

Spring 2010

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## Recommended Citation

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Children, Television, and Globalization: A Study of Transnational CTV  
Distribution and Implications on Children Around the World

Patrick Fuhrman

University of Washington Tacoma

Author Note

Patrick Fuhrman, Global Honors Program, University of Washington at Tacoma.

The final version of this paper was made possible through the support and camaraderie of my peers of the Global Honors Program, but most of all because of the rigorous and invaluable feedback of my thesis adviser, Dr. Divya C. McMillin. Dr. McMillin's professional and academic advice heightened my thinking and challenged me in every step of the way.

Correspondence concerning this article should be addressed to Patrick Fuhrman, E-mail: [fuhrmp@u.washington.edu](mailto:fuhrmp@u.washington.edu)

*F is for friends who do stuff together*  
*U is for you and me*  
*N is for anywhere, anytime at all,*  
*down here in the deep blue sea.*  
(F.U.N. [transcript]).

The above ditty was sung—in the style of a spontaneous Broadway musical—on an episode of the popular children’s television show *Spongebob Squarepants*. Found in this are two important elements of children’s television (CTV): 1) CTV’s pedagogical function (see Fisch, 2007) and 2) CTV programming’s ability to hold a captive and indiscriminate audience (Strasburger, 2001). With regard to the former, CTV often teaches the child a lesson of some sort—a concept, a moral, even a societal norm. In this scene (originally airing September 18, 1999 on the U.S. children’s cable network Nickelodeon) the main character, Spongebob, is attempting to teach his newly found friend, Plankton, what it means to “have fun.” With regard to the latter, if one were to have actually watched this particular scene, one would notice the elaborate and simultaneous audio-visual cues—a ukulele strumming a tropical tune, a field of brightly colored singing crustaceans, and the characters performing moves generally reserved for professional acrobats—as Spongebob gallivants across the ocean floor in an attempt to teach the lesson. Given both of these elements, scholars discuss the growing concern, even what has been termed a “moral panic” (Buckingham, 2000), regarding the effects of CTV programming. Examples of these panics include concerns over childhood obesity (Stephenson & Banet-Weiser, 2007) and general loss of “childhood innocence” as children are exposed to violence and sexual situations at younger ages (Postman, 1994).

*Spongebob Squarepants* is a program that epitomizes the ability of transnational CTV producers to create a culturally universal product. *Spongebob's* target audience is ages 6-11 years, but is purported by many to have reached across generational boundaries (Hendershot, 2004; Holler, 2007). It was launched by Nickelodeon (parent company Viacom, Inc.) in 1999 and quickly surpassed the leading show, *Pokémon*, for the 6-11 target audience at the time. The transnational success of the show provides a prime example of how successful a truly “culturally odorless” show<sup>i</sup> can be, and also what, besides 30-minute episodes, is sold as a part of CTV programming. These include merchandise (such as underwear, soap-on-a-rope, and naval rings), product licenses (e.g., for video games, Cheese Nips, and stickers), and, as McMillin & Fisherkeller (2009) note, a purchase into a “membership in a global community” (p. 237). Indeed, *Spongebob Squarepants* provides a fine preview of the concepts presented in this paper.

The previous two aspects of the show illustrate the twofold purpose of this paper. First, this paper discusses the implications of globalization pertaining to childhood consumerism, with a primary focus on children ages 0-12 years, using case studies from Israel and Germany. Second, it critiques the available literature on how commercial CTV programs affect children.

The problem with current literature is not a lack of commercial CTV critiques, but instead a lack of a *certain kind* of critique—that is, critiques written by the business side of CTV (e.g., producers and marketers). Case studies from Germany and Israel illustrate the pros and cons of the centralization of CTV production, while the literature review demonstrates what many CTV scholars have

been saying for years, that children are not as susceptible to television as they once were thought to be (see Seiter, 1993; Buckingham, 2000; McMillin, 2009). However, reformation is necessary in the way commercial CTV producers and marketing companies work to influence children toward consumerist behaviors. One reason for this is that both adults and children are often unaware of just how much they are affected by advertisements on television (see Buckingham, 2000; see Tal-Or, 2007).

The following sections provide a description of child viewers in Israel and Germany, examine the scholarly literature on CTV's effects on children, and critique the globalized CTV environment. A closer look at Israel and Germany gives specific examples of how globalization has affected consumption of CTV around the world. This is followed by a discussion on globalization as it relates to CTV production. An overview of CTV's effects on children, as professed by media scholars deriving from communication and psychology, is used as an intermediary (excuse the pun) platform to begin a critique of the CTV production market. The latter section synthesizes the different perspectives on CTV's effects, and helps tie in the weaknesses of the current literature on the analysis of CTV and global consumerism. The conclusion discusses what further methods can be used to remedy the dilemma between satisfaction of market forces and the global well-being of youth, and also posits some questions for further research.

### **Television in Germany and Israel**

#### *As Global Consumers*

As it stands, over 50% of television programming watched by Israeli youth is imported from countries other than Israel (Lemish & Tidhar, 2001). Yet it was not

until 1968 that the first public television broadcast took place in Israel (Shapiro, 2009); this was after heated debates over whether the nation should allow for television to exist at all (Katz, Haas, & Gurevitch, 1997). Those for the promulgation of television argued that it would be a medium used to bring cultural togetherness and civil unity. Those opposed (spearheaded by the first Prime Minister, David Ben-Gurion) claimed that television would instead replace Israeli culture with “personality politics” and consumerist values. Ironically, the results of a 20-year study by Katz, et al. (1997) suggested that the introduction of television was a catalyst to promote the “traditional values” that opponents claimed the medium would dismantle. However, the study also showed that there was a marked increase in individualism and a decline of collectivism in personal values in the general culture of Israel, which was, according to the authors, the direction in which commercialized television was guiding Israel.<sup>ii</sup>

Germany mirrors, if not exceeds, Israel in the amount of foreign-produced CTV programming its youth consume. Durner & vom Orde (2008) conducted research of children’s media habits during 2007 for *Internationales Zentralinstitut für das Jugend-und Bildungsfernsehen* (IZI), a department of the Bavarian Broadcasting Company that studies the effects of television on children.<sup>iii</sup> According to the results of this study, 73% of boys and girls ages 6-13 years watched television as a daily routine, second only to homework or studying for school (at 81%). Sweets, candies, and chewing gum are what most children (69%) in Germany spend their pocket money on.<sup>iv</sup> Almost all of the top most-watched television shows of 2007 were shows that were products of the United States. The

most popular show targeted to boys ages 6-12 years was *Spongebob Squarepants* (Nickelodeon) and the *The Simpsons* (20<sup>th</sup> Century Fox) was the second most popular. For girls ages 6-9 years, *Spongebob Squarepants* was first and *Kim Possible* (Disney) was second. For girls ages 10-12 years, *GZSZ* (a German soap opera based off a show created in Australia) was first and *Kim Possible* was second. Finally, out of 718 boys and girls ages 6-12 years, the top four favorite characters were created by U.S. networks and production houses (in order of rank): Spongebob (Nickelodeon), Kim Possible (Disney), Bart Simpson (20<sup>th</sup> Century Fox), and Spiderman (Marvel).

#### *"Glocalized" Programming*

The centralization of media production refers to the consolidation of a virtually endless number of possible media production sources via acquisition, merger, foreign import/export, or by some other means. Thus, it is a term used here to specify the root cause of globalized media. McMillin (2007) describes globalization as "...the global reach of transnational corporations (TNCs) and the interconnectedness of local economies" (p. 10). These TNCs thus have a need to maximize the marketability of a show by making it as culturally transferrable as possible. Borrowing from Iwabuchi's (2002) analysis of the globalization of Japanese consumer products, CTV transnational media networks such as Nickelodeon and Disney must extend their reach by making their programming "culturally odorless" (p. 27). What this means is that in order for a product to be successful in the global market, it must not have the "odor" of any particular culture. Robertson (1992) notes that Japanese marketers in the early 1990s used the term

“glocalization” (p. 173)<sup>v</sup> to grapple with the “general problem between the universal and the particular” (p. 174). Thus, the process of *glocalization* is the transposition of the global to the local, which is done in such a way that the foreign is made to be acceptable to the domestic.

In discussing Roberston’s further work<sup>vi</sup> on *glocalization*, Lemish & Tidhar (2007) describe the job of a “localizer” as someone who removes cultural cues in a media product and even manipulates scenes in world-hit shows such as *Pokémon*, changing the significance of particular scenes so that children in, say, the United States will perceive an aspect of a scene *differently* than children in, say, Japan. However, as the authors discuss in their study of *The Teletubbies* (created by the British Broadcasting Corporation [BBC] for children ages 0-2 years) in Israel, even a show as seemingly “culturally odorless” as *The Teletubbies* is not free from the “stench” of all culture. For example, the underground “bunker” in which characters live was reported by an Israeli mother to look like a shelter for an atomic bomb, and the world that they play in looks fake, as if a bomb had already gone off and destroyed natural life thus meriting its replacement with “artificial plastic” (Lemish & Tidhar, 2001, p. 569).<sup>vii</sup> This indicates two things: 1) that *cultural odorlessness* can allow viewers to assign negative traits to an otherwise harmless program; and 2) cultural context does influence viewers’ perceptions of television programming

There also appears to be a resounding theme in the feelings of those people in countries whose primary source of CTV is produced in a foreign country.<sup>viii</sup> In the same study as above, Israeli mothers reported that they enjoyed *The Teletubbies* because the environment felt safe from the societal indoctrination that often is



infused in CTV aired in Israel. Specifically, they described *The Teletubbies* as a show with “universal values” (such as love, togetherness, friendship) that are demonstrated by the characters, and they also liked the way that the show incorporated technology into nature (Lemish & Tidhar, 2001). Similarly, a child’s ability to relate to characters produced in different cultures is examined in Holler’s (2007) analysis of *Spongebob Squarepants* in Germany. Through the perspective of the child, a different kind of “universal” value emerges—that children see themselves in the character. Holler discusses why this age group<sup>ix</sup> is able to relate to *Spongebob*’s character so well:

SpongeBob approaches things with a childlike attitude and enthusiasm and the joy of doing something. He is positive to the core and cuts his own path. He looks at the world from his own perspective and his tendency to ignore whatever judgement [*sic*] from the outside creates comical moments.

(Holler, 2007, p. 62)

Here, not only can there be universally conveyed values across cultures, but one could argue there is a positive side to this occurrence. *The Teletubbies* in Israel allowed a brief moment for mothers to not worry about filtering through any sort of political agenda that may be in Israeli-created television programming; likewise, *Spongebob* in Germany still allowed children to relate, even though he is a product from a country and culture not their own, and indeed taught them positive lessons about self esteem and enjoying life.

Lemish (2007), in her book *Children and Television*, lists the results of so much of the world’s supply of CTV programming coming from the United States, providing a contrast to the positive aspects of foreign-produced CTV. Lemish noted that there is an “exclusivity of local culture,” whereby the countries of the world

must inherently be more conscientious when viewing U.S. media. This is because, while those in the United States view programming that is produced by companies of their native culture, global viewers are viewing a culture that may not “represent or serve their interests” (Lemish, 2007, p. 186). The case of *The Teletubbies* in Israel is slightly different, since this show is produced in the United Kingdom, but one could argue that the basic principles of Lemish’s point apply to most scenarios created by the centralization of CTV.

### **Selling Identities and Values**

One earmark of the globalization of CTV production is an increase of knowledge available to children at younger ages (Lemish, 2007; Götz, Lemish, Aidmann, & Moon, 2005). Götz et al. (2005) note that there is a difference in the general desire of youth to learn—that it is less now than in previous generations. This quite possibly is the result of an increase in knowledge<sup>x</sup> brought on by the globalization of the media, whereby information is brought on a silver platter (or, more appropriately, screen) to children all over the world.

Another result of globalized CTV production is the promotion of global consumerism in youth. Lustyik illustrates this well:

Essentially, media conglomerates in general are primarily in the business of creating new niche markets, and then delivering these audiences to the advertisers who are selling not only Western goods but also Western cultural identities and values.

(Lustyik, 2007, p. 304)

Given this “sale” of culture, then, the true cache is not where the media and related products are coming from, but what they represent. However, as discussed in the opening paragraphs of this paper, when children seek entertainment in media coming out of the same pool of ideas, characters, concepts, and styles, they are

effectively purchasing a membership that allows them to feel like they belong to a worldwide community (London, 2007; McMillin & Fisher-Keller, 2009).

### **Commercialization and Globalization**

Public thought concerning the relationship between globalization of CTV and commercialism is, at best, difficult to track. The first formal complaint in the United States concerning heavy commercialism in CTV occurred in 1969 (Pecora, 1998). However, the public eye and thus legislative focus did not shift to a critical analysis of the advertising components of CTV until the late '70s and early '80s. At that time, the popular social activist group Action for Children's Television (ACT) moved its efforts from television violence to television commercials (Mitroff & Stephenson, 2007). Pecora (2007) discusses that, along with the more "traditional" concerns over CTV program content such as television violence and negative effects of advertising (e.g., creating desire for snacks high in sugar or calories), the early- and mid-1980s brought new concerns with regard to growing consumerist tendencies. This is paralleled with the concern over cultural homogeneity inside the border, illustrated in Morgan's (1986) analysis of heavy television intake and political stances of U.S. viewers across different regions:

From 'sea to shining sea,' one is likely to find the same 'strips' of fast food and motel chains, gas stations, and similar shopping centers and malls, as well as the same music on the radio, and the same films playing in the same small-screen multicinemas. The 'American experience,' for many, is becoming increasingly mass-produced, homogeneous, and familiar.

(Morgan, 1986, p. 124)

While this article stated that the United States as a whole was far from any sort of "pure" cultural homogeneity,<sup>xi</sup> it still concluded that heavy television viewers (those who watched more than 4 hours per day) tended to share the same political outlook,

even across regions that traditionally hold dichotomous political views.<sup>xiii</sup> And as scholars continue to work on this paradigmatic question of globalized media causing “sameness” in children on an international scale, at least some have agreed that children now are much more similar around the world than in generations past (e.g., Lustyik, 2007; Lemish, 2007).

The implementation of the “Television Without Frontiers Directive,” created by the then newly formed European Union in 1991, meant that no member country of the union was allowed to prevent programming created in another member country from being viewed on its networks. Though this simply was to create the spread of ideas and information free from encumbrances (e.g., restriction of free speech or the spreading of ideals/information), thus allegedly expanding and adding culture, it instead has resulted in an increase of standardized programming and a decrease in ethnically diverse programs among the countries of the EU (McMillin & Fisher, 2009). Situations like this raise concerns over what role the government should play in preserving a nation’s cultural identity, as was illustrated in the discussion of Israel.

### **Theory on the How**

Three theories that are relevant to *how* television affects children are Albert Bandura’s *Social Learning and Cognitive Theory*, George Gerbner’s *Cultivation Theory*, and Jean Piaget’s *Developmental Stage Theory*. Van Evra (2004) in her influential book *Television and Child Development* discusses the first two of these three theories. The first, Bandura’s *Social Learning and Cognitive Theory* says that “novel behaviors are acquired either directly through experience or indirectly

through the observation of models” (p. 4). Further, observational learning is governed by four sub processes: attention, retention, behavior production, and motivation. Though Van Evra acknowledges that studies have shown this theory holds valid, she still cautions that not all children have these reactions, and that it does not account for correlations between viewing time and behavior. Bandura’s theory is used to describe the pedagogical function of CTV that is discussed in the opening paragraph of this paper, and better explains how children learn how to become members in a global consumer culture.

Gerbner’s *Cultivation theory* suggests that there is a correlation between television viewership and a child’s subconscious understanding of the difference between reality and fiction—that the more television is watched, the more the differentiation between these is blurred. If taken at face value, this theory provides a strong platform in which the negative effects of globalized CTV can be examined. In *Cultivation theory*, external forces (cultural, social, and demographic) are overridden as the viewer is exposed to more and more television, resulting in “homogenization of divergent views and a convergence of disparate views;” this is defined as the process of “mainstreaming” (Gerbner et al., 1986, p. 31, as quoted in Van Evra, 2004, p. 8). When applied to the development of children in a globalized CTV environment, this implicates the child whose local identity is being gradually overwritten by a global identity.

Lemish (2007), a proponent of *Developmental Stage Theory*, discusses this approach to child psyche developed by Piaget. The theory has four schemas of child development: the “sensory motor stage” (between 0-2 years), the “pre-operational

stage” (between 2-7 years), the concrete operational stage (7-12 years), and around the age of 12 the child enters the “operational” stage. This latter age group of 12 and up is regarded as where children are able to understand other’s point of views and rationales, and also where they can grasp the abstract; at this point, children have virtually no physical limitation as to what their minds can comprehend.<sup>xiii</sup> A primary critique of Piaget’s theory is that his studies were conducted on white male children. Deviations from the “norm” in children that at first were regarded as abnormalities are now being discovered as simply differences among cultures (McMillin, 2009). This of course more or less discredits Piaget’s theory—however, his theory could be evidenced by the endlessly debated topic of cultural homogenization. The alleged sameness via internationally produced media could be a result of children everywhere going through the same developmental stages, thus responding in similar ways because the child in, for example, Israel, is as much of a human being as the child in, say, the United States. However, one must exercise great caution when attempting to salvage theories developed on questionable methods.

*Social Learning, Cultivation, and Developmental Stage theories* have long pushed the thinking of the masses toward putting children in a box of helplessness and finite behavioral patterns. In contrast to the theories rooted in the social sciences,<sup>xiv</sup> political economy theory (founded in the humanities) attempts to take into perspective that children do progress and behave differently depending on the environment in which they grow.

This thinking leads us to conclusions we see in works by Buckingham (2000) and McMillin (2009)—that children are neither passive victims nor intentional

“gluttons” of the media. McMillin (2009, pp. 20-21) discusses Drotner’s (2000) characterization of the study of child and youth media audiences into “cultural pessimism” and “cultural optimism” approaches, respectively. Essentially, the former approach places the entire impetus on media as something that actually forms and determines who a child is, while the latter says that children are active social participants in the world of television and thus they have influence in what results from their media consumption.<sup>xv</sup> The key element that seems to be left out in the social sciences and humanities media theories is *context*, an example of which is the analysis of *The Teletubbies*, where the mother felt that the underground den in which the *Teletubbies* live looked to her like it was a bomb shelter. Truly, cultural context carries weight on the perceptions of its viewers (D.C. McMillin, personal communication, February 21, 2010)

### **The Market: Past, Present, and Future**

Discussion up until this point has regarded the centralization of CTV production as a sort of nebulous occurrence. Evidence has shown that the primary “center” of centralized CTV production lies within the United States, but the problem still stands as to what the current condition the market is in, and what, if anything, needs to be done to remedy this condition. Boys between 6-11 years-old have been historically the most sought-after market for action figures, snacks, videogames, and the like—simply because they are more traditionally the ones to be susceptible to advertising (see Seiter & Meyer, 2004; Van Evra, 2004). Thus the primary focus of CTV producers was on how they might create content that this demographic would watch (London, 2007), leaving other demographics as, at the most, an afterthought

of CTV producers. However a discovery attributed to Nickelodeon, an up and coming subsidiary network of Viacom in the early 1990s (and now a transnational media conglomerate), showed that not only was there profit in diversifying content, but that boys would watch shows with a female lead character (Seiter & Meyer, 2004; Van Evra, 2004). This was a big surprise to producers and marketers who believed that girls will watch boys in a lead role, but boys are more likely to watch only boys in lead roles. Revelations such as these beg the question: how well does the CTV market know its consumers? Much has been discussed in this regard.

London (2007)<sup>xvi</sup> provides an in-depth look into the production of children's television. If nothing else, there are three things that can be taken away from what the author had to say about CTV production. First, the show *must* deliver eyes. This means that if the show has proven to have a weak viewer base (or, rather, fails to prove it has a strong one), then it will not remain on the air. Second, there exists a "good-fast-cheap" triangle whereby you can only have two of the three when producing CTV programs. This means that, economically speaking, you cannot efficiently make a program without sacrificing the quality, the amount of time it takes, or the amount of money that is spent in making it. Lastly, the credo of CTV producers is "do no harm." All these when taken together, show one thing for certain: the minimum standard of the industry is not to in any way benefit children, but produce a profitable show as efficiently as possible without being *clearly* liable for the content's effects. And, given that the industry is driven by profits (Pecora, 1998), little room is given for producers to make an inherently "beneficial" program for children, for networks to be selective in what advertisements they show during



the airing of kids' shows, and for advertisers to mind whether their product is going to detract or enhance the well-being of children.

So this leaves the concern over whether children are truly being taken advantage of as consumers—i.e., is the profit-oriented structure of CTV production actually damaging the developing minds of children in some way? These concerns rose sharply during the 1980s where there was an almost red scare of parents feeling that childhood “innocence” was being torn away, and the scholarship reflected this (e.g., Postman, 1994). At the time, concerns of parents rose over whether overt and subvert advertising in programs their children enjoyed were drawing them toward unhealthy habits. Buckingham (2000) states that even now the public *en masse* view children to be “incompetent” and “irrational,” and that advertisements can and do influence the buyer because of the “cunning wiles of the advertisers” (p. 150). Further, he notes that most critics of consumer’s susceptibility to advertising will still cede that children are vulnerable, even if they hold that adults are not. Buckingham contends that children are given much less credit than they deserve when it comes to media literacy.

Given that research written about marketing and CTV is often negative, it is interesting to find a lack of concrete evidence for child consumers to be nearly as “vulnerable” as they are regarded in literature that condemns the market for its “cunning wiles.” More often, scholarly literature shows that children’s demeanor and attitudes correlate to the amount of media they are exposed to, especially if the time they spend watching TV (or using other advertisement-laden media, such as magazines, the Internet, or movies) is greater than time spent with family or other

influences (see Van Evra, 2004). Harrison (2006) provides a specific example of this in his introduction to the “Scope of Self” model as a means of accounting for self-complexity, a term defined as the different ways (particularly with regard to personality and physical characteristics) in which adolescents see themselves. The study found that higher levels of television intake produce lower levels of self-complexity, yet acknowledged that the effect of media on the child is contingent on what other social inputs he or she receives and how much television he or she watches. One such threshold listed was 20 hours per week, whereby those who watched more than 20 hours a week were likely to have noticeably diminished self-complexity<sup>xvii</sup> (Harrison, 2006).

When taking into account the rest of the thought on how television affects adolescents with regard to centrally produced/globally distributed CTV, there is a certain point where media do indeed begin to penetrate the mind of the viewer—whether old or young, really—and CTV as a mass-produced product inherently has the ability to influence in a negative way the perceptions of children. But, again, it must be stressed that context plays a role that is often overlooked as scholars attempt to synthesize the nebulous field of television’s effects on children.

### **Conclusion**

This paper began with an introduction to the world of internationally viewed yet centrally produced children’s television (i.e., CTV distributed globally from a comparatively small number of regions), citing *Spongebob Squarepants* as an example. Using Israel and Germany as case studies, the paper demonstrated that viewers of globalized CTV were not simply reactive in their behaviors but instead

were proactive in their interpretation of CTV content; likewise, CTV programming was shown to have inherent political, religious, consumerist, or other undertones. Dominant trends and opposing views in CTV were discussed as to how children are influenced and to what extent the impetus for such influence is placed on the child versus CTV producers. These two views, termed *cultural optimism* and *cultural pessimism*, respectively, proved to be useful as this paper transitioned into a discussion of the CTV market—what makes it work, and why it sometimes does not work. Taking all of this into account, several conclusions and further directions can be made to address this vast field of scholarly thought.

In the beginning stages of researching for this paper, the author suspected that critiques from business/marketing authors on ethics in advertising to children would be lacking. This was due in part because of deductive reasoning, as common sense would dictate that CTV marketers would gain nothing from writing a critique on how they make a living. Still, a candid interview with a marketing professor whose first career was managing marketing campaigns for international companies (A. Merchant<sup>xviii</sup>, personal communication, December 9, 2009) was useful in thinking deeper about the *why*. Merchant laid out two key reasons: a) the job of the marketer is to deliver numbers, so ethics are not even an afterthought and b) bad ethics exist only when the news media say they do. This raises the question, under the free market, capitalist system, can there ever be a successful marriage between critical CTV scholars and those who desire to market products to youth?

The issue that we now face is not a lack of literature that is critical of television and advertising with regard to children, but it is instead a lack of a *certain*

*kind* of television critique—that is, critiques done by those who are on the producer/marketer side of CTV programming. This is certainly not a surprise, since it would be rather counterproductive for marketers to attack that which provides their livelihood. Regardless of impetus or a lack thereof, though, it is still important to note that most scholarship on children and media is written from the outside looking in, which is a real detriment to the field as a whole. More introspective examinations very well could open up the opportunity for true industry improvement. Indeed, commentaries written by producers about changing the way things are done are most likely to be accepted and understood than someone who is just an educated observer.

Lemish (2007) discusses the problems with the development of media literacy programs for children in the United States, specifically referring to the level of difficulty it takes to create them and make them stick. These programs are often created for children to participate in so that they can become wiser consumers, and perhaps a converse notion of this holds validity as well; i.e., to have “child literacy” programs for media professionals—to indeed give them *all* of the facts as to what children experience when they are made the target of marketing tactics. In Lemish (2009), one finds preliminary documentation on a case study of the collaboration of academics and professionals in Israel. Although it would be preferable that such an effort be instigated by the side of CTV media professionals, it is still a very good start into a possible “meeting of the minds,” or understanding, between media professionals and academics. Information from Lemish’s case study could very well demonstrate that the conclusions drawn in this paper have merit, and, more

importantly, provide valuable information as to how the minds of professionals, at the least, can be made to understand that what they create does have long-standing ramifications for future generations.

The world of CTV and the growing international market is something that merits deeper analysis. While children are certainly not as susceptible to every aspect of television as they once were thought to be, it still is hotly discussed whether commercialization in *all* television, targeted to children or not, has a profound effect on the habits and behaviors of those who view it. Yet what truly makes CTV unique is that it epitomizes the effects of globalization and local responses therein. Buying into a “shared world culture” (Lustiyk, 2007, p. 299) is something that often appeals to adolescents and youth, where there is often a desire to belong to something bigger or greater. Further, fantasy, a primary component in many children’s shows and commercials targeted to children, is something that is considered to be a valuable teaching tool to children (Rose, Merchant, Chandwaney, & Berlin, 2009). Children are being raised in an increasingly globalized environment, and the possibilities in using CTV as a tool towards better adaptation into this new world affirm the necessity for options to be further studied and tested. For these reasons and more, further research must be done to answer questions concerning the social responsibility of advertisers and producers alike, how public education can better serve adolescents in discussing globalized media, and whether there ought to be concern or hope regarding the centralization of CTV production and globalization of CTV distribution.

## End Notes

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<sup>i</sup> A term attributed to Koichi Iwabuchi, “cultural odorlessness” will be further discussed later on in this paper. The term originally referred to the result of Japanese exports being stricken of any true representation of Japanese culture, and now essentially refers the “softening” of a product so that no offensive “odor” will be felt by those of another culture. For a deeper look at the implications of this concept, see Iwabuchi (2002) pp. 24-30.

<sup>ii</sup> The study by Katz et al. (1997) concluded that although any truly accurate measure of the overall effect of the introduction of television into Israel was impossible due to the numerous other circumstances that have taken place since 1970, it still suggested that television innately created an individualistic tendency and would continue Israel toward these types of values.

<sup>iii</sup> (Directly quoted from the IZI website): “The IZI is a department of the Bavarian Broadcasting Corporation and was established in 1965. Together with the PRIX JEUNESSE INTERNATIONAL the IZI is supported by the Association for the Promotion of International Youth Television. Members of the Association are the Bavarian Broadcasting Corporation, the ZDF (German Public Broadcasting Company), the State of Bavaria, The City of Munich and the Bavarian Centre for the New Media (BLM)” (The Institute, n.d.).

<sup>iv</sup> This information could indicate a number of things, one of which is an affirmation of media critics’ and parents’ concerns over negative advertising effects (see Strasburger, 2001); and even if the shows or advertising (infused in the show or as a part of regular breaks) were not produced in the United States, it could still be considered to be following the U.S. television model of increasing commercialization in CTV which will be discussed later in this paper.

<sup>v</sup> *Glocalization* is an English adaptation of the Japanese word *dochakuka*, which, roughly translated, means “global localization” (Robertson, 1992, p. 173).

<sup>vi</sup> Lemish & Tidhar (2001) cite the following article as their source for Robertson’s thoughts on *glocalization*: Robertson, R. (1994). Globalization or glocalization? *The Journal of International Communication*, 1, 33-52.

<sup>vii</sup> However, another way of looking at this example is that the job of the localizer was done almost *too* effectively, where the show is so “culturally odorless” that the viewer is then able to attribute their own apprehensions of their environment (as Lemish & Tidhar [2001] note, war and politics create a tense environment for most all Israeli citizens) onto what they are watching, since the program in question has no definite markers to diffuse a psychological projection.

<sup>viii</sup> North America is often this source, as this region produces roughly 60% of the world’s supply of CTV (Götz, Hofmann, Brosius, Carter, & Chan, 2008).

<sup>ix</sup> The respondents in this study were 160 children ages 3-6 years.

<sup>x</sup> Postman (1994), for example, argues television as “The Total Disclosure Medium” (p. 81). He says that, because of the nature of television, there is no limit to the topics that must be “treated” on television, and that, because television operates 24-hours a day and 7 days a week, year-round, there cannot be afforded “squeamishness” when selecting what content to cover and what not to cover. Essentially, to keep the masses entertained, all topics are shamelessly covered, regardless of cultural taboo.

<sup>xi</sup> Another source that discusses the phenomenon of the intermingling of cultural homogeneity and heterogeneity is Robertson (1992).

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<sup>xii</sup> For example, people in the south are shown to be more politically “conservative,” while those in the New England states are traditionally more “liberal” (Morgan, 1986).

<sup>xiii</sup> For a thorough overview of what each of these stages represent, see Lemish (2007), pp. 38-40.

<sup>xiv</sup> The other prominent theory in the social sciences not mentioned here is the *Uses and Gratifications theory* attributed to Alan Rubin. The author felt that this theory was not as applicable to the matter discussed in this paper as other prominent media theories, which is why a description is not provided.

<sup>xv</sup> For a more detailed look on these different theories and the tracking of them over time, see McMillin (2009), pp. 13-31.

<sup>xvi</sup> Robby London is one of few people from the production side of CTV that have provided a detailed *critical* analysis of how youth programming is produced. London is a children’s programming writer, producer, and executive.

<sup>xvii</sup> In Harrison (2006), self-complexity is described as a key link to resistant measures in adolescents against “life stressors” and also mental conditions like depression.

<sup>xviii</sup> Dr. Altaf Merchant is an associate professor of the marketing department at the University of Washington Tacoma Campus. Before going on to graduate school, Dr. Merchant spent 8 years in the marketing profession: first as a brand manager, then, following a promotion, as a marketing manager. He worked for three multinational corporations during his marketing career (GlaxoSmithKline, Sara Lee, and Reckitt Benckiser) and influenced marketing decisions in approximately 10 countries spanning Europe, Asia, and Africa.

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