

# *I Want To Be*

**I Want to Be** was produced by YLE, a Finnish Broadcasting company. In the **I Want to Be** series, six children talk about their hopes for the future and about what they would like to do when they're all grown up. Ellen Hoop, seven years old, wants to be a ballerina. She now has the opportunity to look both behind the scenes and at the big stage performance at the Helsinki Opera.

**I Want to Be** was one of the PRIX JEUNESSE INTERNATIONAL 2010 finalists in the "up to 6 Non-fiction" category.

## International experts' opinions



Figure 1: Ellen wants to be a ballerina.



Figure 2: She drew her dream ballerina on paper.



Figure 3: Ellen visited Camilla the ballerina at work.

The program received mixed responses from the international experts. They were impressed with the program because it was successful in bringing out the hidden desires of the kids. "I really liked the program, because if I was five-years-old, which I am inside, then I would have more of my dreams come true" (female expert, Denmark). "I thought it was beautiful. You can almost feel her dream" (female expert, Norway). The female expert from Finland who was also the producer explained that she casted about "70 children to get some ideas. Some of them wanted to be a rock star or a coast guard or a farmer." "I think the concept is good. I think it would make a really good series to see kids and what they want to do with their lives" (female expert, USA). "What was lovely was her obvious thrill and being able to see the thing that made her happy more than anything else. She did love the dresses, and she liked dressing up" (male expert, UK).

However, the international experts were somehow disappointed with the program as though the girl wanted to be a ballerina, the program never showed the girl dancing. "There was somewhat of a distance in the **I Want To Be**. It was like "me looking up to" and it just didn't become real. It didn't feel empowered to me" (female expert, South Africa). "It was just a little flat in that regard" (female expert, USA).

There was a lack of participation in the program. "I miss the girl dancing on her own, because she was only dreaming. I missed this bit, because she told that she could lift her leg behind the head, and I didn't see it" (female expert, Germany).

The girl did go to see a famous ballet dancer but there was no interactivity on the part of the little girl. Due to lack of participation



Figure 4: Ellen was dazzled by the beautiful ballet dresses.



Figure 5: Ellen watched intently the ballet performance of *Sleeping Beauty*.



Figure 6: Camilla and the other ballerinas danced on the stage.

by the girl, the program looked like a documentary. “If she hadn’t been there, you could still see the pretty dresses and the dancing. She wasn’t really used well in it” (female expert, UK).

The international experts felt that the personal connect was missing between the ballet dancer and the girl. “She didn’t really say: *I am here, and I have to wear these shoes, or this is how I do this particular move, or something like that*” (female expert, USA). “It almost feels very adult driven” (female expert, Canada). “There was something cold about it, cold about the relationship between the ballet dancer and the girl visiting” (male expert, UK). The program would have had more impact if it showed some action on part of the girl. “And it would really have connected the adult and the child – and the dream. You could have really then come away thinking: this dream could have been reality” (female expert, Scotland).



Figure 7: Ellen said goodbye to Camilla at the end of the day.



Figure 8: Ellen fell asleep with her ballerina dream.

Screenshots from *I Want To Be* © YLE

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