. So don't you dare or don't you ever think of choosing other way. What I mean is they are giving us a right direction to go, but you have to make things happen by yourself. This is what I think about the Germans".

The producer from Thailand treasures the directness she has experienced with her German trainers: "I saw that they are very strict and really straightforward and I love that. It is very easy to deal with them, because of their straightforwardness, they don't hide anything. They give very clear direction, that's why they are such good teachers, because everything is clear and straightforward".

More than anything else, the Balinese producer had befriended the tenacity with which the trainers demanded results: "Their determination to get answers from us, to be detailed, that kind of determination is something we have to adjust ourselves to. Because that's important also, it's needed. That determination to get things done, because they are already giving the knowledge and of course they expect us to do what needs to be done. If they ask you certain questions, then you have to answer politely".

The coordinator explains that the organisers of the project invited the German trainers with the conscious attempt to promote intercultural dialogue. Besides it was also important to promote an interaction on equal footing, from which all could profit. "Here in the region the workshop trainers are mostly regarded as trainers, and not so much as colleagues. It was important for us that they all saw themselves as a working group and that it really was an exchange. The German producers feel that the project has also furthered their work and that they too could benefit from this approach. That was the idea".

INTERCULTURAL CHALLENGES - TYPICALLY EUROPEAN, TYPICALLY SOUTHEAST ASIAN

How did the collaboration between the cultures influence the style? The producer from Malaysia describes it thus: "I would say, I still have an Asian touch in my story or in my programme, but at the same time there is an Europe or a German touch in my programme also. For example structure-wise or technique-wise, and the editing e. g. visual editing, and the storyline are very precise, we don't really mix up".

The Malaysian representative reflects her intercultural learning experiences: "The first thing we need to learn is the culture of others, a natural culture from the Europeans and how to adapt the culture of them with the culture of our children".

For the trainer, the cultural difference initially left her very reluctant to express opinions: "In the first workshop there were people (...) who didn't dare to speak up or look you in the eye, as per the motto 'I'm the student and you're the teacher, and I also cannot say anything bad about any colleague, because they're all trying their best'. So it really was a case of just no criticism, no questions. But then astonishing developments happened. Suddenly they all unfolded and had their say. They can now discuss things with colleagues eye-to-eye, and also with us, the trainers".

To work as a team on the same level and on a common project - even this approach I had to initially overcome the obstacles of cultural differences. According to the trainer: "We have also always seen ourselves as ambassadors of a democratic discourse; we have always maintained, it really is your programme. We moderate it, but you have to discuss it together - you have to exchange ideas about it, discuss it and arrive at a result at the end. And this type of democratic approach in a project was relatively new for them I think".

DIFFICULTIES WITH THE PROJECT

What aspects of the project did the participants find difficult? For the producer from Malaysia, it was communication via digital media that she found hard. "The communication is quite difficult, because we have to bear with only internet or e-mail or skype but I myself didn't skype with Ute, the consultants, even that they say so that you can skype with them". For the Balinese producer, the language problems are the biggest hurdle: "The thing that sometimes makes it challenging is the language barrier, that's something that always needs to be worked out. It's not that the Goethe-Institut should do something about it, but it is just a challenge for each member. You can do a lot of things easier, to grasp things, if language is not much of a hurdle. Of course we can understand each other and Andreas helps to translate things for us, but I think each member also has to work on it"

LEARNING EFFECTS FROM "I GOT IT!"

What are the actual learning experiences that the producers gained through the project? The producer from Laos lists the following points: "Now I know how to put the leading question in our story from the beginning till the end. I learned new technique for interviewing and new techniques for collecting information".

The producer in Cambodia describes his own development: "My capacity has developed. (...) Now I know how to build up a challenging story and how to do a proper research on things. (...) Since I joined "I Got It!" I got to know how to write, because we write for a lot of pictures that means we write for videos and we do a report for a video and write down the meaning of it. And sometimes we use graphics and now I know how to use graphics, when to use it and when not. That is what I've learned from this project".

And he also applies this new knowledge to programmes for adults that he is producing for his broadcaster: "I compare before I do a programme for adults. Now I'm using the knowledge from "I Got It!" for programmes for adults and I compare it to the ones I used to do before. Other people told me that nowadays the quality of my programmes are stronger than before".

The producer from Malaysia describes her learning experiences thus: "I personally learned about the importance of a good story, good script writing, good production, technique and personally how to develop a story, how to make it strong even though you have to explain about certain subjects and you have to find out what is the main strong point in the subject. "I Got It!" is only 10 minutes long so you have to concentrate on what is important in

ten minutes. The most important thing I learned from this project is to know your subject, to know your character, and to know who is your audience".

The producers also benefited from the special skills of colleagues from other countries - the Malaysian producer offers this description: "I really honestly say that I learned a lot from the Philippines, especially from their animations. Storytelling I learned from Vietnam. Even though they are Asian they are different in thinking".

For the Thai producer, the greatest learning experience was in finding a natural way to deal with children: "In Thailand we do not have a degree in making programmes for children and we do not have a good example of a good children TV show, which let's our children be natural. I think it is because of the culture in some ways. I want to change the perception of how we look at children and how children making their way. In "I Got It!" - we learn (...) how to let the children learn naturally. (...) It is very hard to change the social behaviour and the culture. The first thing we need to learn is the culture of others, a natural culture from the Europeans and how to adapt the culture of them with our culture of our children".

The producer from Thailand describes in great detail the immense learning experience for herself and her team during the on-location shoot with the trainer: "When we did the shooting with Ute we were very nervous when we learned that she will come. Because when we were doing the script together we learned a lot from her. We felt this is the right way to do and we always did the wrong way in the past. When we did the shoot with Ute we were all enlightened by her experience. She told me every step. Not only what I was wrong with, but also she gave good feedback on things we did good on that day. Now I know what I should do in the future, the time with Ute was very valuable (...). Ute wanted to gather everyone in the company to sit together and to listen to her what she has to say. Those things mean a lot to our company so we got a lot from "I Got It!". Without "I Got It!" we wouldn't have support or knowledge from the EU or a professional from a European country to correct every single work of us".

One of the trainers describes how much of a novelty it was for the Southeast Asian producers to invest so much time in producing a ten-minute programme. "I think that everyone was totally surprised to see the amount of time invested. If one were to ask them, almost all of them would have said that they never would have thought of investing so many days' work in a ten-minutes format for the television. (...) For most of them, it was quite a surprise that they should work so long on it - if they really wanted a high quality end product in which the facts stated are

correct, with careful wording, where one has really taken the time to research a good protagonist and not just pick anyone casually. I think that that is totally new for everyone”.

CURRENT LEARNING PROCESS: NARRATING STORIES

The second trainer describes what the actual learning process for all participating producers is: “The biggest challenge which we currently face is the ability to narrate stories. At the beginning, it was mainly still about research, in case any facts were not correct and the awareness was not there – for taking responsibility for what you broadcast. It’s not sufficient to just pick up an article from Wikipedia and say that it’s half-true; it really does need to be thoroughly researched. This exactly is the big challenge that narrating a story can really offer. (...) It’s about providing knowledge in the form of a true story. I believe that, for most people, that is the hardest of all”.

LEARNING EFFECTS FOR THE TRAINERS

The two trainers, too, grew along with the project. They describe it as follows: “First of all, “I Got It!” has been a huge wealth of experience personally. We have both, of course, shot internationally in the past, but we have not really worked together with international colleagues. Such an exchange, gaining an insight into how films are produced for children’s television or even television in general on the other end of the world in such an intensive way, what makes the producers tick and how they think, and this in an environment with so many different cultures, was of great personal and professional enrichment to us”.

The second trainer appreciates more than anything else the profound encounter with other cultures: “One gains insights into a culture which one would never get as a tourist. And possibly not even as a professional. When do you ever get to the private houses of the private people, when do you talk about such special themes as environmental issues, street children or poverty. When do you ever shoot with the local children, and experience together with your colleagues, how they deal with their protagonists. These are all doors which do not open otherwise, and that is a great personal enrichment”.

The experience of this cooperation has also led to a new view of their own work: “I Got It!” has also offered me professional experience, as I keep asking myself: how would we narrate the story; and are there probably no other ways to narrate this story. Of course, we’re very confident of what we are doing. But nevertheless, the cooperation encourages one to wonder, whether or not our European approach actually works like this over here”.

Methodical flexibility was demanded of trainers: “We also grew more as trainers. Simply because one arrives here with a pack of methods and then quickly realises that it doesn’t work here, and that one will have to explain it in a different way. (...) From workshop to workshop, we have always attempted new approaches. (...) Every night we would sit down and review things. Should we take a step back, maybe we must once again push in something in between, maybe we should explain something once again etc.”

The trainer reports on the reaction of a producer from Brunei which very beautifully summarises the learning experience through the project. Brunei joined the project at a later date. “Once the Brunei episode was ready and had been shown in the circle of colleagues, he said: “I still cannot believe that we have done this ourselves.” And I personally find that a wonderful thing to say, as it shows that they themselves are amazed at what they can get out of their team when they take the time. They were really proud of it, and that’s enough to make anyone else proud”.

TRANSFER OF LEARNING EFFECTS TO THE BROADCASTER

The learning effects which the producers gained through “I Got It!”, naturally also work well in their organisations. The producer of National Television Cambodia describes it thus: “Right now, even though I only work on “I Got It!” in my station, they sometimes want me to help others with the story, because in my station there is only me and my producer who understand how to do the “I Got It!” programme, which other people are not able to do. I’m very proud. (...) If I look back to my station it is not difficult to do other programmes”.

The freelance Thai producer describes how she applies the knowledge gained through “I Got It!” to other productions: “I take care of another programme for the station, an everyday filler programme. (...) We have a short part to produce in which children are doing activities. I can use the lessons from “I Got It!” that they can do things by themselves, in a very natural way”.

SPECIFIC ACHIEVEMENTS – FROM THE PERSPECTIVE OF PRODUCERS AND ORGANISERS

What do the producers and organisers regard as visible achievements of the project? For the coordinator, being a finalist in the Children’s television festival PRIX JEUNESSE INTERNATIONAL 2014 is a great testament to the quality achieved: “To be a finalist in PRIXJEUNESSE was always somehow a personal as well as an institutional dream. The fact that our project has a certain quality and is capable of contributing to the international dialogue on children’s television, was extremely important for us”. He also regards it a measure of quality that in the Latin American region a similar co-production was launched by the name of “Contrasena Verde”, inspired in part by “I Got It!”.

For the producer from Malaysia, “I Got It!” is a validation of what she and her team can achieve: “This project really showed us what we are able to do. We are able to produce a programme standard like other broadcasters. “I Got It!” opened eyes. Colleagues from my department watched the episode and asked me ‘how do you do that?’ How did you develop the animation and how do you develop the story? Even my animator puts up a new standard. We have to go world standard, we have to go for higher standard!”

POTENTIAL FOR IMPROVEMENT

Despite all the visible growth and tangible achievements, there is naturally still a lot of potential for improvement.

When asked what could be improved, in response to the question, the producer from Malaysia talks about the number of producers involved at each broadcaster. “Right now there are only one or two producers from each country involved in this project. It would be good if this could be widened up and more producers can participate in this project.” Furthermore, she saw therein the possibility of thematic expansion: “In “I Got It!” we are more into educational content. Maybe you can use the same technique but for a different genre, for example literature”.

About the method of mentoring during the on-location consulting, she thinks: “They try have a one to one contact during shooting, but it doesn’t help much, because we have only three or four days for shooting with the consultant. So sometimes we didn’t managed to grab some knowledge or techniques during the shooting. So for the future, if you have a long shooting time with the consultant that would be better”.

The producer from Myanmar suggests reconsideration of the length of the programme : “For improvement I think we should increase the time slot. In ten minutes it is very difficult to show all the things when you do a documentary. For a good documentary the time is too limited. So we have to increase from 10 to 20 minutes that should be better”.

HUGE POTENTIAL FOR IMPROVEMENT WITH RESPECT TO TIME MANAGEMENT

One of the trainers sees considerable scope for improvement in the broadcaster’s own time management and personnel arrangement: “At the broadcasters, so many people work on a production. It’s just a case of reverse thinking. There is a dedicated team member for each task there. So you might sometimes work on such a shoot with 13 people. This means that one has a lot of manpower there. And they have a lot of time for shooting – more than we do. What we shoot in two days, often takes them five days. So the time is definitely there, but the awareness – regarding preparation, editing, research, and to really investing time in “good” writing – is absent. This means that if one were to redistribute the capacities, that one has from all the extra staff available – not in all countries, but in some – so that everybody has more time to do these other production jobs, one could get more out of it.

The second trainer picks up from this point and suggests that for future training sessions focus be laid on improving the internal management structures of the broadcasters : “We should help the broadcasters to organise and structure themselves better. To look into ‘How must I co-operate with my producers?’, ‘What should I also know about production, as a programme manager so that I can understand the producers’ concerns about what they really need (...)’. The entire management and the whole concept of quality awareness within a broadcasting station, is a point that needs to be addressed. Otherwise, this workshop and all activities will always hit the wall, if those in management say, ‘You get only one day to do it; period!’. And it is not just a question of manpower – money is certainly available with most broadcasters. But what is lacking is awareness. In my opinion, a change in management style would be beneficial”.

This structural change must lead to the insight that, in order to achieve quality, a temporal space must also be created: “ So one conceptualises a programme like “I Got It!”,. And one also does not shoot just like that without a script. This is what I believe; one should understand. Some broadcasters have understood that, and have granted this space to colleagues. However, with some others one still needs to work on this . (...) But the question is, if they are allowed this space, do the other colleagues understand what they are doing all at once? Do they understand that

they are dealing intensely with things and are writing texts all at once? That they somehow require longer than an hour for a shoot, and have to be there during the editing phase? (...) They don't know that one has to work in the sound recording room and that sometimes sound is added at the time of shooting itself. (...) This will take a long time, because this is a complete change of work culture".

INFLUENCE ON THE SELECTION OF THE PRODUCERS NECESSARY

For the project coordinator, the selection of the producers to be involved is an area which should be addressed with more diligence in future projects: "We left the choice of producers rather open. The stations could make their own decisions, and it has also mostly been the right producers. However, this has not been the case in some countries, either because they come from another background or because the primary reason they were selected is because they have an established position within their channel – a typical approach in Southeast Asian countries as far as representation with international cooperation is concerned. Established individuals here get more opportunities than younger employees, although promoting them would signify an investment in the future. (...) It would be important for someone in this position to be able to join in discussions regarding the selection in the future and also to have assurance from the broadcaster that these producers are actually involved in children's programme".

One of the trainers describes the difficulties that the project had from the start in particular as a result of incorrect selection of producers: "The broadcaster must be informed which people belong in such workshops. Regarding the station heads, there was certainly advertising for the project done in the past, but I believe that, for a long time, they were not clear as to how this workshop would run, and what sort of work their producers would be doing in this regard. With this, we naturally also lost time in the beginning, because the right people simply weren't available. (...) If there had been more opportunities available in advance to visit the respective stations – in order to get a view of how they work and what sort of work people do there – perhaps there would have been more opportunity to be better prepared. (...) As one would have said exactly, these are just the kind of people we need".

The second trainer too deems it necessary to have a certain kind of influence or at least prior knowledge of which colleagues are sent by the stations. "We trainers would not have expected to reach the level we have attained here. (...) We have had to perform truly basic work here in some cases. In the future, I would place much more emphasis on exactly who the chosen

participants are, and what they have done, and the state of the broadcaster; and only then start basic work in regular workshops, and then build on it".

SETTING BROADCASTING DATES

Another point where the coordinator sees potential for improvement, lies in ensuring a set broadcasting time: "We have always insisted that the series should of course be broadcasted, but it's hard to monitor. We have also tried to ensure that it's broadcast at the best time – not at five in the morning on a Monday. Many stations have ultimately positioned it all very well – during this golden hour on a Saturday morning or as an early evening programme for families, for example in Vietnam. That would probably also be enough to make another point: that the programme must be broadcast at a specific time".

The producer in the Philippines has something to say on the situation with her channel. She is concerned that not many children in the Philippines watch "I Got It!", because the series is shown at the incorrect time, namely at 08:00 in the morning on a Saturday, when "It's too early for kids".

ALREADY ACHIEVED IMPROVEMENTS: A MAXIMUM OF ONE EPISODE PER YEAR

The output was increased from one episode per year to two to four, but this was quickly corrected again. It was shown that the involved broadcasters were overwhelmed by it – this could have jeopardised the quality of the project. This is what the coordinator says about it: "During the first year, in which we consisted of seven countries and each country was able to produce only one episode, things went well. But then, our aim was to produce 26 episodes per year or per season. (...) But many of the producers are very burdened by work in the other departments of their organisations; with the many programmes that they need to support. This means that they often don't have the time to be all that deeply concerned about "I Got It!". (...) So this means that we decreased from 26 episodes back to 13. This allowed the producers to go into more depth again. (...) And the point as a whole is of course not just the production of a product, rather, the producer should also gain something from the work."

FORMAT CHANGE

This is how the coordinator describes the background behind the decision to switch from a magazine structure to a documentary format: “We have noted that we – both the producers and, so we believe, the viewers – don’t just have an interest in general topics, for example climate change, they also have an interest in the children’s’ stories. With this in mind, we wanted to focus more on the child protagonists – offer more time for their stories. You could say we’re talking about documentary films for children. Being able to play around with the format is also a good aspect of this project – it has flexibility. For the producers, this is of great value. They get to learn a new aspect in this way – not just approaching topics with a ‘leading question’, which is then answered on the show. It is now an approach to the topic which is of relevance to an actual child. It involves completely different work and preparation compared to before”.

CHANGES EFFECTED BY “I GOT IT!”

What effect has “I Got It!” had on the broadcasters? For Brunei, “I Got It!” is an absolute novelty, and an inspiration for similar formats: “It makes our station change, because we never had a programme like this before in our country. We can learn how to create children’s programme. We like this way, maybe we can produce something similar to “I Got It!”. (...) We have never produced reality based programmes like this for children”.

In Laos, the producer reports that the local UNICEF office is very impressed by “I Got It!”, and that it has encouraged her to produce a version that focuses purely on the Laotian public. She plans to put this idea into action, and wants to train her young editing staff accordingly.

The producer in the Philippines is optimistic that “I Got It!” could foster another consciousness in young audience members: “I’ve always been optimistic about “I Got It!” that this could make a difference. I’ve always believed that in my own little way we could change the world, we can make definitely a difference. We cannot please everybody, but if out of ten kids two or three are affected this is something already”.

In Vietnam, the “I Got It!” format has rubbed off on other children’s programmes of the channel. Indeed, a 10-minute piece called ‘My Story’, designed in the documentary style of the new episodes of “I Got It!”, was inserted in a half-hour magazine programme.

The Cambodian producer hopes that many channels in the region will take inspiration from “I Got It!” and produce programmes for children that will expand their knowledge.

The producer in Bali builds on the inspiring effects of “I Got It!” which could lead to more children’s programmes with educational content in Indonesia: “In Indonesia, broadcasters tend to ignore the importance of content for children because it doesn’t really generate big sponsorship. Our responsibility as media, as TV station is to provide a segment for children also. So I think this kind of production is needed because we then have a frame of reference if we want to start to make improvements to our own children’s programmes”.

The producer in Myanmar reports that, in his channel, children’s programmes existed before “I Got It!” came along; however, this was limited to simple entertainment formats with dolls etc. With the new documentary alignment of “I Got It!” (in particular), he hopes to appeal to the curiosity of children throughout his country: “I think they want to know more what is happening in our world and what are the new things in our neighbouring countries. This documentary style programme is the first TV programme of this kind for our country and I love to be part of it”.

He also reports that “I Got It!” has promoted technical development in his channel: “We have a plan to develop our technique devices for “I Got It!” for the next episode. We make a meeting with the production manager about the shoot and what kind of cameras or sound equipment we should use for the next episodes”. He was especially inspired by the success of the Philippine episode ‘Jumper Boys’: “We really envy the team from the Philippines. (...) Me and my production manager and all the scriptwriters watched the ‘Jumper Boys’ again. (...) We are really impressed by this episode. We decided to try to do it like them for the next episode”.

The producer in Malaysia explains that her channel got inspiration from the 10-minute format of “I Got It!”. Initially, “I Got It!” was the only children’s programme of this length, but there are now already three.

ACCEPTANCE AMONG THE TARGET GROUP

The producer in Cambodia is concerned that the TV-viewing habits of children in his country will make it harder for “I Got It!” to gain acceptance. In the case of children, it is almost always entertainment formats that are offered. For this reason, he is concerned that an educational format such as “I Got It!” will take time getting used to. And he hopes that other channels will get inspiration from “I Got It!” and introduce new formats.

PERSPECTIVE OF BROADCASTERS ON "I GOT IT!"

The producer in the Philippines regrets the refusal of decision-makers in channels to put their faith in something in the domain of children's programmes. "The lack of support for children shows is really difficult in the Philippines. (...) The executives don't want to risk their money to support this kind of thing. It is so hard for us, they give us bad air time, not suited for children or too early".

But she hopes that getting to the PRIX JEUNESSE finales of the Philippines series 'Jumper Boys' will have a positive effect and generate understanding: "Especially now that it was nominated, they are ecstatic about it and they are supportive. I just hope that this support will last and that they strongly believe that the children need this. (...). This is the first time, this is the first show with this concept. No other concept like this is being aired in the Philippines".

The situation in Laos looks better. The Laotian producer has praised the good support provided by her channel Laos National TV: "Everybody at the station says it is a very good programme and it is very useful for the children. When we ask them for permission of location or other things they grant us everything". The channel is also ready to promote more children's programmes in the future: "They want to produce more children's programme. TV3 Station had only one programme for children, now I produced two more programmes for children and I'm preparing one more. They ask me to produce a programme for Monday to Friday which could be broadcast every day. And one of those programmes is "I Got It!". On one day it is "I Got It!" and one is from UNICEF and another one is from our station".

The producer in Cambodia describes the high level of appreciation that the programme has enjoyed in his channel: "In my station all the staff admires the "I Got It!" programme". What he has to say about viewers' feedback: "Adults love to watch this show also. I got the feedback not only from the children but also from many adults".

But despite this appreciation, he doesn't see any chance of his channel being able to finance "I Got It!" further all by itself: "If we don't have the budget from the Goethe-Institut, my station is not able to give out a budget to do the programme". However, he has decided to continue the project himself together with another producer: "We try to do it. (...) I think it is not that expensive to do it in Cambodia. The budget is not the most important thing, the most important thing is our feeling if we want it or not. (...). We want to do that kind of programme when

after we broadcast it there will be feedback from the people who watched it and call me. "I Got It!" got a lot of feedback from the audience. So I'm happy to do it and my friends too".

The producer in Malaysia describes the lengthy convergence process between the format and her channel: "The first two years they just looked like another children's or other coproduction programme. But now they got a sense of "I Got It!" making a big change for children's programmes, for the children's department. (...) Now "I Got It!" is one of the programmes for trial in RTM to be broadcast in HD, so they really look into it".

In response to the question of whether or not the success of "I Got It!" would have also resulted in more resources within the channel, she says: "Pretty sad, that doesn't change. Even though we are producing a lot more children's programme now, six or seven children's programmes. But the man power is still the same. (...) We are going to have our own children's channel, this is our aim. But the man power is still the same".

The producer in Thailand says that children's TV in her country, regrettably, simply doesn't have the value that would have been granted by a higher level of support: "All the people in Thailand are more interested in the government or politics so I think children's television has not enough power to make a move forward".

The producer in Myanmar says that people in his channel are very proud of the "I Got It!" project: "Our station supports the "I Got It!" project. They are putting all the talented guys like the script writers into it. They really appreciate us to be working with "I Got It!". They really love "I Got It!". He believes that there are sound future prospects for "I Got It!" in his channel, which he attributes mainly to the changed format: "If they would be working with the old "I Got It!" style the children or the people could get bored. (...) Now the viewers are really interested in a child who wants to be a dinosaurs specialist. (...) I think if "I Got It!" is going forward with this style we can do more and more even although we don't get much support for the next year".

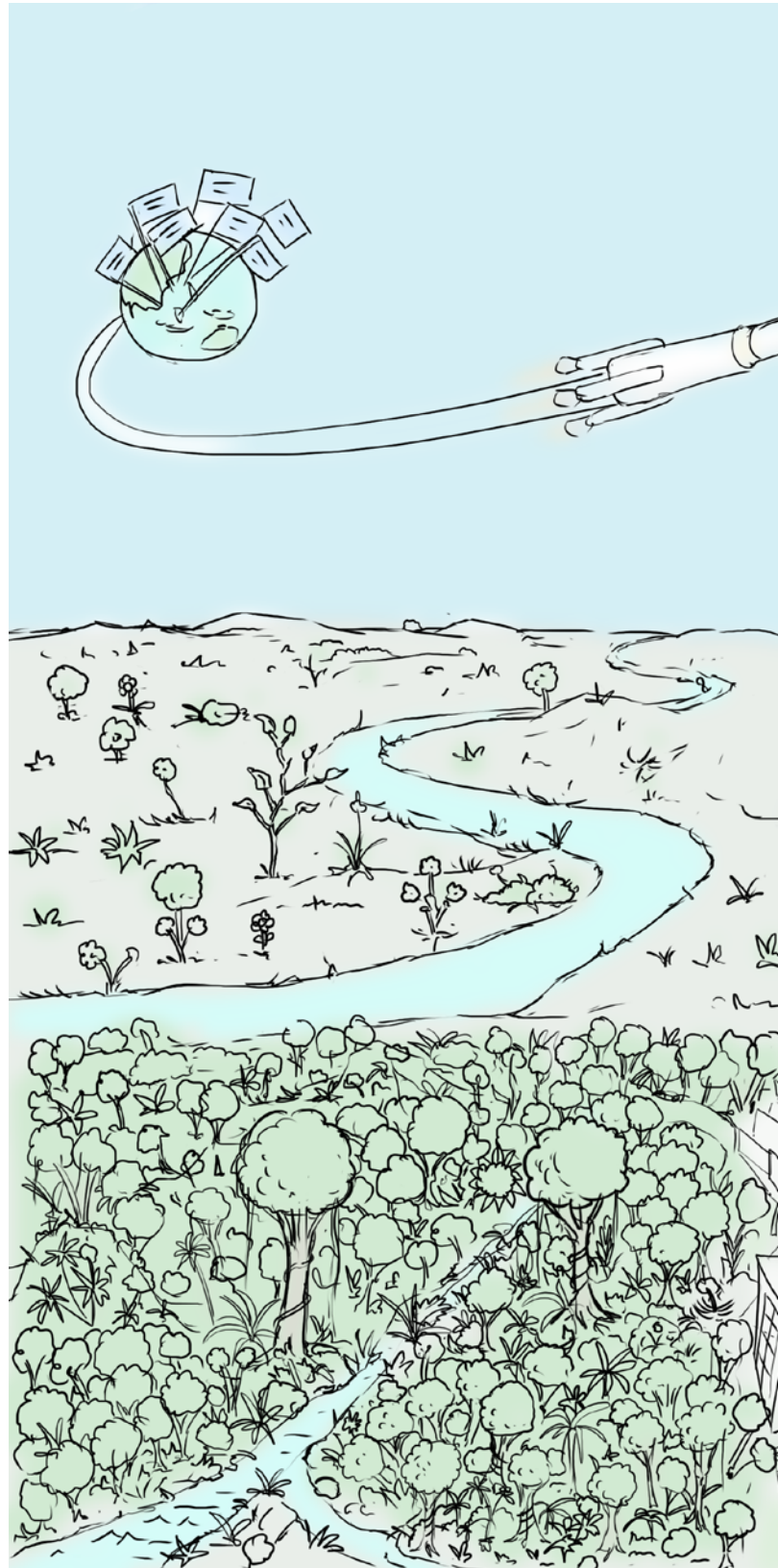
The coordinator considers it very important that the decision-makers for the programmes were continually informed and involved, and that collaboration as such wasn't limited to only the training departments. Another major factor is the political one. "Given that it is an ASEAN coproduction, and given the background of the formation of the "Association of Southeast Asian Nations", this also has political value (...)".

PASSING ON TO THE NEXT GENERATION

The producer in Cambodia considers it difficult due to lack of experience, to transfer the project to his young colleagues: "I personally want to transfer it to the other generation in my team, but it might be difficult for them, because they are young and they have little experience. It might be a bit difficult for them to get the knowledge from the "I Got It!" programme".

The producer in Thailand who works for a production company also finds it difficult to transfer knowledge to other colleagues: "I don't know how to expand this knowledge to other colleagues in other companies who work in the station. But I will produce this and my other programme and take the lesson what I learned and give it to another programme I am producing now".

The producer in Laos says that she is ready to advise her successors: "I think this project can continue. I am old now and I try to transfer my gained knowledge to the next generation in order to continue this project. I will tell them don't stop this project. I still will be with them to help them if they need my help".





INTERVIEWS WITH EXECUTIVES

IMPACT OF THE PROJECT

The majority of the interviewed executives expressed that they gave a particular status to the “I Got It!” project, especially with regard to the [training of their staff](#). Many are of the opinion that the international exchange and the related insight into working lives and ways, as well as the individual development of all project participants by the trainers of the Goethe-Institut in particular, constitute an essential benefit for the capacity building of the producers. This is expressed by the managing director of the Vietnamese channel: “We gained a lot of knowledge on children’s television production”; and the project manager of the team in Brunei sees an advantage in the exchange between the participants, commenting: “I Got It!” is a learning process and my producers (...) are learning how the production goes from the beginning until the end and I think “I Got It!” taught our team, the producers, especially the youngest”. With Laotian television as well, the experiences related to “I Got It!” were considered very valuable by the employees: “People who are working in the field of television have a certain range of knowledge, but when it comes to details there are differences. And through this “I Got It!” workshop they were able to learn how the other countries think, they are presenting their production and so on, which for them is a new and good experience”. The executive in Malaysia highlights another aspect when she says that it’s not only the producers of her channel who were involved in the project that have benefited, the same is true of the entire children’s editorial department: “Yes, it has a very big impact not only on the producers, but also on the overall children producers in my previous department”.

Another positive aspect which has been discussed by some of the managers, is the [insight into the everyday life of children in the different Southeast Asian regions](#). The deputy director of the Laotian channel LNTV describes this condition as a “real success because children in Laos now know and understand other

children from other ASEAN countries. And of course the children from other ASEAN countries get to know children in Laos”. According to him, thanks to “I Got It!” it is possible for children and youths to reflect on their own environment and make plans for the future: “the programme shows kids things like the environment and lifestyle of other people in other countries, this programme contributed a lot to our children here in Laos. They can compare the way of life regarding the environmental aspect and decide for themselves which way they want to live in the future.”

The executive in Myanmar cherishes the [interplay between learning experience and entertainment](#) in “I Got It!”: “It is an edutainment programme and I think the children got so much knowledge of watching the “I Got It!” project”. The fact that the “I Got It!” project serves as a contribution to international understanding in the Southeast Asia region has also been expressed by the general director of Cambodian television. In addition to the learning potential which the project already offers children, he also praises the experiences and further education opportunities for parents whose children watch the programme: “I Got It!” has a very high potential among the education programmes” in Cambodia “and it brings us together. All the nine nations are together. It’s great, the next generation can show to the Cambodian people – especially to Cambodian parents – what is happening right now to the other young outside of Cambodia”. In Thailand, too, the mix between entertainment and learning experience has proven itself capable of yielding successful results: “We saw that some children were interested in this programme. Through survey we found out that the children aren’t just interested in entertainment but they are also interested in educational shows”.

The director of the Goethe-Institut Thailand summarises her impressions of the networking of Southeast Asian cultures and the participation of producers as follows: It is, as she says, worthy to note that “such quality children’s television is accepted and attracts interest”. She emphasises the “enormous learning effect” that the project was able to contribute in Southeast Asia

to children's television, adding that this has shown once more that "it's not just television broadcasts from global networks that are well-appreciated here in Asia; on the contrary, content which was produced against a local background" also gained in significance and appealed to young viewers.

To summarise, it can be said that "I Got It!" has proven itself not only for the [training of the producers involved](#), but has also made a [contribution toward international understanding and acquisition of knowledge within the Southeast Asian region](#).

STRUCTURE AND FURTHER DEVELOPMENT OF THE PROJECT

According to the respondents, the "I Got It!" project is characterised more than anything else by the [effective combination of workshops and practical implementation of newly learned content in a tangible series](#). The possibilities of experiencing new work methods in the training phases, exchanging ideas and information within a multicultural team and allowing for experience to be incorporated in one's own productions, is clearly viewed by executives as very useful, both for the individual producers and for the broadcaster itself. Accordingly, the Vietnamese executive emphasises the [development of the participating producer](#) of her channel thus: "I think that the producer who got involved in the "I Got It!" project truly developed from the first time when they are really green, I mean the young producer. First she was inexperienced and now she is very confident. She obtained a lot of skills and knowledge about TV production"; and she added: "Of course me, too, I gained something". The general director of the Cambodian channel sees similar advantages. He mentions how important it is to provide for the continued training of himself and his employees and to show new perspectives: "I would like to push the younger generation. My next leaders of television. You see, Goethe-Institut offers the very best workshop and training. So that's why I sent many young to replace the old. I do so, because this is a talent building for the young (...) I mean we train the next generation".

The challenge of attaining a project situation where [media professionals from nine countries in Southeast Asia are brought together and they then work in close cooperation](#), is recognised by several managers. This is the feedback from Vietnam: "Nine countries had to cooperate in one project and it required really a lot of time and patience", and yet: "It was a big success". The Thai colleague also addresses this aspect and even goes a step further by saying: "The programme itself became one vision of many countries. It looks more like a one vision show to me now". At

the same time, it refers to the individuality of the individual programmes within the project. It is her opinion that, while everyone seems to be 'pulling together', the personal style of each individual country also shows: "Since the beginning the work has developed individually throughout the years in each country. I mean, you can guess by the sound of an episode which country it is coming from".

Cooperation between the various Southeast Asian regions is also advocated in Malaysia. In the eyes of the executive producer, the project is promising, especially pending consideration of the possibilities of further development of exchange in this area: "I think RTM feels that it is a very good effort to have more productions from this group of countries. Not just Malaysia and Singapore for example or Malaysia with Thailand, because they are very close neighbours. We would like to extend it, beyond our neighbours - we want to get all views what the children are like in each country".

All these aspects once again make it clear in the eyes of the director of the Goethe-Institut Thailand that "the participating broadcasters really have developed a strong interest in this project and have in the meantime greatly identified with this project". For this reason, she also believes that many of the executives are "ready to continue the project with only basic support from the Goethe-Institut." Details of exactly which further education measures could be concretely implemented and which learning experiences were achieved by the project participants in her opinion, are summarised as follows.

LEARNING EFFECTS FROM "I GOT IT!"

It was during the [implementation and delivery of TV productions](#) in particular that it was seen that the "I Got It!" project was a particular success thanks to its participants. The managing director of the Vietnamese channel has proclaimed: "First area we learned was the production area, we learned much more about children's TV, this was kind of a new territory to enrich new points in our channel". In Thailand as well, there was feedback that the experiences with "I Got It!" proved a significant contribution in the effective implementation of productions: "They have changed the way of thinking in terms of producing an episode. When they know what topic they want to produce they start to think of the basic steps like how should the main character be, what is our headline, what is the challenge in this story, the climax and so on. They got more systematically not like before when they chose a topic and produced it without thinking through it". The colleagues in Malaysia have also

made advances in the area of script writing: “This is a very good method to train the producers (...) it helps them to have a quality production script in order to have good production”. The responsible editor in Brunei adds the aspect of screenwriting in the technical finesse that characterised the shooting itself: “I think about the camera shots and how they did the camera shots during a story or the editing and how they develop the story. (...) This is a very good experience for us.”

The producers in Cambodia mentioned a completely new experience – [children’s TV as a separate TV domain was hitherto non-existent](#): “For us it is very difficult to produce an educational programme. We never produced this kind of programme before only a variety of programmes for adults”. The general director was in correspondingly high spirits, judging by the achievements of the colleagues in this region: “We gained a lot of knowledge for example on how to present to the young children through media, especially children’s media. What do they need to watch. Education, science or other so many genres.” There were certain basic procedures to be learned, for example finding the name for a programme, which were central elements here, which required the right kind of introduction: “At that time it was difficult for us to think about a title. What kind of title is more useful for children, this is because we have never been producing a children’s programme before”. The fact that the format of the programmes is not pure entertainment, but that these are also “educational programmes”, was also ‘new territory’ for some participants: “we didn’t have the experience of producing edutainment especially for children, so by attending the “I Got It!” workshop so many times our team has gained so much knowledge – how to make those kind of programmes and technically and everything about scripts, for so many aspects we have improved a lot” (Myanmar).

The [provision of knowledge via the development and basic structuring of a children’s TV programme](#) was a central element in the training work. Many of the respondents replied that the workshops helped them to get a better understanding of a ‘good’ story and its central leads. With this, as an example, the editorial board in Thailand pointed out that “I Got It!” helped them to create programmes with a more child-friendly approach: “The second thing is how to explain things, this was very interesting for us, we’ve learned not to complicate things, make it easier to understand especially for children we need to be more corporative. How to make it is easy to understand.” This aspect was also remembered in Vietnam: “it is all about how to make a difficult part easier”. In their eyes, this is of particular importance, and a unique selling point of “I Got It!”: “Unique about the “I Got It!” format is that you explain very dry, I mean very scientific or very difficult topics to children, by an easy or interesting way”.

The representative of the broadcaster in Brunei described how much her colleagues in the domain of ‘[Storytelling](#)’ were able to learn: “They learned a lot, especially in script writing, how to develop the story and then at the end how to make a story more lively, because as I learned from “I Got It!” they produce real stories”. The editor in Thailand adds: “We learned many things, like the camera shots for a children’s programme or thinking of a title for an episode, create a storyline”. The prospect of developing a programme which both entertains and educates while remaining child-friendly, was of central significance for all participants: “It is not easy to make this scientific programme to be entertaining and it requires a lot of talent and innovation and this is our task to involve more young and energetic people to join in” (Thailand).

CHALLENGES AND POTENTIAL FOR IMPROVEMENT

The managing director of the Vietnamese channel described the need for [continuity](#) as a major challenge with the project. In some phases, motivation could have diminished. People nevertheless wanted to hold onto “I Got It!”. In this context, the executive of the Thai channel explains thus: “I think six years of “I Got It!” show us that even you have a good idea you still need time and effort” – Resilience is very important for people who are doing the project”.

For the colleagues in Thailand, the [question of the ideal format](#) and the [satisfaction of the target group](#) are a central aspect which needs to be tackled. Until now, many children in Thailand were more interested in animated, purely entertainment programmes rather than documentaries. This means that it is important to make documentary formats attractive for children in order to get long-term viewers: “Now we need to find a way to make documentaries more interesting for children and we need a way to allow more children to watch our shows. All we need is children to follow our programme on regular basis and this is a challenge which still remains in our station”. In Cambodia, there is another aspect which aggravates things: the conditions for reaching as many children and young people as possible with the programme, are limited or not given at all: “All of them really appreciate, but the material is for education. Education institutions are very poor, it does mean the secondary school doesn’t have the television or the TV conference. So that’s why it is difficult to figure out, how many percentage of the viewers appreciate “I Got It!”. There are also the [technical requirements](#) which, according to the general director, still need to be optimised in order to keep the project going at a consistently high level: “We need to update, update production posts, producer updating and the style of cameraman, everything needs be upgraded”.

In Laos, as well, there is the challenge of [exciting the target audience](#), and against the background of promoting understanding between the Southeast regions: "The challenge that remains is how to produce a beneficial programme for young people to prepare them for the ASEAN community".

A majority of the respondents pointed out that [working together](#) with representatives from different countries sometimes posed difficulties. The Thai colleague pointed out that the 'brainstorming' part was a challenge for some participants: "I would change the brainstorming part. I sometimes feel that some people still aren't open enough". In her opinion, there are language barriers that need to be overcome, but the still lacking expertise and an associated lack of self-awareness is also a reason why many of the participants do not dare to participate in exchanges actively.

From Vietnam came the suggestion of better integration of the possibilities of [online communication](#): "The distance is the weakness and I think if we could do it more often that would be much better. We can do some kind of online forum, this would be better, because it is not easy to fly more often and I think if we can have some kind of online communication that would be good". According to such opinion, this aspect would also be helpful for the involvement of other colleagues who could not participate in the workshop.

From Cambodia, it has been prominently noted that it would make sense to develop a type of [pilot programme](#). This could increase the participation rate and strengthen the collaboration between the regions: "I would like to have a pilot programme of "I Got It!" to help coproduction". In addition, according to such a standpoint, it would make sense to consider a [greater merger](#) of various countries: "To have multi production. Like three countries join together or four countries join together at least more than two. Like for example "I Got It!" stands for the coordinator and with the Thais, Cambodian with Malaysia three countries join one programme". He considers the enrichment that such a large coalition could provide to be particularly attractive.

A suggestion from Vietnam concerns the optimisation of the [presence](#) of the project in public – the managing director believes that it would be important to make "I Got It!" conspicuous and thus increase its level of awareness: "I suggest we could do much more marketing and make it more famous in each country". Social networks could be helpful here. They can contribute to those both young and old coming into contact with the project and promoting dialogue.

In order to reach as many viewers as possible in the future, the managing director in Cambodia recommends the use of [various media and different channels](#). According to him, this would

enable for example also to explore animations or literary media: "I would appreciate to transform the video to a cartoon. From the video to the book and sell it. (...) Only television is not enough. So books and cartoon, because you see the children do like cartoons". He believes that, with this, it would be possible to reach even more children, and the revenue additionally received as a result could be used for the realisation of future projects. He regards the economical factor as a central aspect to be considered as far as the continuation of the project is concerned.

There were many constructive suggestions from the respondents with regard to the [concept](#) of the "I Got It!" programme. The colleague in Brunei suggested [increasing the recognition of the project](#), by involving the same presenter for all programmes produced: "I wish for "I Got It!" to have only programme with only one presenter. But each country contributes a stories with about (...) five minutes (...) I mean with one presenter, the presenter will tell the story".

The Cambodian managing director sees great opportunities in the genre of the programme. He considers it desirable to start testing [other TV genres, for example, the talk show format](#) and thus come even closer to the actual lives of young viewers: "To move forward as a show, right now it is just a story. You see the symbol of "I Got It!" is talking about stories, talking about real life. So if you transform from the real life to a long story, like a talk show this is one of the ways".

Additionally, he sees great opportunities in [online media](#) and better use of it. Nowadays, a majority of information and entertainment runs over the internet and young people are involved even less with television in the traditional sense: "They just go straight to the smartphone. So right now I would consider to move from the TV station to I would call it streamline, something you can watch online". The director of the Goethe-Institut Thailand agrees with this view and notes that such ideas with other projects are already in progress: The "most recent considerations are oriented toward the creation of a digital learning platform. This is our next project, and I believe that we can also learn from "I Got It!" as far as this project is concerned." In addition to the online range, the [use of new technologies](#) is also a theme in Cambodia. According to the general director of Cambodian television, with the use of special effects and novel designs, it is possible to make such content more attractive: "Select some special graphics because right now we have 3D. Do so it would be an advantage design for the programme which we consider. You see like in "I Got It!", maybe add more characters or some effects this would be very upgrading. Like an upgraded identity. And the other thing, the style. (...) Maybe we should consider the 3D technique and digitization".

IMPORTANCE OF COOPERATION WITH THE GOETHE-INSTITUT AND THE TRAINERS

The collaboration with the Goethe-Institut highlighted a major component of the “I Got It!” project. Together with the German experts, concepts were developed and discussed and the projects were jointly realised. The intensive collaboration between the participants and the experts showed predominantly positive and highly promising energies, but also a few problem areas which could be worked on in the future.

From Vietnam as an example, there was feedback that the provision of [more staff](#) could be helpful. This would possibly allow for better or more intensive serving of the individual participants throughout the project, possibly leading to even better results: “They don’t have much human resources so each person has to do many things at the same time and they are very busy”.

The managing director in Cambodia mentions the fact that more frequent on-site visits by experts to the respective broadcasters could prove helpful, whereby even more TV producers could benefit from the knowledge and experience of workshop leaders: “I think it would be good to have consultants coming one or two times per year to our station and give a lecture about children’s programme or production and a lecture about ‘I Got It!’”.

The executive editor in Malaysia sees things in a similar way: “The biggest challenge is the communication between experts and producers. There were some times, when they were just communicating by email after the communication part in Bangkok. If they could use Skype or if they would exchange views once in a while. You know ‘skyping’ between the executives in Germany and the producers maybe in Malaysia or in any other region would help very much with the production’s script, structuring it, writing or any revision on the script”.

One critical area addressed by many of the respondents is the [problem of understanding](#). The presentation and discussion of things in English is a major challenge for many participants. This is exemplified in the comments of the managing directors in Laos and in Myanmar: “We faced problems with the language barrier because not all of us have good language skills (Laos)”; “I think the weakness was only the language problem, because it is good to have a team, which has great English, but it’s impossible. (...) Our script writer for example, she has some language difficulties. (...) If she could understand more she would learn much more (Myanmar).”

All respondents expressed consistently positive views of the [gain in experience and the dissemination of knowledge in the area of production](#). In Vietnam, the media professionals appreciate the confidence and the willpower with which the experts approached the project and programme production. The managing director believes that this openness to new activities is a source of inspiration for new employees: “I think the strength of the German consultants and experts is that they have a very big role in capacity building, because my producers some of them are very young and they can rely on some of their experiences of the consultants”; “the collaboration brings us some more confidence that we can do something”.

The participants in Brunei have also let their superiors know how they have benefited from on-site experience and exchanges: “Goethe-Institut is very experienced, especially when they show other programmes from other countries. It is very good”. According to both them and the managing director, the boldness with which the experts conduct the project, express criticism and provide advice for changes, facilitated success: “Sometimes the expert would say don’t do this and don’t do that, but this is very good, because at least we realize we did something wrong with the production. For me, the executive, they are very good mentors for us”.

The deputy director of the Laotian broadcaster also praises the collaboration with the Goethe-Institut, as well as the related insights and knowledge gains in the production domain, and is pleased with the progress: “It was helpful of the Goethe-Institut to bring in consultants who helped us with the scripts and with the production. We are really grateful that we got to know new ways of producing a programme. This programme developed gradually more and more I would say it is almost 100% ... maybe 90% by now”.

The Thai executive producer has confirmed the aforementioned impressions, summarising the enormous importance that the collaboration with the Goethe-Institut signifies for the project and its participants: “It is very important. If they weren’t the consultants, the project wouldn’t have been this great as it is today. Without the consultants the programme wouldn’t have developed so far”.

However, it is not just about the sharing of experience and the training of the team of experts who contributed to the success. In Laos, for example, it is to be noted that, without the [monetary and personnel support](#) of the foundation, a great deal would not have become possible. According to the deputy director, the cohesion and the provided resources are the things that helped “I Got It!” make its breakthrough: “We all work together and we push each other to do great. In the past we had a few

issues with the production budget and staff but here we have support from the foundation and this is what I think a great thing”.

He also emphasises the close collaboration with the experts and their support – this played a crucial role of assistance in **developing particularly high quality programmes**: “Before we were able to produce an episode we had to send our scripts to the Goethe-Institut to get them reviewed and this is what we learned about the steps of the production process”. This aspect was also mentioned by the Vietnamese representative, who admired the determination with which good quality in children’s television was achieved: “The benefit from the Goethe-Institut is determination about the quality of TV programme, children’s TV programme”.

The director of the Goethe-Institut Thailand finds the development of individual structures and independence remarkable. And when that functions, it is “great when we are once again able to take a piece of these infrastructures and thereby see that the impulse which we once established is now forging its own way. Naturally, the Goethe-Institut will also continue to accompany and support it”.

COOPERATION

With regard to the international or Southeast Asian cooperation with other channels, the feedback is almost exclusively positive. Only from Vietnam has it been hinted that sometimes you may have to pay even more attention to cultural differences in order to also actually optimise the integration of all participants: “We have different standards and different needs and different motivations. To find something to unite many countries is very difficult and some have high motivation and some have low motivation. How to keep everyone involved it is a very big question”.

The vast majority sees the advantages that can result from international cooperation. For these participants, **cooperation with television professionals from other cultures offers tremendous value**: “Through this programme we have gained knowledge from other delegates from the Philippines and Myanmar and others. We now know how children’s programmes work in other countries, because our children’s programme is different from other countries. And now we know our stories and their stories from other countries, so we have a great knowledge from the children from other countries (Brunei)”. This impression was able to prevail in Thailand as well. The executive producer sees a gain for her colleagues, but also for herself, when it comes to a better understanding of other approaches: “I got a lot from this

collaboration. I got knowledge, I got to know what is going on in another country and how much they have developed. This opened up our world and we got to exchange our experiences with each other. We got to know us all a bit more and I could also share something from our country with them. It is as if I introduced myself to them so that they know me now”. In addition, according to her, the colleagues were also able to learn about technical design and production in children’s programmes from the methods used by other countries: “we gained knowledge through the exchange between the other countries. We got to see the techniques of the other countries and this is great because we can share our experiences with each other and this is how we are able to develop “I Got It!” and other programmes for children”.

In this context, the general director in Cambodia sees an essential core idea the “I Got It!” project accomplished: “I Got It!” is not only one nation. “I Got It!” means gathering, the pulling of the ASEAN countries. We can call this an ASEAN community.” In his view, it is as such important to open up to other cultures, in order to exploit all opportunities that arise from the project: “It doesn’t matter if you are Buddhist or Muslim or Christian, it doesn’t matter. The only thing that matters is what they are producing. This is a lesson we have to learn. Because the next step is to join together. That’s why we opened up a little bit more in our house. Everyone wants to know about your house, how you live. It is great what we receive from this project”.

The view that networking and cooperation will continue to be of key importance in the future, is shared by the director of the Goethe-Institut Thailand, who says: “From 2015, the ASEAN countries will definitely be cooperating even more fervently here – including with regard to political matters; as such it has been a very interesting development that countries have been networked as a result of “I Got It!””.

FUTURE PERSPECTIVES – THE “I GOT IT!” PROJECT

Even though the “I Got It!” project has been met with great interest and enthusiasm in all participating countries, some respondents are of the opinion that there are still various problems to be dealt with in the future. In Vietnam, the responsibility that the broadcaster has towards its employees with regard to their training and related work, is seen as a major challenge. The managing director considers it a challenge to guarantee the quality level of the children’s programmes of her channel, independently of the “I Got It!” project. She emphasised that, just like in the past, it should be recognised as a responsibility in her country to effect a fundamental change in the production of children’s

programmes: “To be honest I don’t think that “I Got It!” created big change in Vietnam in children’s TV. Why, because it is still like a sample but it should be like an ordinary life it should be like a normal process of doing things, so for this we need to train more people in the way that “I Got It!” did. It is our responsibility”. Thailand has expressed similar concerns – the colleague there has mentioned that she found an increased level of personal support helpful during the continuation of the project: “It is more like an idea for the future. When it comes to television for children in Thailand, Thai PBS could do more children programme but it needs more capacities”. This means that the Thai executive producer also regards the support of the Goethe-Institut as a central element of the work without being afraid of being any less successful in the future: “I’m a bit worried about the next years, because I don’t know if we can do it so good without the consultants. It is because they are our base. Even if everybody said that everyone was equally in this project we know that the consultants were the ones who kept us going. If we don’t have this base anymore who would step up to keep the work going”.

In Laos, a decision to continue the project has already been made. However, there is also some doubt as to whether or not it can be successfully promoted, as it has been with the support of the Goethe-Institut: “Today we decided to continue this project for a couple of years, but the question is, are we able to do it ourselves and how would we decide each other’s role in the project?”

There has been similar feedback from Malaysia. According to the head editor, it would make sense to involve more institutions in order to ensure the continuation of the project: “We wish more agencies or associations that would be like the Goethe-Institut to initiate to be the indulger for the special coproduction, not only in the ASEAN region, but also to extend it”. One central concern in Malaysia is the promotion of locally produced programmes – a need which is strengthened by “I Got It!”: “So we want to see more local besides Walt Disney so the coproduction has an impact in other countries. We have local content, international trainers, so we could do something about children, a balance for our Malaysian children”.

In Myanmar, as well, there is a central problem that needs to be reckoned with, according to the managing editor. In this regard, compared with the other countries involved in the project, there was still hardly any specific children’s television until now: “Most of them are children’s TV producers; we are not in children’s TV in this programme. These were the difficulties we’ve faced”. The foundation stone for changing anything with this circumstance, was laid by “I Got It!”. However, it is necessary to build on it further to achieve real progress.

Given that children’s television has to fight for attention and television broadcasting opportunities, the Vietnamese colleagues have a fair bit on their plate: “We don’t have a big sponsorship and that means that we are not telecasted during prime time, the programmes don’t get a lot of attention. I totally realize this problem and I think we have to solve this problem ourselves. We have to pay more attention to children’s TV and we have to multiply more like “I Got It!” throughout other programmes.”

All respondents indicated that they believed in the future of the project despite the well-known challenges. Here’s what the Thai executive has to say about it: “We really like it. It is the first project and Thai PBS would like to have more of this kind of projects in the future. And this is the proof that this kind of corporation with other countries works”. In the cooperation and the resulting cohesion, Vietnam sees great potential for further productions: “Of course in our region we need more and more corporation and “I Got It!” is like an example that something can be done by joining corporation with effort”.

Cambodia too has a lot of interest in promoting the project. “The great advantage is that everybody is happy to collaborate, even the ministry, when we ask them to support us”. The general director is confident that, even in the future, programmes in the vein of “I Got It!” will be produced: ““I Got It!” will get stronger and stronger, because as the commercials have their own slot the children’s programmes will get their own”. In Cambodia, children’s programming is expected to gain in presence, which is why a special amount of focus was placed on the broadcast period: “This programme is airing when children are able to see it. They are able to watch before school or after school. We have chosen the time slot in summer time. Summer time schools are closed and they have more time to watch”. He believes in the future, because he also believes that parents in Cambodia are placing ever more value on the educational and cultural education of their children: “We very appreciate that the parents push their kids to watch this programme on the national television on a Cambodian channel. Much more than on a private channel. Because the private channels are influenced by other countries like the modern civilization, but we would prefer to see more of the traditional themes and support the sustainability of our culture”.

The colleague in Brunei has emphasised the significance that “I Got It!” has for children and youths in his country. He believes that these programmes help children to become more self-aware and to develop their own identity: “I want the children of Brunei to be more exposed to public speaking, because they don’t know how to talk. Some of them are talented, but they are still shy. This could work out by watching more international television”.

The director of the Goethe-Institut Thailand has shown herself to be enthused by the participation of the various Southeast Asian countries and broadcasters, and she sees much potential for the future of such initiatives in it: "I find it exemplary how the broadcasters of the various countries were convinced to join. I believe that this is a genuine point, which people can certainly look at more closely: exactly how we, as institution, managed to bring everyone on board; and how it can be transferred to other future projects". She emphasised the continuity and the ambition that the project participants showed, and the opportunities that they manifested for everyone: "The kind of long breath that this project had... I also thought it was remarkable how it was continuously built on and expanded over many years; and now we really have to see whether or not the project can continue independently".



RECEPTION STUDIES

I GOT IT! FROM THE CHILDREN'S PERSPECTIVE





“I GOT IT!”: WHAT CHILDREN TAKE FROM AN EDUCATIONAL PROGRAMME (2012 RECEPTION STUDY)

METHOD

The IZI carried out a study to accompany “I Got It!”, testing the increase of knowledge for individual elements of items. Using three selected programmes, standardised questions were asked to establish the change in viewers’ level of knowledge in a before-after procedure. The Goethe-Institut in Thailand organised the surveys; in total, 1564¹ children from Cambodia, Thailand, and the Philippines were surveyed.² The children, aged between 7 and 16, saw the episodes at screenings in the framework of the Science Film Festival, and filled in multiple-choice questionnaires before and after watching the programme. Out of the information offered in the programme, about energy generation and use (“Clean Energy”), the production and effect of sugar (“Sugar”), and air pollution (“Traffic”), questions were asked about 11 knowledge items from the three episodes. The results give preliminary insights into the aspects which are particularly conducive to the acquisition of knowledge.

RESULTS

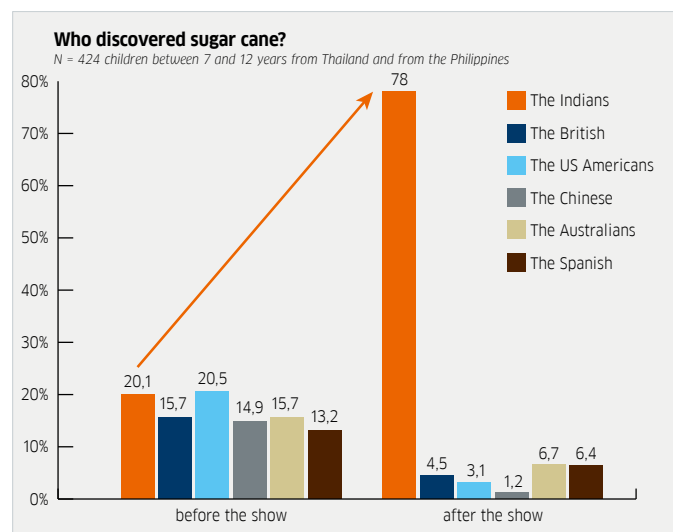
Overall, clear increase of knowledge is evident in a wide range of areas, with the proportion of correct answers increasing markedly for almost all the questions. This in itself makes it clear that “I Got It!” imparts knowledge in a way that is enriching for children. From the wealth of findings – which are mainly significant as feedback for the programme – a few salient insights, pointing beyond the specific context of the programme, will be presented in the following article.

¹ 54,3% girls, 45,7% boys

² n=1564: children watched Clean Energy, 609 children watched Sugar, 460 children watched Traffic.

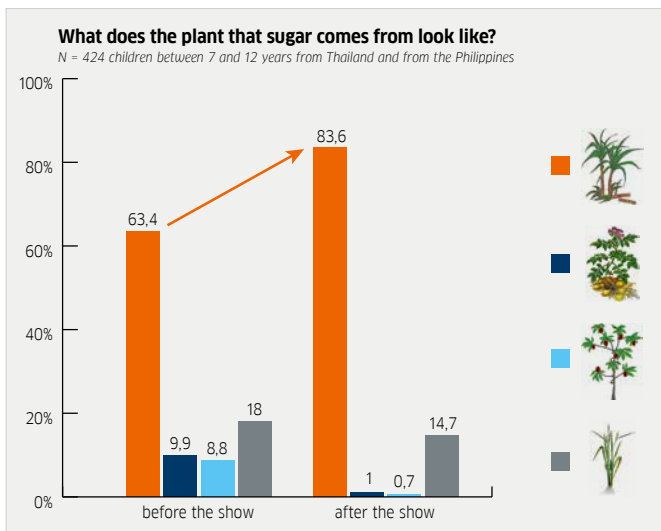
WHAT IS REMEMBERED PARTICULARLY WELL: KNOWLEDGE WITH NEWNESS FACTOR

The greatest demonstrable increase of knowledge was related to the question of who discovered sugar. While only about 25 % of the children knew before the programme that sugar was discovered by an Indian king, over 80 % knew this after the programme. In the item, the content is illustrated with simple animation, aesthetically linked with regional traditions. The sharp increase in correct answers among the children is partly due to the news value of the information, which is also presented in an aesthetically appealing way. But the particular attraction which probably leads to the outstanding results also has to do with how the information is related to the region. This plant, highly prized all over the world, was not discovered and introduced to the world by one of the colonial powers, but by a king from nearby India. This regional connection means that the information has not only news value, but also identity value, making it especially easy to remember.



WHAT IS REMEMBERED PARTICULARLY WELL: INFORMATION THAT DECONSTRUCTS SOMETHING ESTABLISHED AND OBVIOUS

The information about the discovery of sugar, with its positive emotional charge, is followed up by another unit producing clear increase of knowledge: the appearance of sugar cane, which is shown on screen. Children (and adults) all over the world generally know what white industrially produced sugar looks like. But the plant it was originally derived from tends to be unknown. Here the item establishes a link with something which children know and experience in everyday life, and adds an important element: where it comes from. The increase of knowledge is correspondingly high. After watching the episode, nearly 90 % of the children surveyed could recognise the plant that sugar comes from.



WHAT IS REMEMBERED PARTICULARLY WELL: SHOWING A SUBJECT REPEATEDLY AND FROM DIFFERENT PERSPECTIVES

Part of the clearest increase of knowledge emerged in those places where a fundamental scientific matter is incorporated and given visual form in various ways. An example of this is the framing narrative in the episode “Clean Energy”. The topic of solar energy as a renewable resource has been dealt with repeatedly in the item, with experiments, graphic visualisations, and an explanatory off-camera text, ensuring that the content is firmly fixed in the audience’s store of knowledge.

The presenter sits on a staircase with a boy called Pun. He gets the boy to show him how he sets fire to a piece of paper with a magnifying glass, by concentrating the sun’s rays in the lens. An animated diagram clarifies how this works, showing how the sun strikes the paper through the magnifying glass.

The sequence portrays the child as an active, competent agent. The diagram offers a good way to mentally visualise how this works. A simple but effective expansion of knowledge in the field of optics. This is particularly easy to remember because this “small everyday experience with an optical phenomenon” fits perfectly into a larger, more spectacular framing plot:

Right at the beginning, the presenter demonstrates “magic tricks”: he sets fire to a newspaper with sunlight, and then grills chicken in the sunbeam – without fire or electricity. How is this possible? After 7 minutes, he gives the solution to the mystery. We are shown a construction comprising around 1,000 mirrors, reflecting and focusing the sun. The energy generated is so strong that it sets a newspaper alight and even grills chicken (see fig.).



One reason why this was so memorable was the clever dramatic structure, involving the audience by means of a logical problem. What the children are seeing contradicts their prior knowledge, and cannot be integrated into their previous image of the world. The friendly presenter has no intention of embarrassing the children, however – this would hinder any increase of knowledge. He allows them to experience a sudden flash of insight by showing the huge construction behind the experiment, and explaining how

something so apparently improbable is possible. This large-scale experiment for concentrating solar energy ties in with everyday experiences and knowledge already gained on a smaller scale. In this way the things children can do themselves are given a new dimension of meaning (singeing a piece of paper with a magnifying glass). The power and possibilities of knowledge about scientific connections become tangible – within the limits of television.

WHAT IS REMEMBERED PARTICULARLY WELL: CHILDREN WHO ARE THE PROTAGONIST IN EXPLORING A SUBJECT

Further segments of the programme which are highly valuable for knowledge acquisition are those in which children are active and competent agents. This is most obvious in the example of the girl called Chi in the episode “Traffic”. Chi is the protagonist of the framing narrative and the thread connecting the various items. Starting from her own experience of how bad it smells when she is on the carrier of her mother’s scooter, she consciously engages with the topic of air pollution. She carries out an experiment with her grandfather, and visits a female scientist in a laboratory. At the end, she is convinced of the pollution caused by scooters, one of the most popular vehicles in Southeast Asia, and by cars. She decides to cycle more, and establishes a club at her school, “The Green Bicycle” (see fig.).



The young protagonist as an active, responsible agent gives viewers someone to relate to. She operates in the Southeast Asian world in which they live. This offers elements that viewers can recognise, starting with the living situation, and including the family setup and the typical characteristics of the traffic. Something perceived by children in everyday life is taken up, researched, and understood, and consequences are drawn from it. This not only expands knowledge of the topic, but also encourages viewers to take action themselves, and also weakens existing stereotypes, e. g. that research is a masculine activity.

CONCLUSION

The study shows that children get something out of the programme. They get more out of some episodes than others, but the tendency is clear: knowledge programmes enrich children’s lives, especially if they provide new facts and insights, give visual form to things which are not usually visible, and thereby foster a more complex understanding of familiar things. The combination of various approaches and the clever use of dramatic structure to involve the audience are particularly conducive to knowledge acquisition. But the moments most conducive to learning are those in which questions from children’s everyday lives are evoked, researched, understood, and worked on, with children as active agents. Projects like this are particularly valuable in regions of the world where children have little access to representations of themselves on television, and where their regional realities hardly appear at all on children’s television.

I got Lit



“I GOT IT!”: WHAT CHILDREN TAKE FROM A DOCUMENTARY (2014 RECEPTION STUDY)

On one hand, it's a matter of producing a well-intentioned programme with high standards; on the other hand, it's a question of the extent to which the product is also genuinely appealing and beneficial for children in various countries. This was tested with selected contributions in 2012 (cf. 3.1); and, in the context of the final evaluation, it was repeated with a more current episode in which a documentary portrait serves as a thematic framework.

With the episode “Jumper Boys”, it was tested in three countries how children assessed the programme “I Got It!”, and what they gained from it.

In the Philippine series “Jumper Boys”, which was able to qualify as a finalist in the PRIX JEUNESSE 2014 (category 7-11 Non-fiction), the two young boys Jay-R (12 years old) and Jay-Jay (9 years old) earn something to support the livelihoods of their families by jumping onto moving refuse vehicles. They both live near a large refuse dump and try to get hold of the more valuable recyclable waste so that they can then sell it for as much of a profit as possible. The boys report on the dangers and problems related to rubbish collection, their living conditions and their future plans. The viewers accompany the two young protagonists in this documentary, not just in their rubbish collection efforts and in their respective dwellings, but also – at the end of the programme – in a game of football, which is supported by a charity. This episode (which is moderated) shows the viewers the socially relevant “child labour” topic through a relationship-oriented approach (cf. media analysis); and the conclusion is that play and education are essential.



METHOD AND SAMPLE

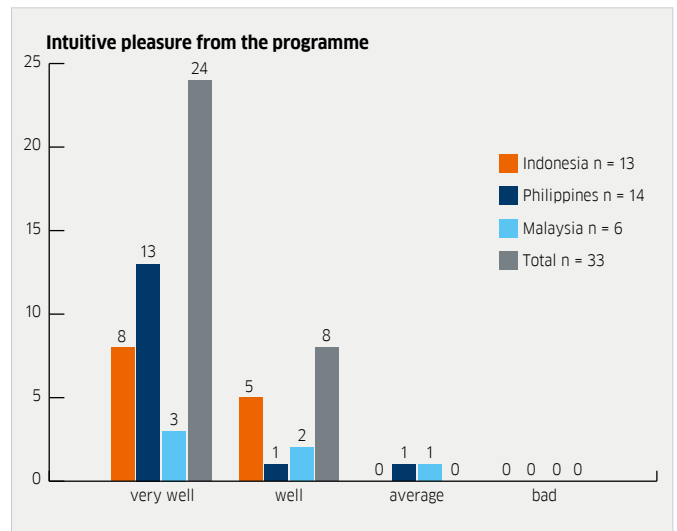
Just like in the study of 2012, the Goethe-Institut Thailand organised the surveys within this reception study of the IZI. A total of 34 boys and girls aged 9 to 13 from three countries (Indonesia, Philippines, Malaysia) found themselves in smaller groups in the episode “Jumper Boys”, and they filled in a questionnaire (in English or their mother tongue) before and afterwards. The questions included ones pertaining to the pleasure related to the programme and the protagonists, and whether or not knowledge and attitudes concerning the topics of education and child labour had

changed with a viewing of the programme. The children were also filmed when the results were looked at. The gender relationship was balanced: 17 boys and 17 girls. As the survey took place in different countries with different languages, a child-friendly and age-appropriate approach was adopted, which made sure that there would be no generalisations as a result of the small sample, but also assured qualitative approaches to the children's perspectives, and that trends would be displayed.



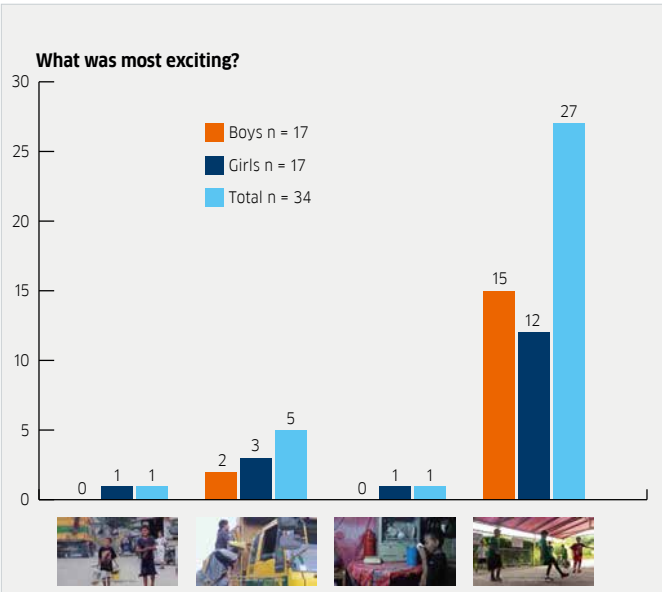
INTUITIVE PLEASURE OF THE PROGRAMME

The episode "Jumper Boys" was very well received by children. The reception micrographs show that the children followed the programme very attentively, with everyone being anything but bored. More than two thirds of the children gave the programme the best possible rating. The girls enjoyed the programme more than the boys somewhat. When the individual countries are looked at, it becomes clear that children from the Philippines tend to evaluate the programme better.



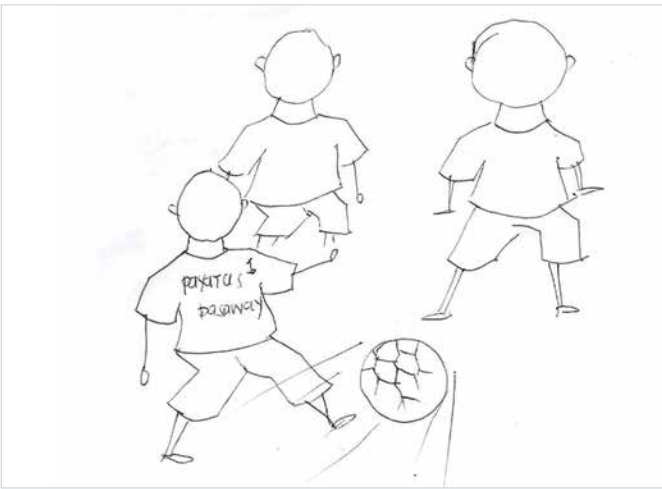
SCENES THAT ARE GOOD AND THOSE WHICH ARE NOT SO GOOD

With the help of screenshots taken from various parts of broadcasts, the children were asked which scenes they found exciting and which scenes they didn't like so much. They were able to choose between six different scenes. The boys and girls could also, after viewing, illustrate what they especially liked and what they didn't like so much.

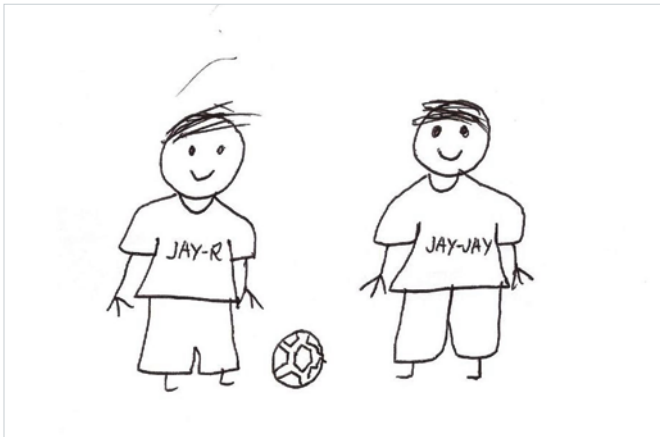


Boy 12 years, Indonesia

The most significant part for the children was the football game at the end of the episode. With respect to their own everyday world, this scene is by far the most frequently listed "favourite" one. The boys liked it a bit better than the girls. At the end of the questionnaire, the children could paint the scene that they particularly liked. Here, the football game was almost the only thing illustrated and described. For example, an 11-year old girl from Indonesia said: "I like it a lot when playing football because it's so much fun", and another girl of the same age (also from Indonesian) compared the pleasurable football game with the dangerous rubbish collecting thus "...run around playing football is more fun than running to chase garbage truck to collect garbage". The questioned children enjoyed watching their equal-age peers playing during the programme: "I like the one when the jumper boys playing football" (boy, 11, Indonesia).



Girl 12 years, Philippines

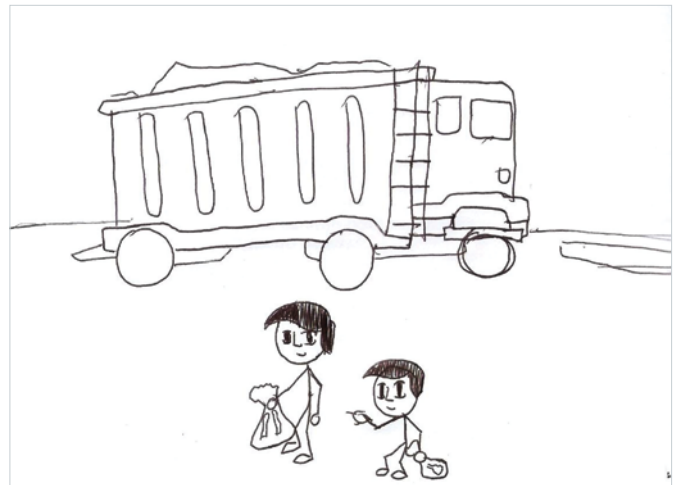


Boy 11 years, Philippines

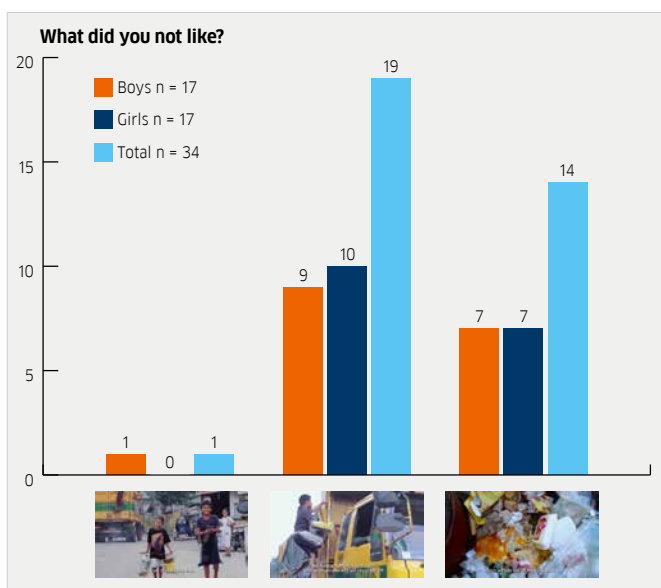


Boy 11 years, Indonesia

Out of the six scenes shown above, the children were also able to choose the scene which they liked the least. Their first choices were the screenshot of Jay-R climbing on the truck, and the screenshot which shows the two boys collecting rubbish. For example, one girl (11) from Indonesia describes this: "I don't like the part which the boys chasing and climbing the garbage truck and after that scrambling over garbage like bottles and cans". The children's illustrations and descriptions also show that the jumping on the truck and running behind it were valued as negative, because it featured dangers to the protagonists, their key figures: "When climbing the garbage truck because it's very dangerous" (girl, 11 Indonesia).



Boy 12 years, Philippines



THE PROTAGONISTS JAY-R AND JAY-JAY

"I like this film a lot because kids in this film are very diligent helping their parents to find money" (girl, 12, Indonesia)



Jay-R



Jay-Jay

Jay-R, 12, was rated by the children as good to very good. The girls and Philippine children rated him a bit better than the other respondents. When asked to explain why they liked him, what the children stated most often was that he was helping his parents or family by earning money.

"Because he tries to help his parents to get some money" is one example, from an 11-year-old girl from Indonesia. And an 11-year-old boy from the Philippines writes: "because he helps his family by being a Jumper Boy so he earns something to buy food". Some children emphasise how he earns money for his school education: "...and he wants him to finish his study" (girl, 12, Philippines).

Other positive characteristics assigned to him are his hard work and his determination, but also his courage. This is the example provided by a 10-year-old girl from Indonesia: "Because he's brave to climb the garbage truck".

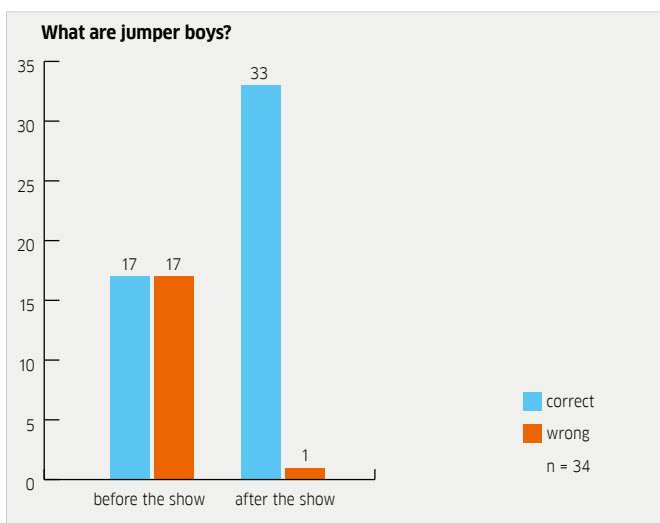
The few negative comments were to do mainly with his work as a Jumper Boy (it was classified as dangerous) and not with his character. One example provided by an 11-year-old boy from the Philippines: "Because jumper boys is not a good work and he will accident"; and a boy from Malaysia (also 11) didn't find it good that Jay-R had to engage in such dangerous activities, thereby rating the protagonist as not all that good, "because climb the truck is very dangerous".

The younger Jay-Jay was rated by the children as good, but somewhat not as good as Jay-R. The children liked Jay-Jay as well in that he was helping his family. In the comments provided, his age came to the fore. On one hand, he was rated positively in that he was already earning money despite being so young; on the other hand, there were those who said that he is still too young for it. A 10-year-old boy from Indonesia said: "Because he is still very young and already helping his family". The opinion of an 11-year-old boy from the Philippines is even more negative: "Because Jay jay's too young to be a Jumper Boy". His positive qualities were labelled as his loyalty, his hard work and his determination. For example, a 13-year-old boy from Malaysia said this: "He is loyal and always help his friend". There were negative comments that he does less than Jay-R: "He does less work than his friend. Not very helpful", is an example from a 9-year-old boy from Malaysia, and an 11-year-old girl from the Philippines says: "what he does is not as dangerous".

The episode depicts the two boys as active and competent; the children are shown to appreciate this. As key figures, the two protagonists offer the viewers a successful solution to a serious problem. The programme shows the reality of life such as it is rarely discussed in children's television.

KNOWLEDGE: WHAT ARE JUMPER BOYS?

To find out whether or not the knowledge and attitudes of children change when watching a series such as this, the same questions were asked in both the before questionnaire and the after one – before and after the children watched “Jumper Boys”. It was shown that the children’s knowledge expanded greatly. After seeing the programme, all the children knew that Jumper Boys are boys, “who climb rubbish heaps to collect rubbish”.



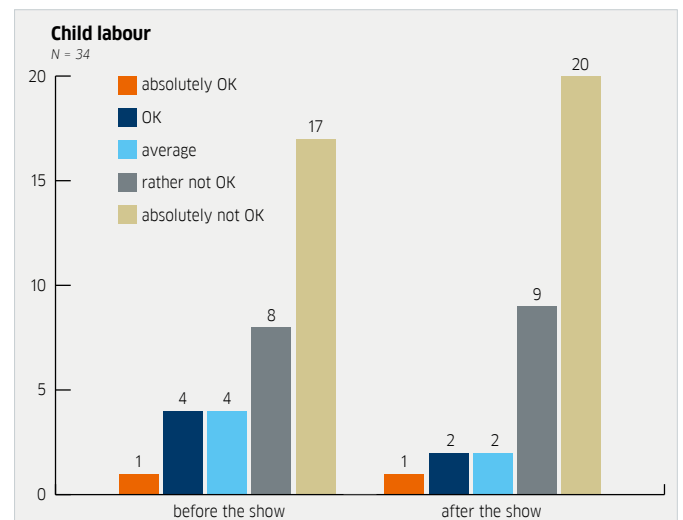
The number of children who know this doubled compared to prior to the reception. Both girls and boys expanded their knowledge, although the questioned boys knew the correct answer prior to the programme more often.

The Indonesian children showed the greatest increase in knowledge regarding what Jumper Boys do, while the questioned children of Malaysia knew the correct answer even prior to watching the series. As far as this is concerned, the questioned children also knew after the reception¹ that what Jumper Boys do has its dangers. Almost all children rated the boys’ activities in the film as “very dangerous”.

¹ This question was asked only after the reception.

PEDAGOGICAL ADJUSTMENT: WORK INSTEAD OF SCHOOL EDUCATION?

Both before and after the viewing of the episodes, the children were asked questions about their attitudes on the topics of “child labour” and “school education”. This included the ideas of how important it is to “help one’s parents by making money”, “go to school”, or “help poor families”; and the question of whether or not it is appropriate for children to earn money instead of going to school”. Here it was shown that the children’s worldview was not influenced by the programme, and that their attitudes hardly (if at all) changed as a result of watching the programme. Both prior to and after the reception, almost all children assumed that it is important or very important to help one’s parents by earning money. In addition, the necessity of children going to school was consistently highly ranked. All the children regarded school education as important or very important both before and after the viewing.



Additionally, the significance of providing general support to poor families did not change in the sample as a result of viewing of the episode. Regarding the question of whether or not it is appropriate for children to earn money instead of going to school, the tendency shifts. More children than before have responded to the reception of ‘Jumper Boys’ with claims that it is outright not appropriate for children to have to work instead of being taught.

The existing values, moral attitudes and worldview of the children are cemented by the programme here; they are not, as feared by adults, deconstructed. In the international discussion

rounds at PRIX JEUNESSE INTERNATIONAL 2014, TV producers expressed concerns about the representation of a problem such as child labour in children's television: "I don't like that kind of content for children ... children' working, I understand the objectives. Children will have a greater understanding appreciation of what they have in life, but the children they can't do anything for that..." (expert, Columbia), and also the question of how children could conceive these serious issues in 'Jumper Boys': "I found a disconnection between the cinematography and the beauty of the lovely boys. It really took away the danger and this ugly situation. Made it seem beautiful" (expert, New Zealand).

They feared that children's' views could be affected in an undesired manner, and they complained that there could arise the impression that it was cool not to go to school, "If this is a programme to tell you about someone who is poor, and doing something dangerous. Then the introduction was kind of like they were super heroes like they were cool" (expert, Norway) or that it would be more fun to work as a "Jumper Boy" than to play: "Jumping looked a lot more fun than playing soccer" (expert, USA). However, this is not reflected in the statements of children and their discussion with values. It's completely the opposite. The children don't find it "cool" that the protagonists work instead of going to school, but rather important that children receive school education and can also play. But they also cherish the protagonists' helpfulness and commitment to their families.

SUMMARY

The programme was well-received by the children and also has educational value in the domain of "social interaction".

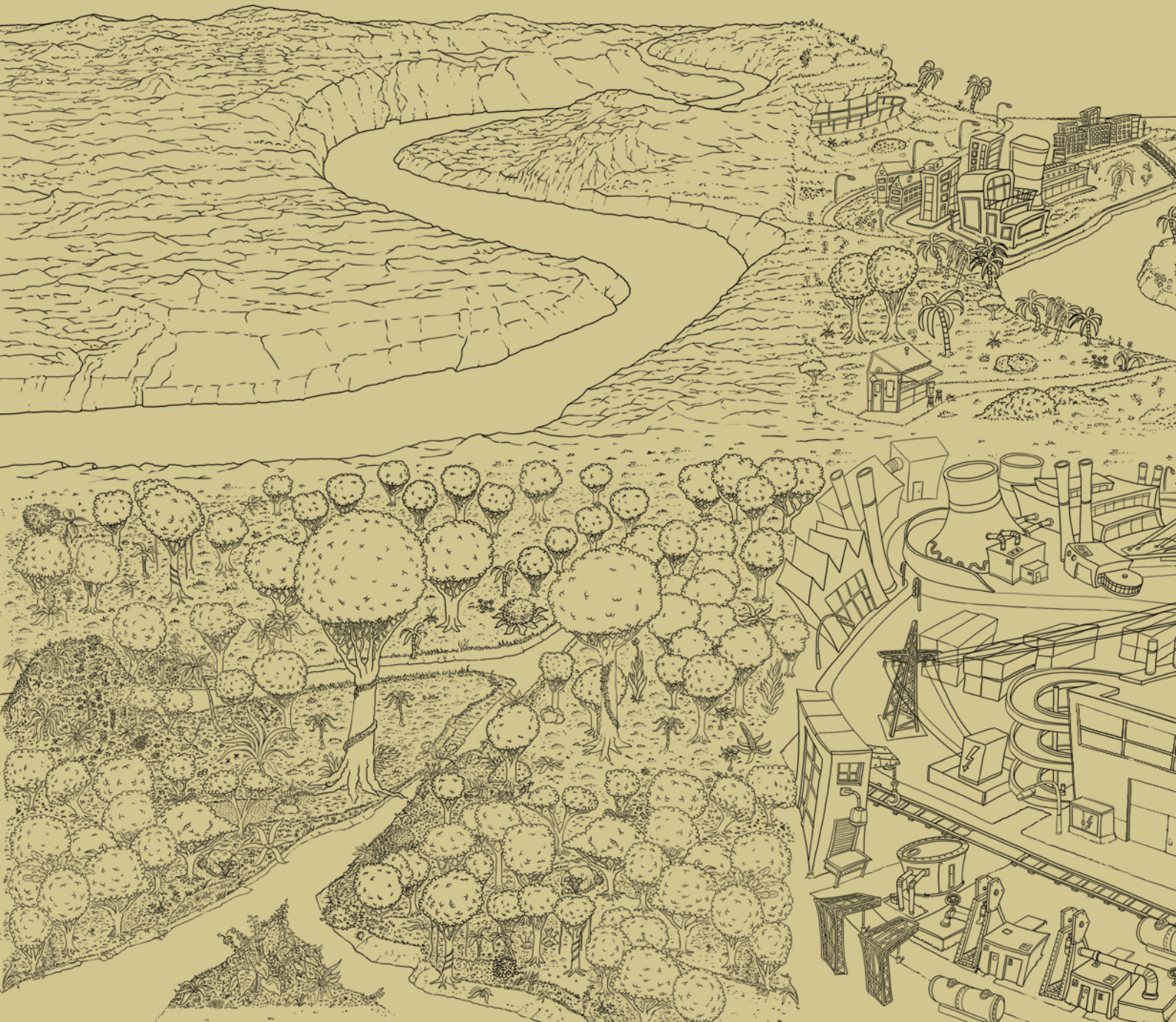
The protagonists are – even though their story takes place in a world which is not a typical television world for children – realistic protagonists for children. Jay-R and Jay-Jay report from their own experience with child labour and talk about their desires for a future with school education. They are depicted as independent, very competent and reflective, and are to be acknowledged as such by children. The viewers experience the perspective of the protagonists and thereby receive information about life in poverty and its significance in everyday life. This generates concern and possible points of identification for viewers at the relationship level. The emotional response and attachment to existential questions, too, allows children access to and discussion of moral values here. A social life theme is handled in a measured way which does not talk to the conscience, and it opens children up to a world which they may not know about and which differs from their other television experiences.

It's a successful example of children learning how to put their faith in learning, and also allow for serious learning environments.





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IMPRINT

CONCEPT AND TEXT

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Head of Department, Radio Television Malaysia (RTM)

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Producer, Be Amazing Entertainment
Duangta Deeprasi
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Managing Director, VTV6 Youth Television Vietnam

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The evaluation of the project is also available in German

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SEQ.

TAKE

DESCRIPTION

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Character
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