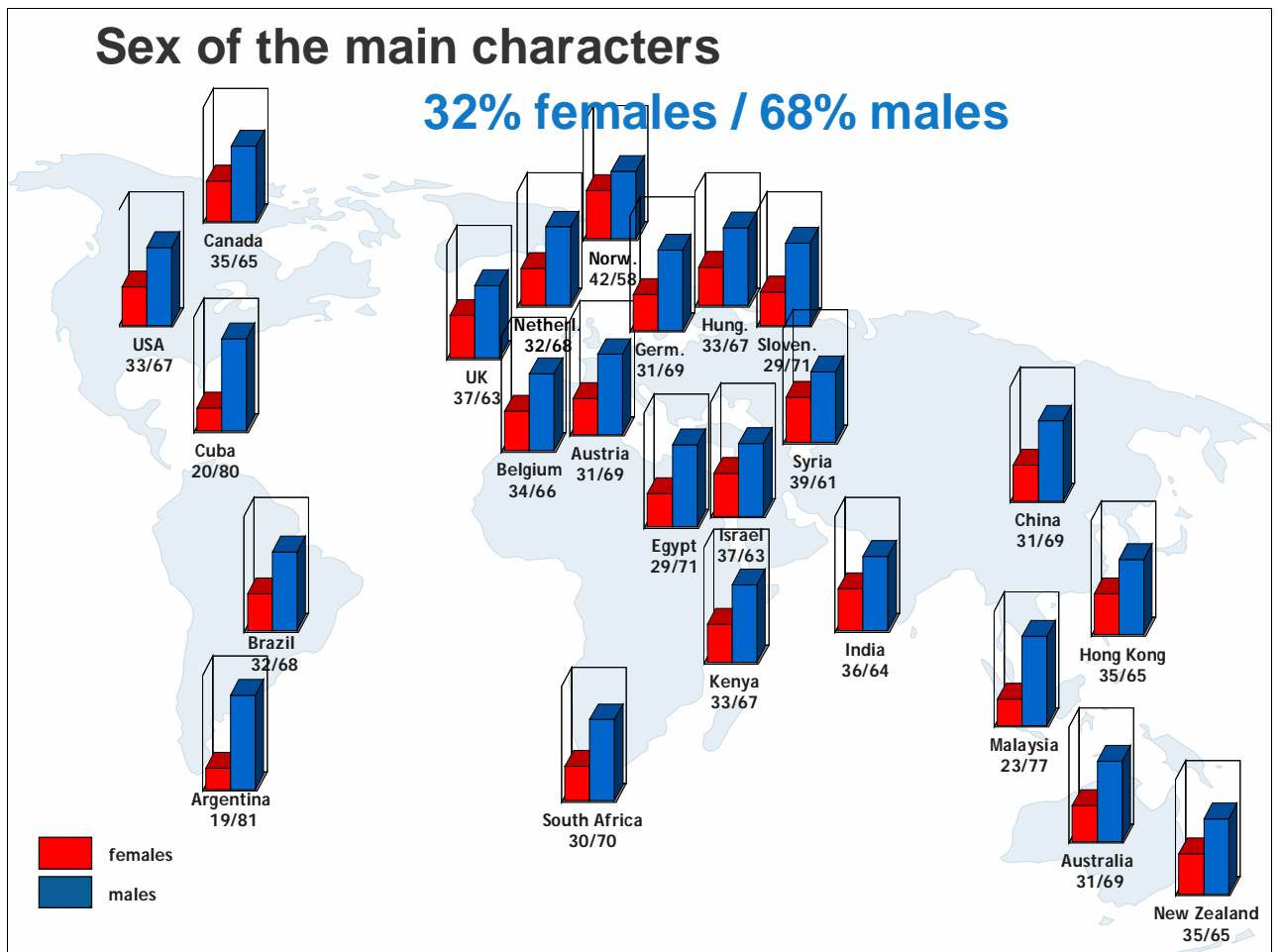


# Children's Television Worldwide: Gender Representation in Total

Statistical analysis and report by:

Dr. Maya Götz, Dr. Ole Hofmann,  
Stefan Dobler M.A., Sebastian Scherr BA,  
Dipl. Soz. Christine Bulla



## Children's Television Worldwide:

### Gender Representation in Children's Television worldwide

The aim of this study is to overview the gender representation which is relevant for children's television on the basis of samples collected in 24 countries. Later on, this quantitative content analysis is then complemented by further qualitative evaluations.

The study is financed by the International Central Institute for Youth and Educational Television (IZI) and the Prix Jeunesse Foundation and has been realized in co-operation with international partners.

Argentina	Analysis: Prof. Dr. Hans-Bernd Brosius Sampling: Aldana Duhalde
Australia:	Prof. Dr. Stephanie Donald, Damien Spry
Austria:	Analysis: Dr. Maya Götz Sampling: Dr. Ingrid Geretschläger
Belgium:	Prof. Dr. Frieda Saeys (†), Dr. Sofie Van Bauwel
Brazil:	Ana-Helena Mereilles Reis
Canada:	Prof. Dr. Micheline Frenette
China	Prof. Dr. Hongxia Zhang
Cuba	Pablos Ramos
Egypt:	Analysis: Dr. Maya Götz Sampling: Seham Nasser
Germany	Analysis: Prof. Dr. Hans-Bernd Brosius
Great Britain:	Prof. Dr. Cindy Carter
Hong Kong:	Prof. Dr. Kara Chan
Hungary:	Prof. Dr. Kati Lustyik
India/New Zealand:	Prof. Dr. Divya McMillin
Israel:	Prof. Dr. Dafna Lemish
Kenya	Analysis: Prof. Dr. Hans-Bernd Brosius Sampling: Josephine Karani
Malaysia	Analysis: Prof. Dr. Hans-Bernd Brosius Sampling: Hanizah
Netherlands:	Prof. Dr. Walma van der Molen J.
Norway:	Prof. Dr. Tone Kolbjønsen
Slovakia:	Martina Pestaj
South Africa:	Prof. Dr. Jeanne Prinsloo
Syria	Analysis: Prof. Dr. Hans-Bernd Brosius Sampling: Firas Dehni
USA:	Prof. Dr. JoEllen Fisherkeller Prof. Dr. Norma Pecora Prof. Dr. Divya McMillin

# Children's Television Worldwide:

## Gender Representation in Children's Television worldwide

### Representation in total

In every country the co-operation partners have compiled a sample of freely receivable (and in each case over the most widely spread channel of distribution available) programs which are highly relevant for children (beyond a market share of approximately 5%). As far as available, public service and state providers respectively should be represented and considered for the children's peak viewing time.

### The following shows the compilation of the German sample in order to clarify the proceeding:

The goal is to create a meaningful and accurately representative sample of the children's television programs available in each participating country. That is to say those programs which are most popular with children and represent the diversity of available television programs, especially the differentiation between public-service and private broadcasting networks. Ideal would be 100 to 200 hours of children's television.

In Germany we have about 440 hours of children's television programs per week aired free of charge. Additionally, 5 to 6 of the children's channels can only be seen on pay-TV or a special digital system. We have chosen the following sample:

We have three free-aired children's television channels that we will record on one weekday and during the weekend. (Since the program offering is so stripped-down, meaning the same programs are aired every day, one weekday will represent the whole week and can be statistically recalculated for the whole program offered if needed.)

KI.KA.	Thursday, Saturday and Sunday (6 a.m. to 21 p.m.)
Super RTL	Thursday (6:30 a.m. to 9:30 p.m.), Saturday and Sunday (7:30 a.m. to 9:30 p.m.)
NICK	Thursday, Saturday and Sunday (6 a.m. to 21 p.m.)

We have 2 main public broadcasters who have children's program at the weekend:

ARD	Saturday and Sunday (6:00 a.m. to 12 a.m.),
ZDF	Saturday and Sunday (6:00 a.m. to 12 a.m.)

In addition, another channel that offers a successful afternoon children's television program is RTL2, which airs its children's shows between 1 and 5 p.m. So we will integrate that as well.

RTL2	Thursday (1 and 5 p.m.)
------	-------------------------

Other public television channels are also available regionally, but they generally comprise less than 5% of the market share. Through cable and digital television three additional Disney channels as well as JETIX and Boomerang and Baby TV are offered in some regions. However, seeing as their overall market share lies well below 5%, we will ignore these at present. In total approximately **150 hours** of specific children's television programs in Germany will be recorded for this study.

The selection of the particular sample, the involvement or omission of one or the other station, has surely to be discussed in individual cases. In this study the international partners at the face as experts of their national programs are responsible for the selection and coding of the programs.

# Children's Television Worldwide:

## Gender Representation in Children's Television worldwide

### Sample selection:

Dates of recording were: 02.05.2007 – 1.07.2007<sup>1</sup>

The sample analysed here consists of 2367 hours of explicit children's television, 1654 hours of fictional shows, 19.664 programs (6375 fictional shows), 26.342 characters (fiction) and 14.959 human characters.

The varying numbers of children's programs represent last but not least the more or less widely available program. In the following interpretation of the data, please keep in mind that especially the samples of Argentina, Malaysia and Syria are particularly small and that the samples of Norway and Brazil are also considerably smaller than those of the USA, South Africa, Austria, Israel or Germany which are strongest as to the number of samples represented.

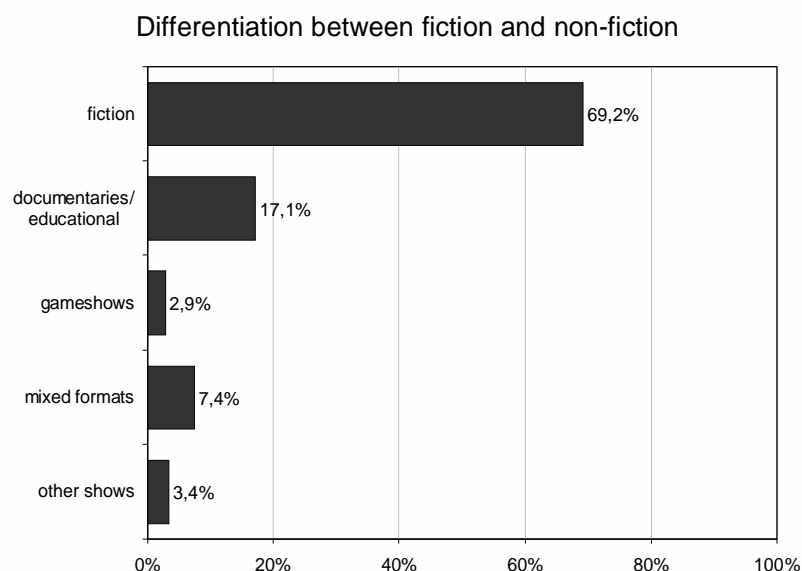
### **What is offered to children - Results at show level:**

#### More fictional or a more non-fictional programmes?

We coded every show/piece of programme of our sample. Advertisements and trailers are coded in block (e.g. when there are 6 different commercials between two shows they are coded as one block). A show begins with the opening and normally ends with the credits (it can be that one show consists of 2 episodes like in SpongeBob but they are still one show.)

The sample comprises altogether 9207 shows that can be categorized into different program types. 6375 shows or 69.2% can be referred to as fiction, 1570 shows (17.1%) were documentaries and 678 mixed formats (7.4%).

Of interest for the further analysis of the children's programs are only the 6375 fictional shows that were coded. Those are in 83.9% of the cases animation shows (n=5345) and in 8.9% of the cases shows with real people (n=567). Then there are 152 puppet shows (2.4%) and 290 mixed formats (4.5%).



IZI – Children's Television Worldwide 2007; basis: all Countries, n = 2275 h children's programme

<sup>1</sup> In three cases technical difficulties emerged during recording so that several subsequent recordings had to complement the sample. With the subsequent recordings it was paid attention to the similarity of the programs.

## Children's Television Worldwide:

### Gender Representation in Children's Television worldwide

**Chart: Fictional program**

	<b>Show-Fiction</b>
Slovenia	96,1%
Norway	92,9%
New Zealand	90,3%
Hungary	90,1%
Canada	87,5%
USA	84,5%
Netherlands	81,0%
Cuba	79,7%
Germany	78,8%
Austria	78,8%
Belgium	75,9%
Argentina	72,3%
Kenya	72,0%
Egypt	70,5%
Israel	67,4%
India	65,0%
Hong Kong	62,8%
China	61,3%
Australia	59,4%
Malaysia	59,2%
Brazil	56,5%
Syria	54,4%
UK	49,8%
South Africa	20,8%
<b>total</b>	<b>69,2%</b>

The country with the most fictional programs is Slovenia, followed by Norway, New Zealand and Hungary. The country with the highest percentage of documentaries or knowledge programs is South Africa, followed by the UK and Malaysia. Game shows play with 2.9% in average not really an important role in CTV.



## Children's Television Worldwide: Gender Representation in Children's Television worldwide

### In public service programs considerably higher proportion of non-fictional formats

Considering only public service providers, the proportion of fictional programs is clearly smaller and the proportion of documentaries, school TV or mixed formats is explicitly higher.

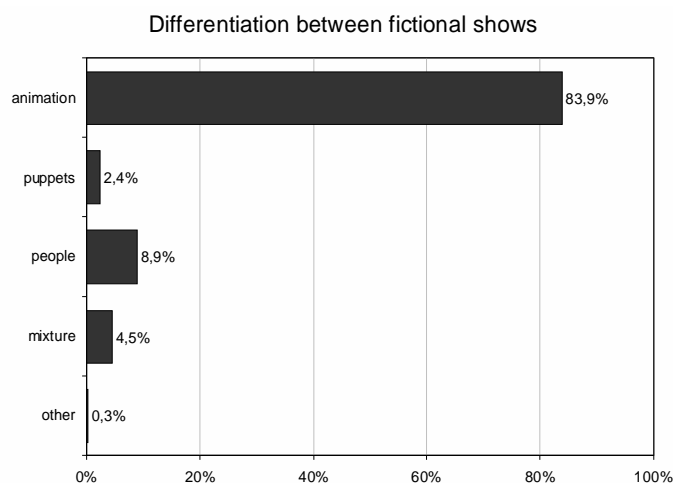
**Chart: Only public service: domestic produced programs**

	SHOW-FICTION	SHOW-DOCU./SCHOOL TV	SHOW-GAMESHOWS	SHOW-MIXED
Kenya	95,0%	2,0%	1,0%	2,0%
Hungary	90,1%	7,0%		2,8%
Syria	85,7%	14,3%		
Slovenia	74,1%	9,9%	7,4%	6,2%
Belgium	73,2%	8,4%	4,5%	5,2%
Austria	73,2%	11,3%	3,9%	8,3%
Germany	72,3%	13,3%	1,8%	8,8%
Norway	71,8%	20,5%	2,6%	2,6%
Malaysia	71,4%	28,6%		
Cuba	69,0%	4,8%	1,4%	17,9%
Australia	66,7%	27,6%		5,7%
China	61,3%	15,9%	4,4%	13,9%
USA	61,2%	4,3%	6,0%	28,4%
Brazil	60,0%	10,0%		30,0%
Netherlands	48,8%	11,2%	13,5%	7,1%
Egypt	46,3%	14,6%	2,4%	12,2%
Canada	34,6%	30,8%		20,8%
New Zealand	28,5%	0,5%		66,2%
UK	24,5%	46,9%	4,3%	23,5%
South Africa	18,7%	48,8%	12,9%	16,6%
Argentina	12,5%	37,5%		50,0%
India		16,7%		50,0%
<b>total</b>	<b>52,1%</b>	<b>22,8%</b>	<b>4,9%</b>	<b>15,7%</b>

### What type of fictional programme could be found? A lot of animation!

We coded the general type/genre of show. Is it an animation or a puppet show? Or mixed?

Among the fiction shows were 5345 (83.9%) animation shows; in 567 shows (8.9%) real people are the actors/actresses and 152 (2.4%) were puppet shows. 290 shows (4.5%) were a mix of several of these categories.



IZI - Children's Television Worldwide 2007; basis: all Countries, n = 1445 h fict. children's prog.

## Children's Television Worldwide:

### Gender Representation in Children's Television worldwide

Slovenia, China, Canada and Egypt are the countries with the highest percentage of animation in their children's TV. Belgium, the UK and Argentina are the ones with the lowest percentage of animation in their children's TV. Real life shows have the highest percentage in Israel, India, Belgium and Argentina. Countries with a low percentage are Canada, Hungary and Slovenia. Puppets are more common in CTV in Argentina, Hungary and the UK

#### Chart: Hit list Animation

	Animation	Puppets	People	Mixture
Slovenia	96,5%	0,9%	1,9%	0,7%
China	96,4%	0,7%	2,9%	
Canada	95,9%	0,7%	0,7%	2,0%
Egypt	95,3%		2,6%	2,1%
Cuba	94,5%	0,3%	2,8%	2,4%
Syria	93,5%		3,2%	
Kenya	90,6%	0,7%	8,1%	0,7%
Netherlands	90,0%	0,8%	9,2%	
Germany	88,8%	1,8%	7,0%	2,4%
Austria	88,3%	2,6%	6,4%	2,6%
Hong Kong	85,8%	3,6%	8,9%	1,8%
Hungary	85,8%	12,1%	0,7%	1,4%
South Africa	85,3%	3,9%	8,3%	2,5%
USA	84,8%	1,3%	8,5%	5,5%
Norway	84,6%	2,6%	10,3%	2,6%
Brazil	84,2%	1,1%	12,6%	2,1%
India	81,0%		19,0%	
New Zealand	80,6%		13,9%	5,5%
Australia	80,4%	1,1%	11,0%	2,8%
Israel	74,7%	0,8%	21,4%	3,1%
Malaysia	72,4%		13,8%	13,8%
Argentina	58,8%	17,6%	17,6%	5,9%
UK	55,0%	10,8%	12,3%	20,8%
Belgium	54,8%	4,3%	18,7%	21,8%
<b>total</b>	<b>83,9%</b>	<b>2,4%</b>	<b>8,9%</b>	<b>4,5%</b>

## Children's Television Worldwide: Gender Representation in Children's Television worldwide

**Chart: Hilt list Animation only public service/state-run providers**

	<b>Animation</b>	Puppets	People	Mixture
Argentina	100,0%			
Egypt	100,0%			
New Zealand	96,6%			3,4%
China	96,4%	0,7%	2,9%	
Canada	95,6%			4,4%
Cuba	94,5%	0,3%	2,8%	2,4%
South Africa	93,8%	5,6%	0,7%	
Kenya	91,7%		7,3%	1,0%
Hungary	84,4%	9,4%	3,1%	3,1%
Australia	83,6%	1,2%	9,4%	0,4%
Syria	83,3%		16,7%	
Germany	82,5%	1,9%	11,2%	4,4%
Austria	82,5%	3,7%	9,3%	4,5%
USA	80,3%	9,9%		9,9%
Malaysia	80,0%			20,0%
Brazil	75,0%		8,3%	16,7%
Norway	75,0%	7,1%	17,9%	
Slovenia	73,3%	6,7%	16,7%	3,3%
Netherlands	69,9%	3,6%	26,5%	
Belgium	58,1%	5,6%	16,2%	19,5%
UK	41,9%	6,1%	19,6%	30,4%
<b>Total</b>	<b>80,7%</b>	<b>3,1%</b>	<b>8,9%</b>	<b>6,6%</b>

Public service providers offer a broad spectrum of techniques. Thus, in Argentina 100% of public service children's programs comprise animated cartoon films, in the UK only 41.9%. Real-life formats can be seen especially in Dutch children's television, but also in the UK where also diverse crosses between puppets and real people or computer simulations are found. Puppet formats are especially in the USA and Hungary high in rank.

In international programs the proportion of animation is explicitly higher, and accordingly the proportion of reality-based programs in domestic productions is considerably higher, too. Exceptions are Cuba and China which show also in their domestic productions almost exclusively animation programs. Countries like Argentina, Austria, Brazil, Hong Kong, India or Syria exclusively count on reality-based domestic productions.



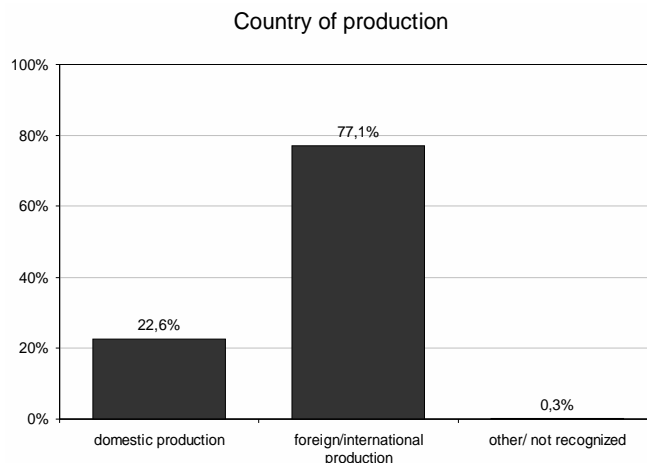
## Children's Television Worldwide:

### Gender Representation in Children's Television worldwide

#### Where are the shows produced?

We coded where/by which company the show is produced (as far as can be seen from credits, programme magazine or other sources). Is it a company or broadcaster a.) from one's own country or co-production or b.) from a foreign country?

The fiction shows are in 77.1% of the cases productions of another country (n=4916) and in 22.6% produced in their own country (n=1440).



IZI – Children's Television Worldwide 2007; basis: all Countries, n = 1445 h fict. children's prog.

#### **Chart: Domestic productions**

all broadcasters	
	domestic prod.
Malaysia	82,8%
USA	82,7%
UK	67,7%
China	53,4%
Canada	44,2%
Belgium	39,8%
Argentina	17,6%
Germany	17,3%
India	15,8%
Hungary	13,2%
Israel	13,1%
Australia	11,1%
Norway	9,0%
Egypt	8,9%
Netherlands	7,3%
South Africa	6,4%
Brazil	6,3%
Cuba	5,5%
Syria	3,2%
Slovenia	2,3%
Austria	0,8%
Hong Kong	0,6%
New Zealand	0,5%
Kenya	
<b>Total</b>	<b>22,6%</b>

Only public and state-run broadcasters	
	domestic prod.
Malaysia	100,0%
UK	75,7%
USA	74,6%
Hungary	54,7%
China	53,4%
Canada	48,9%
Belgium	40,7%
Germany	33,5%
Netherlands	25,3%
Brazil	25,0%
Slovenia	21,7%
Egypt	21,1%
Norway	17,9%
Syria	16,7%
Australia	7,4%
South Africa	6,9%
Cuba	5,5%
New Zealand	1,7%
Austria	1,2%
Argentina	
Kenya	
<b>total</b>	<b>28,2%</b>

Malaysia<sup>2</sup>, the USA, the UK and Central China and are the countries with the highest percentage of domestic productions in their children's TV. Kenya, New Zealand, Hong Kong and Austria are the ones with the lowest percentage of domestic productions.

<sup>2</sup> For Malaysia it has to be kept in mind that it is with 39 hours of fictional programmes the smallest sample of the whole study.

## Children's Television Worldwide:

### Gender Representation in Children's Television worldwide

#### Public service providers and international productions

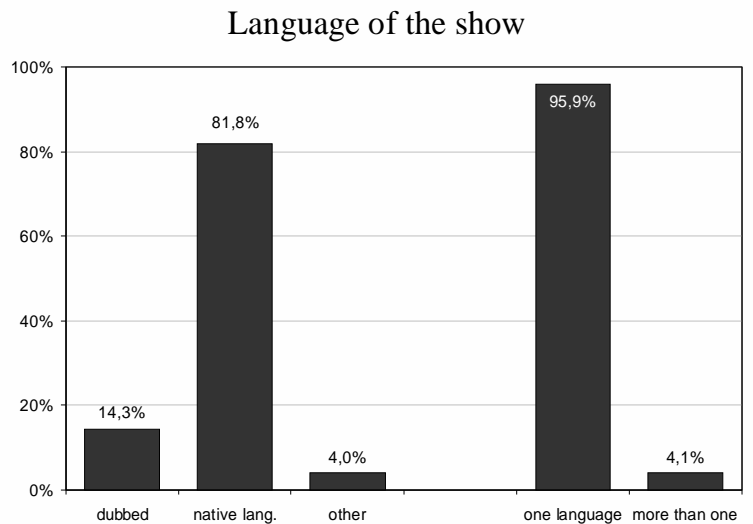
Out of the public broadcasters Malaysia, the UK and the USA have the highest percentages of domestic productions in their program, while Argentina, Austria and New Zealand have the lowest.

#### Language of the show: Over 80% is broadcast in the own main language

Among the total of 6369 fiction shows 5208 (81.8%) were produced in the respective national language. 908 shows (14.3%) were recorded as dubbed and 253 shows (4.0%) as other.

#### Language mix

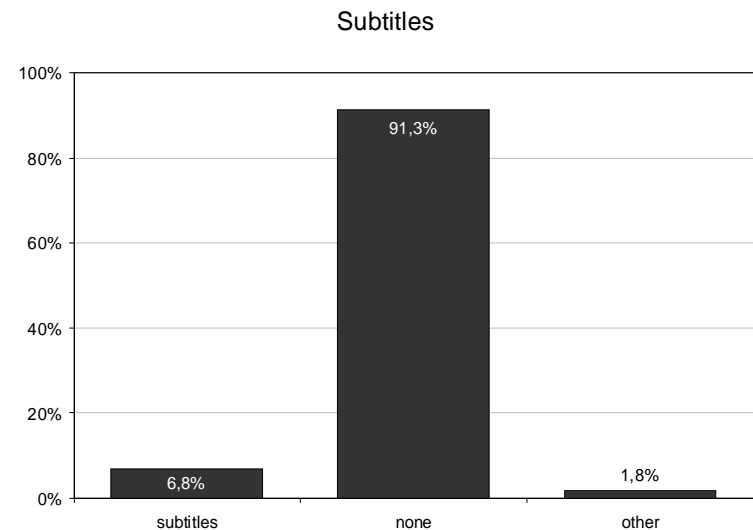
In 5862 shows (95.9%) only one language was used.



IZI – Children's Television Worldwide 2007; basis: all Countries, n = 1445 h fict. children's prog.

#### Subtitles

5812 (91.3%) of the 6375 fiction shows used no subtitles. 435 shows (6.8%) used subtitles and 117 (1.8%) were recorded as other. Typical countries where public broadcaster subtitled CTV are Slovenia, Belgium and the Netherlands.

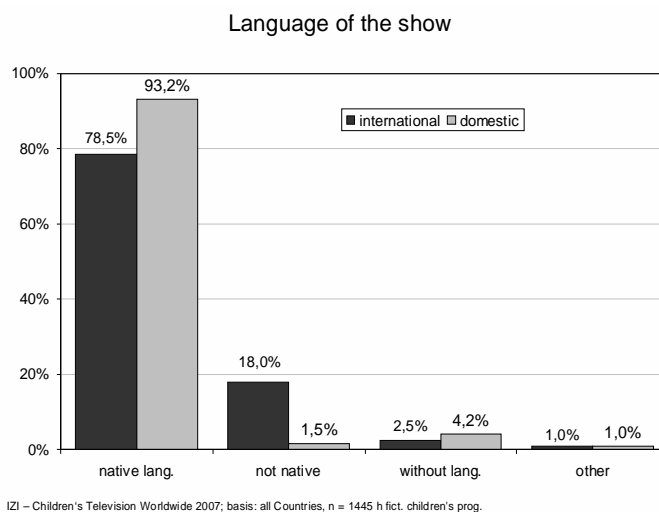


IZI – Children's Television Worldwide 2007; basis: all Countries, n = 1445 h fict. children's prog.

## Children's Television Worldwide:

### Gender Representation in Children's Television worldwide

Among public service providers most of them broadcast in their national language. In some programs further languages are integrated as in *Dora the Explorer* or *Die Sendung mit dem Elefanten*. However, in some countries like Slovenia, Brazil, the Netherlands and Belgium it is common practice (at least to some extent) to broadcast programs in other languages.

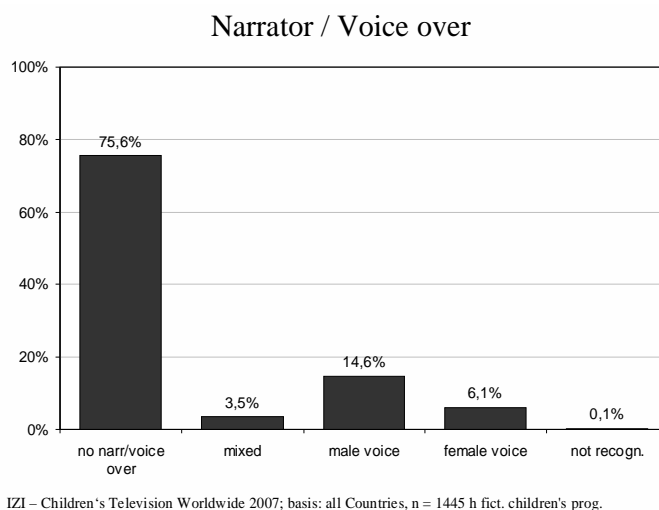


Among public service providers most broadcasters do not subtitle at all. Belgium, the Netherlands and Slovenia partly use subtitles and Syria subtitles 100% of its programs. Proportionally, in domestic productions the national language can be observed significantly more often than in international programs.

#### **Who speaks? Narrator /Voice over: Voice over are twice as often male than female**

We coded if there is a narrator or voice over (which means you can hear a voice but do not necessarily see the person) - is it a male or a female voice?

In 4805 (75.6%) fiction shows there was no narrator, in 391 shows (6.1%) there was a female narrator, in 931 shows (14.6%) a male narrator, and in 223 shows (3.5%) a mixed narrator was used.



Cuba, Brazil, the UK and Egypt are the countries with the highest percentages of male voice over in their children's TV. Malaysia, India, Canada and China are the ones with the lowest percentage of male voice over. Countries where there is nearly no females voice over are China and Hong Kong. More common to use a female voice (at least sometimes) it is in Argentina, Belgium and Israel.

## Children's Television Worldwide: Gender Representation in Children's Television worldwide

**Chart: Hit list male narrator**

	female voice	male voice	mixed	no narrator or voice over	not recognisable
Cuba	6,2%	59,0%	2,8%	32,1%	
Brazil	2,2%	28,0%	7,5%	62,4%	
UK	6,2%	27,7%	8,1%	58,1%	
Egypt	3,7%	27,0%		67,7%	1,6%
Australia	6,8%	23,8%	2,5%	66,5%	0,4%
Syria	3,2%	19,4%	3,2%	74,2%	
Belgium	7,0%	16,9%	0,2%	76,0%	
Netherlands	2,5%	16,3%	0,8%	80,1%	0,3%
Germany	5,0%	15,4%	1,1%	78,5%	
South Africa	6,9%	15,3%	3,0%	74,9%	
Hungary	3,9%	14,9%		81,1%	
Argentina	11,8%	14,7%		73,5%	
Austria	5,2%	14,3%	1,0%	79,4%	
Hong Kong	0,6%	14,2%	1,8%	83,4%	
Norway	2,6%	12,8%	2,6%	80,8%	1,3%
Israel	6,9%	10,6%	0,8%	81,7%	
Kenya	6,0%	10,1%		83,9%	
Slovenia	1,2%	7,8%	0,2%	90,8%	
USA	3,4%	4,4%	0,2%	91,9%	0,2%
New Zealand		3,4%		96,6%	
China	0,4%	3,2%	0,4%	96,0%	
Canada	98,0%	2,0%			
India		0,6%	93,0%	5,7%	0,6%
Malaysia			3,4%	96,6%	
<b>Total</b>	<b>6,1%</b>	<b>14,6%</b>	<b>3,5%</b>	<b>75,6%</b>	<b>0,1%</b>

## Children's Television Worldwide:

### Gender Representation in Children's Television worldwide

#### Results on character level

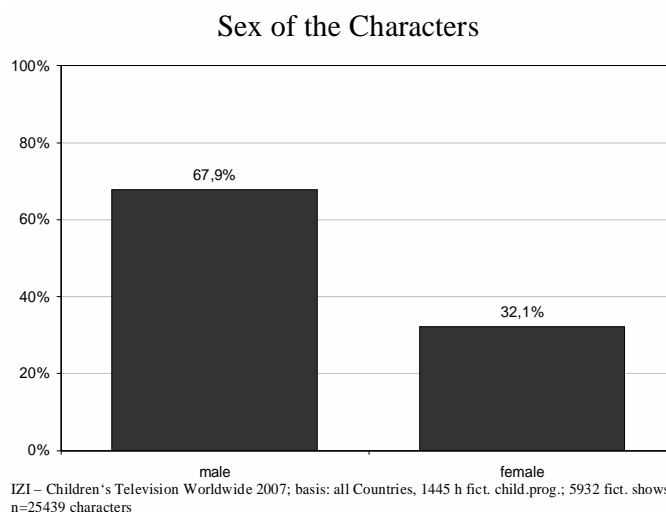
In this study we focused on the main characters of the show which we defined as the characters that can be seen on screen at least 50% of the duration of the episode. In the first step we analysed which sex it is, based on grammatical terms, name of character, voice, easily identifiable sexual characteristics. 20.269 were identified as protagonists and 3612 as antagonists.

#### Gender perspective: Heroes are mostly men and boys

Regarding characters in children's TV, in total 32.0% of the cases were female and 67.9% male.

Overall, private broadcasters have a gender proportion of 33.0% to 67.0%, which is a better ratio compared to what the public and state broadcasters provide

(31.0% to 67.0%). This is a remarkable result since public broadcasters – with their public mandate – have the responsibility for representing the reality in a balanced way. The reality of human life is 51.0% female to 49.0% male, which could not be found in children's TV anywhere!



## Children's Television Worldwide: Gender Representation in Children's Television worldwide

**Chart: Hit list female characters**

	female	male
Norway	41,6%	58,4%
Syria	38,9%	61,1%
Israel	37,4%	62,6%
UK	37,3%	62,7%
India	36,1%	63,9%
New Zealand	35,2%	64,8%
Canada	35,1%	64,9%
Hong Kong	34,9%	65,1%
Belgium	34,5%	65,5%
Kenya	33,2%	66,8%
USA	33,1%	66,9%
Hungary	32,6%	67,4%
Netherlands	31,6%	68,4%
Brazil	31,5%	68,5%
Australia	31,5%	68,5%
Germany	31,0%	69,0%
China	30,9%	69,1%
Austria	30,6%	69,4%
South Africa	29,7%	70,3%
Slovenia	28,8%	71,2%
Egypt	28,6%	71,4%
Malaysia	22,8%	77,2%
Cuba	20,1%	79,9%
Argentina	18,5%	81,5%
<b>total</b>	<b>32,1%</b>	<b>67,9%</b>

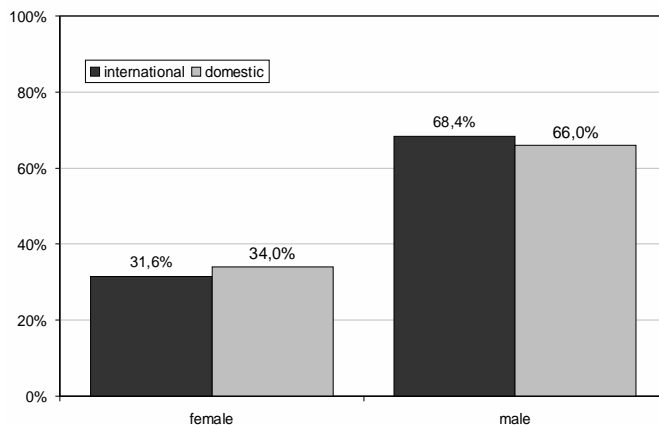
only public service programs		
	female	male
Syria	80,0%	20,0%
USA	41,4%	58,6%
UK	39,5%	60,5%
Canada	35,2%	64,8%
Norway	34,7%	65,3%
Brazil	33,7%	66,3%
Belgium	33,3%	66,7%
New Zealand	32,7%	67,3%
Slovenia	32,6%	67,4%
Germany	32,0%	68,0%
Austria	31,1%	68,9%
China	30,9%	69,1%
Kenya	30,3%	69,7%
Australia	29,8%	70,2%
South Africa	29,1%	70,9%
Netherlands	29,0%	71,0%
Hungary	26,7%	73,3%
Egypt	26,3%	73,7%
Cuba	20,1%	79,9%
Malaysia	14,2%	85,8%
Argentina		100,0%
<b>total</b>	<b>31,0%</b>	<b>69,0%</b>

In domestic productions the share of female characters is slightly higher than in international productions. The difference is not significant but still prominent.

In international productions Slovenia (44.8% - 55.2%), India (43.4% - 56.6%) and South Africa (43.2% - 56.8%) are closest to the proportion 50/50.

Worst international purchases concerning gender proportions have been made by Cuba, Malaysia and Hungary.

Sex of the Characters



IZI – Children's Television Worldwide 2007; basis: all Countries, 1445 h fict. child.prog.; 5932 fict. shows; n=25439 characters

## Children's Television Worldwide: Gender Representation in Children's Television worldwide

**Chart: Hit list female characters in domestic vs. international productions**

<b>Domestic</b>	<b>female</b>	<b>male</b>
Hong Kong	100,0%	
Syria	75,0%	25,0%
Slovenia	44,8%	55,2%
India	43,4%	56,6%
South Africa	43,2%	56,8%
Israel	42,4%	57,6%
UK	41,0%	59,0%
Argentina	40,0%	60,0%
China	38,7%	61,3%
Canada	36,1%	63,9%
Australia	34,5%	65,5%
New Zealand	33,3%	66,7%
USA	32,7%	67,3%
Germany	32,6%	67,4%
Egypt	29,9%	70,1%
Norway	27,8%	72,2%
Netherlands	27,6%	72,4%
Belgium	26,9%	73,1%
Brazil	26,4%	73,6%
Hungary	25,0%	75,0%
Malaysia	23,7%	76,3%
Cuba	20,0%	80,0%
Austria		100,0%
<b>Kenya</b>	<b>0%</b>	<b>0%</b>
<b>total</b>	<b>34,0%</b>	<b>66,0%</b>

<b>International</b>	<b>female</b>	<b>male</b>
Norway	42,9%	57,1%
Syria	38,8%	61,2%
Belgium	38,0%	62,0%
Israel	36,5%	63,5%
USA	35,4%	64,6%
New Zealand	35,2%	64,8%
Hong Kong	34,7%	65,3%
Canada	34,2%	65,8%
India	34,0%	66,0%
Hungary	33,5%	66,5%
Kenya	33,2%	66,8%
Brazil	32,0%	68,0%
Netherlands	31,9%	68,1%
UK	31,0%	69,0%
Australia	30,9%	69,1%
Austria	30,7%	69,3%
Germany	30,6%	69,4%
Slovenia	28,6%	71,4%
South Africa	28,6%	71,4%
Egypt	28,5%	71,5%
China	22,8%	77,2%
Cuba	19,6%	80,4%
Argentina	13,6%	86,4%
Malaysia		100,0%
<b>total</b>	<b>31,6%</b>	<b>68,4%</b>

In the domestic productions Hong-Kong and Syria have the most female characters. But for Syria the small sample has to be kept in mind and for Hong Kong the very small among of domestic productions. The first country with a lot of domestic produced fictional stories is UK with 41.0% female and 59.0% male main characters.

## Children's Television Worldwide: Gender Representation in Children's Television worldwide

**Chart: Hit list female characters in animated vs. real productions**

<b>Animation</b>	<b>Female in %</b>	<b>Male in %</b>	<b>Real</b>	<b>Female in %</b>	<b>Male in %</b>
Norway	41,7	58,3	Syria	75,0	25,0
Syria	37,7	62,3	UK	54,7	45,3
Canada	35,1	64,9	Malaysia	53,8	46,2
UK	34,6	65,4	Hungary	50,0	50,0
Hong Kong	34,5	65,5	Netherlands	48,9	51,1
India	34,3	65,7	Israel	47,2	52,8
Israel	34,1	65,9	New Zealand	46,8	53,2
Belgium	34,0	66,0	South Africa	45,4	54,6
Kenya	33,3	66,7	Australia	43,6	56,4
New Zealand	32,8	67,2	USA	42,6	57,4
Hungary	32,4	67,6	India	41,7	58,3
USA	31,9	68,1	Norway	41,2	58,8
China	31,8	68,2	Slovenia	41,2	58,8
Brazil	30,2	69,8	Austria	40,6	59,4
Germany	30,1	69,9	Germany	40,6	59,4
Netherlands	29,8	70,2	Hong Kong	39,4	60,6
Austria	29,7	70,3	Brazil	38,8	61,2
Australia	29,6	70,4	Belgium	36,1	63,9
Slovenia	28,6	71,4	Canada	33,3	66,7
Egypt	28,5	71,5	Kenya	31,9	68,1
South Africa	28,0	72,0	Egypt	30,8	69,2
Cuba	20,2	79,8	Cuba	20,0	80,0
Argentina	19,1	80,9	Argentina	15,8	84,2
Malaysia	16,7	83,3	China	13,8	86,2
<b>total</b>	<b>30,8</b>	<b>69,2</b>	<b>total</b>	<b>40,5</b>	<b>59,5</b>

In the animation formats Norway is the leading country regarding the ratio between female and male main characters. In the real life formats Syria (where the small sample has to be kept in mind) followed by the UK with 55.0% female and 45.0% male characters has highest percentage of female main characters.



## Children's Television Worldwide:

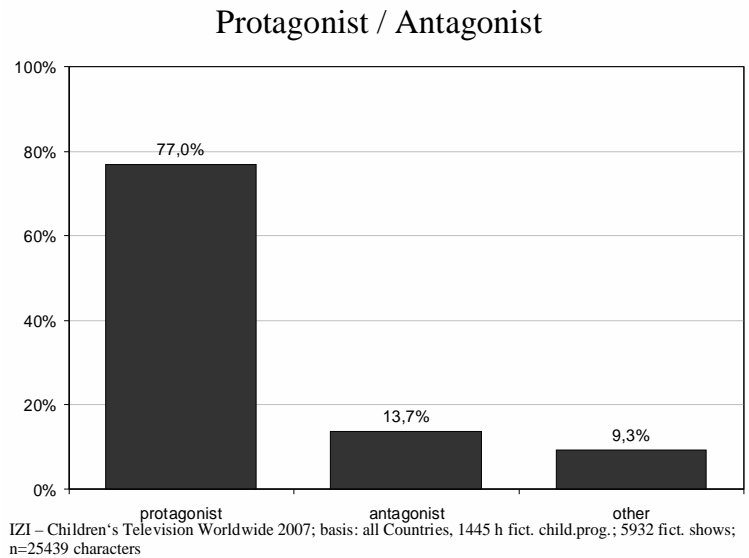
### Gender Representation in Children's Television worldwide

**Antagonist: The UK and Australia have many stories with antagonist, while Israel, Belgium and Hong Kong try to avoid them**

20.269 of the characters in total children's television were identified as protagonists. This corresponds to a relative part of 77.0%.

Because the coding was understood different in different countries, we do not use these results for protagonist any further.

There are 3612 characters that are identified as antagonists which constitute 13.7% of the characters. 2448 characters could be ascribed to neither type (9.3%).



Because some coding misunderstandings emerged we take for further analyses just the data for antagonists.

## Children's Television Worldwide:

### Gender Representation in Children's Television worldwide

**Chart: Hit list antagonists**

	Antagonist		Antagonist
UK	28,8%	Kenya	15,0%
Australia	27,3%	Syria	14,9%
South Africa	23,5%	Hungary	13,6%
Cuba	21,4%	Slovenia	12,8%
China	18,8%	Canada	11,9%
Malaysia	17,9%	New Zealand	11,7%
Brazil	15,9%	USA	10,3%
Norway	15,7%	Austria	9,5%
Argentina	15,5%	Germany	8,8%
Netherlands	15,4%	Hong Kong	6,5%
India	15,3%	Belgium	6,4%
Egypt	15,0%	Israel	4,5%
<b>Total</b>	<b>13,7%</b>		

The UK is the country with the highest percentage of antagonists followed by Australia. Very little antagonists could be found in Israeli TV but also in Belgium and Hong Kong.

#### Gender perspective: Antagonists are more often male

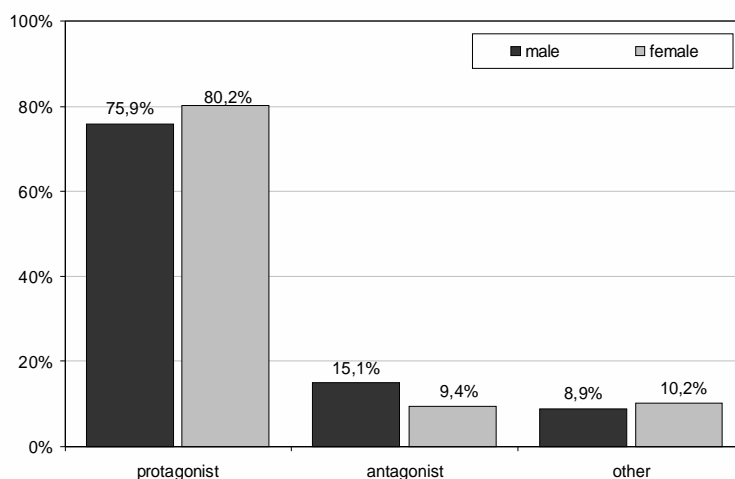
Of the protagonists counted, 6296 (32.1%) are female and 12.572 (64.1%) male. 749 characters (3.9%) could not be identified as either.

Among the antagonists there are 740 (21.7%) female characters and 2504 (73.4%) male characters. 167 characters (4.9%) could not be identified.

Among the female characters, 6296 (80.2%) appear as protagonists. 740 (9.4%) of the female characters are antagonists. 797 (10.2%) were not identifiable.

With regard to the boys' or men's characters, there are 12.572 (75.9%) protagonists. 2504 (15.1%) men characters appear as antagonists, while 1471 (8.9%) of the total cannot be identified.

Protagonist / Antagonist



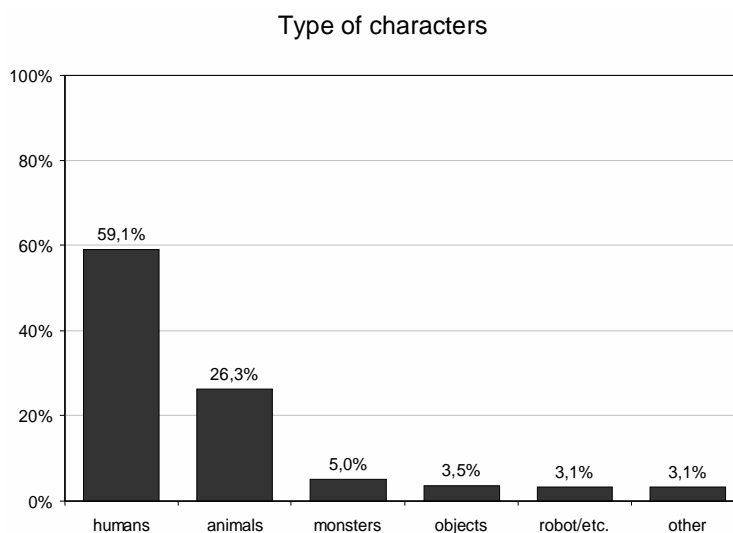
IZI – Children's Television Worldwide 2007; basis: all Countries, 1445 h fict. child.prog.; 5932 fict. shows; n=25439 characters

## Children's Television Worldwide:

### Gender Representation in Children's Television worldwide

#### **Character type: 2/3 of the fictional characters are humans and 1/4 animals**

6888 characters of the recorded were animals, which accords to a percentage of 26.3%. 15.503 of the characters (59.1%) are humans. The monsters and mythical creatures appear as the third largest group. 1319 characters (5.0%) can be assigned to this group. Furthermore, 914 plants (3.5%), 809 robots or machines (3.1%) and 804 other characters (3.1%) were recorded.



IZI – Children's Television Worldwide 2007; basis: all Countries, 1445 h fict. child.prog.; 5932 fict. shows; n=25439 characters

Of the animals 1485 (23.2%) were female and 4385 (68.7%) male. For 508 (8.0%) characters the gender was not identifiable. Of the humans 5739 (37.1%) were female and 9652 (62.3%) were male. For 97 (0.6%) characters the gender was not identifiable.

Among the plants, 686 were male (80.6%) and 101 female (11.8%). For 65 (7.6%) characters the gender was not identifiable. Of the machines and robots which were counted, 462 (72.2%) were male and 90 were female (14.0%) and 88 not identifiable (13.8%).

Among the monsters and mythical creatures 862 were male (67.3%), 227 were female (17.7%) and 191 neutral (14.9%).

The gender of the other character was with 178 characters (24.5%) female, with 462 male (63.5%) and with 87 not identifiable (12%).

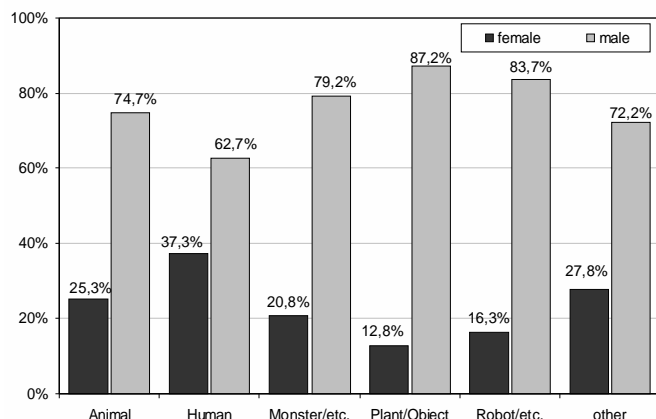
## Children's Television Worldwide: Gender Representation in Children's Television worldwide

	Animal	Human	Monster/ etc.	Plant/ Object	Robot/ etc.	other
Kenya	12,8%	77,0%	9,2%	0,3%	0,6%	0,1%
South Africa	12,6%	74,3%	1,5%	0,1%	11,1%	0,5%
Malaysia	6,4%	72,8%	4,6%	16,2%		
Slovenia	17,9%	70,9%	4,9%	0,5%	4,4%	1,4%
Egypt	21,7%	70,0%	3,2%	0,3%	4,3%	0,4%
Israel	26,8%	66,9%	3,1%	1,6%	1,5%	0,1%
Netherlands	19,7%	65,2%	10,4%	3,7%	1,0%	
New Zealand	23,5%	64,5%	4,1%	4,1%	2,8%	1,1%
Syria	23,1%	62,7%	11,9%			2,2%
Hong Kong	22,8%	62,0%	8,5%	0,4%	2,0%	4,3%
Canada	26,7%	60,5%	5,8%	0,8%	2,4%	3,8%
Norway	25,8%	60,1%	2,8%	5,5%	2,8%	3,0%
China	32,7%	59,2%	0,4%	1,6%	4,5%	1,6%
Brazil	22,8%	59,0%	6,2%	6,1%	1,0%	4,9%
Australia	26,0%	58,8%	4,1%	5,4%	5,7%	
Belgium	20,2%	57,8%	8,9%	2,3%	4,8%	6,0%
Hungary	35,2%	54,9%	3,8%	2,2%	2,7%	1,1%
Germany	30,7%	54,8%	4,2%	8,0%	1,2%	1,1%
UK	27,8%	54,3%	0,8%		6,0%	11,2%
Austria	31,7%	53,6%	4,7%	7,7%	1,2%	1,1%
India	22,2%	50,6%	1,5%	8,9%	2,5%	14,3%
USA	34,2%	47,3%	6,0%	3,7%	2,2%	6,6%
Argentina	30,0%	45,5%	10,0%	13,6%	0,9%	
Cuba	55,5%	29,4%	7,3%	2,1%	2,3%	3,5%
<b>total</b>	<b>26,3%</b>	<b>59,1%</b>	<b>5,0%</b>	<b>3,5%</b>	<b>3,1%</b>	<b>3,1%</b>

### Gender perspective: Females are more often human – Animals are more often male

Of the animals 25.3% were female and 74.7% male. Of the humans 37.3% were female and 62.7% were male. Among the plants, 87.2% were male and 12.8% female. Of the machines and robots which were counted, 83.7% were male and 16.3% were female. Among the monsters and mythical creatures, 79.2% were male and 20.8% were female.

Type of characters (without gender-neutral)



IZI – Children's Television Worldwide 2007; basis: all Countries, 1445 h fict. child.prog.; 5932 fict. shows; n=25439 characters

## Children's Television Worldwide:

### Gender Representation in Children's Television worldwide

Among the human characters we have with 37.3% the highest percentage of female characters. In the other categories animals, monsters or plants the percentage is even lower. A recognisable result because especially here the gender is definitely constructed and could be freely chosen.

#### **In relation to other characters of the show, what constellation is the character in?**

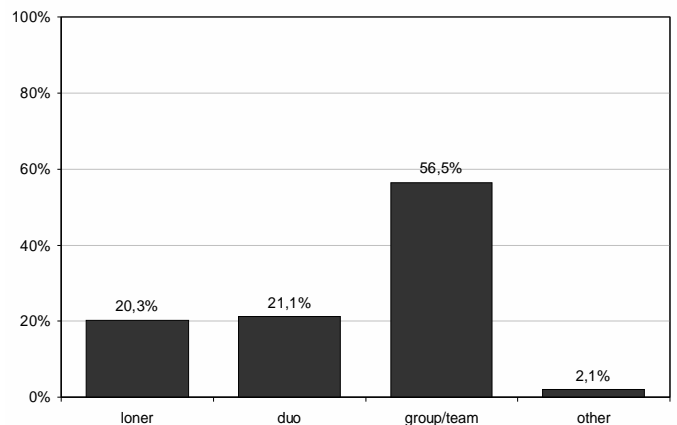
14.602 of the characters (56.5%) are integrated into the plot as part of a group or a team. 5440 of the coded characters in this category are part of a duo (21.1%). 5240 (20.3%) are integrated as loners. 2.1% could not be grouped into any of the categories.

Brazil is the country with the most loner characters. Belgium, Malaysia, Canada and the USA are the ones who tell their stories with just a small percentage of loners.

Countries with a lot of stories around teams are China, the USA, Belgium and Syria.

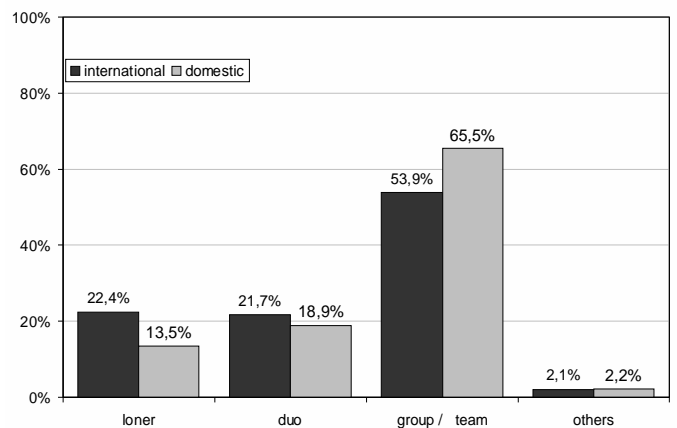
As a whole, programs which are not domestically produced have more often a loner main character, while domestic productions have more often teams.

Relation of the characters



IZI – Children's Television Worldwide 2007; basis: all Countries, 1445 h fict. child.prog.; 5932 fict. shows; n=25439 characters

Relation of the characters



IZI – Children's Television Worldwide 2007; basis: all Countries, 1445 h fict. child.prog.; 5932 fict. shows; n=25439 characters

## Children's Television Worldwide: Gender Representation in Children's Television worldwide

**Chart: Hit list group/team**

	<b>loner</b>		<b>duo</b>		<b>group / team</b>
Brazil	67,9%	Hungary	32,3%	China	75,7%
Netherlands	34,8%	Israel	31,4%	USA	74,5%
India	31,3%	Argentina	29,1%	Belgium	72,8%
Argentina	30,0%	Netherlands	27,2%	Syria	70,1%
Slovenia	27,5%	Hong Kong	27,1%	Canada	65,3%
Hong Kong	25,1%	Cuba	26,7%	Malaysia	64,7%
Cuba	24,8%	Austria	26,4%	South Africa	59,5%
Israel	23,9%	Germany	26,4%	Australia	58,3%
Hungary	22,4%	Kenya	26,1%	Egypt	57,6%
Kenya	20,8%	Australia	25,6%	New Zealand	56,5%
Norway	20,6%	Malaysia	25,4%	UK	56,4%
Austria	19,3%	Canada	24,8%	Slovenia	55,6%
New Zealand	19,0%	Egypt	24,6%	India	54,2%
Germany	18,7%	Norway	24,2%	Germany	54,0%
UK	17,9%	UK	22,7%	Austria	53,3%
South Africa	17,5%	New Zealand	20,9%	Kenya	51,9%
Egypt	16,8%	South Africa	20,3%	Norway	50,1%
Syria	15,7%	Slovenia	16,2%	Cuba	48,6%
China	14,3%	India	14,4%	Hong Kong	46,8%
Australia	14,2%	Syria	14,2%	Hungary	45,2%
USA	9,4%	USA	14,1%	Israel	44,0%
Malaysia	9,2%	China	10,1%	Argentina	40,9%
Canada	9,1%	Belgium	7,2%	Netherlands	37,8%
Belgium	7,6%	Brazil	6,5%	Brazil	25,0%
<b>total</b>	<b>20,3%</b>	<b>total</b>	<b>21,1%</b>	<b>total</b>	<b>56,5%</b>

China, the USA, Belgium and Syria<sup>3</sup> are the countries with the most main characters in groups. Brazil and the Netherlands have the fewest. Hungary, Israel and Argentina are the countries with the most main characters in Duos, while Brazil, Belgium and China have the fewest. The country with clearly the most loners is Brazil, while Belgium has the fewest main characters in a loner position.

<sup>3</sup> For the interpretation the small sample has to be kept in mind here.

## Children's Television Worldwide:

### Gender Representation in Children's Television worldwide

**Chart: Hit list loners in the international program**

	loner	duo	group / team
Brazil	68,8%	6,9%	23,6%
Argentina	37,5%	27,3%	35,2%
Netherlands	35,3%	27,1%	37,5%
India	32,5%	12,4%	55,0%
Slovenia	27,6%	15,8%	55,8%
Cuba	25,7%	25,7%	48,5%
Hong Kong	24,9%	27,1%	46,9%
Israel	24,5%	32,0%	42,7%
Hungary	24,0%	30,7%	45,2%
Kenya	20,8%	25,8%	52,1%
Norway	19,7%	24,2%	50,6%
Austria	19,4%	26,2%	53,4%
New Zealand	19,0%	21,0%	56,4%
UK	17,9%	26,9%	50,7%
South Africa	17,6%	20,8%	58,8%
Germany	17,5%	23,9%	57,6%
Egypt	17,1%	24,7%	57,1%
Syria	16,9%	13,7%	69,4%
Australia	15,0%	24,7%	58,2%
China	11,2%	16,8%	71,9%
USA	9,5%	17,1%	72,5%
Canada	8,2%	19,7%	70,5%
Belgium	7,1%	5,9%	72,9%
Malaysia		40,0%	60,0%
<b>total</b>	<b>22,4%</b>	<b>21,7%</b>	<b>53,9%</b>

Concerning international programs, Brazil clearly leads the list of purchases containing loner characters, followed by Argentina, the Netherlands and India. It seems that these countries buy a lot of programmes with main characters in a loner position.

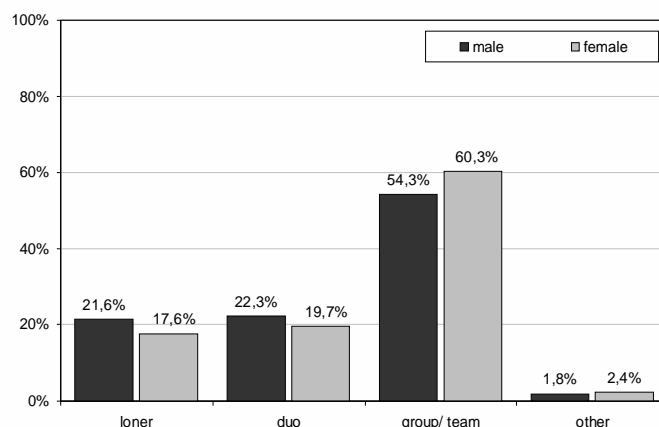
### Gender perspective: Girls appear significantly more often in groups

Of the female characters 1381 (17.6%) are loner, 1547 (19.7%) are duos and 4721 (60.3%) are part of a group.

The male characters are with 3577 (21.6%) loners, 3682 (22.3%) duos and with 8967 (54.3%) part of a group.

The countries with the highest percentage of loner girls are Brazil, the Netherlands, Hong Kong and New Zealand. Countries with a low percentage of female loners are Belgium, the USA, Canada and Malaysia.

Relation of the characters



IZI – Children's Television Worldwide 2007; basis: all Countries, 1445 h fict. child.prog.; 5932 fict. shows; n=25439 characters

## Children's Television Worldwide:

### Gender Representation in Children's Television worldwide

A similar tendency can be observed with male characters. In this respect, here it seems to be mainly a question of narrative culture or marketing strategies if a lone fighter or a group is put into the centre of action. This becomes even more explicit when only domestic productions are incorporated in the analysis. In the USA only in 6.3% of the programs female characters are represented as loners, in 14.2% as a duo and in 76.9% of the programs as a group.

**Chart: Hit list female loners**

	loner	duo	group / team
Brazil	66,8%	7,2%	26,0%
Netherlands	31,1%	33,3%	35,4%
Hong Kong	29,4%	22,2%	48,4%
New Zealand	28,1%	10,8%	55,6%
India	26,3%	16,5%	57,2%
Argentina	25,0%	5,0%	70,0%
Syria	22,4%	14,3%	63,3%
Israel	21,4%	33,2%	44,9%
Slovenia	21,2%	17,8%	59,6%
UK	18,2%	19,7%	59,7%
Hungary	17,9%	26,1%	56,0%
Norway	17,4%	33,7%	44,6%
Cuba	15,8%	21,8%	62,4%
Egypt	15,6%	20,5%	63,5%
South Africa	15,1%	22,1%	59,6%
Austria	14,6%	19,7%	64,8%
Germany	14,4%	19,6%	65,0%
Kenya	12,6%	28,0%	59,4%
Australia	11,4%	32,5%	54,2%
China	10,5%	3,3%	86,2%
Malaysia	8,3%	36,1%	55,6%
Canada	7,5%	25,8%	65,5%
USA	5,9%	15,3%	76,5%
Belgium	4,3%	7,3%	73,5%
<b>total</b>	<b>17,6%</b>	<b>19,7%</b>	<b>60,3%</b>

**Chart: Hit list male loners**

	loner	duo	group / team
Brazil	66,9%	6,6%	25,6%
Netherlands	36,0%	25,0%	38,6%
India	35,9%	14,6%	49,3%
Argentina	31,8%	35,2%	33,0%
Slovenia	30,1%	15,6%	53,8%
Cuba	26,3%	28,2%	45,5%
Israel	25,8%	31,1%	42,3%
Hungary	24,6%	36,8%	38,4%
Kenya	24,0%	25,8%	48,2%
Hong Kong	23,4%	30,1%	45,8%
Norway	22,5%	19,4%	53,5%



## Children's Television Worldwide:

### Gender Representation in Children's Television worldwide

Austria	21,3%	29,3%	48,7%
Germany	20,7%	29,1%	49,5%
South Africa	19,4%	22,1%	56,5%
Egypt	18,1%	27,2%	53,4%
UK	16,8%	25,3%	54,7%
Australia	15,3%	23,3%	59,6%
New Zealand	15,0%	27,6%	54,7%
China	13,6%	13,4%	73,0%
Syria	11,7%	15,6%	72,7%
USA	11,1%	14,0%	73,2%
Canada	10,1%	24,4%	64,7%
Belgium	8,2%	6,1%	73,9%
Malaysia	7,4%	25,4%	66,4%
<b>total</b>	<b>21,6%</b>	<b>22,3%</b>	<b>54,3%</b>

**Chart: Hit list female loners only domestic productions**

	loner	duo	group / team
Hong Kong	100,0%		
Brazil	85,7%		14,3%
Norway	40,0%	40,0%	20,0%
Netherlands	34,5%	55,2%	10,3%
India	20,0%	25,3%	54,7%
UK	18,4%	18,8%	61,1%
Israel	18,0%	27,9%	54,1%
Cuba	16,7%	66,7%	16,7%
Germany	16,7%	38,1%	45,2%
Egypt	10,0%	35,0%	55,0%
South Africa	9,4%	6,3%	81,3%
Canada	9,0%	31,0%	60,0%
China	8,6%	4,3%	87,1%
Malaysia	8,3%	36,1%	55,6%
Slovenia	7,7%	46,2%	46,2%
USA	6,3%	14,2%	76,9%
Australia	5,0%	37,5%	57,5%
Hungary	5,0%	35,0%	60,0%
Belgium	2,3%	10,5%	69,2%
Argentina			100,0%
New Zealand			100,0%
Syria			100,0%
<b>total</b>	<b>11,1%</b>	<b>19,9%</b>	<b>66,5%</b>

**Chart: Hit list male loners only domestic productions**

	loner	duo	group/team
Brazil	46,2%	2,6%	51,3%
India	29,6%	20,4%	50,0%
Germany	25,4%	36,2%	37,7%
New Zealand	25,0%		75,0%
Slovenia	25,0%	37,5%	37,5%

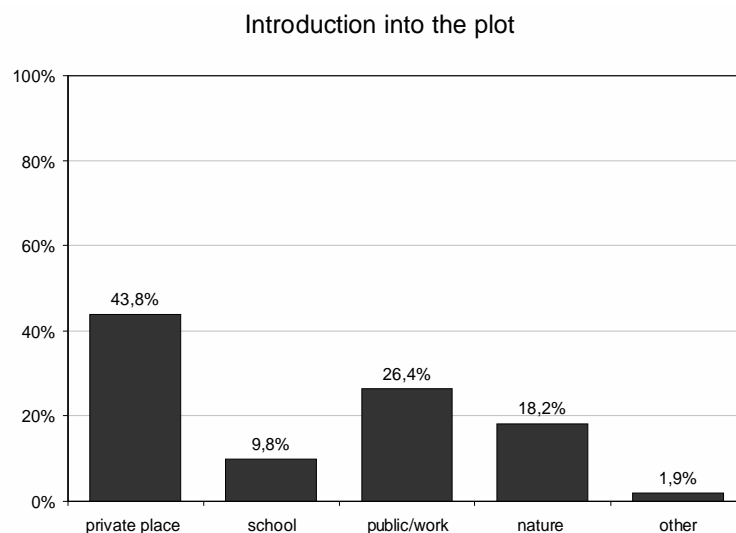
## Children's Television Worldwide:

### Gender Representation in Children's Television worldwide

Netherlands	23,7%	18,4%	55,3%
Norway	23,1%	23,1%	53,8%
Israel	21,7%	27,7%	50,6%
South Africa	19,0%	19,0%	61,9%
China	17,4%	3,8%	78,8%
Cuba	16,7%	62,5%	20,8%
UK	16,5%	22,1%	59,1%
Egypt	12,8%	21,3%	66,0%
Hungary	11,7%	58,3%	30,0%
USA	10,9%	13,5%	73,7%
Canada	9,7%	30,0%	60,3%
Australia	9,2%	30,3%	60,5%
Malaysia	7,8%	23,3%	68,1%
Belgium	6,4%	8,3%	78,7%
Argentina		66,7%	33,3%
Austria		77,8%	22,2%
Syria			100,0%
<b>total</b>	<b>13,8%</b>	<b>19,1%</b>	<b>65,3%</b>

#### At which location is the character introduced into the plot?

The most common location at which the character is introduced into the plot is the private space. 11.311 (43.8%) of the recorded characters of this category appear here for the first time. Public or work place, respectively, is on second rank. Here, 6810 characters (26.4%) of the characters are introduced for the first time. 4686 characters are in nature in their introduction scene (18.2%), 2520 characters (9.8%) are in school and 478 (1.9%) at other locations.



IZI – Children's Television Worldwide 2007; basis: all Countries, 1445 h fict. child.prog.; 5932 fict. shows; n=25439 characters

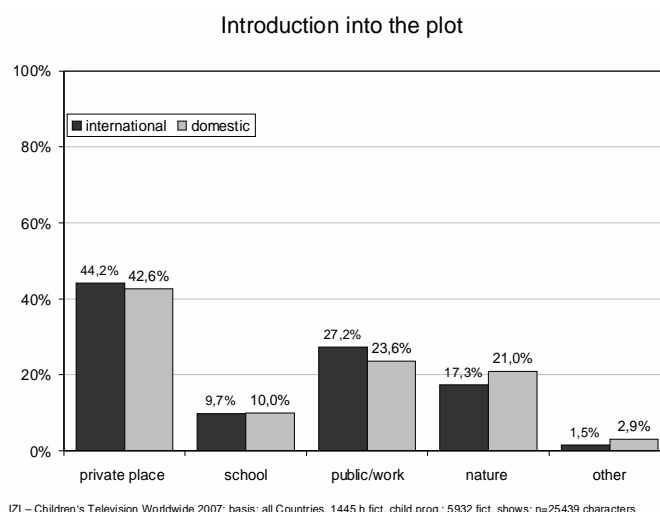
## Children's Television Worldwide:

### Gender Representation in Children's Television worldwide

In domestic productions the characters significantly more often have their first appearance in a nature environment, while a private or public environment is comparatively less often the first location of appearance.

In domestic productions New Zealand, Slovenia and Argentina lead the list among those countries which let their characters' first appearance take place in a private environment. India and Malaysia let their protagonists appear first in school, Hong Kong in its few programs first in a

public environment. Nature is a common environment for the first appearance in Norwegian and Hungarian programs.



**Chart: First appearance in a private place only domestic productions**

	Private place	School	Public / work place	Nature
New Zealand	100,0%			
Slovenia	89,7%			10,3%
Argentina	81,8%		18,2%	
Israel	74,3%	4,9%	16,7%	4,2%
Belgium	66,4%	2,4%	18,1%	7,7%
Norway	58,6%			41,4%
South Africa	58,4%	5,2%	27,3%	7,8%
Cuba	48,4%		32,3%	12,9%
Austria	42,9%		35,7%	21,4%
Germany	42,1%	9,4%	22,7%	24,7%
UK	41,6%	2,8%	32,3%	21,1%
China	41,2%	4,5%	12,9%	39,5%
Australia	37,9%	4,3%	29,3%	28,4%
USA	37,5%	12,6%	24,6%	22,5%
Canada	36,4%	13,3%	21,2%	22,4%
Netherlands	34,6%	15,9%	36,4%	11,2%
Brazil	34,0%	9,4%	7,5%	32,1%
India	31,5%	39,3%	29,2%	
Malaysia	31,3%	35,0%	17,5%	16,3%
Egypt	29,6%		49,3%	21,1%
Hungary	24,5%		6,1%	69,4%
Hong Kong			100,0%	
Syria				
<b>total</b>	<b>42,6%</b>	<b>10,0%</b>	<b>23,6%</b>	<b>21,0%</b>

## Children's Television Worldwide:

### Gender Representation in Children's Television worldwide

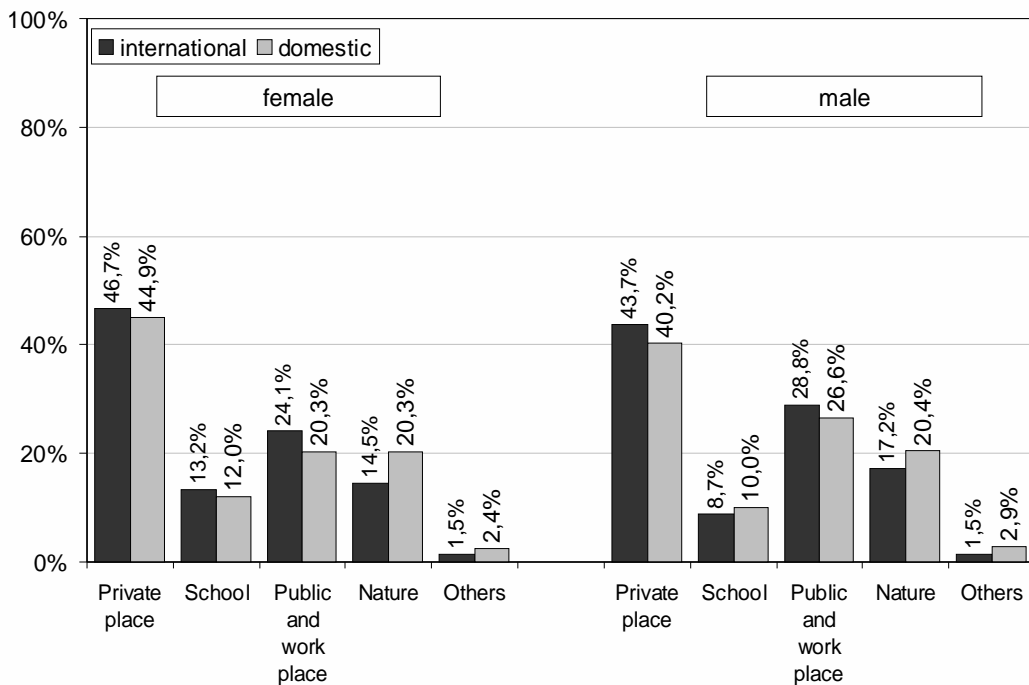
**Gender perspective: Girls/women appear more often in the school or in the private space the first time. Boys/men are introduced more often in the public or work sphere**

3629 (46.4%) of the female characters in the sample are introduced into the plot in private settings. 1809 (23.1%) of the characters are introduced in public spaces or at work. 1239 (15.8%) characters appear for the first time in nature. 1013 (12.9%) are introduced to the viewer in school and 1.7%, thus 134 characters, at locations other than these categories.

7098 (45.4%) of the male characters are first introduced in private settings. 2948 (17.8%) are presented in nature. At public or work locations 4683 characters (28.4%) are introduced and finally 1488 characters (9.0%) in school.

However, the distinction between domestic and international does not show any significant gender differences.

Introduction into the plot



IZI – Children's Television Worldwide 2007; basis: all Countries, 1445 h fict. child.prog.; 5932 fict. shows; n=25439 characters

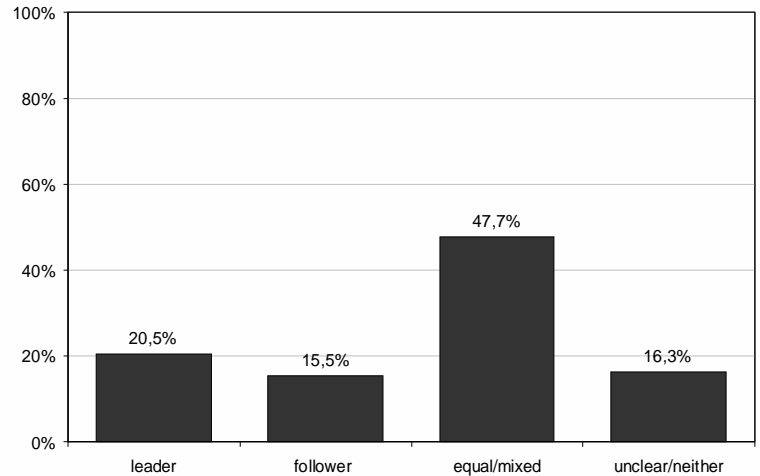
## Children's Television Worldwide:

### Gender Representation in Children's Television worldwide

#### Which hierarchical position does the character assume in the show? Equal is the most common hierarchy in CTV

12.286 (47.7%) of the characters appear as equals regarding hierarchical positions. 5277 (20.5%) are leaders. 4006 (15.5%) are part of a following, and for 4202 (16.3%) characters the position was not clearly identifiable.

Hierarchical position of the characters



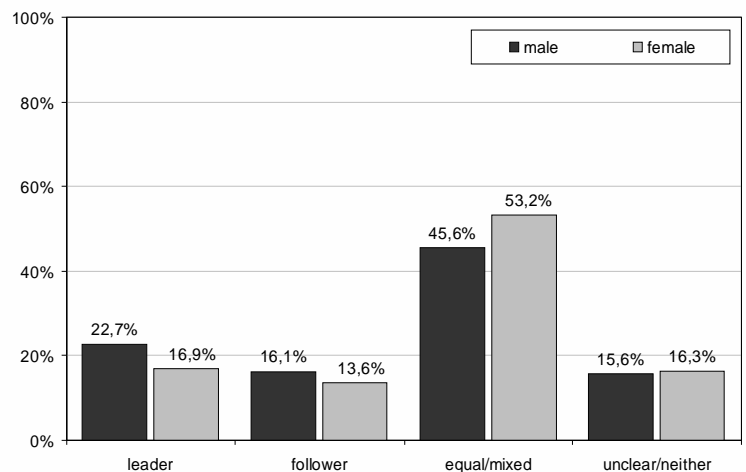
IZI – Children's Television Worldwide 2007; basis: all Countries, 1445 h fict. child.prog.; 5932 fict. shows; n=25439 characters

#### Gender perspective: Girls are more often equal, boys are more often the leader

The female characters are in 4162 (53.2%) of the cases equal or mixed. 1317 female characters (16.9%) appear as leaders and 1068 (13.6%) as followers. For 1277 characters (16.3%) the constellation was not identifiable.

Among the boy and man characters 7520 (45.6%) are equal or mixed and in 3736 (22.7%) cases leader of a group. 2653 (16.1%) are part of the following and for 2581 male characters (15.6%) the classification was not possible.

Hierarchical position of the characters



IZI – Children's Television Worldwide 2007; basis: all Countries, 1445 h fict. child.prog.; 5932 fict. shows; n=25439 characters

## Children's Television Worldwide:

### Gender Representation in Children's Television worldwide

**Countries with a lot of leaders are Argentina, India and Cuba and very little could be found in Hong Kong, the Netherlands and Belgium**

The country with the highest percentage of female leaders is Argentina, India and Cuba. For Argentina we have to keep in mind that it is a small sample. Countries with the lowest percentage of female leaders are Hong Kong, the Netherlands and Belgium.

**Chart: Leadership of the female characters**

	<b>Leader</b>	Follower	equal or mixed	neither, unclear
Argentina	45,0%	5,0%	50,0%	
India	40,5%	28,7%	29,4%	1,4%
Cuba	35,8%	7,3%	55,8%	1,2%
Norway	29,3%	15,2%	44,6%	10,9%
Syria	25,5%	17,0%	53,2%	4,3%
Egypt	24,8%	8,0%	52,5%	14,7%
Australia	23,6%	33,6%	34,3%	8,5%
Austria	22,5%	10,8%	54,7%	12,0%
Germany	22,2%	11,1%	54,9%	11,8%
UK	22,1%	29,7%	31,9%	16,3%
South Africa	20,3%	21,0%	52,7%	6,0%
China	19,3%	7,2%	59,7%	13,8%
Slovenia	17,6%	1,8%	68,0%	12,6%
Israel	16,2%	8,1%	46,7%	29,0%
Kenya	15,7%	11,0%	71,7%	1,6%
USA	14,1%	8,7%	61,9%	15,3%
Hungary	12,8%	12,8%	71,4%	3,0%
Brazil	9,0%	7,6%	68,6%	14,8%
New Zealand	8,6%	38,9%	32,8%	19,6%
Malaysia	8,3%	16,7%	55,6%	19,4%
Canada	7,8%	9,6%	29,4%	53,2%
Belgium	5,3%	8,3%	70,2%	16,3%
Netherlands	5,0%	4,1%	57,5%	33,4%
Hong Kong	3,9%	5,9%	52,9%	37,3%
<b>total</b>	<b>16,8%</b>	<b>13,7%</b>	<b>53,2%</b>	<b>16,3%</b>

## Children's Television Worldwide:

### Gender Representation in Children's Television worldwide

**Chart: Leadership of the male characters**

	<b>Leader</b>	<b>Follower</b>	<b>equal or mixed</b>	<b>neither, unclear</b>
Argentina	48,9%	15,9%	35,2%	
India	44,1%	25,6%	28,1%	2,3%
Cuba	43,6%	10,7%	44,0%	1,7%
China	34,2%	9,4%	39,6%	16,8%
South Africa	32,5%	17,7%	39,6%	10,1%
Kenya	31,6%	12,3%	50,2%	5,9%
Syria	31,6%	15,8%	52,6%	
Slovenia	31,3%	12,0%	49,3%	7,4%
Norway	30,2%	17,8%	38,0%	14,0%
Australia	29,5%	34,1%	27,8%	8,5%
UK	28,8%	31,0%	26,0%	14,2%
Germany	25,5%	15,2%	44,5%	14,8%
Austria	25,2%	15,0%	44,4%	15,5%
Hungary	24,0%	16,0%	55,8%	4,2%
Egypt	23,5%	25,0%	34,8%	16,6%
Brazil	16,1%	8,8%	62,9%	12,1%
New Zealand	13,1%	31,6%	35,8%	19,5%
USA	12,7%	10,2%	62,3%	14,8%
Belgium	12,5%	7,1%	67,1%	13,3%
Israel	12,0%	11,4%	45,0%	31,6%
Canada	11,8%	18,2%	26,6%	43,4%
Malaysia	9,0%	14,8%	70,5%	5,7%
Hong Kong	8,4%	7,7%	54,2%	29,7%
Netherlands	7,1%	12,1%	42,0%	38,8%
<b>total</b>	<b>22,7%</b>	<b>16,1%</b>	<b>45,6%</b>	<b>15,7%</b>

## Children's Television Worldwide:

### Gender Representation in Children's Television worldwide

#### The analysis of the Human Characters

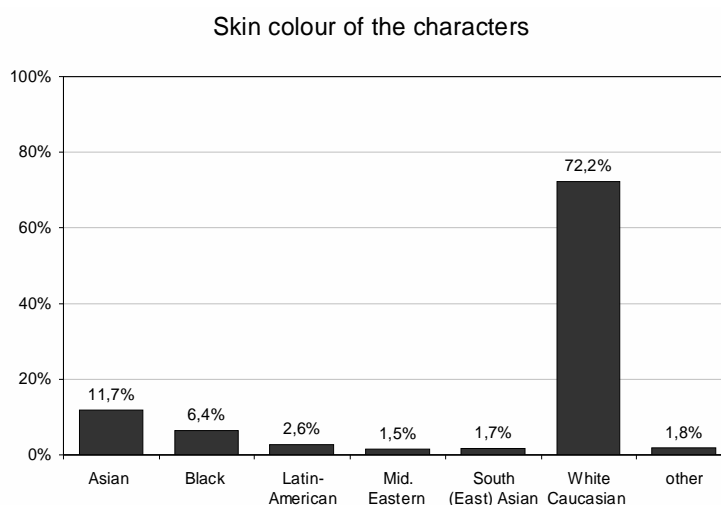
The characters which were coded as humans were furthermore coded according to their skin colour, hair colour, their age and their physique as well as possibly existing disabilities.

#### What skin colour or general ethnic affiliation can we see? Children's TV is dominated by white characters!

We coded as far as possible the skin colour or ethnicity of the main human characters and distinguished by shape of eyes, by dark or tanned skin etc.

#### Human Characters

1739 (11.7%) of the human characters have shown Asian physical traits. Blacks were found in 961 (6.4%) characters of the sample. 383 (2.6%) were classified as Latin-American and 249 (1.7%) as South (East) Asian. The majority, with 10.764 characters (72.2%), was Caucasian. All in all, 261 (1.8%) characters were classified as other or were not identifiable.



IZ1 – Children's Television Worldwide 2007; basis: all Countries, 1445 h fict. child. prog.; 5932 fict. shows; n=14302 human characters

Countries with the highest percentage

of black characters are the UK and the USA. Malaysia or Hong Kong show – at least in this sample – no Black characters at all.





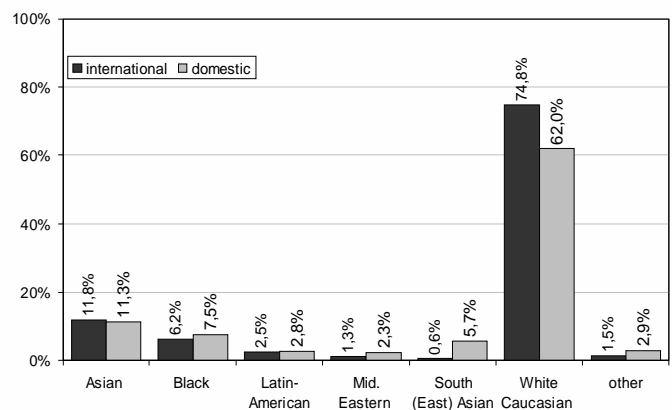
## Children's Television Worldwide: Gender Representation in Children's Television worldwide

**Chart: Skin colour of the characters - black vs. white Caucasian**

Black		White Caucasian	
UK	15,1%	Cuba	91,5%
USA	12,2%	Argentina	90,0%
New Zealand	10,6%	Belgium	86,7%
Germany	9,0%	Slovenia	86,5%
Austria	8,8%	South Africa	80,8%
South Africa	8,7%	Canada	80,0%
Syria	8,3%	Netherlands	78,5%
Brazil	7,9%	Brazil	78,3%
Kenya	7,0%	Hungary	78,2%
Belgium	6,6%	Germany	77,5%
Canada	6,6%	Austria	77,5%
Argentina	6,0%	Norway	76,7%
Israel	5,1%	Israel	76,4%
Australia	4,2%	Australia	74,9%
Netherlands	4,2%	UK	72,8%
Norway	3,7%	New Zealand	72,6%
Slovenia	3,0%	Kenya	68,9%
Egypt	2,6%	USA	67,8%
China	2,0%	India	60,3%
Cuba	1,7%	Syria	52,4%
India	1,6%	Egypt	45,4%
Hungary	1,5%	Hong Kong	30,3%
Hong Kong	0,4%	China	14,8%
Malaysia		Malaysia	12,7%
<b>total</b>	<b>6,4%</b>	<b>total</b>	<b>72,2%</b>

The highest percentage of white Caucasian characters can be found in Cuba and Argentina. Remarkable is that on the list of the „whitest children's televisions“ South Africa is on fourth position. China, Malaysia or Hong Kong tell the fewest stories with Caucasian characters. Among non-domestic productions the proportion of white Caucasian characters is 12.8% higher.

Skin colour of the characters



IZI - Children's Television Worldwide 2007; basis: all Countries, 1445 h fict. child.prog.; 5932 fict. shows; n=14302 human characters

## Children's Television Worldwide:

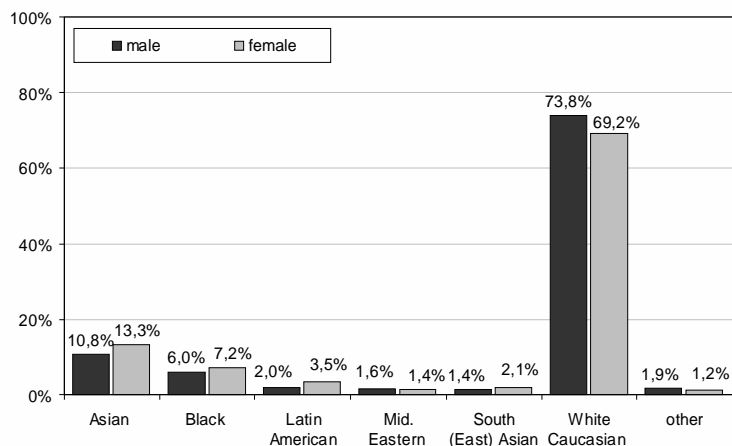
### Gender Representation in Children's Television worldwide

#### Gender perspective: Female characters have more often a non-white skin colour

Out of the female characters 3840 are (69.2%) Caucasians, 737 (13.3%) Asians, 398 (7.2%) Blacks, 196 (3.5%) Latin-Americans and 76 (1.4%) with traits of the Middle East.

The male characters are with 6853 (73.8%) Caucasians, with 1001 (10.8%) Asians, with 560 (6.0%) Blacks, with 186 (2.6%) Latin-Americans and with 132 (1.4%) South (East) Asian.

Skin colour of the characters



IZI – Children's Television Worldwide 2007; basis: all Countries, 1445 h fict. child.prog.; 5932 fict. shows; n=14302 human characters

#### **Chart: Female Asian characters**

	Asian	Black	Latin American	Mid. Eastern	South (East) Asian	White Caucasian
China	63,0%	1,1%				15,5%
Hong Kong	62,4%		6,0%			31,6%
Egypt	39,2%	2,0%	3,5%	3,5%		49,2%
Syria	23,1%	5,1%		7,7%	7,7%	56,4%
Kenya	16,4%	10,9%	6,5%	3,0%		56,2%
Hungary	16,0%		1,6%	2,1%		80,3%
New Zealand	14,4%	10,6%	4,8%	3,8%	0,7%	65,1%
Germany	14,2%	6,8%	2,1%	0,2%	0,7%	75,0%
Austria	13,8%	6,7%	2,3%	0,2%	0,7%	75,5%
South Africa	12,1%	12,1%	4,6%		0,4%	70,0%
USA	10,6%	10,8%	7,0%	0,5%	0,3%	68,0%
Netherlands	8,3%	3,2%	7,2%	4,9%	0,3%	72,5%
Israel	8,2%	6,6%	6,6%	0,6%		74,5%
Belgium	7,4%	9,6%	0,8%	0,5%	2,1%	79,3%
Brazil	5,7%	10,8%	3,8%			77,8%
Slovenia	5,7%	7,5%			1,6%	82,2%
Canada	4,8%	6,6%	3,1%	0,4%	0,4%	79,9%
Norway	4,5%	5,7%	1,1%	8,0%		73,9%
India	3,6%	2,6%	1,5%		35,4%	55,9%
Cuba	2,7%	1,4%	2,7%			89,2%
Australia	2,3%	8,6%	10,9%		1,1%	69,5%
UK	1,6%	13,9%	1,2%	2,9%		73,9%
Argentina						87,5%
Malaysia					50,0%	14,3%
<b>total</b>	<b>13,3%</b>	<b>7,2%</b>	<b>3,5%</b>	<b>1,4%</b>	<b>2,1%</b>	<b>69,2%</b>

## Children's Television Worldwide:

### Gender Representation in Children's Television worldwide

Countries with a high percentage of Asian girls and women are China and Hong Kong. Hardly any Asian girls can be observed in British (1.6%) and Australian (2.3%) children's television which does certainly not represent the reality.

Even more surprising is the fact that Kenya shows more Asian than Black girls and women characters in its children's television (16.4% vs. 10.9%). In South Africa there is at least a balanced comparison – with 12.1% vs. 12.1% - which does not match the actual proportion of skin colours, though.

**Chart: Male black characters**

	Asian	<b>Black</b>	Latin American	Mid. Eastern	South (East) Asian	White Caucasian	other	not recog.
UK	2,0%	16,0%	2,3%	2,6%		72,0%	0,3%	4,7%
USA	9,9%	13,2%	7,2%	0,5%	0,4%	67,6%	0,2%	1,1%
New Zealand	0,2%	11,4%	1,6%	8,3%	0,2%	76,3%	2,0%	
Germany	6,1%	10,4%	0,9%		0,9%	79,1%	1,0%	1,5%
Austria	5,9%	10,1%	0,9%	1,0%	0,9%	78,8%	1,0%	1,4%
Syria	29,5%	9,1%	6,8%	4,5%		50,0%		
South Africa	3,0%	7,4%	1,9%		0,4%	86,2%	0,2%	0,9%
Argentina		7,1%			2,4%	90,5%		
Canada	4,8%	6,6%	3,4%	0,3%	0,3%	80,1%	2,4%	2,1%
Brazil	6,1%	6,1%	4,9%		2,0%	78,5%	1,6%	0,8%
Belgium	2,5%	5,0%	0,9%	0,3%	0,3%	90,8%		0,2%
Kenya	8,3%	5,0%	2,0%	2,3%		75,3%	6,5%	0,8%
Netherlands	5,3%	4,8%	0,7%	2,6%	0,5%	81,9%	4,1%	0,2%
Israel	7,0%	3,5%	3,0%	3,8%	0,3%	78,2%		4,3%
Egypt	42,7%	2,8%	0,5%	5,7%		43,4%		5,0%
Hungary	20,4%	2,5%	0,4%			76,8%		
China	66,8%	2,5%	0,2%			14,9%		15,6%
Norway	3,9%	2,4%	0,8%	11,0%		78,7%	0,8%	2,4%
Cuba		1,9%	1,3%	0,6%		92,5%	3,8%	
Australia	3,7%	1,9%	10,5%	1,9%	0,3%	77,8%		4,0%
India	8,5%	0,9%	1,3%		23,1%	64,1%	2,1%	
Slovenia	3,5%	0,8%	0,2%		1,3%	88,6%	2,3%	3,4%
Hong Kong	66,7%	0,6%	2,5%		0,6%	29,6%		
Malaysia					33,7%	12,2%	53,1%	1,0%
<b>total</b>	<b>10,8%</b>	<b>6,0%</b>	<b>2,0%</b>	<b>1,6%</b>	<b>1,4%</b>	<b>73,9%</b>	<b>1,9%</b>	<b>2,3%</b>

The countries with the highest percentage of black male characters are the UK and the USA, the lowest could be found in Malaysia, Hong Kong and Slovenia. Kenya again has with 8.3% of Asian characters more main characters of this skin colour than of Blacks (5%) which is far away from their country's population.

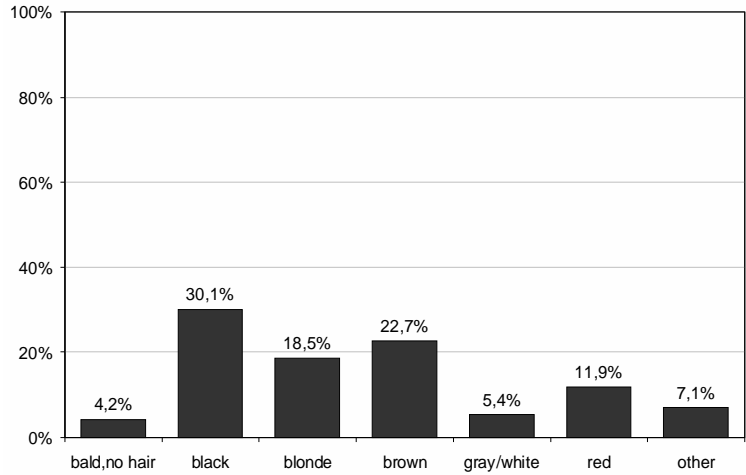
## Children's Television Worldwide:

### Gender Representation in Children's Television worldwide

#### Hair colour of the characters

631 (4.2%) characters did not have any hair, 4482 (30.1%) characters had black hair and 2757 (18.5%) characters were blonde. 3369 characters had brown hair (22.7%), the hair of 806 people was grey or white (5.4%), and that of 1768 red (11.9%). 1059 people were categorized in the category other (7.1%).

Hair colour of the characters



IZI – Children's Television Worldwide 2007; basis: all Countries, 1445 h fict. child.prog.; 5932 fict. shows; n=14302 human characters

Bald, no hair		Black		Blonde		Brown		Gray/ white		Red	
Argentina	16,0%	Malaysia	87,3%	New Zealand	27,2%	UK	40,8%	Brazil	9,9%	Slovenia	19,9%
Cuba	10,7%	China	59,2%	Germany	26,6%	Hong Kong	36,8%	Belgium	8,4%	Australia	16,5%
Kenya	7,0%	India	50,7%	Austria	26,3%	USA	33,1%	Kenya	8,2%	Cuba	15,2%
Australia	5,6%	Syria	45,2%	Netherlands	23,3%	Australia	28,3%	Egypt	8,0%	Canada	14,8%
Slovenia	5,5%	Egypt	42,9%	Syria	21,4%	Brazil	27,9%	Argentina	8,0%	New Zealand	13,8%
New Zealand	5,1%	New Zealand	37,1%	UK	20,4%	Kenya	27,2%	Canada	7,7%	Netherlands	13,3%
Brazil	4,9%	Hungary	35,5%	Slovenia	19,6%	Belgium	26,7%	Australia	7,4%	Norway	13,0%
Canada	4,7%	Norway	32,6%	Belgium	19,6%	Israel	26,2%	Malaysia	6,3%	Austria	12,9%
Hungary	4,5%	Cuba	30,9%	Brazil	18,8%	Argentina	26,0%	Austria	6,3%	Germany	12,9%
Germany	4,3%	Israel	29,7%	South Africa	18,7%	Hungary	25,4%	Germany	6,2%	Kenya	11,3%
Norway	4,2%	Slovenia	27,8%	Canada	18,5%	Germany	23,5%	India	6,0%	Israel	10,9%
South Africa	4,2%	Netherlands	27,7%	Israel	18,3%	Norway	23,3%	Syria	6,0%	Belgium	10,9%
Austria	4,2%	Belgium	27,6%	Hong Kong	17,3%	Austria	23,0%	South Africa	5,7%	Brazil	10,4%
Netherlands	4,1%	Hong Kong	27,1%	Hungary	17,3%	Cuba	22,6%	Hungary	5,6%	USA	9,9%
USA	3,8%	USA	25,7%	Australia	17,1%	South Africa	22,5%	Slovenia	5,3%	Egypt	9,8%
Israel	3,6%	South Africa	25,4%	Norway	14,4%	Canada	20,5%	Norway	5,1%	China	9,7%
China	3,2%	Canada	25,1%	Cuba	14,4%	Egypt	19,4%	Netherlands	4,4%	India	9,7%
Belgium	2,8%	UK	24,7%	USA	13,8%	Syria	17,9%	Cuba	4,1%	South Africa	8,8%
Syria	2,4%	Kenya	24,7%	Kenya	13,5%	Netherlands	17,4%	Hong Kong	3,6%	Syria	7,1%
Egypt	2,2%	Argentina	24,0%	Argentina	12,0%	Slovenia	16,5%	USA	3,2%	Argentina	6,0%
Hong Kong	2,2%	Austria	23,0%	Egypt	9,6%	India	16,0%	New Zealand	2,4%	Hungary	6,0%
UK	2,1%	Germany	22,4%	India	7,6%	New Zealand	11,8%	UK	2,3%	UK	3,8%
India	2,1%	Brazil	21,2%	China	0,7%	China	10,9%	Israel	2,3%	Malaysia	1,6%
Malaysia		Australia	19,5%	Malaysia		Malaysia	4,8%	China	1,5%	Hong Kong	1,4%
<b>total</b>	<b>4,2%</b>	<b>total</b>	<b>30,1%</b>	<b>total</b>	<b>18,5%</b>	<b>total</b>	<b>22,7%</b>	<b>total</b>	<b>5,4%</b>	<b>total</b>	<b>11,9%</b>

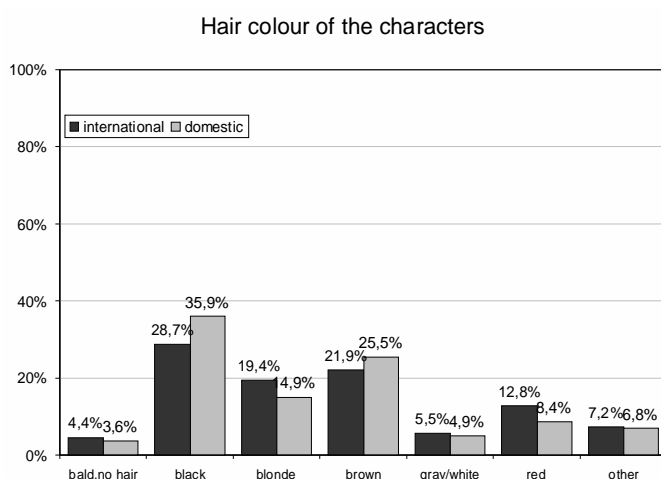
## Children's Television Worldwide:

### Gender Representation in Children's Television worldwide

The country with the highest percentage of blond-haired characters is New Zealand, followed by Germany and Austria. The country with the highest percentage of brown-haired characters is the UK, followed by Hong Kong. The country with the lowest percentage of white-haired characters is China, followed by Israel, the UK and New Zealand. The country with the highest percentage of red-haired characters is Slovenia, followed by Australia, Cuba and Canada.

#### Domestically – international: Blonde and red are the international hair colours

In domestic productions the hair colour black and brown can be found more often than blonde or red. In their domestic productions, countries like Hong Kong, India or Syria show characters with black hair only.



IZI – Children's Television Worldwide 2007; basis: all Countries, 1445 h. fict. child. prog.; 5932 fict. shows; n=14302 human characters

#### **Chart: Black hair only international productions**

	Bald, no hair	<b>Black</b>	Blonde	Brown	Gray/white	Red	other
China	0,7%	66,7%	0,7%	7,0%	2,5%	5,3%	17,2%
Malaysia		66,7%				33,3%	
Syria	2,5%	42,5%	22,5%	18,8%	6,3%	7,5%	
Egypt	2,5%	41,8%	10,2%	19,3%	8,0%	10,4%	7,9%
New Zealand	5,1%	37,2%	27,3%	11,7%	2,3%	13,8%	2,7%
Hungary	4,5%	35,5%	17,8%	24,4%	5,5%	6,2%	6,2%
Norway	4,1%	34,5%	14,7%	21,8%	5,1%	11,7%	8,1%
Cuba	11,2%	29,9%	15,4%	20,1%	4,2%	16,8%	2,3%
Netherlands	3,3%	29,3%	21,0%	18,2%	4,7%	14,2%	9,3%
Canada	5,3%	28,8%	15,6%	21,5%	7,8%	13,1%	7,8%
Slovenia	5,5%	28,0%	19,9%	15,8%	5,3%	20,1%	5,5%
UK	2,6%	28,0%	15,5%	34,7%	2,6%	5,7%	10,9%
Hong Kong	2,2%	26,8%	17,4%	37,0%	3,6%	1,4%	11,6%
Israel	4,4%	26,7%	19,0%	26,7%	2,4%	11,3%	9,6%
India	3,1%	25,8%	11,5%	24,0%	9,1%	14,6%	11,8%
Belgium	1,9%	25,6%	21,1%	24,7%	6,0%	14,9%	5,7%
Kenya	7,1%	24,9%	13,6%	27,1%	7,9%	11,3%	8,2%
Argentina	16,0%	24,0%	12,0%	26,0%	8,0%	6,0%	8,0%

## Children's Television Worldwide: Gender Representation in Children's Television worldwide

Germany	3,9%	23,6%	26,8%	23,9%	5,0%	12,2%	4,6%
South Africa	4,2%	23,0%	18,5%	23,7%	6,1%	9,1%	15,2%
Austria	4,2%	23,0%	26,2%	23,2%	6,3%	13,0%	4,2%
Australia	6,0%	20,4%	16,1%	26,9%	8,0%	17,4%	5,2%
Brazil	3,9%	20,3%	19,8%	27,6%	10,3%	11,7%	6,4%
USA	7,6%	16,3%	17,4%	41,3%	2,2%	6,0%	9,2%
<b>total</b>	<b>4,4%</b>	<b>28,7%</b>	<b>19,4%</b>	<b>21,9%</b>	<b>5,5%</b>	<b>12,8%</b>	<b>7,2%</b>

**Chart: Black hair only domestic productions**

	Bald, no hair	<b>Black</b>	Blonde	Brown	Gray/white	Red	other
Hong Kong		100,0%					
India		100,0%					
Syria		100,0%					
Malaysia		88,3%		5,0%	6,7%		
South Africa	3,4%	55,9%	20,3%	6,8%		5,1%	8,5%
Egypt		53,1%	4,7%	20,3%	7,8%	4,7%	9,4%
China	5,5%	52,4%	0,6%	14,5%	0,6%	13,8%	12,5%
Israel		44,8%	14,7%	24,1%	1,7%	8,6%	6,0%
Cuba	11,1%	38,9%	11,1%	27,8%	5,6%	5,6%	
Hungary	4,3%	34,8%	13,0%	34,8%	6,5%	4,3%	2,2%
Belgium	4,5%	31,4%	16,7%	30,6%	13,0%	3,1%	0,6%
Brazil	13,0%	28,3%	10,9%	30,4%	6,5%		10,9%
USA	2,9%	28,1%	12,9%	31,0%	3,4%	10,9%	10,7%
UK	1,9%	23,0%	23,0%	44,0%	2,2%	2,7%	3,3%
Austria		20,0%	60,0%				20,0%
Canada	4,0%	19,6%	21,8%	19,1%	6,2%	18,2%	11,1%
Germany	5,6%	17,7%	25,9%	22,0%	10,8%	15,5%	2,6%
Netherlands	12,3%	11,1%	48,1%	8,6%	1,2%	3,7%	14,8%
Norway	5,6%	11,1%	11,1%	38,9%	5,6%	27,8%	
Slovenia	4,8%	9,5%		66,7%	9,5%	9,5%	
Australia		6,3%	31,3%	46,9%		3,1%	12,5%
New Zealand				50,0%	50,0%		
<b>total</b>	<b>3,6%</b>	<b>35,9%</b>	<b>14,9%</b>	<b>25,5%</b>	<b>4,9%</b>	<b>8,4%</b>	<b>6,8%</b>

## Children's Television Worldwide:

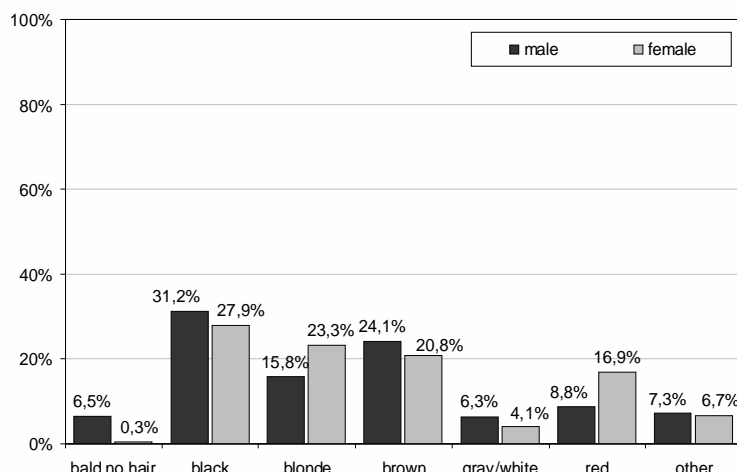
### Gender Representation in Children's Television worldwide

#### **Gender perspective: Girls are more often blonde and nearly never bald**

Out of the female characters 14 (0.3%) have no hair, 1545 (27.9%) have black hair, 1293 (23.3%) blonde hair, 1144 (20.8%) have brown hair, 226 (4.1%) have gray or white hair and 941 (16.9%) have red hair.

The male characters are with 606 (6.5%) without hair, 2883 (31.2%) black haired, 1462 (15.8%) blonde hair, 2221 (24.1%) have brown hair, 579 (6.3%) have gray or white hair and 812 (8.8%) have red hair.

Hair colour of the characters



IZI – Children's Television Worldwide 2007; basis: all Countries, 1445 h fict. child.prog.; 5932 fict. shows; n=14302 human characters

The country with the highest percentage of red-haired girls is Slovenia, followed by New Zealand and Germany, Austria and Canada. While in Slovenia and Canada red hair is a common hair colour for all characters, in Germany only the girls are red-haired! Nearly every fourth girl main character is red-haired in Germany and Austria. Malaysia has no red-haired female main character, closely followed by Hong Kong with 3.4%. Interestingly, in the UK there is only 4.3% of the female main characters red-haired, which is at the first glance astonishing.

#### **Chart: Female red haired characters**

	Bald, no hair	Black	Blonde	Brown	Gray/ white	Red	other
Slovenia		21,4%	26,3%	13,3%	10,7%	26,5%	1,8%
New Zealand		38,9%	27,4%	5,5%	2,6%	22,6%	2,9%
Germany	0,5%	20,0%	27,8%	19,3%	4,7%	22,4%	5,2%
Austria	0,5%	20,0%	28,0%	19,3%	4,8%	22,2%	5,3%
Canada		21,5%	28,1%	15,4%	3,1%	21,9%	10,1%
Australia		24,1%	32,2%	16,1%	0,6%	19,5%	7,5%
Netherlands		25,8%	26,4%	11,7%	5,7%	18,9%	11,5%
Brazil	1,3%	19,0%	22,8%	25,9%	3,8%	17,7%	9,5%
Kenya	0,5%	25,9%	15,9%	31,8%	4,0%	17,4%	4,5%
Egypt		23,1%	19,1%	25,1%	7,0%	17,1%	8,5%
Cuba		48,2%	16,9%	13,3%	2,4%	15,7%	3,6%
USA		22,5%	15,9%	32,9%	1,9%	15,1%	11,8%
India		44,8%	7,7%	11,9%	7,2%	14,9%	13,4%
China	0,6%	60,2%	2,2%	14,9%		14,9%	7,2%
Norway		35,2%	18,2%	20,5%	3,4%	13,6%	9,1%

## Children's Television Worldwide: Gender Representation in Children's Television worldwide

Israel	0,3%	23,0%	25,8%	26,7%	1,3%	13,2%	9,7%
Argentina		50,0%				12,5%	37,5%
Belgium	0,8%	30,1%	25,3%	25,8%	3,2%	11,7%	3,2%
Hungary		33,0%	23,9%	23,9%	2,1%	10,6%	6,4%
Syria		41,0%	28,2%	15,4%	5,1%	10,3%	
South Africa	0,4%	35,4%	24,3%	25,9%	3,7%	6,6%	3,7%
UK	0,4%	18,3%	30,0%	37,0%	3,0%	4,3%	7,0%
Hong Kong		21,4%	19,7%	41,0%	0,9%	3,4%	13,7%
Malaysia		92,9%		7,1%			
<b>total</b>	<b>0,3%</b>	<b>27,9%</b>	<b>23,3%</b>	<b>20,7%</b>	<b>4,1%</b>	<b>17,0%</b>	<b>6,8%</b>

**Chart: Female blonde characters**

Country	Blonde
Australia	32,2%
UK	30,0%
Syria	28,2%
Canada	28,1%
Austria	28,0%
Germany	27,8%
New Zealand	27,4%
Netherlands	26,4%
Slovenia	26,3%
Israel	25,8%
Belgium	25,3%
South Africa	24,3%
Hungary	23,9%
Brazil	22,8%
Hong Kong	19,7%
Egypt	19,1%
Norway	18,2%
Cuba	16,9%
Kenya	15,9%
USA	15,9%
India	7,7%
China	2,2%
Argentina	
Malaysia	
<b>total</b>	<b>23,3%</b>

The country with the highest percentage of blonde-haired girls is Australia, followed by the UK, Syria, Canada and Germany/Austria.



## Children's Television Worldwide:

### Gender Representation in Children's Television worldwide

#### Age of the characters: Babies and elderly are nearly absent in CTV

Baby / Toddler		Child		Youth/ Teenager	.	Adult		Elderly	
Egypt	8,7%	Malaysia	64,3%	Hungary	58,1%	Argentina	62,0%	Argentina	12,0%
Kenya	6,7%	China	52,5%	Netherlands	42,9%	Brazil	54,9%	Norway	9,3%
Netherlands	6,1%	New Zealand	49,2%	Israel	41,6%	Cuba	48,6%	Brazil	8,8%
Cuba	4,1%	Germany	44,5%	Australia	40,3%	Egypt	47,7%	Canada	7,1%
UK	3,0%	Austria	44,1%	USA	37,8%	UK	46,7%	Syria	6,0%
China	1,8%	Hong Kong	43,7%	South Africa	36,7%	Belgium	42,9%	Kenya	5,7%
Israel	1,6%	Kenya	40,4%	India	36,4%	Canada	42,8%	Slovenia	5,4%
Germany	1,1%	Syria	36,1%	Slovenia	35,1%	India	37,1%	Egypt	5,0%
Austria	1,1%	Slovenia	34,1%	Hong Kong	31,8%	Norway	34,0%	Germany	4,9%
Canada	1,0%	Netherlands	32,2%	Norway	27,9%	Kenya	32,2%	Austria	4,9%
New Zealand	0,5%	USA	31,2%	Syria	26,5%	Syria	31,3%	South Africa	4,5%
South Africa	0,5%	Canada	29,8%	Belgium	24,9%	Australia	30,4%	China	4,2%
Norway	0,5%	UK	29,5%	Germany	24,7%	Malaysia	30,2%	Belgium	4,2%
USA	0,3%	South Africa	29,5%	Austria	24,6%	South Africa	28,7%	Cuba	3,7%
Brazil	0,2%	Norway	27,0%	New Zealand	24,0%	USA	28,4%	Hungary	3,4%
Belgium	0,1%	Israel	26,8%	China	22,1%	Israel	25,9%	Malaysia	3,2%
Slovenia	0,1%	Belgium	26,6%	Brazil	19,6%	New Zealand	25,9%	Australia	3,1%
Argentina		Australia	26,0%	Canada	19,2%	Slovenia	25,3%	Netherlands	3,1%
Australia		Egypt	25,5%	Cuba	18,9%	Austria	24,6%	Israel	2,8%
Hong Kong		Cuba	24,7%	UK	18,5%	Germany	24,1%	India	2,5%
Hungary		India	23,9%	Argentina	18,0%	Hungary	23,1%	UK	2,3%
India		Brazil	15,9%	Kenya	15,0%	Hong Kong	22,7%	Hong Kong	1,8%
Malaysia		Hungary	15,2%	Egypt	13,2%	China	19,3%	USA	1,8%
Syria		Argentina	8,0%	Malaysia	2,4%	Netherlands	15,6%	New Zealand	0,4%
<b>total</b>	<b>1,6%</b>	<b>total</b>	<b>33,9%</b>	<b>total</b>	<b>29,3%</b>	<b>total</b>	<b>30,6%</b>	<b>total</b>	<b>4,1%</b>

In terms of age, three larger groups could be found in the sample: 5059 (33.9%) are children, 4570 (30.6%) are adults and 4378 (29.3%) are teenagers. Only 246 (1.6%) are babies and 613 (4.1%) seniors. The countries with the highest percentage of babies in their program are Egypt, Kenya and the Netherlands.

The countries with the highest percentage of children in their CTV are Malaysia, China and New Zealand. Argentina, Hungary and Brazil do not have many children in their children's program among the main characters!

The countries with the highest percentage of adolescents in their CTV are Hungary, the Netherlands, Israel and Australia. In Malaysia, Egypt and Kenya there are not many youth main characters.

The countries with the highest percentage of adults in their CTV are Argentina and Brazil. The Netherlands and China have the lowest percentage of adults in CTV!

## Children's Television Worldwide:

### Gender Representation in Children's Television worldwide

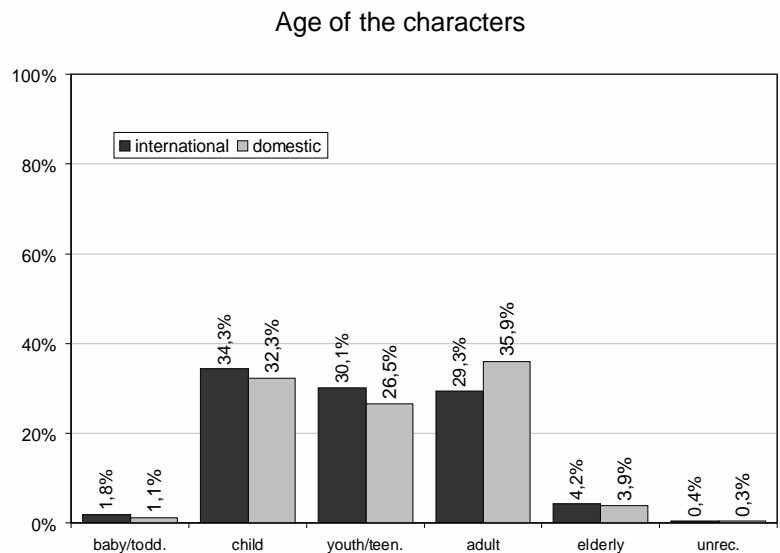
The countries with the highest percentage of elderly in their CTV are Argentina, Norway and Brazil. In New Zealand, the USA and Hong Kong older people do not play an important role in CTV – which is quite different to most childrens' real life where grandparents play often a very important role.

#### What age are the characters? Children and teenagers in international productions, adults in domestically productions

We coded the age as far as visible or clear from the content. Adult if they have the recognisable characteristics such as acquisition of earnings, role of mother/father etc., or elderly if there are recognisable traits such as role of grandma/grandpa, walks with cane etc.

While in international productions children and teenage

characters are shown, domestic productions tend to tell their stories more frequently with adult protagonists.



IZI – Children's Television Worldwide 2007; basis: all Countries, 1445 h fict. child.prog.; 5932 fict. shows; n=14302 human characters

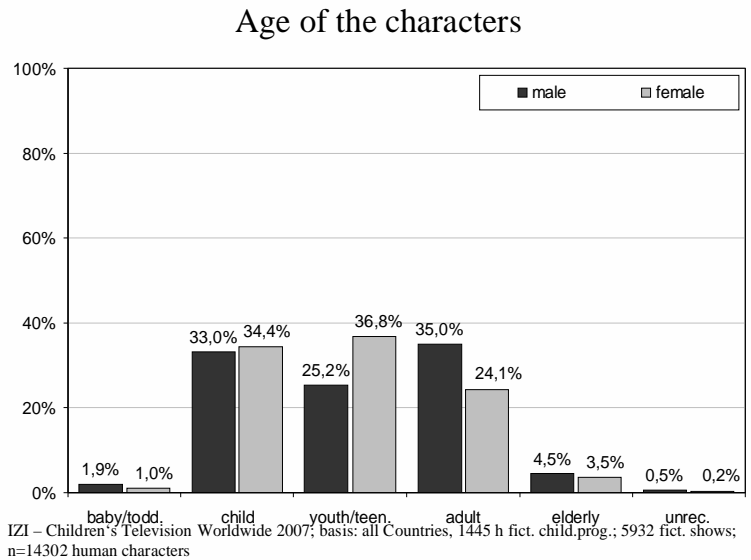
## Children's Television Worldwide:

### Gender Representation in Children's Television worldwide

#### Gender perspective: Girls are more often adolescent, males more often adults

Out of the female characters 58 (1.0%) are babies or toddlers, 1923 (34.4%) are children, 2041 (36.8%) teens, 1327 (24.1%) adults and 195 (3.5%) seniors.

Out of the male characters 178 (1.9%) are babies or toddlers, 3069 (33.0%) are children, 2329 (25.2%) teens, 3237 (35.0%) adults and 417 (4.5%) seniors.



The country with the highest

percentage of teenage girls is Hungary, followed by the Netherlands, Australia and Israel. Particularly few teenage girl characters are used in Malaysia, Hong Kong, Kenya and Egypt. Argentina manages to do without any female children at all, on the other hand there are particularly many stories with girl characters in Malaysia, China und Hong Kong.<sup>4</sup>

#### **Chart: Female teenage characters**

	Baby/ Toddler	Child	Youth/ Teenag.	Adult	Elderly	unrecogniza ble
Hungary		13,8%	67,0%	17,0%	2,1%	
Netherlands	4,6%	17,8%	61,6%	10,6%	5,2%	0,3%
Australia		28,8%	58,2%	12,0%	1,1%	
Israel	1,3%	31,8%	46,5%	19,2%	0,9%	0,3%
USA		34,4%	42,9%	20,2%	1,9%	0,5%
India		21,8%	42,6%	31,5%	4,1%	
South Africa		35,8%	40,3%	20,2%	3,7%	
Syria		35,9%	38,5%	17,9%	7,7%	
Argentina			37,5%	50,0%	12,5%	
New Zealand		38,7%	36,8%	23,6%	1,0%	
Belgium		30,9%	35,9%	29,0%	3,7%	0,5%
Austria	1,4%	41,1%	32,1%	20,4%	4,6%	0,5%
Germany	1,4%	41,5%	31,8%	20,3%	4,5%	0,5%
Slovenia		40,6%	30,5%	23,6%	5,3%	
Norway		36,4%	29,5%	26,1%	8,0%	
Cuba	2,4%	41,0%	28,9%	25,3%	2,4%	
China	0,6%	58,6%	28,2%	12,2%	0,6%	

<sup>4</sup> This could be due to the codification which allocates Asian girls rather to the child group than to the teenage group. On the other hand it could also be a matter of a narrative tradition.

## Children's Television Worldwide:

### Gender Representation in Children's Television worldwide

Brazil		16,5%	26,6%	50,6%	6,3%	
UK	1,3%	31,9%	25,4%	38,4%	3,0%	
Canada	1,3%	34,1%	24,5%	35,4%	4,8%	
Egypt	4,0%	29,6%	22,6%	38,2%	5,5%	
Kenya	4,5%	41,5%	21,5%	29,0%	3,5%	
Hong Kong		57,3%	21,4%	20,5%	0,9%	
Malaysia		67,9%	10,7%	21,4%		
<b>total</b>	<b>1,0%</b>	<b>34,6%</b>	<b>36,7%</b>	<b>23,9%</b>	<b>3,5%</b>	<b>0,2%</b>

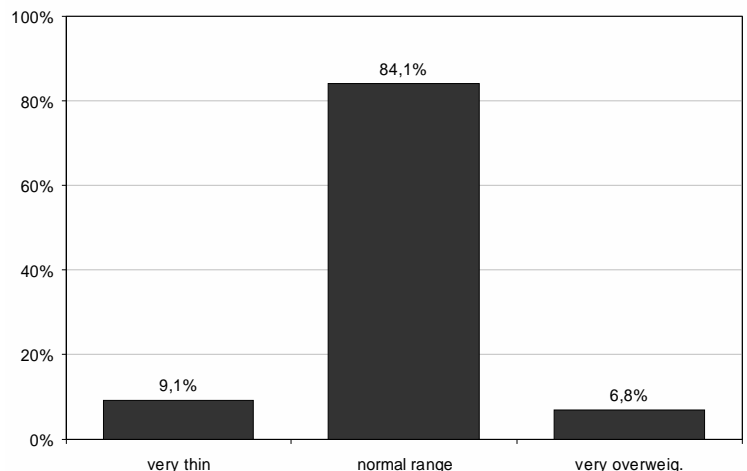
### Physique of characters

#### What weight or shape does the main character have?

We coded if the body of the main character is in the normal range or the authors want to make clear that here is an overweight or very thin body.

12.523 (84.1%) of the sample are of average weight. 1358 (9.1%) of the characters were very thin and 1017 (6.8%) very overweight.

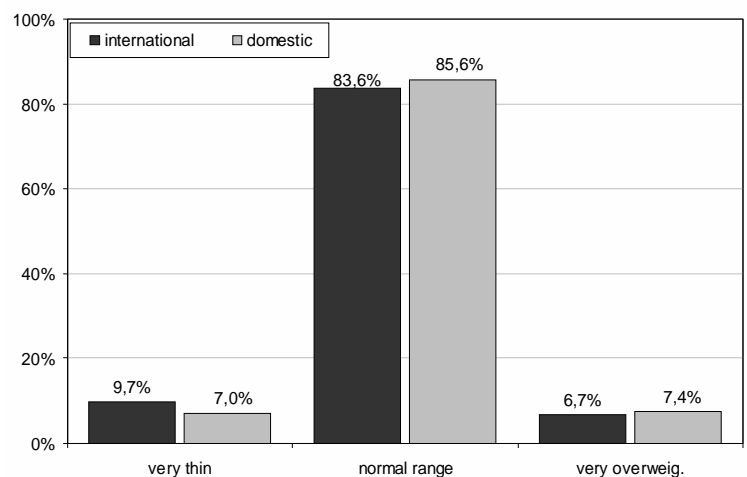
Physique of the characters



IZI – Children's Television Worldwide 2007; basis: all Countries, 1445 h fict. child.prog.; 5932 fict. shows; n=14302 human characters

In international productions the percentage of exceptionally slim characters is notably high. Countries in which an outstanding number of characters were coded as very slim are Australia and the UK, but also Norway, New Zealand and Syria. Comparatively many overweight characters can be found in Malaysia, the UK and Argentina.

Physique of the characters



IZI – Children's Television Worldwide 2007; basis: all Countries, 1445 h fict. child.prog.; 5932 fict. shows; n=14302 human characters

## Children's Television Worldwide:

### Gender Representation in Children's Television worldwide

**Chart: Normal body range only international productions**

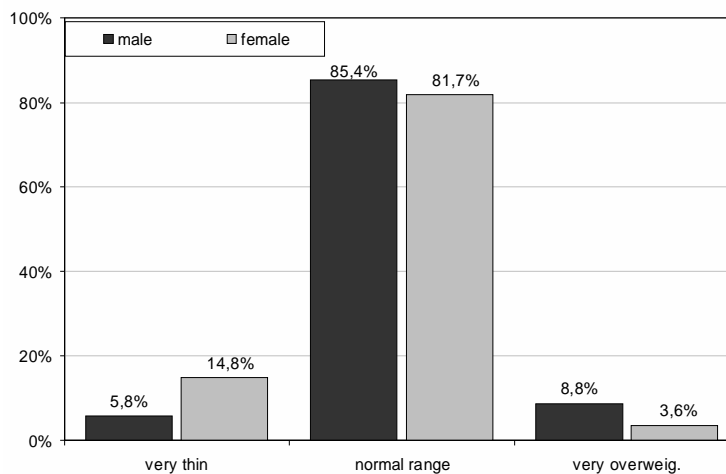
	very thin	normal range	very overweight
Israel	0,7%	97,2%	2,1%
Hong Kong	0,4%	97,1%	2,5%
Hungary	2,6%	93,6%	3,8%
China	0,7%	93,0%	6,3%
South Africa	2,1%	92,2%	5,7%
Netherlands	1,6%	92,1%	6,3%
USA	2,2%	91,3%	6,5%
Brazil	4,4%	90,6%	5,0%
Cuba	5,1%	88,3%	6,5%
Slovenia	11,5%	88,0%	0,5%
India	9,2%	86,3%	4,6%
Belgium	4,0%	84,8%	11,2%
Canada	3,3%	84,8%	11,9%
Argentina	4,0%	82,0%	14,0%
Egypt	11,8%	81,6%	6,6%
Germany	12,6%	77,8%	9,6%
Syria	18,8%	77,5%	3,8%
Kenya	10,3%	76,9%	12,8%
New Zealand	18,2%	75,3%	6,5%
Austria	14,0%	75,1%	11,0%
Norway	20,3%	72,1%	7,6%
Australia	28,6%	67,6%	3,8%
Malaysia		66,7%	33,3%
UK	35,2%	47,2%	17,6%
<b>total</b>	<b>9,7%</b>	<b>83,6%</b>	<b>6,7%</b>

### Gender perspective

Out of the female characters 4530 (81.7%) are in the normal range, 815 (14.8%) are very thin and 198 (3.6%) are very overweight.

7905 male characters (85.4%) are in the normal range, 539 (5.8%) are very thin and 819 (8.8%) are very overweight.

**Physique of the characters**



IZI – Children's Television Worldwide 2007; basis: all Countries, 1445 h fict. child.prog.; 5932 fict. shows; n=14302 human characters

## Children's Television Worldwide:

### Gender Representation in Children's Television worldwide

**Chart: Very overweight male characters**

	very thin	normal range	very overweight
Kenya	5,0%	76,2%	18,8%
Argentina	2,4%	81,0%	16,7%
Germany	6,7%	79,0%	14,3%
Austria	6,9%	78,9%	14,2%
Canada	2,1%	83,8%	14,1%
Belgium	0,3%	86,1%	13,6%
Norway	15,7%	71,7%	12,6%
UK	20,4%	69,3%	10,3%
New Zealand	13,2%	76,5%	10,3%
USA	1,7%	88,1%	10,2%
China	3,7%	87,9%	8,4%
Cuba	2,5%	89,3%	8,2%
South Africa	2,1%	90,2%	7,7%
Egypt	4,5%	88,2%	7,3%
Brazil	2,8%	90,4%	6,8%
Netherlands	1,5%	92,3%	6,1%
Australia	18,1%	76,7%	5,1%
Malaysia		94,9%	5,1%
India	5,0%	90,0%	5,0%
Hungary	0,4%	94,6%	5,0%
Hong Kong	0,6%	95,0%	4,4%
Israel	0,8%	96,5%	2,7%
Slovenia	10,6%	88,8%	0,6%
Syria	2,3%	97,7%	
<b>total</b>	<b>5,8%</b>	<b>85,3%</b>	<b>8,8%</b>

Only very few overweight boys can be found in Syria, Slovenia and Israel. Countries that show exceptionally few very thin boys are Belgium, Hong Kong and Israel. Exceptionally many slim boys can be seen in the UK, Australia and Norway.



## Children's Television Worldwide:

### Gender Representation in Children's Television worldwide

**Chart: Very thin female characters**

	very thin	normal range	very overweight
Australia	44,6%	54,3	1,1
UK	37,4%	55,7	7,0
Syria	33,3%	59,0	7,7
Egypt	27,1%	66,3	6,5
New Zealand	25,5%	71,9	2,6
Germany	25,5%	68,6	5,9
Austria	25,0%	69,3	5,7
Norway	22,7%	77,3	
Kenya	20,5%	79,0	0,5
China	18,2%	74,6	7,2
Slovenia	12,9%	86,9	0,2
Argentina	12,5%	87,5	
Malaysia	10,7%	75,0%	14,3
Cuba	9,6%	88,0%	2,4
India	7,4%	87,3%	5,3
Belgium	6,9%	86,2%	6,9
Brazil	6,3%	92,4%	1,3
Hungary	5,3%	93,6%	1,1
Canada	3,9%	90,8%	5,2
USA	2,2%	95,3%	2,5
South Africa	1,6%	98,4%	
Netherlands	1,4%	93,1%	5,4
Israel	0,3%	99,1%	0,6
Hong Kong		100,0%	
<b>total</b>	<b>14,7%</b>	<b>81,7%</b>	<b>3,6%</b>

The country with the highest percentage of very thin girls is Australia, followed by the UK, Syria and Egypt. Hardly as “very thin” coded were female characters in Hong Kong, Israel, the Netherlands and South Africa.

Overweight girls or women in a leading character role are hardly found in a higher percentage – at the most in Malaysia, which can be connected with the small sample. Children's television in Norway, Argentina, South Africa and Hong Kong do completely without overweight females. However, in all probability this does not represent the reality.

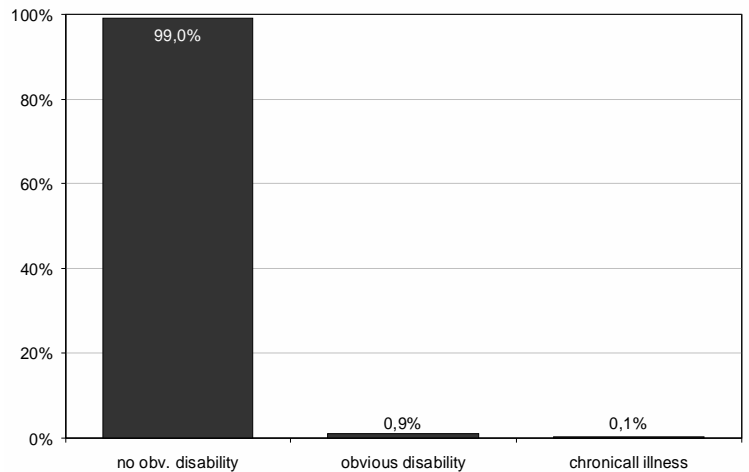
## Children's Television Worldwide:

### Gender Representation in Children's Television worldwide

#### Disabilities of protagonists

157 (0.9%) disabled characters are among the 17.915 recorded and coded characters of the total sample. 10 are coded with a chronicle illness (0.1%) Therefore, 99.0% of all characters are without any recognizable disability.

Disabilities of the characters



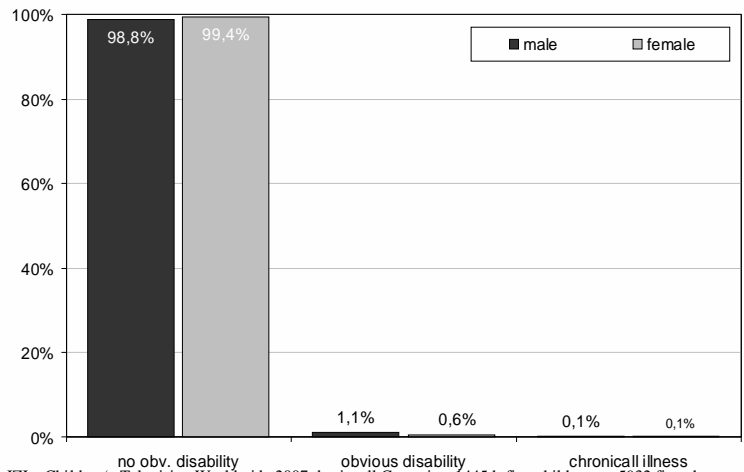
IZI – Children's Television Worldwide 2007; basis: all Countries, 1445 h fict. child.prog.; 5932 fict. shows; n=14302 human characters

#### Gender perspective

35 (0.6%) disabled characters are among the female characters, 4 (0.1%) have a chronicle illness. 6153 (99.4%) of all female characters show no obvious disability.

122 (1.1%) disabled characters are among the male characters, 6 (0.1%) have a chronicle illness. 11.186 (98.8%) of all male characters show no obvious disability.

Disabilities of the characters



IZI – Children's Television Worldwide 2007; basis: all Countries, 1445 h fict. child.prog.; 5932 fict. shows; n=14302 human characters



## **Children's Television Worldwide:**

### **Gender Representation in Children's Television worldwide**

#### **Conclusion - Gender in children's TV worldwide**

This analysis brings to light strikingly prominent tendencies in international children's television, which deviate sharply from the reality surrounding the kids.

- There are more than twice as many male characters than female characters. In clearly constructed programmes (cartoons, shows with animals) the proportion of females is even lower.
- Nearly 75% of all main characters are Caucasian, and in most of the countries the reality of ethnic diversity is not represented in an appropriate way
- Overweight girls or elderly women are virtually absent.

Children's TV, especially quality-oriented broadcasting, needs to optimise its programming in order to counteract these biased and distorted representations of reality.

We found certain tendencies, like girls being portrayed disproportionately as a member of a group and in equal hierarchical positions but rarely as loner or antagonist. As human beings female characters are significantly more often blonde and red-haired and twice as often really skinny when compared to male characters. These kinds of portrayals are gender-imbalanced and producers should reflect if they are truly necessary for the storytelling.

Of course quantitative analysis can only provide a partial picture and fails to uncover aesthetic and dramatic details of the programmes. The next step will be to take a closer look at qualitative studies because children's TV worldwide is diverse and has different tendencies nationally and regionally which need to be further determined and understood. The similarities in these cases are thus all the more remarkable – especially with regard to gender representations. In contrast, the differences between domestic productions and international programmes – usually originating in the United States – or programmes from public and private networks are comparatively minor. This only goes to show that there is still plenty of need for optimisation and space for the courage to include more diversity.