

Children's Television Worldwide: Gender Representation

in



Hungary

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Children's Television Worldwide:

Gender Representation in Hungarian Children' Television

Children's Television in Hungary

Some of the recent and most visible developments that have occurred on a largely global scale in children's television are characteristics of children's programming in Hungary as well: (1) young viewers, at least in theory, have access to more children's television programming than ever before; (2) animation constitutes the largest, fastest growing and often most creative portion of programming; (3) a large portion of the content is imported from abroad; and (4) television networks dedicated solely for children have become increasingly prominent part of children's everyday lives.

Hungary's contemporary media landscape contains an ever-increasing number and variety of competing television channels that includes both private and public, terrestrial and non-terrestrial, national and trans-national television networks, premium channels (e.g. HBO), and thematic channels both in local and numerous other languages (e.g. CNN, The Cartoon Network).

Children's programming today is available on both national public broadcast television (Hungarian Television, MTV) and commercial broadcast television channels (tv2, RTL Klub). Hungarian Television (Magyar Televizio, MTV), once a government-operated broadcasting service that retained monopoly status for almost four decades, became a public shareholding company supervised by the National Radio and Television Commission (ORTT). Problems stemming from unstable financial and political control during the 1990s, but continuing into the new millennium, have seriously jeopardized the institution, particularly the quality of its core public services, including children's programming. The national commercial broadcast channels, tv2 and RTL Klub were established in 1997. Duna Television and the second channel of Hungarian Television (MTV), M2 are classified as public satellite television channels and they also offer programming for children. Hungarian broadcasters and program providers, even in the public sector, have been pressured to make their children's programming more profitable in an increasingly competitive and commercialized market place by the end of the twentieth century.

There are also several thematic children's television networks available via cable and satellite subscription in Hungary. The Cartoon Network was the first that become available in Hungary in 1994 and Nickelodeon launched its Hungarian channel in 1999 as part of its expansion into Central and Eastern Europe and the Baltic Republics (Nickelodeon Hungary, personal communication, 2002). The third foreign children's television network targeting children was Fox Kids Europe, launched in September 2000, today known as Jetix (owned by Disney).

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Symbolically, as a present for Hungarian children from Santa Claus, Minimax, a commercial Hungarian children's thematic channel, was launched on 6 December 1999, targeting children between the ages of four and 14. While there is no public broadcaster with exclusive programming for children (e.g. CBBC in the UK), there are smaller channels such as Boomerang that are available in parts of Hungary.

Foreign programmes such as Tom and Jerry, The Flintstones, Superman, Batman, Babylon 5, The First Kiss, Dragon Ball, or the Pepsi Music Chart, Ghostbusters, Blinky Bill, Freakzoid, Beetle Juice, and Sabrina, The Teenage Witch tend to dominate the children's blocks on both new national commercial television channels. Problems stemming from unstable financial and political control during the 1990s, but continuing into the new millennium, have seriously jeopardized the public broadcasting sector, particularly the quality of its core public services, including children's programming. Both national terrestrial broadcasters, public or commercial, claim that they do not have the financial resources to invest in the revitalization of local children's programming (ORTT, personal communication, 2002). Nor have any of the locally available global children's networks made any considerable attempt to localize their content for Hungarian viewers.

Sample selection:

The sample is based on the following Hungarian television networks: MTV's second channel, M2 and Duna TV (public channels); TV2 and RTL Klub (national commercial broadcasters); the Cartoon Network and Jetix TV (global children's networks); and Minimax (Hungarian children's channel). For these channels the children's programme of the country was recorded in the agreed upon time frame and subsequently categorized and measured.

Dates of recording: 26.05.2007 – 15.06.2007.

The sample analysed here consists of 22 hours of explicit children's television, 17 hours of fictional shows, 312 programmes (281 fictional shows), 902 characters (fiction) and 491 human characters.

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What is offered to children - Results at show level:

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

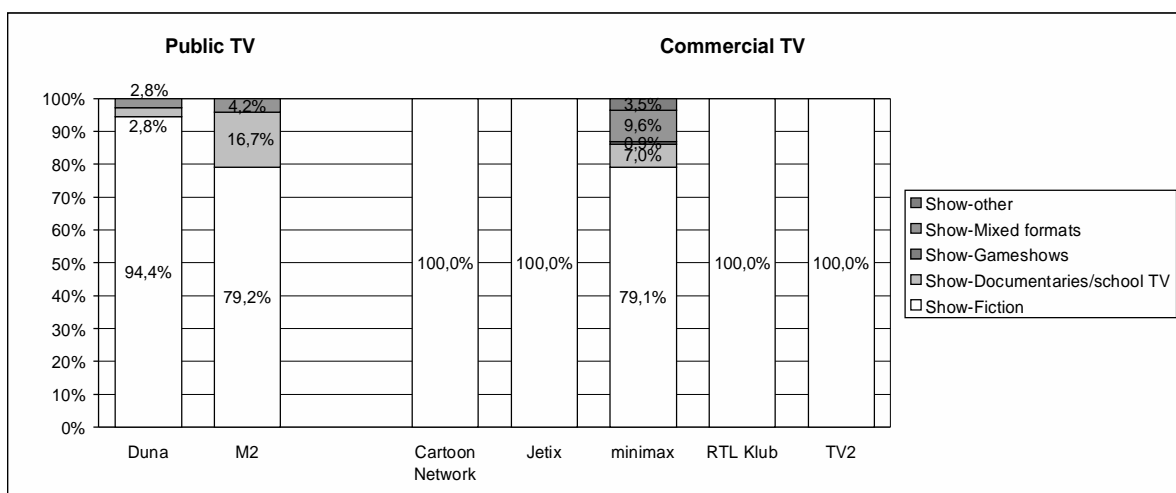
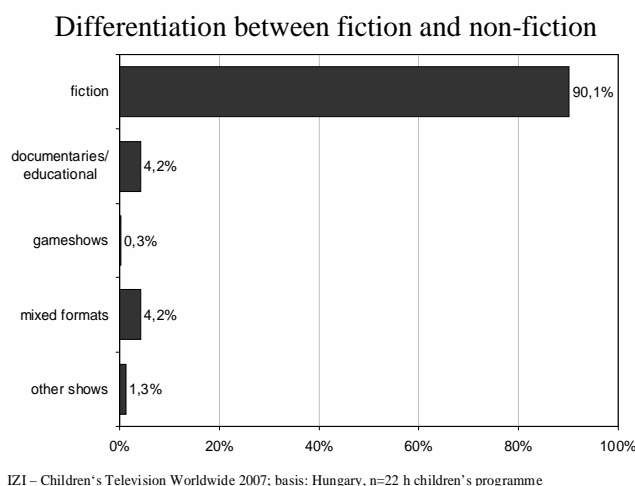
We coded every show/piece of programme of our sample. Advertisements and trailers are coded in block (e.g. there are 6 different commercials between two shows they are coded as one block). A show begins with the opening and normally ends with the credits (it is possible that one show consists of 2 episodes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

The sample comprises altogether 312 shows that can be categorised into different programme elements.

281 shows or 90.1% can be referred to as fiction, 13 shows (4.2%) were documentaries, 1 was a game show (0.3%) and 13 mixed formats (4.2%).

Of interest for the further analysis of the children's programmes are only the 281 fictional shows that were coded. Those

are in 85.8% of the cases animation shows and in 0.7% of the cases shows with real people (n=2). Then there is a puppet show with 12.1% (n= 34) and a mixed format with 1.4%.



In public TV, the highest percentage of fictional shows can be found on Duna (94.4%). The highest share of fictional shows in a commercial station was found on RTL Klub, Jetix, TV2 and Cartoon Network (100% each), while the fewest were found on Minimax (79.1%). Commercial TV shows in average more fictional shows, than the Public stations do.

Children's Television Worldwide:

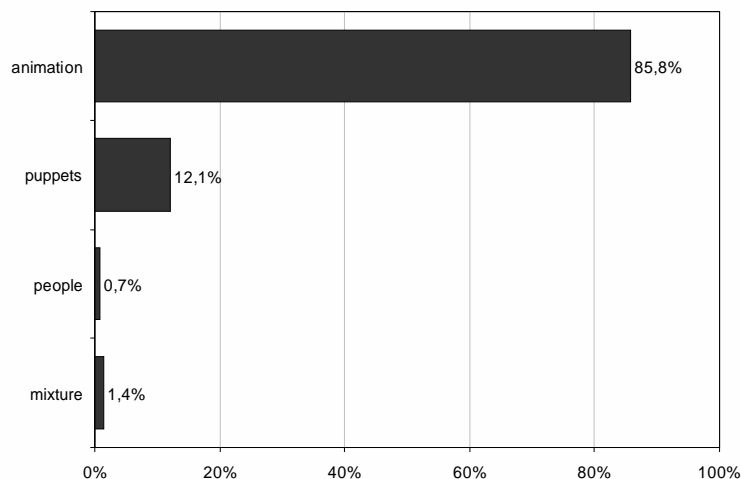
Gender Representation in Hungarian Children' Television

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 recorded fiction shows were 241 (85.8%) animation shows; in 2 shows (0.7%) real people are the actors/actresses and 34 (12.1%) were puppet shows. 4 shows (1.4%) was a mix of several of these categories.

Differentiation between fictional shows

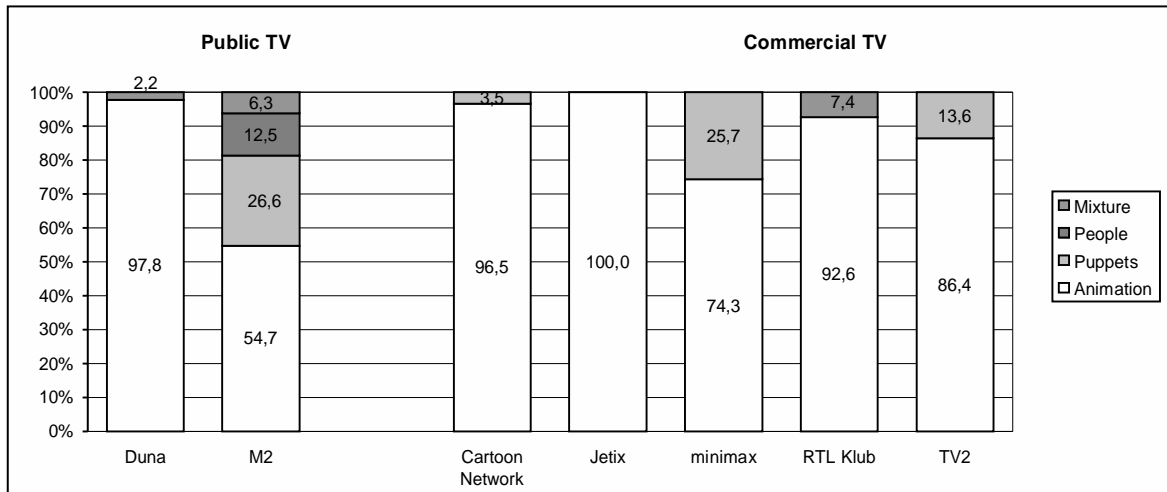


IZI – Children's Television Worldwide 2007; basis: Hungary, n=17 h children's fict. programme

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

With a proportion of 85.8% of animated programs, Hungary is slightly above the international average.

Children's Television Worldwide: Gender Representation in Hungarian Children' Television

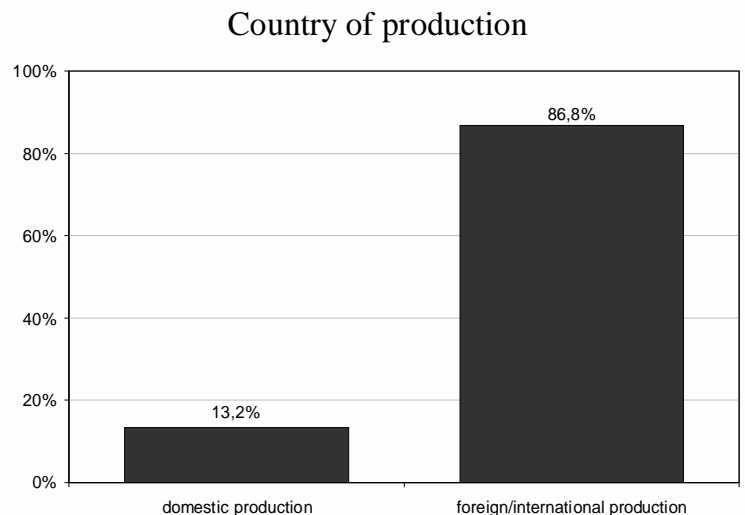


The highest share of animated programs was found on Duna (97.8%), while the fewest was found on M2 (54.7%). Exclusively animated programs were broadcast by Jetix, while the least percentage was shown on Minimax (74.3%).

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 from one's own country or from a foreign country or an international co-production?

The fiction shows are in 86.8% of the cases productions of another country (n=244) and in 13.2% produced in their own country (n=21). One show could not be classified into any category.



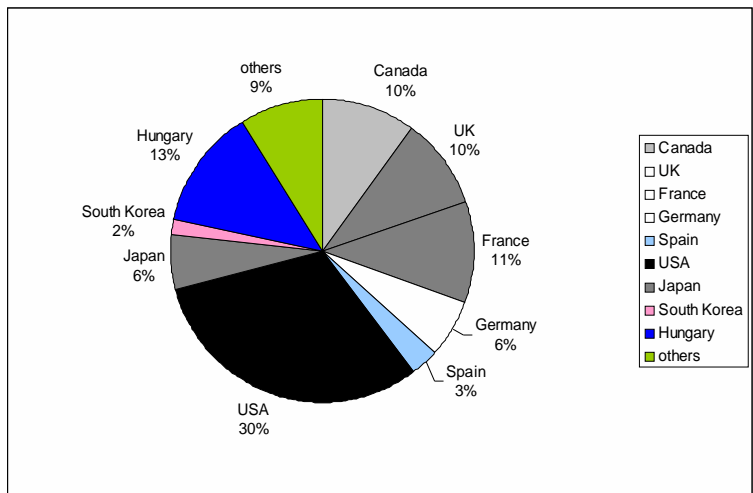
IZI – Children's Television Worldwide 2007; basis: Hungary, n=17 h children's fict. programme

Children's Television Worldwide:

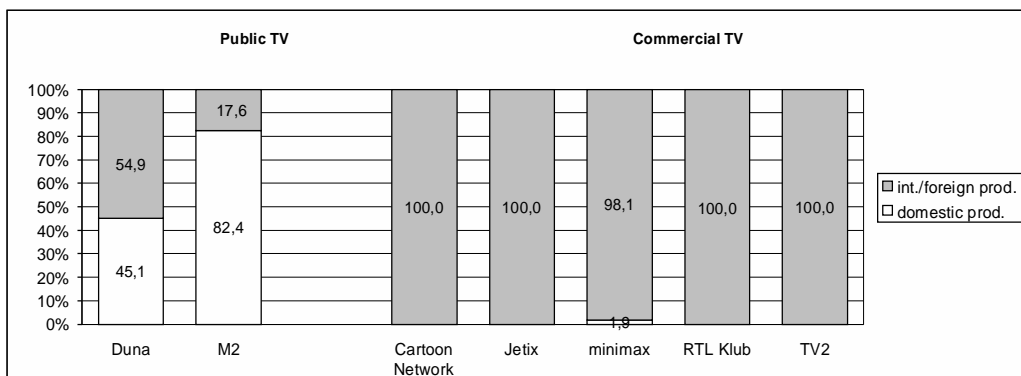
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domestic prod.	
Malaysia	82,8%
USA	82,7%
UK	67,7%
China	53,4%
Canada	44,2%
Belgium	39,8%
Germany	17,3%
India	15,8%
Hungary	13,2%
Israel	13,1%
Australia	11,1%
Norway	9,0%
Egypt	8,9%
Netherlands	7,3%
South Africa	6,4%
Brazil	6,3%
Argentina	5,9%
Cuba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

With a proportion of 13.2% domestically produced programs, Hungary is way below the international average.



Most of the program was produced in the USA (30%), Hungary (13%), France (11%), the UK (10%) and Canada (10%). There should be more domestically produced shows to familiarise children to their own culture.



The highest percentage of domestically produced shows on the public stations can be found on M2 (82.4%). The only commercial station broadcasting domestically produced shows is Minimax (1.9%).

The public broadcasters seem to be the only chance for Hungarian children to get their own culture integrated into fictional children's programme. That stresses the importance of a public system!

Children's Television Worldwide:

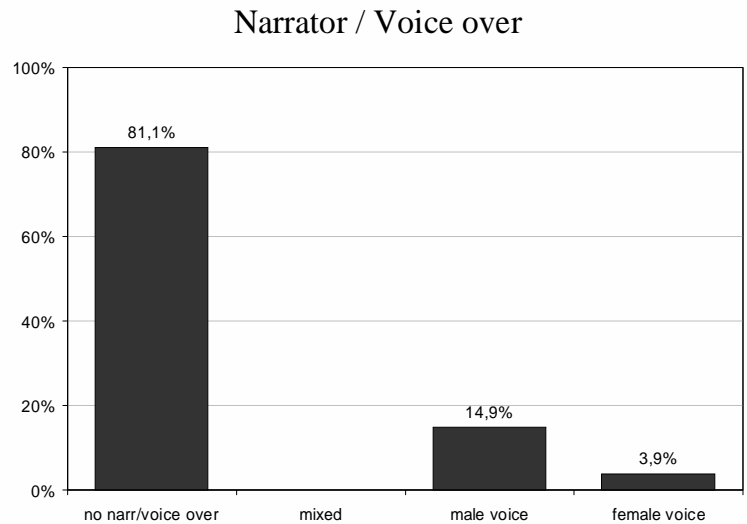
Gender Representation in Hungarian Children' Television

Who speaks? Male narrator / voice over!

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 228 (81.1%) fiction shows there was no narrator, in 11 shows (3.9%) there was a female narrator, and in 42 shows (14.9%) a male narrator.

So if there is a narrator it is four times as often a male than a female voice.

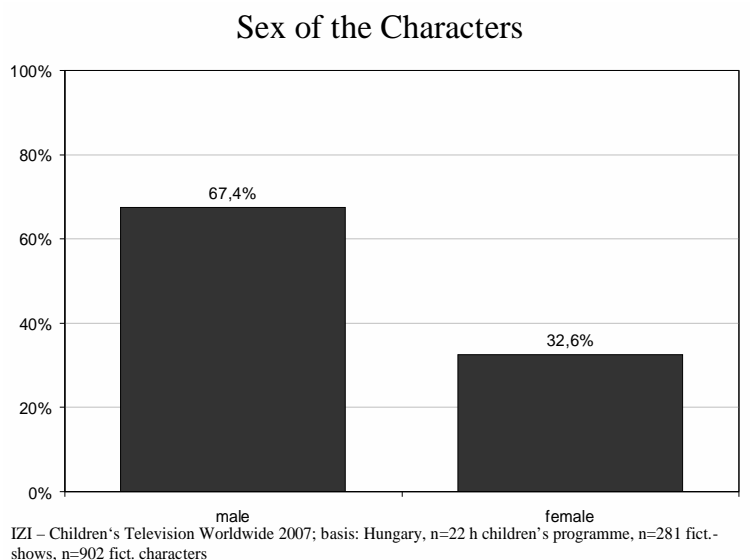


IZI – Children's Television Worldwide 2007; basis: Hungary, n=17 h children's fict. programme

Who are the main characters? Results at character level¹

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 time of the duration of the episode. In the first step we analysed which sex it is based on grammatical terms, name of character, voice and easily identifiable gender identifiers.

In terms of characters, in the 281 fiction shows 902 were identified as main characters.



IZI – Children's Television Worldwide 2007; basis: Hungary, n=22 h children's programme, n=281 fict.-shows, n=902 fict. characters

¹ Please note: The quantity of cases varies because of a different number of missings. In the gloss the max. number of cases is accounted.

Children's Television Worldwide:

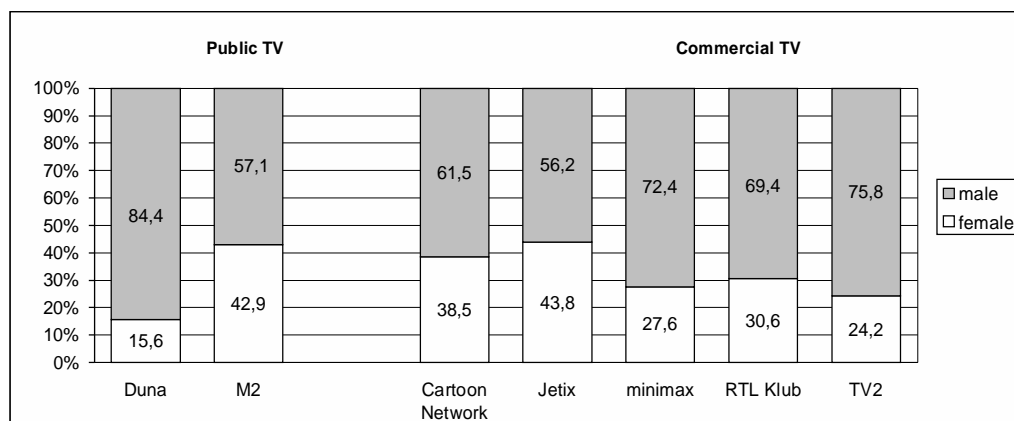
Gender Representation in Hungarian Children' Television

Gender perspective: Female characters are clearly underrepresented

The characters of the fictional shows in Hungarian children's television were in 32.6% of the cases female and in 67.4% male. Female characters are clearly underrepresented.

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

With a proportion of 32.6% of female characters, Hungary is a little bit above the international average.



In public TV the highest percentage of females was counted on M2 (42.9%), while the least were found on Duna (15.6%). The commercial station showing the most female characters is Jetix (43.8%), while the least females appeared on TV2 (24.2%).

Children's Television Worldwide:

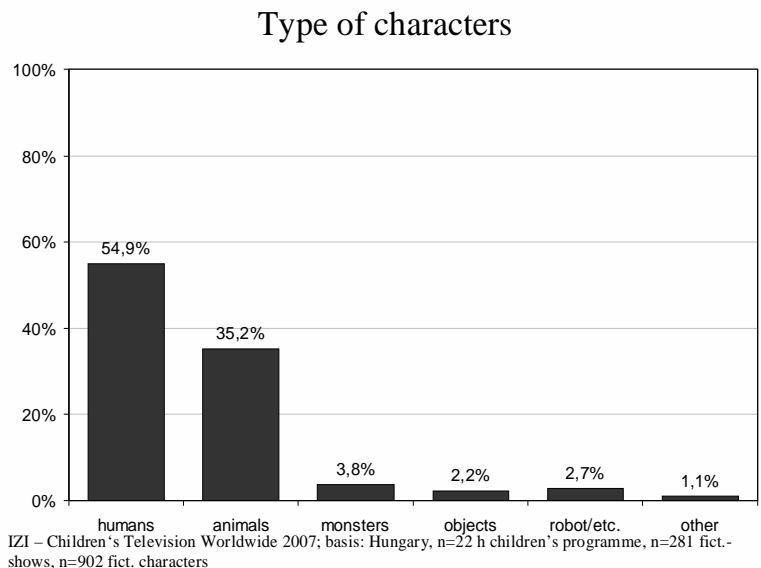
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Only M2 of the public channels has a more balanced gender representation. Based on the sample, the programs coded on Duna TV had the most unbalanced gender representation worldwide!

Is the main character a human - animal – monster – object – machine etc.?

We coded generally what the nature of the character is. Is it a human, an animal, an object, or a machine?

312 characters of the recorded were animals, which accords to a percentage of 35.2%. Part of this group is, for example, Fix of *Fixi és Foxi*. 491 of the characters (54.9%) are humans. The monsters and mythical creatures appear as the third largest group. 34 characters (3.8%) can be assigned to this group, i.e. Megawatt of *Ben 10*. Furthermore, 20 plants (2.2%), 24 robots or machines (2.7%), and 10 other characters (1.1%) were recorded.



Of the animals 43 (13.8%) were female and 131 (42%) male. For 138 (44.2%) characters the gender was not identifiable. Of the humans 188 (38.3%) were female and 303 (61.7%) were male. Among the plants, 15 were male (75%) and 5 neutral (15.0%). Of the machines and robots which were counted, 4 (16.7%) were male and 20 were not identifiable (83.8%). Among the monsters and mythical creatures, 14 were male (53.8%) and 12 neutral (46.2%). The gender of the other characters was male (50%) and neutral (50%).

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	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%	0,0%	0,0%
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%	0,0%
New Zealand	23,5%	64,5%	4,1%	4,1%	2,8%	1,1%
Syria	23,1%	62,7%	11,9%	0,0%	0,0%	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%	0,0%
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%	0,0%	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%	0,0%
Cuba	55,5%	29,4%	7,3%	2,1%	2,3%	3,5%
total	26,3%	59,1%	5,0%	3,5%	3,1%	3,1%

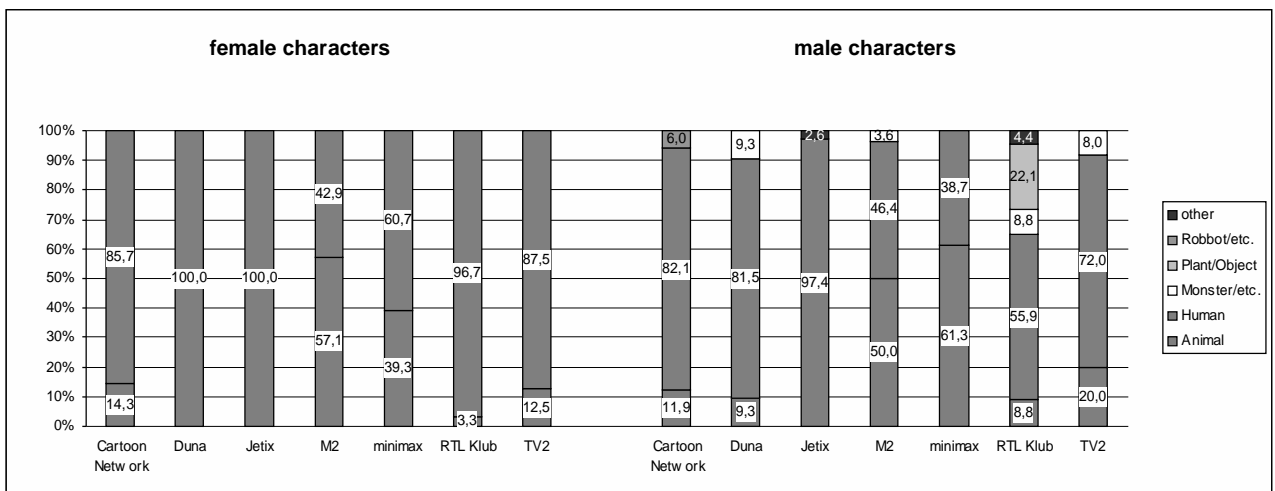
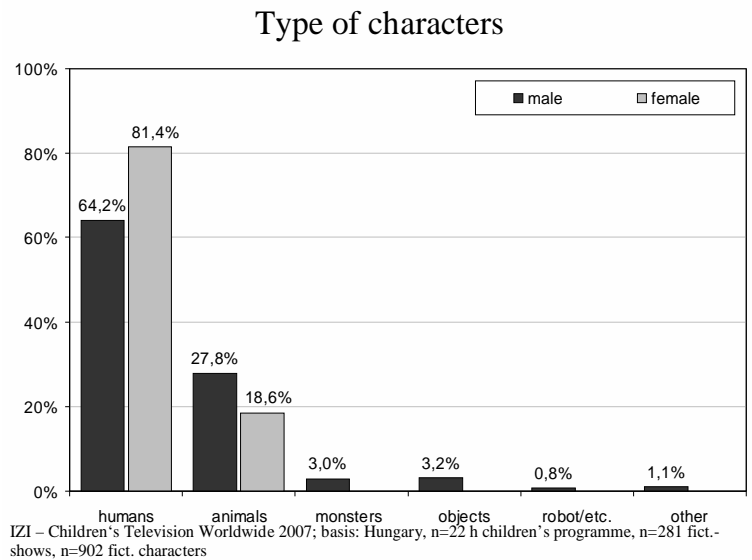
With the proportion of 54.9% human characters in its children's program, Hungary is slightly below the international average.

Children's Television Worldwide: Gender Representation in Hungarian Children' Television

Gender Perspective: Female characters are primarily human, male characters can be objects, monsters and robots as well

Of the female characters 188 (81.4%) were humans and none as monsters or mythical creatures and 43 female characters (18.6%) were animals.

The male characters are represented in 303 cases (64.2%) as humans and in 131 (27.8%) cases as animals. Monsters and mythical creatures identified as male were found in 14 characters (3.0%), 4 (0.8%) were part of the plot as robots, and 15 male plants (3.2%) could be counted.



The highest percentage of female animals appeared on M2 (57.1%), while exclusively human characters were found on Duna and Jetix – at least in this sample. There are no female plants, objects or robots. Shouldn't there be a more wide variety of female characters?

The highest share of male animals appeared on Minimax (61.3%), while the highest share of human characters was found on Jetix (97.4%). The highest percentage of male monsters can be found on Duna (9.3%), while the highest percentage of male robots (22.1%) and plants (4.4%) was counted on RTL Klub.

Children's Television Worldwide:

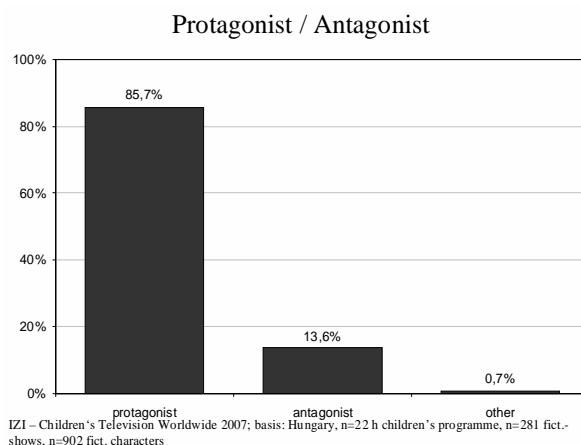
Gender Representation in Hungarian Children' Television

What is the general role in the story: Protagonist or Antagonist?

We coded the “general part” of the character in the narration of the story – is it the good main character or the bad and evil guy/girl?

777 of the characters in Hungarian children's television were identified as protagonists. This corresponds to a relative part of 85.7%. On the other hand, there are 124 antagonists that constitute 13.6% of the characters.

Of the protagonists counted, 203 (26.3%) are female and 416 (54.0%) male. 152 characters (19.7%) could not be identified. Among the antagonists there are 28 (23.0%) female characters and 64 (52.5%) male characters. 30 characters (24.6%) are not identifiable.



	Protagonist	Antagonist
UK	38,6%	28,8%
Australia	61,5%	27,3%
South Africa	74,5%	23,5%
Cuba	77,8%	21,4%
China	81,1%	18,8%
Malaysia	82,1%	17,9%
Brazil	34,3%	15,9%
Norway	78,6%	15,7%
Argentina	83,6%	15,5%
Netherlands	83,1%	15,4%
India	80,6%	15,3%
Egypt	83,7%	15,0%
Kenya	82,5%	15,0%
Syria	85,1%	14,9%
Hungary	85,7%	13,6%
Slovenia	64,6%	12,8%
Canada	35,1%	11,9%
New Zealand	88,1%	11,7%
USA	78,6%	10,3%
Austria	87,1%	9,5%
Germany	87,9%	8,8%
Hong Kong	93,5%	6,5%
Belgium	93,6%	6,4%
Israel	95,5%	4,5%
total	77,0%	13,7%

With a proportion of 13.6% of antagonists Hungary is about the international average.

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Gender Perspective: Twice as many male antagonists

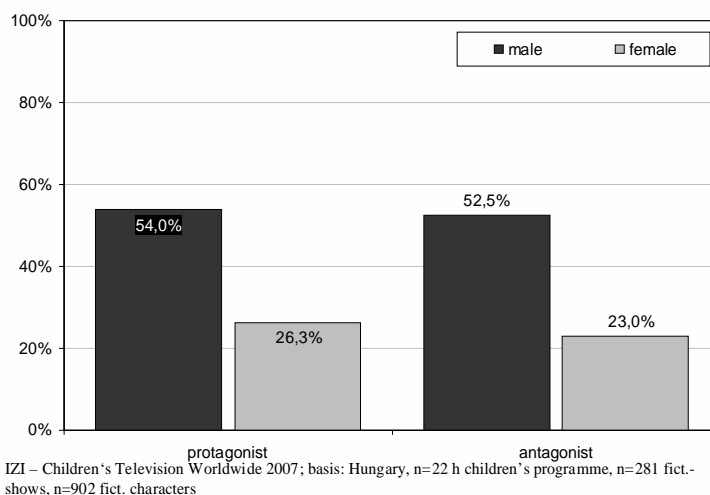
Of the protagonists counted, 203 (26.3%) are female and 416 (54%) male. 152 characters (19.7%) could not be identified as either. Among the antagonists there are 28 (23%) female characters and 64 (52.5%) male characters.

Among the female characters, 203 (87.9%) appear as protagonists. 28 (12.1%) of the female characters are antagonists.

With regard to male characters, there were 416 (86.7%) protagonists. 64

(13.3%) male characters appeared as antagonists, while 2 (0.4%) of the total cannot be identified. So, Hungarian children's TV tells stories with twice as many male than female antagonists.

Protagonist / Antagonist

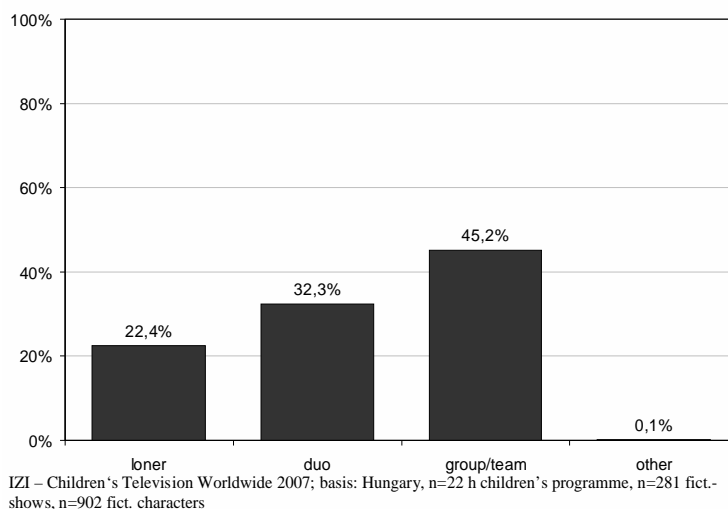


In what kind of relation is the character?

We coded in what kind of constellation the main character is acting. Does he/she work alone, in a group or in a duo?

204 of the characters (22.4%) are integrated into the plot as loners. 292 of the coded characters in this category are part of a duo (32.3%). 410 (45.2%) and thus the majority of the characters are part of a group or a team, respectively. 0.1% could not be grouped into any of the categories.

Relation of the characters



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

With a proportion of 45.2% of characters as a part of a group, Hungary is below the international average. It seems that children's programs that were included in the sample in Hungary included more stories with loners and Duos than main characters in groups.

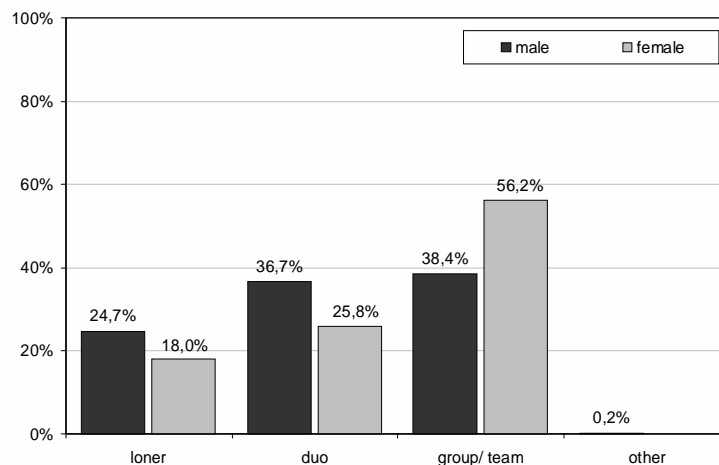
Gender Perspective: Males are more often loners or in duos, females more often in teams

Of the female characters 42 (18.0%) are loners, 60 (25.8%) are duos and 131 (56.2%) are a part of a group.

The male characters are with 119 (24.7%) loners, 177 (36.7%) duos and with 185 (38.4%) a part of a group.

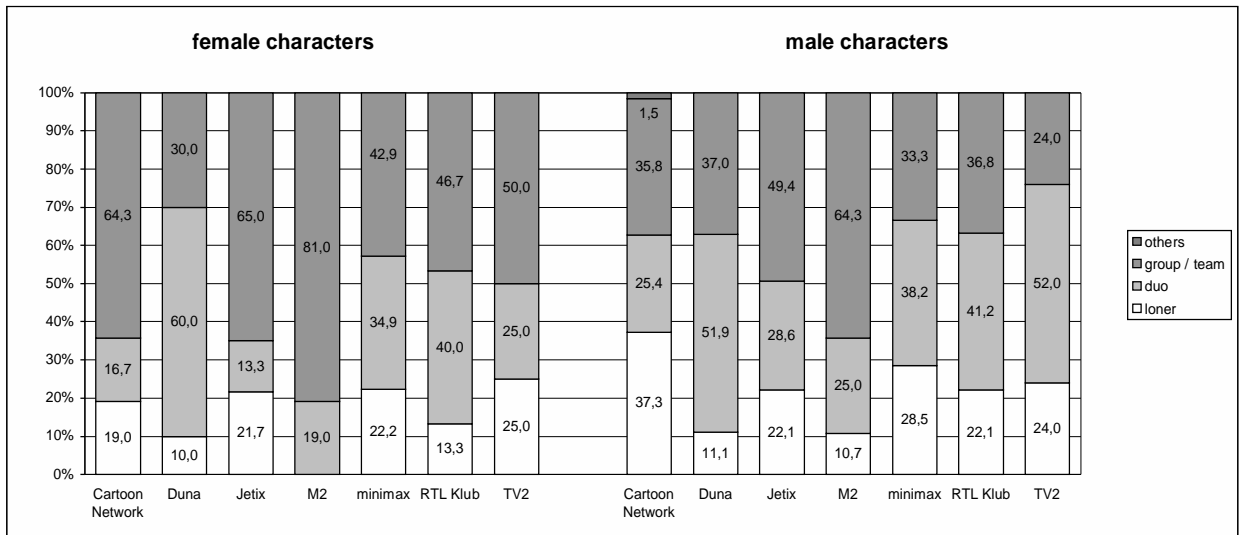
It seems that children's programming available in Hungary tends to tell stories with males as loners or in duos, females in teams.

Relation of the characters



IZI – Children's Television Worldwide 2007; basis: Hungary, 17 h fict. children's prog.; 281 fict. shows; 902 human characters

Children's Television Worldwide: Gender Representation in Hungarian Children' Television



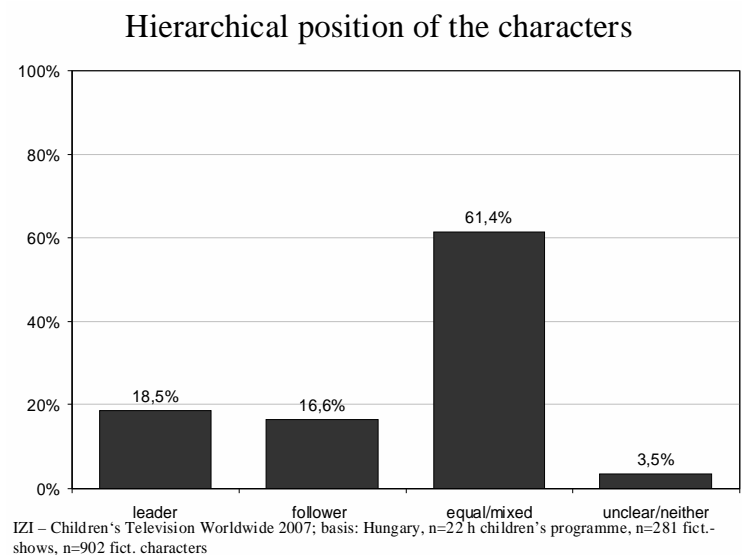
The highest percentage of female loners was counted on TV2 (25%), the highest percentage of females in duos appeared on Duna (60%), while the highest share of females appearing in groups was found on M2 (81%).

The highest percentage of male loners could be found on Cartoon Network (37.3%), while the highest percentage of males in duos appeared on TV2 (52%) and the highest share of males appearing in groups was found on M2 (64.3%).

Which hierarchical position does the character assume in the show?

We coded the role in the social context. Who is dominant in the relationship and responsible for the solution of the problem? Is there a clear leading character?

553 (61.4%) of the characters appear as equals regarding hierarchical positions. 168 (18.5%) are leaders. 150 (16.6%) are part of a following, and for 32 (3.5%) characters the position was not clearly identifiable.



Children's Television Worldwide:

Gender Representation in Hungarian Children' Television

	Leader		Follower		equal or mixed
Argentina	47,3%	Australia	34,6%	Malaysia	67,1%
Cuba	42,1%	New Zealand	32,7%	Belgium	65,9%
India	40,2%	UK	30,1%	Brazil	62,9%
China	30,8%	India	26,9%	Hungary	61,4%
Norway	28,4%	Egypt	20,7%	USA	61,2%
Syria	28,2%	Norway	19,8%	Kenya	56,7%
South Africa	28,2%	South Africa	19,5%	Slovenia	54,8%
Slovenia	27,3%	Syria	16,8%	Hong Kong	53,5%
Australia	27,1%	Hungary	16,6%	Syria	53,4%
Kenya	26,7%	Canada	15,0%	Germany	47,9%
UK	26,1%	Malaysia	14,1%	Austria	47,7%
Germany	24,0%	Germany	14,0%	Cuba	46,1%
Austria	23,8%	Argentina	13,6%	Netherlands	45,9%
Egypt	23,3%	Austria	13,6%	Israel	45,5%
Hungary	18,5%	Kenya	12,1%	China	45,0%
Brazil	13,8%	Israel	10,3%	South Africa	42,9%
Israel	13,5%	Cuba	10,3%	Egypt	40,2%
USA	13,0%	USA	10,2%	Argentina	39,1%
Belgium	11,4%	Netherlands	10,1%	Norway	36,5%
New Zealand	11,0%	Slovenia	9,0%	New Zealand	33,5%
Canada	9,9%	Brazil	8,8%	India	30,7%
Malaysia	8,2%	China	8,6%	Australia	29,4%
Hong Kong	6,7%	Belgium	8,6%	UK	28,3%
Netherlands	6,4%	Hong Kong	6,9%	Canada	26,3%
total	20,5%	total	15,5%	total	47,7%

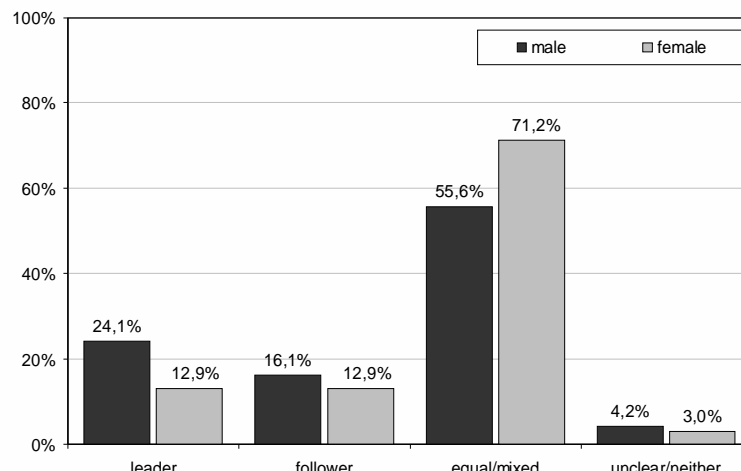
Regarding characters acting as leaders, Hungary is a bit below the international average, while it's above regarding characters appearing as followers and equals. So even if there are in comparison more fictional stories about loners and duos they seem to be equal in a way.

Gender Perspective: Males as leaders and followers, females as equals

The female characters are in 166 (71.2%) of the cases equal or mixed. 30 female characters (12.9%) appear as leaders and 30 (12.9%) as followers. For 7 characters (3.0%) the constellation was not identifiable.

Among the boy and man characters 266 (55.6%) are equal or mixed and in 115 (24.1%) cases leader of a group. 77 (16.1%) are part of the following and for 20 characters (4.2%) the classification was not possible.

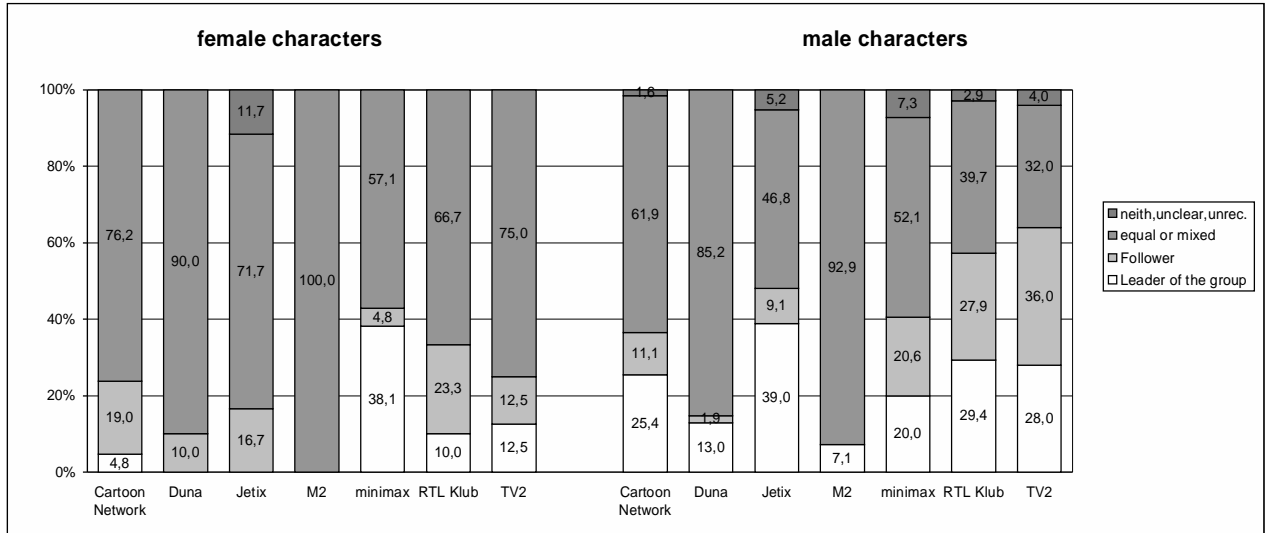
Hierarchical position of the characters



IZI - Children's Television Worldwide 2007; basis: Hungary, n=22 h children's programme, n=281 fict.-shows, n=902 fict. characters

Children's Television Worldwide: Gender Representation in Hungarian Children' Television

It seems that Hungarian children's programme tend to tell its stories with males as leaders and followers (loners and Duos) and females as equals (as a part of a group).



The highest percentage of female leaders was found on Minimax (38.1%), while the highest percentage of female followers was counted on RTL Klub (23.3%). Exclusively equals appeared on M2.

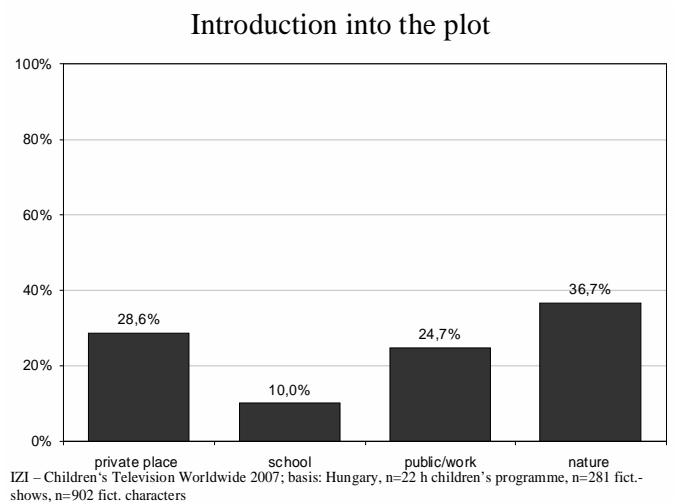
The highest percentage of male leaders was found on Jetix (39%), while the highest percentage of male followers appeared on TV2 (36%) and the highest percentage of equal males was counted on M2 (92.9%).

At which location is the character introduced into the plot?

We coded where the character is located in its first appearance in the show (not the opening song).

The most common location at which the character is introduced into the plot is nature. 333 (36.7%) of the recorded characters of this category appear here for the first time. Private place, respectively, is on rank second. Here, 259 characters (28.6%) of the characters are introduced for the first time.

224 characters are public or work in their introduction scene (24.7%), 91 characters (10.0%) are in school.



IZI – Children's Television Worldwide 2007; basis: Hungary, n=22 h children's programme, n=281 fict.-shows, n=902 fict. characters

Children's Television Worldwide:

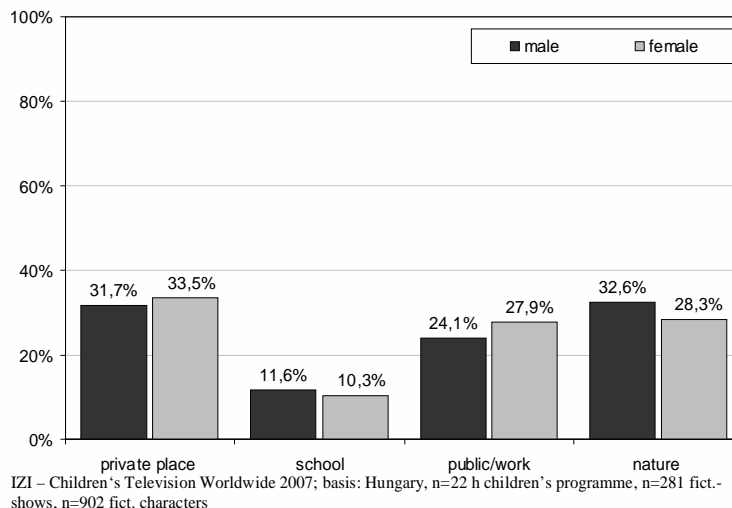
Gender Representation in Hungarian Children' Television

Gender Perspective: Females appear a little bit more often in private space and in public or work context, males in school and in nature

78 (33.5%) of the female characters in the sample are introduced into the plot in private settings. 65 (27.9%) of the characters are introduced in public spaces or at work. 66 (28.3%) characters appear for the first time in nature. 24 (10.3%) are introduced to the viewer in school.

157 (32.6%) of the male characters are first introduced in nature. 153 (31.7%) are presented in private settings. At third position are public or work locations with 116 characters (24.1%) and finally school where 56 characters (11.6%) are introduced.

Introduction into the plot



The analysis of the Human Characters

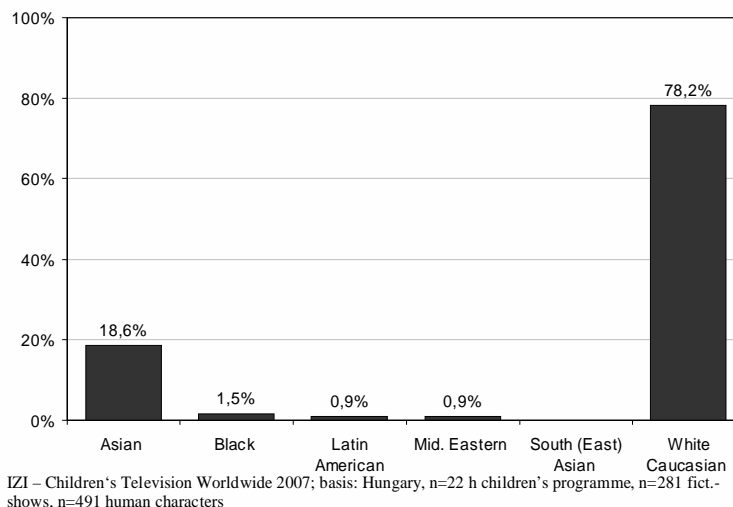
The characters which were coded as humans were furthermore coded according to their skin colour, hair colour, their age, and their physique as well as eventually existing disabilities.

What skin colour or general ethnic affiliation can we see?

We code 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.

87 (18.6%) of the human characters have shown Asian physical traits. Black characters were found in 7 (1.5%) characters of the sample. 4 (0.9%) were classified as Latin-American and 4 (0.9%) as Arab. The majority, with 366 characters (78.2%), were white Caucasian.

Skin colour of the characters



Children's Television Worldwide: Gender Representation in Hungarian Children' Television

Asian		Black		Latin-American		White Caucasian	
Hong Kong	65,0%	UK	15,1%	Australia	10,6%	Cuba	91,5%
China	64,4%	USA	12,2%	USA	7,1%	Argentina	90,0%
Egypt	41,5%	New Zealand	10,6%	Israel	4,6%	Belgium	86,7%
Syria	26,2%	Germany	9,0%	Brazil	4,4%	Slovenia	86,5%
Hungary	18,6%	Austria	8,8%	Hong Kong	4,0%	South Africa	80,8%
Kenya	11,0%	South Africa	8,7%	Syria	3,6%	Canada	80,0%
USA	10,2%	Syria	8,3%	Kenya	3,5%	Netherlands	78,5%
Germany	9,2%	Brazil	7,9%	Canada	3,4%	Brazil	78,3%
Austria	9,0%	Kenya	7,0%	Netherlands	3,1%	Hungary	78,2%
Israel	7,5%	Belgium	6,6%	New Zealand	2,9%	Germany	77,5%
Netherlands	6,4%	Canada	6,6%	South Africa	2,7%	Austria	77,5%
New Zealand	6,3%	Argentina	6,0%	UK	1,9%	Norway	76,7%
India	6,3%	Israel	5,1%	Cuba	1,7%	Israel	76,4%
Brazil	5,9%	Australia	4,2%	Egypt	1,4%	Australia	74,9%
South Africa	5,7%	Netherlands	4,2%	Austria	1,4%	UK	72,8%
Canada	4,8%	Norway	3,7%	India	1,4%	New Zealand	72,6%
Belgium	4,3%	Slovenia	3,0%	Germany	1,4%	Kenya	68,9%
Slovenia	4,2%	Egypt	2,6%	Norway	0,9%	USA	67,8%
Norway	4,2%	China	2,0%	Belgium	0,9%	India	60,3%
Australia	3,2%	Cuba	1,7%	Hungary	0,9%	Syria	52,4%
UK	1,9%	India	1,6%	China	0,2%	Egypt	45,4%
Cuba	0,9%	Hungary	1,5%	Slovenia	0,1%	Hong Kong	30,3%
Argentina	0,0%	Hong Kong	0,4%	Argentina	0,0%	China	14,8%
Malaysia	0,0%	Malaysia	0,0%	Malaysia	0,0%	Malaysia	12,7%
total	11,7%	total	6,4%	total	2,6%	total	72,2%

Hungary is above the international average considering the percentage of Asian (18.6%) and white Caucasian characters (78.2), but below considering black characters (1.5%) and the Latin-Americans (0.9%).

Children's Television Worldwide: Gender Representation in Hungarian Children' Television

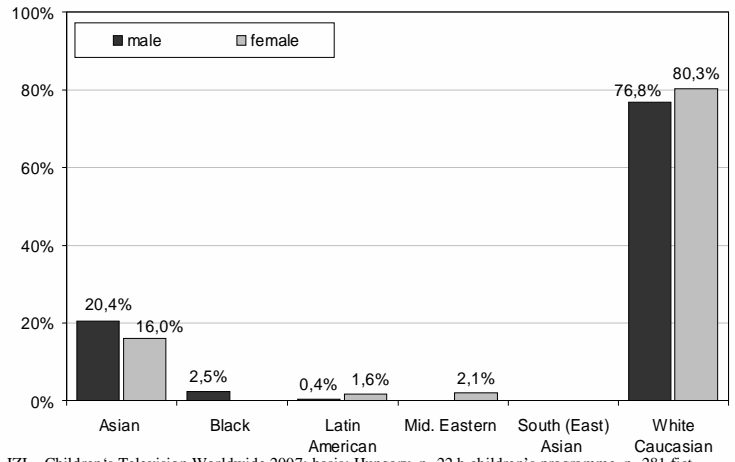
Gender Perspective: Only males are Black, only females are Latin-Americans

Out of the female characters 151 (80.3%) are Caucasians, 30 (16.0%) Asians, 3 (1.6%) Latin-Americans and 4 (2.1%) with typical traits of the Middle East.

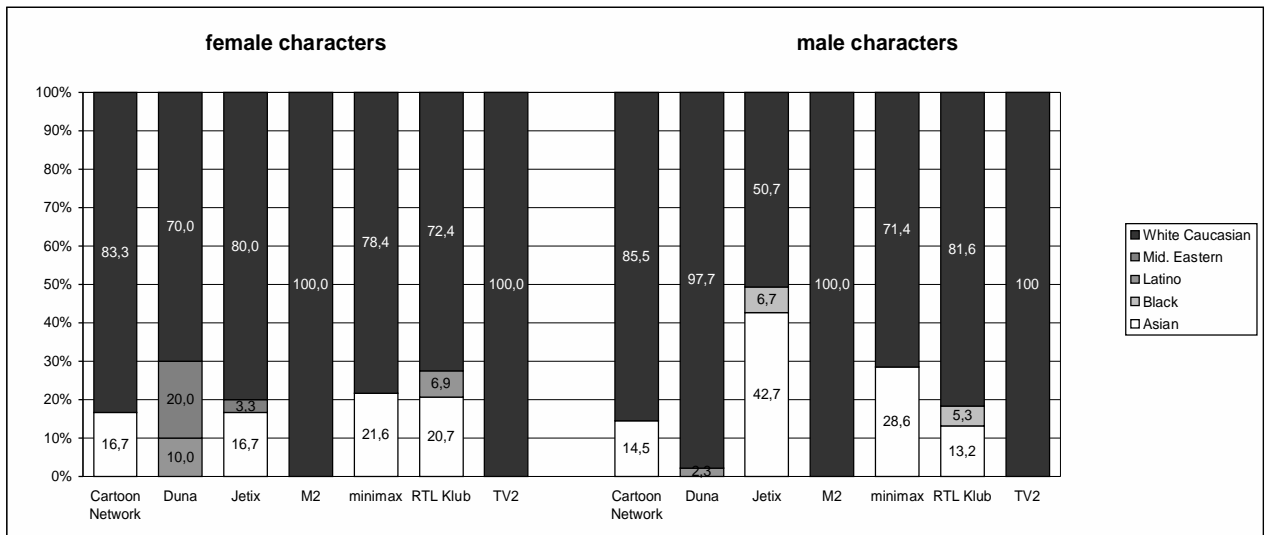
The male characters are with 215 (76.8%) Caucasians, 57 (20.4%) Asians, 7 (2.5%) Blacks and 1 (0.4%) Latin-American.

Most of the Hungarian main characters are white Caucasian, every fifth male is Asian, only black males, a few Latin-Americans and boys with typical traits of the Middle East.

Skin colour of the characters



IZI – Children's Television Worldwide 2007; basis: Hungary, n=22 h children's programme, n=281 fict.-shows, n=491 human characters



The highest percentage of female Asian characters was found on Minimax (21.6%), while the highest percentage of Latin-Americans was counted on Duna (10.0%), exclusively white Caucasian appear on M2 and TV2 and there are no female Blacks.

The highest percentage of Asian males (42.7%) and also the highest percentage of Blacks (6.7%) was counted on Jetix. The only Latin-Americans were found on Duna (2.3%), while exclusively white Caucasian males appeared on M2 and TV2.

Children's Television Worldwide:

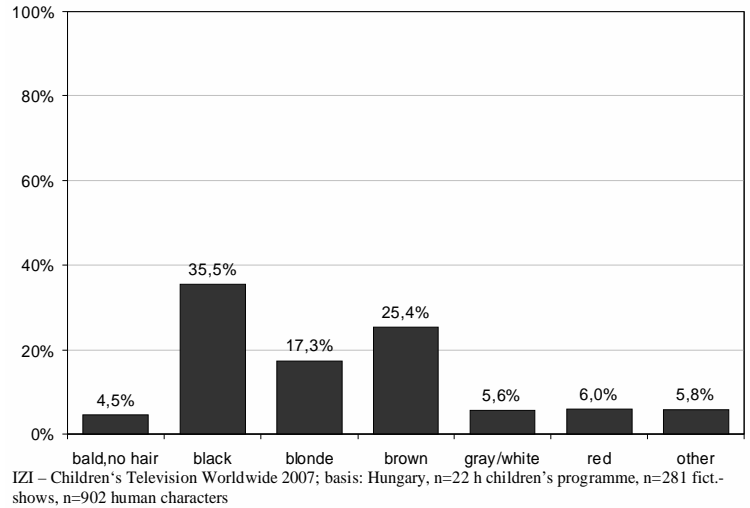
Gender Representation in Hungarian Children' Television

Hair colour of protagonists

We coded what the hair looks mostly look like.

21 (4.5%) characters did not have any hair, 166 (35.5%) characters had black hair and 119 (25.4%) characters had brown hair. 81 characters were blond (17.3%), the hair of 26 people was grey or white (5.6%), and that of 28 red (6.0%). 27 people were categorized in the category Other (5.8%).

Hair colour of the characters

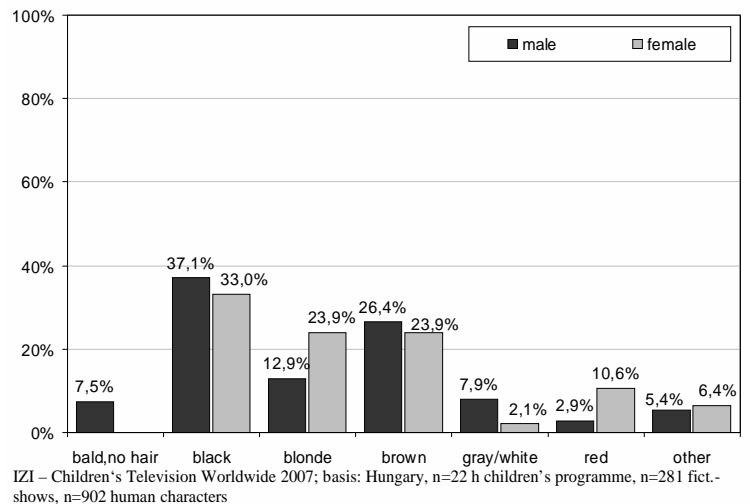


Gender Perspective: Male characters can be bold and gray, females blonde and red-haired

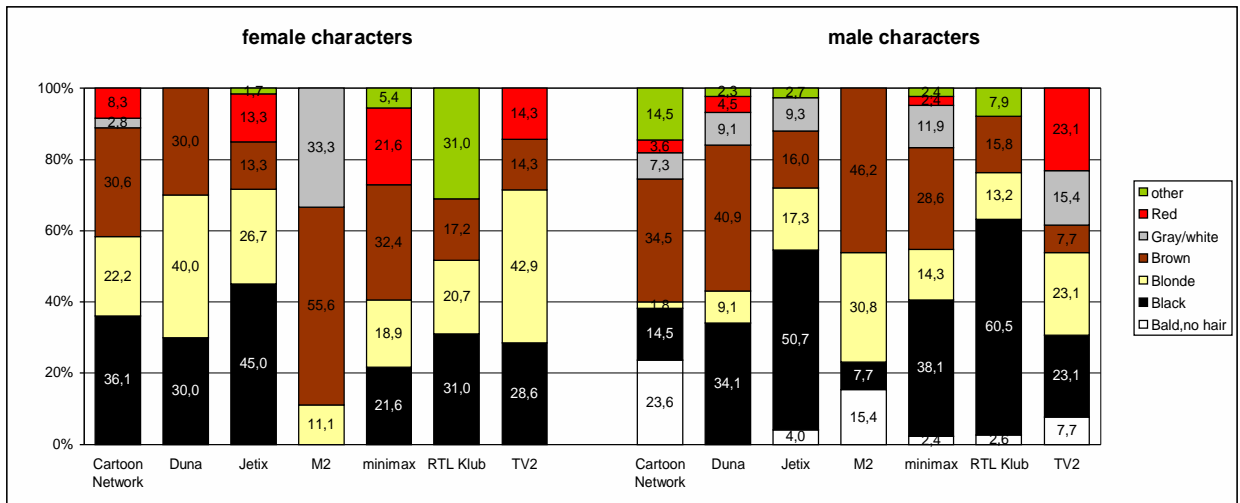
Out of the female characters 62 (33.0%) have black hair, 45 (23.9%) blonde hair, 45 (23.9%) have brown hair, 4 (2.1%) have gray or white hair and 20 (10.6%) have red hair.

The male characters are with 21 (7.5%) without hair, 104 (37.1%) black haired, 36 (12.9%) blonde hair, 74 (26.4%) have brown hair, 22 (7.9%) have gray or white hair and 8 (2.9%) have red hair. Remarkable: Females are five times more likely to have red-hair than male characters and two times more likely to be blonde!

Hair colour of the characters



Children's Television Worldwide: Gender Representation in Hungarian Children' Television

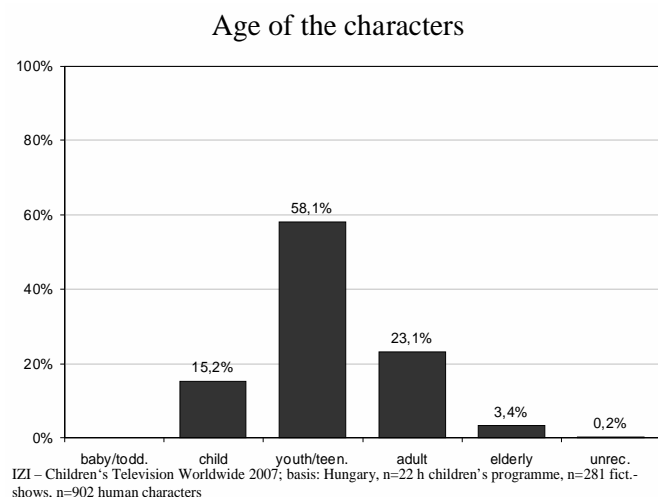


The highest percentage of blonde females was found on TV2 (42.9%), while the highest percentage of black-haired was counted on Jetix (45%), the highest percentage of brown-haired on M2 (55.6%) and the highest percentage of red-haired females appeared on Minimax (21.6%). The highest percentage of blonde males was counted on M2 (30.8%), while the highest percentage of black-haired was shown on RTL Klub (60.5%) and the highest percentage of brown-haired could be found on M2 (46.25). The highest percentage of red-haired males appeared on TV2 (23.1%).

What age are the protagonists? Teens are the heroes of Hungarian children's programme

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..

In terms of age, two larger groups could be found in the sample: 272 (58.1%) are teenagers and 108 (23.1%) are adults. Only 71 (15.2%) are children and 16 (3.4%) seniors.



Children's Television Worldwide:

Gender Representation in Hungarian Children' Television

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	0,0%	Australia	26,0%	Canada	19,2%	Slovenia	25,3%	Netherlands	3,1%
Australia	0,0%	Egypt	25,5%	Cuba	18,9%	Austria	24,6%	Israel	2,8%
Hong Kong	0,0%	Cuba	24,7%	UK	18,5%	Germany	24,1%	India	2,5%
Hungary	0,0%	India	23,9%	Argentina	18,0%	Hungary	23,1%	UK	2,3%
India	0,0%	Brazil	15,9%	Kenya	15,0%	Hong Kong	22,7%	Hong Kong	1,8%
Malaysia	0,0%	Hungary	15,2%	Egypt	13,2%	China	19,3%	USA	1,8%
Syria	0,0%	Argentina	8,0%	Malaysia	2,4%	Netherlands	15,6%	New Zealand	0,4%
total	1,6%	total	33,9%	total	29,3%	total	30,6%	total	4,1%

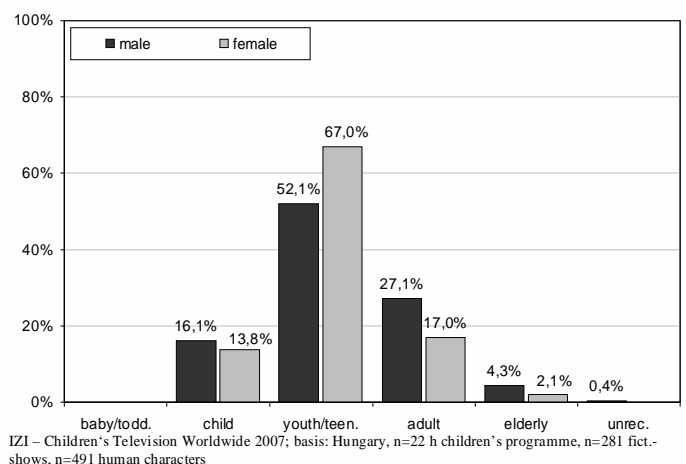
Showing no babies or toddlers and a proportion of 15.2% children in its programme, Hungary is way below the average. It is the same case regarding adult and elderly characters. But regarding teen characters Hungary is on first place and way above the international average. It seems that the stories available for Hungarian children were dominated by teenagers as main characters.

Gender Perspective: Children, adults and elderly are mostly male, teens mostly female

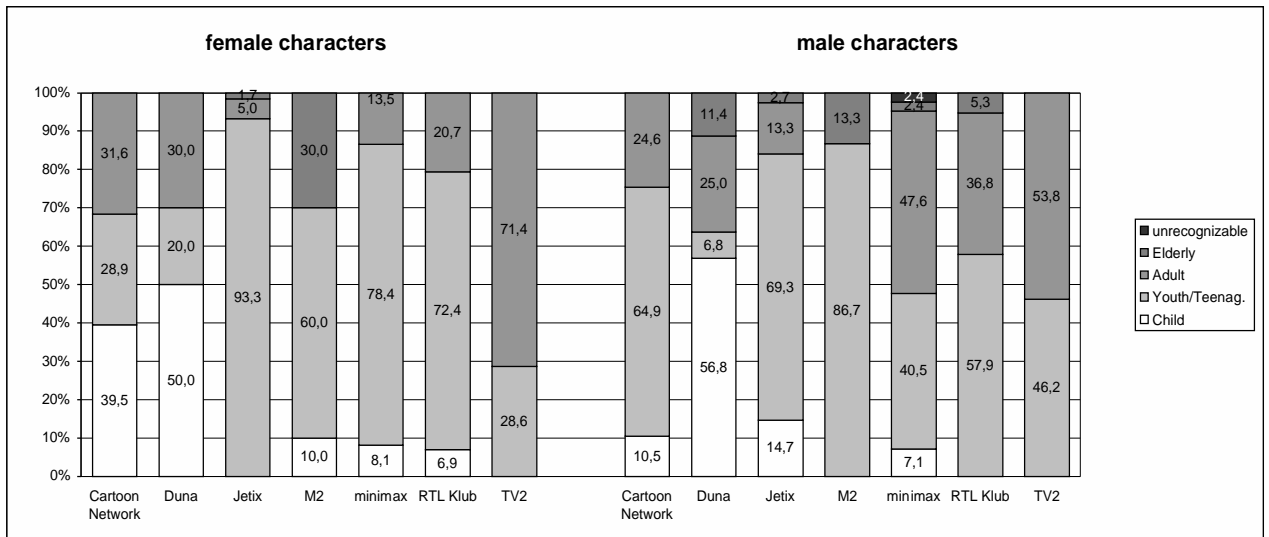
Out of the female characters 26 (13.8%) are children, 126 (67.0%) teens, 32 (17.0%) adults and 4 (2.1%) seniors.

45 male characters (16.1%) are children, 146 (52.1%) teens, 76 (27.1%) adults and 12 (4.3%) seniors.

Age of the characters



Children's Television Worldwide: Gender Representation in Hungarian Children' Television



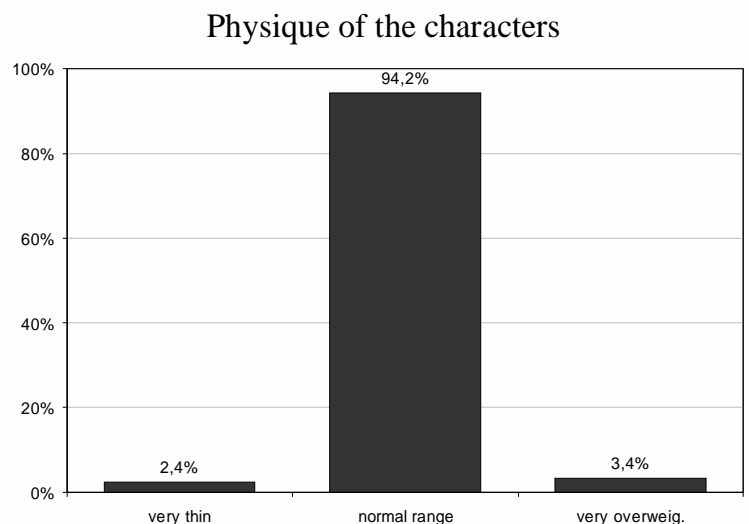
There were no female babies shown but the highest percentage of female children was counted on Duna (50%), while exclusively teens were shown on Jetix. The highest percentage of adults was counted on TV2 (71.4%) and the highest percentage of elderly females on M2 (30%). The highest percentage of male children was found on Duna (56.8%) and the highest percentage of teens on M2 (86.7%). The highest percentage of male adults was counted on TV2 (53.8%), while the highest percentage of elderly males appeared on M2 (13.3%).

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.

441 (94.2%) characters of the sample are of average weight. 11 (2.4%) of the characters were very thin, and 16 (3.4%) very overweight.



IZI – Children's Television Worldwide 2007; basis: Hungary, n=22 h children's programme, n=281 fict.-shows, n=491 human characters

Children's Television Worldwide:

Gender Representation in Hungarian Children' Television

very thin		normal range		very overweight	
Australia	27,5%	Israel	97,7%	Argentina	14,0%
UK	27,4%	Hong Kong	97,1%	Kenya	12,7%
Norway	18,6%	Hungary	94,2%	Germany	11,1%
New Zealand	18,1%	South Africa	92,7%	Belgium	10,9%
Syria	17,9%	Netherlands	92,6%	Austria	10,9%
Germany	14,0%	Brazil	91,2%	Canada	10,7%
Austria	13,9%	USA	91,1%	UK	8,9%
Egypt	11,7%	Malaysia	90,5%	China	7,9%
Slovenia	11,3%	Cuba	88,9%	Norway	7,4%
Kenya	10,2%	India	88,8%	Malaysia	7,1%
China	8,1%	Slovenia	88,2%	USA	7,1%
India	6,1%	Canada	86,5%	Egypt	7,1%
Cuba	4,9%	Belgium	86,3%	New Zealand	6,5%
Brazil	4,2%	China	84,1%	Cuba	6,2%
Argentina	4,0%	Argentina	82,0%	Netherlands	5,9%
Canada	2,8%	Egypt	81,2%	South Africa	5,4%
Belgium	2,7%	Syria	78,6%	India	5,1%
Malaysia	2,4%	Kenya	77,1%	Brazil	4,7%
Hungary	2,4%	New Zealand	75,4%	Australia	3,7%
South Africa	2,0%	Austria	75,2%	Syria	3,6%
USA	1,9%	Germany	75,0%	Hungary	3,4%
Netherlands	1,5%	Norway	74,0%	Hong Kong	2,5%
Israel	0,6%	Australia	68,8%	Israel	1,7%
Hong Kong	0,4%	UK	63,7%	Slovenia	0,5%
total	9,1%	total	84,1%	total	6,8%

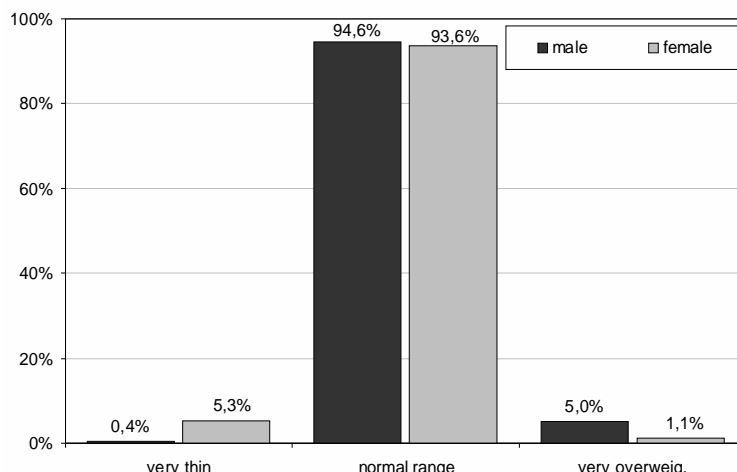
Hungary is below the average considering its percentage of thin and overweight characters.

Gender Perspective: Thins are mostly female, overweights mostly male

Out of the female characters 176 (93.6%) are in the normal range, 10 (5.3%) are very thin and 2 (1.1%) are very overweight.

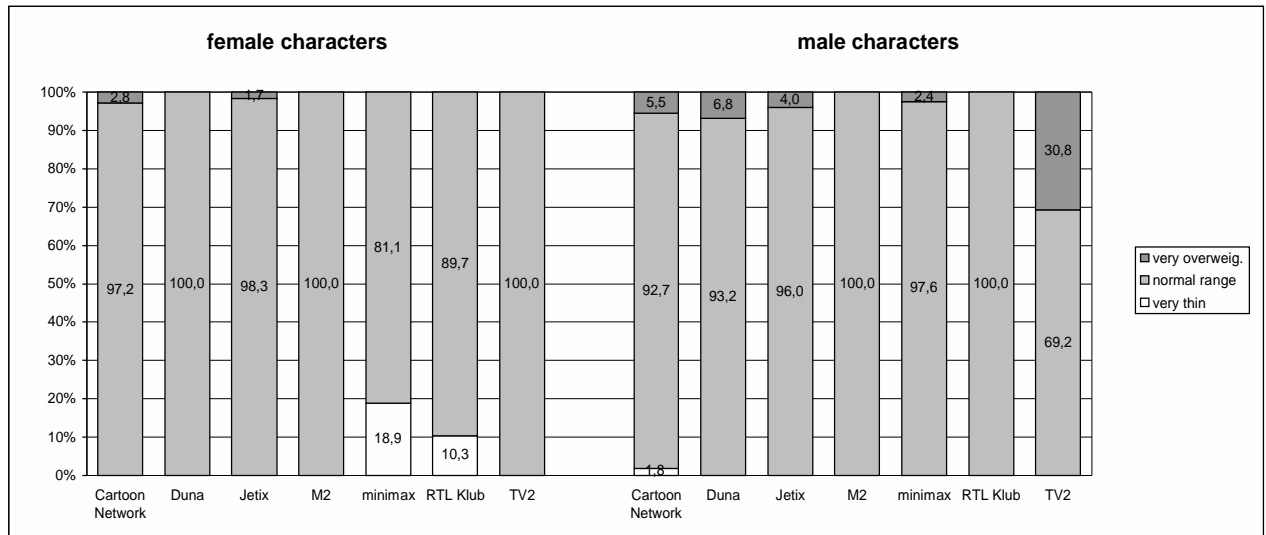
The male characters (94.6%) are in the normal range, 1 (0.4%) is very thin and 14 (5.0%) are very overweight.

Physique of the characters



IZI – Children's Television Worldwide 2007; basis: Hungary, n=22 h children's programme, n=394 fict- shows, n=491 human characters

Children's Television Worldwide: Gender Representation in Hungarian Children' Television



The highest percentage of thin females was counted on Minimax (18.9%), while the highest percentage of overweight characters was found on Cartoon Network (1.8%). Exclusively normal sized females can be counted on Duna, Jetix, M2 and TV2.

The only thin males were found on Cartoon Network, while the highest percentage of overweight males was counted on TV2 (30.8%). Exclusively normal sized males can be counted on M2 and RTL Klub.

Disabilities of main characters: Nearly not there!

We coded, if the character has a clearly identifiable disability or serious chronicle illness (HIV/AIDS, cancer, diabetes etc.) which can be seen obviously or is an important part of the story of character construction.

There were 5 disabled characters among the recorded and coded characters in the Hungarian sample. The disabled characters were male. 99.4% of all characters are without any recognizable disability.

Children's Television Worldwide:

Gender Representation in Hungarian Children' Television

Summary

We analysed here consists of 22 hours of explicit children's television, 17 hours of fictional shows, 312 programmes (281 fictional shows), 902 characters (fiction) and 491 human characters.

We found a lot of aspects where the Hungarian children's TV is in its tendencies close to the average of other 23 analysed countries. With a proportion of 85.8% of animated programs, Hungary is slightly above the international comparison. The percentage of human characters in its children's program is slightly below the international average. And as in the case of most countries, male narrators outnumbered female narrators four times. There are some remarkable results like females are five times more red-haired than male characters and two times more often blonde. Hungary likes to tell its stories with loners and Duos. Remarkable is the **high percentage of teens** in children's programming. Here Hungary has the highest percentage of all worldwide analysed programmes.

Based on children's television programs sampled in Hungary during the given time period, here is some information that is rather unique in comparison to other countries:

- With a proportion of 13.2% domestically produced programs, Hungary is below the international average. National broadcasters, both public and commercial ones need to provide more local content for Hungarian children in order to get their own culture integrated into fictional children's programme. That stresses the importance of the public broadcasting system and also the lack of local programming offered by commercial channels.
- Regarding gender representation it is remarkable that only M2 of the **public channels** has with (43% to 57%) a **more balanced gender representation**. The gender representation in their programming of commercial stations was 44% female and 56% male characters on Jetix; and 39% female and 61% male on the Cartoon Network. The public broadcaster **Duna TV**, with the ratio of 16% female to 84% male characters in the sampled stories, constituted one of the broadcasters with the **most unbalanced gender representation worldwide**. We would like to stress that quality in children's television means that children are represented and in real life also Hungary has a gender ratio from 51% female to 49 male. As a public broadcaster should find ways to balance this misrepresentation especially if they have an influence in the domestic productions.