

An analysis of Danish children's television from 1968-1972, as a challenge to the question of "the aesthetic" in culture for children.

This paper deals with Danish children's television in the period between 1968 and 1972 and how the Danish Broadcasting Corporation's Children and Youth-department in their program policy and concrete programs navigated at that time, in what might be recognised as the field between aesthetics and pedagogy. Around 1970, the Children and Youth-department was in a state of transition regarding how children were viewed, as well as what role television should play in their lives. An analysis of the programs and the policy behind them from this period thus provides interesting perspectives on how to understand the differences between a children's culture, based on an adult (educational) perspective as opposed to an (independent) children's perspective.

My analysis perceives the Danish Broadcasting Company's Children's and Youth-department as an arena for different perceptions and opinions of how children's television functions in children's lives. As it turns out, one cannot simply transfer already existing conclusions about children's literature, films and theatre in the 1970s to apply to television programs. Television is a cultural mode of expression, which, in many ways, is very different from the artistic expressions of literature, theatre and film. This also raises the interesting question of whether "the aesthetic" (as defined by e.g. Beth Juncker in *Om processen*) is the most important criteria in an evaluation-process, created with the purpose of examining whether a certain television program acknowledges the child as subject for its own development-process. If one's analytical scope views the presence of criteria, formulated solely within an (art related) aesthetic perspective, as a guarantee for any given cultural product's recognition of children as subjects, then programs of the non-fiction genre such as documentary, edutainment and factual-magazines will easily be excluded. And only television programs, placed within the genre of fiction, will be seen as containing an 'independent' children's perspective. In terms of television, this can almost only pertain to drama-series, films and other programs within the fiction-genre.

My analysis of Danish children's television can thus be seen as an introductory presentation to a discussion of 'the aesthetic's' range as a model of explanation, in analysing media culture for children.

In my paper I will discuss 1) how we may understand 'the aesthetic' in relation to children's culture – especially television 2) whether pedagogy and 'the aesthetic' are opposites, when it comes to children's television and 3) to what extent theories about 'the aesthetic' are useful in discussing media-culture for children. These discussions will take their point of departure in both my analysis of the Children's and Youth-department's policy and programs around 1970, as well as the theoretical discussions about children's culture and aesthetics, which I have utilised as a theoretical scope in my analysis.