

Children's Television Worldwide: Gender Representation

in



Republic of South Africa

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Children's Television Worldwide:

Gender Representation in South African Children's Television

Media Landscape in South Africa

Television currently broadcast in South Africa consists of three public broadcast channels (SABC 1, SABC 2 and SABC 3) and a single free to air channel (ETV). There is also one pay channel (DSTV) which is accessed by satellite.

SABC1 targets the 'youthful' segment of the population with over 14, 5 million adult viewers. It prides itself on its focus on producing South African stories and emphasizes, among other things, that it is neither 'macho' nor an 'American copycat'. It is required by its licensing conditions to produce 20 hours of children's TV. SABC 2 identifies the whole family as its target audience, and defines its role as including nation building. It is required to broadcast 15 hours of children's TV. In contrast, SABC 3 is considered an adult channel targeted at higher income viewers, assumedly metropolitan and in the 25 to 49 year age bracket. Consequently it has to include only 7 hours of children's TV. The free to air channel ETV describes itself as South Africa's second biggest television channel, with a share of audience of over 10.5 million and as appealing to viewers across race, income and age groups. They broadcast 14 hours of children's programming a week under the brand name "Craz-e".

The sample for the study consisted of children's programmes broadcast over the 32 day period from 15 May to 15 June 2007 which were recorded for analysis. This data for the Content Analysis is drawn from the South African public broadcast services SABC 1, 2, 3 and the one private free-to-air South African terrestrial broadcast service ETV. Although SABC is the public broadcaster, it acquires its revenue from both compulsory licences and through advertising. Each channel targets a particular audience and this decision has taken into account issues such as vernacular languages, assumed economic profile of the audience, and age, amongst other things.

As the broadcasters differentiate between entertainment and educational programmes for children, the study was confined to programmes defined by the broadcasters as entertainment, acknowledging that this categorisation is imprecise. (We thus excluded the variety of educational programming broadcast by ETV and SABC as part of their service mandate aiming at children and school-going youth in line with the broadcast regulations.)

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South Africa sample selection:

The sample is based on the following South African television networks: ETV and SABC. The children's programmes on these channels were recorded in the agreed upon time frame and subsequently categorized and measured.

Dates of recording: 15.05.2007 – 15.06.2007

The sample analysed here consists of approximately 198 recorded hours of explicit children's television of which 66 hours were fictional shows. Of a total of 982 programmes 204 were fictional shows and contained 1007 characters that could be assigned to a specific type and of which 820 were human.

What is offered to children - Results at show level:

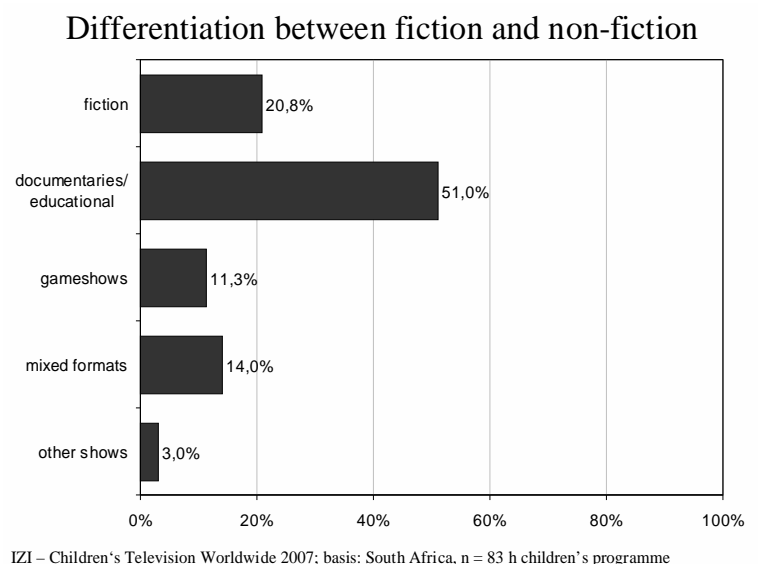
More fictional or more non-fictional programs?

We coded every show/ section of programme of the sample. Advertisements and trailers were coded as a block (e.g. when there were 6 different commercials between two shows they were coded as one block). Shows normally begin with an opening or introductory section and end with the credits.

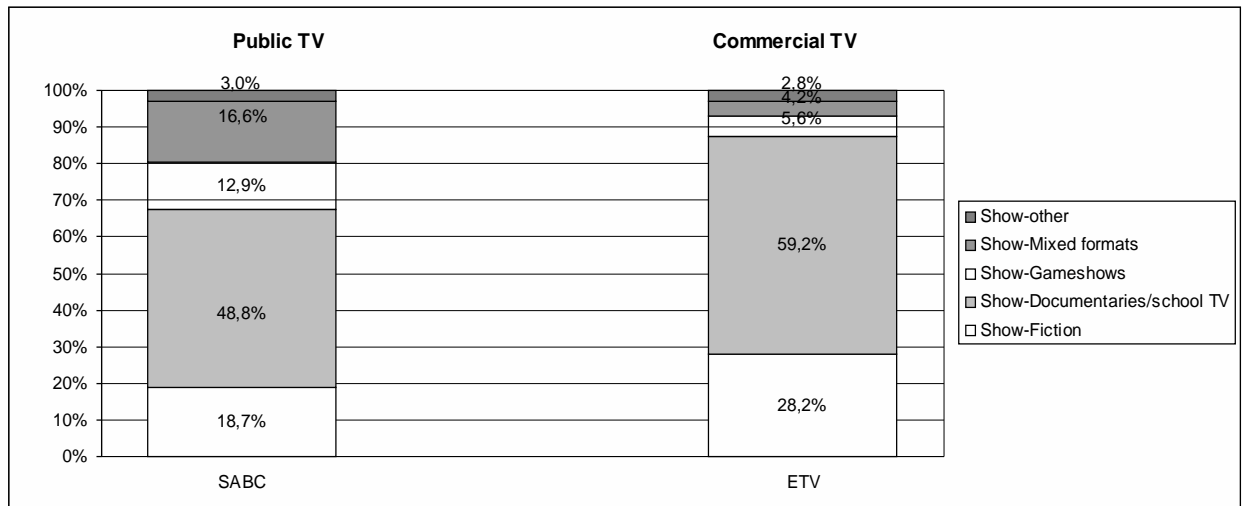
The sample comprises altogether 982 shows that can be categorized into different programme types. 204 shows or 20.8% were classified as fiction, 501 shows (51.0%) as documentaries, 137 as mixed formats (14%) and 111 as game shows (11.3%).

The following analysis of children's programmes is concerned only with the 204 fictional shows that were

coded. Of these, 85.3% were animation shows, while shows with live actors comprise only 8.3% (n=17) of the programmes recorded. Then there were 8 puppet shows (3.9%) and 5 of mixed format (2.5%).



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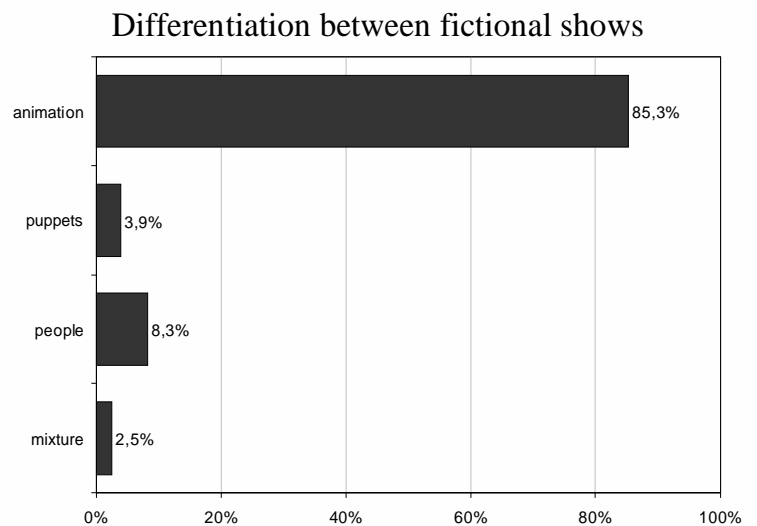


On Public TV in South Africa (SABC), they show 18.7% fictional TV. The commercial station ETV broadcast 28.2% of fiction programmes. So the commercial station ETV shows about 10% more fictional TV in its CTV, than the public station SABC.

What type of fictional programmes could be found? Plenty of animation!

We coded the general type/genre of shows, whether animation, puppet shows or mixed format?

Of the 204 recorded fiction shows, 174 (85.3%) were animated; in 17 shows (8.3%) there were human actors/actresses, and 8 (3.9%) used puppets. 5 shows (2.5%) were mixtures of several of these categories.



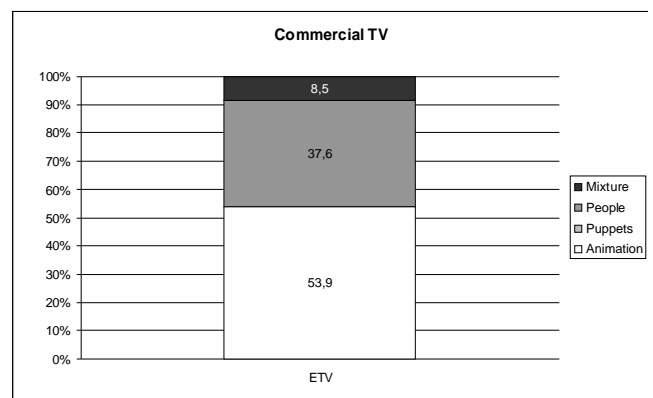
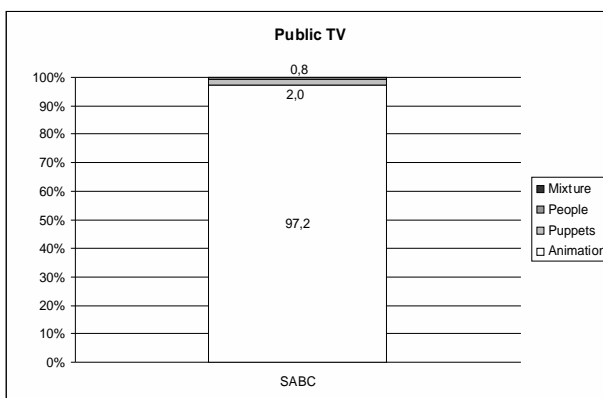
IZI – Children's Television Worldwide 2007; basis: South Africa, n = 66 h fict. children's programme

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| | 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% |

In South Africa, 85.3% of the characters represented in children's TV were animated. Here, in comparison to other countries, it ranks within the mid range and is slightly above the international average. Such shows far outweigh programming with human actors (8.3%), puppets (3.9%) and mixed formats (2.5%).



In this sample, on public TV, 97.2% of all children's TV shows were animation, 2% puppets and 0.8% mixed formats. Thus, in South Africa, animation programmes dominated children's TV on the public broadcaster. ETV had a greater variety of shows than the public broadcaster: 53.9% were animation, but 37.6% had human actors and 8.5% were mixed formats.

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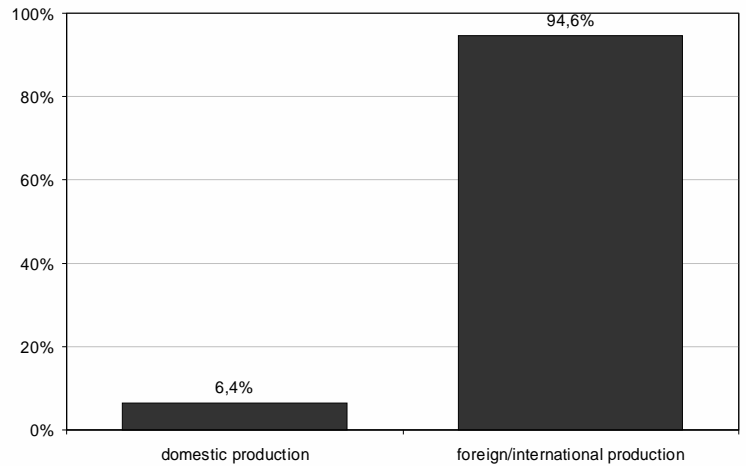
Where are the shows produced?

We coded where and by which company shows were produced (as far as could be established from credits, programme magazine or other sources) to establish whether it was a local, foreign or international co-production.

Among the fiction shows 94.6% were foreign productions and 6.4% were produced locally.

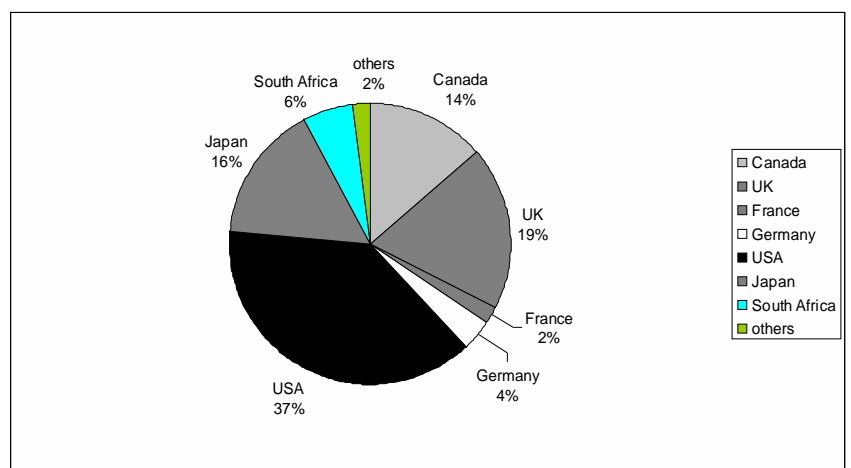
| domestic prod. | |
|---------------------|--------------|
| Malaysia | 93,1% |
| USA | 82,7% |
| UK | 67,7% |
| China | 53,4% |
| Canada | 44,2% |
| Belgium | 39,8% |
| Germany | 17,3% |
| India | 15,8% |
| Hungary | 13,2% |
| Israel | 13,1% |
| Australia | 11,1% |
| Norway | 9,0% |
| Egypt | 8,9% |
| 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% |

Country of production



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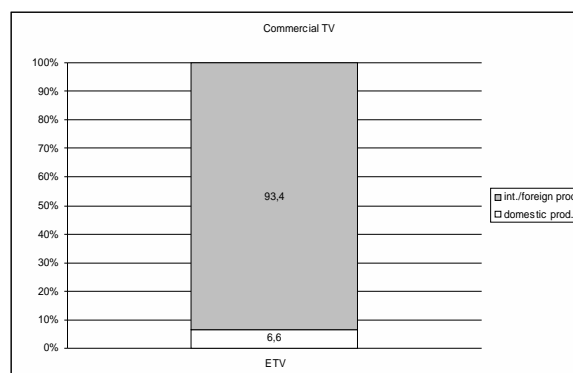
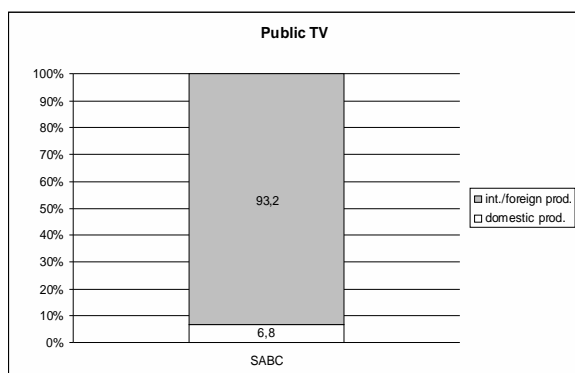
6.4% of South African children's TV programs were domestic productions. In comparison with other countries, if categorised as among the top, mid and low local producers, South Africa ranked as lowest in the second (mid) third and is markedly below the international average.



In total, 51% of the sample of children's TV broadcast in South Africa were produced in Northern America, of these 37% in the USA and 14% in Canada. Another 19.0% were produced in the UK, and 16% of the productions broadcasted were Japanese.

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93.2% of all the children's programs broadcast on SABC were internationally or foreign productions. Only 6.8% were domestic productions.

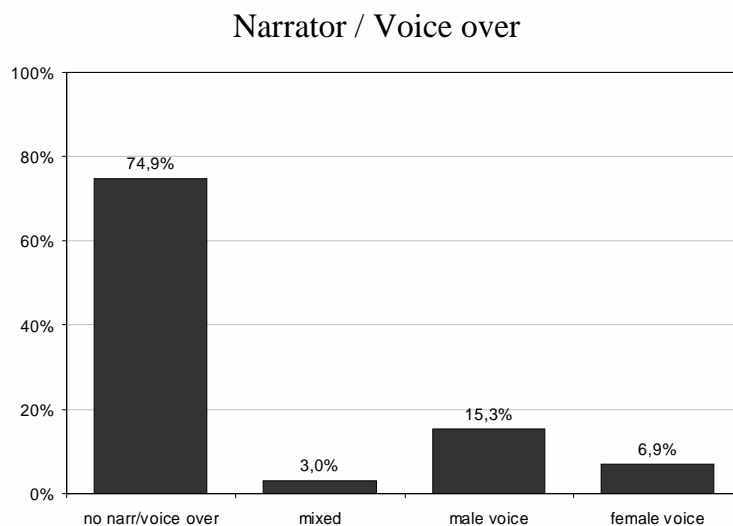
On ETV, 93.4% of the children's programmes were foreign productions, and 6.6% domestic productions. That is almost exactly in the same proportion as on SABC.

Who speaks? Narrator / Voice over

We coded if there was a narrator or voice over (when the audience can hear a voice but do not see the speaker) and whether, in the latter case, it was a male or a female voice, or whether it included both (mixed).

In 152 (74.9%) fiction shows there was no narrator, in 31 shows (15.3%) there was a male narrator and in 14 shows (6.9%) a female narrator. In 6 shows the narrators were mixed (3.0%).

Male voices tend to be far more common in children's TV than female voices.



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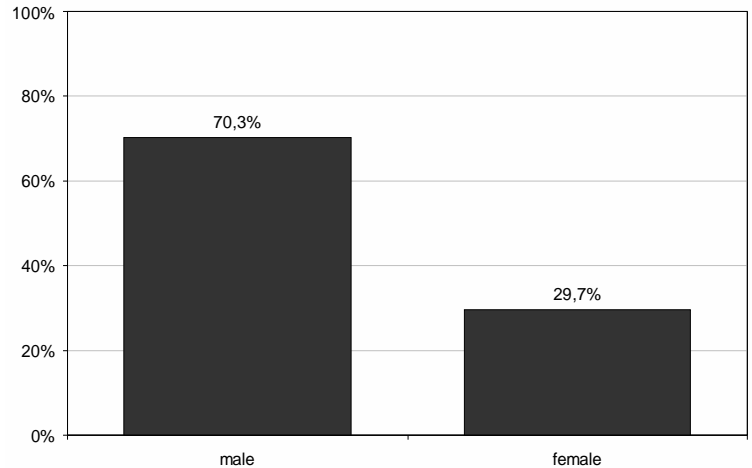
Results at character level

We identified 1007 main characters in the 204 fiction shows analysed.

Gender Perspective: More than two thirds of all characters are male

Of the characters in the fictional shows in the South African children's television sample 29.7% were female and 70.3% were male.

Sex of the Characters



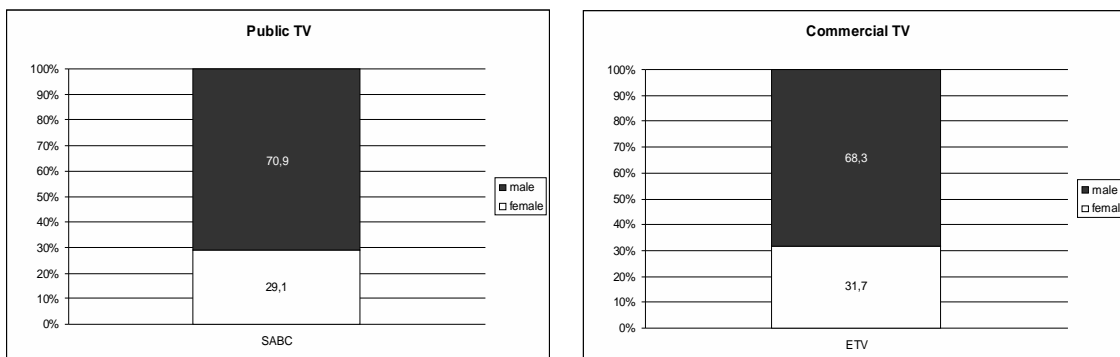
IZI – Children's Television Worldwide 2007; basis: South Africa, n = 66 h fict. children's programme; n = 1100 fict. characters

| 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% |

In South Africa 70.3% of the characters represented in children's TV were male. In comparison to other countries in this study in terms of highest numbers of male characters, South Africa belongs among the top third of countries, slightly above the international average. Correspondingly, the low percentage of female characters (29.7%) places South Africa amongst the lowest third, below the international average.

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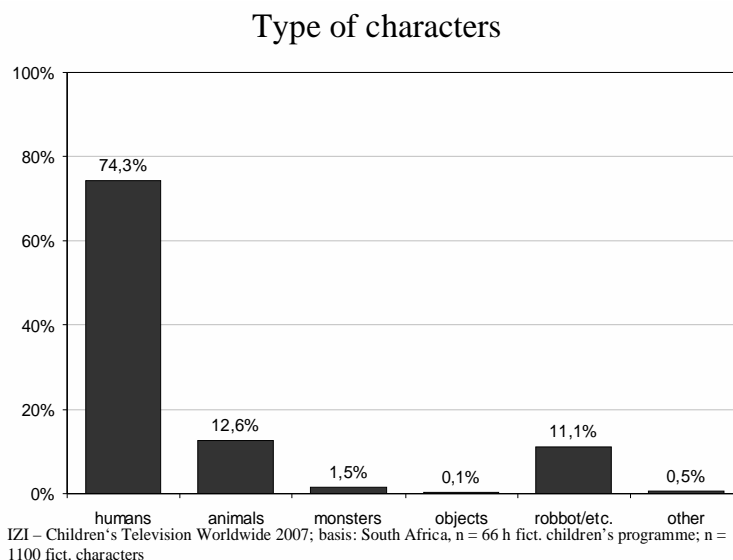


On SABC, 70.9% of the characters represented were male, i.e. more than two thirds. 29.1% were female. On ETV, the proportion between male and female characters in children's TV was almost exactly the same as that on SABC, but the share of females (31.7%) is slightly higher than on SABC. This unequal representation should be of particular concern to the SABC as the public broadcaster in line with its commitment to the Constitution of South Africa, specifically in terms of equity.

Is the main character human, animal, monster, object, machine etc.?

We coded the nature of the character in relation to whether it was human, animal, object, machine etc.

Of the identified characters, 138 or a percentage of 12.6% were animals. This included, for example, Ebb of *Ebb and Flo*. 820 of the characters (74.3%) were humans. Robots or machine appeared as the third largest group with 121 characters (11.1%) including, for example, Optimus Prime of *Transformers*. Furthermore, 16 monsters and mythical creatures (1.5%), 5 other characters (0.5%) and one plant or object (0.1%) were recorded.



Of the animals 28 (22.4%) were female and 62 (49.6%) male. The sex of 35 (28.0%) characters was not identifiable. Of the humans, 243 (29.7%) were female and 570 (69.5%) were male. 7 (0.9%) of these characters could not be identified. The 1 plant was not identifiable. Of the machines and robots identified, 1 (5.6%) was female, 14 were male (77.8%) and 3 were not

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identifiable (16.7%). Of the monsters which were counted, 6 (37.5%) were female, 9 (56.3%) were male and 1 (6.3%) was not identifiable.

| | 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% |

74.3% of all the characters that were presented in South African children's TV were human. Here the country takes second place among all countries included in the study and is slightly more than 15.0% above the international average. Animals follow humans at 12.6%, closely followed by Robots/etc. with 11.1%.

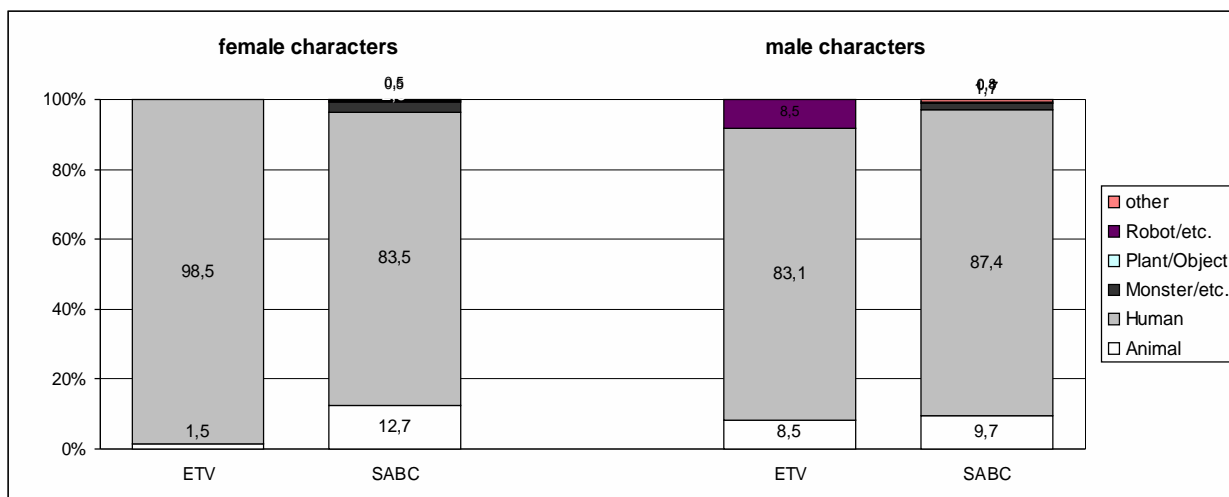
Gender Perspective: Robots are mostly male; monsters are mostly female

Of the female characters, 243 (87.1%) were human, 28 (10.0%) animals and 6 (2.2%) monsters or mythical creatures. 1 (0.4%) female character was a robot or machine and another 1 (0.4%) was recorded as other.

The male characters were represented in 570 instances (86.5%) as human and in 62 (9.4%) cases as animals. There were 9 (1.4%) examples of male monsters and mythical creatures, 14 (2.1%) were robots, and 4 male characters were recorded as other (0.6%).

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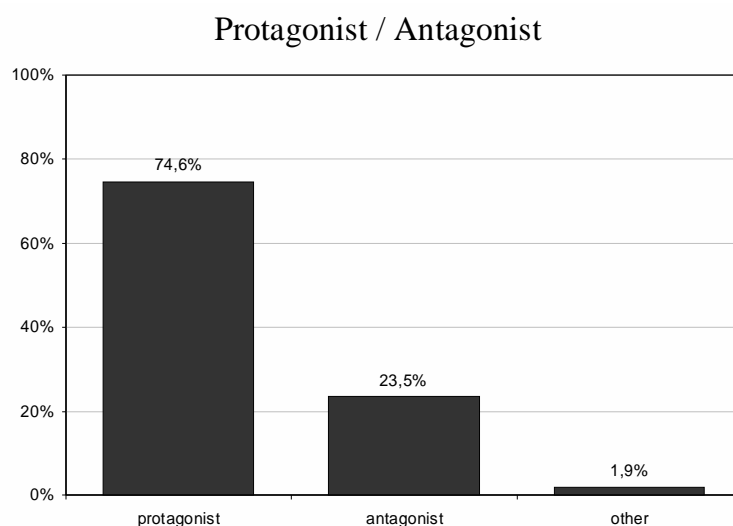
On ETV, almost all female characters were human (98.5%). On SABC, 83.5% of the females were human, 12.7% were animals, and 2.8% monsters/etc. Only 1.0% of the female characters were either Robots/etc. or other. Slightly different then, on ETV 8.5% of characters were male Robots/etc., alongside 8.5% animals and 83.1% male humans.

What role in the story do characters take : Protagonist or Antagonist?

We coded the role of the character in the narration of the story in terms of whether he or she was the “good” main character (protagonist) or the “bad” one (antagonist)?

835 of the characters in South African children's television were identified as protagonists or 74.6%. On the other hand, there were 263 antagonists that constitute 23.5% of the characters. 21 characters could be ascribed to neither type (1.9%)

In South Africa 23.5% of the characters represented in children's TV could be identified as Antagonists. This is comparatively a



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high number, in fact the third highest of all countries in the study and almost 10.0% above the international average. This finding is surprising and would need to be probed further.

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

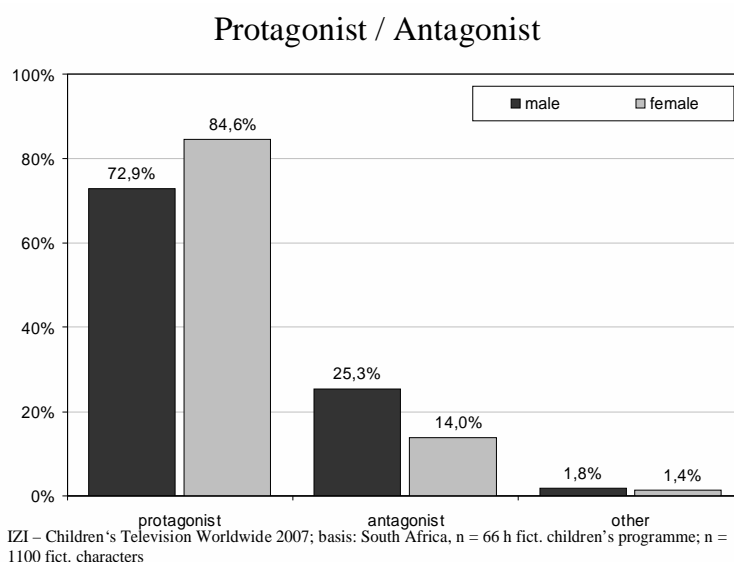
Gender Perspective: Males are more often the bad guys

Of the counted protagonists whose gender could be ascertained, 241 (31.7%) were female and 490 (64.5%) male. The sex of 29 characters (3.8%) could not be identified. Among the antagonists whose gender was detected there were 40 (17.9%) female characters and 170 (75.9%) male characters. The sex of 14 characters (6.3%) was not identifiable. Of the characters that could be classified as neither protagonist nor antagonist, 4 (20.0%) were female, 12 (60.0%) were male, and the sex of 4 characters (20.0%) was not identifiable.

Among the female characters, 241 (84.6%) appeared as protagonists. Only 40 (14.0%) of the female characters were antagonists and 4 (1.4%) were not identifiable.

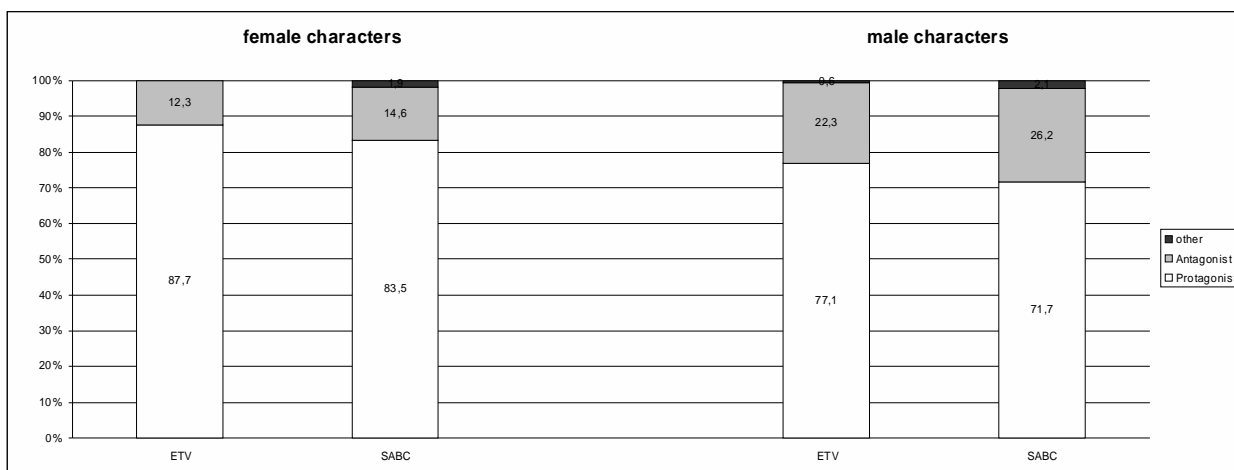
With regard to boys' or men's characters, there were 490 (72.9%) protagonists. 170 (25.3%) male characters were antagonists, while 12 (1.8%) of the total could not be

classified as either. South African Children's television tends to tell its stories more often with female antagonists.



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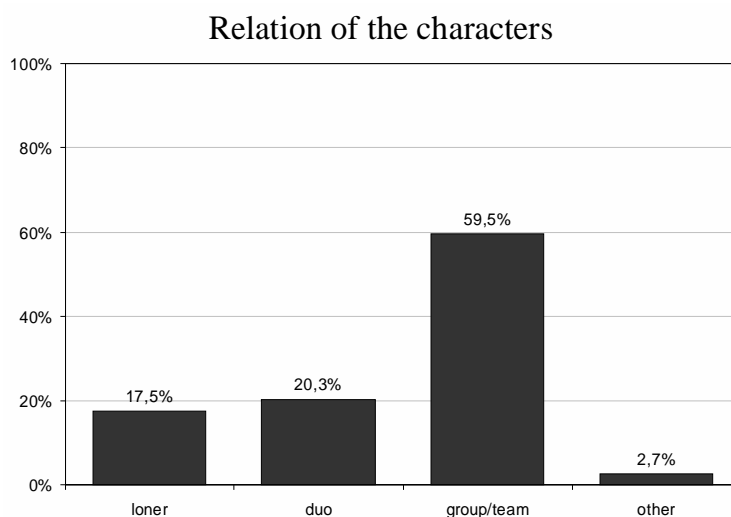


In South Africa, female characters in children's TV can be described as Protagonists in more than three quarters of the cases, be it on SABC (83.5%) or on ETV (87.7%). In contrast to that, the male Protagonists only constitute two thirds and three quarters of the cases, i.e. 71.7% on SABC and 77.1% on ETV.

In what kind of relationships is the character?

We coded the kind of relationships the main character has with other characters. We were concerned to see if he/she works alone, or in a group or a duo?

196 of the characters (17.5%) were scripted as loners. 226 of the coded characters were part of a duo (20.3%). 666 (59.5%) and thus the majority of the characters were part of a group or a team, respectively. 2.7% could not be grouped into any of the categories.



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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% |

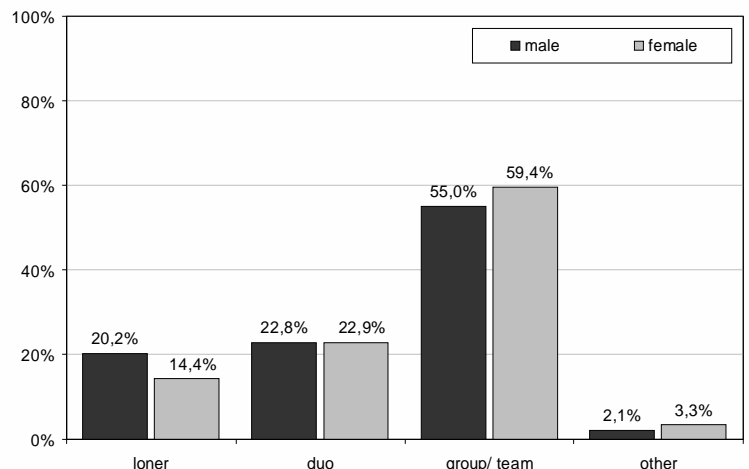
In South Africa, 59.5% of all characters represented in children's TV act in groups or teams. Here the country falls within the first third but is not very much above the international average.

Gender Perspective: Males are more often the leaders, females more often in groups

Of the female characters 43 (14.4%) were loners, 63 (22.9%) were duos and 170 (59.4%) were a part of a group. 9 (3.3%) could not be assigned to any of the categories above.

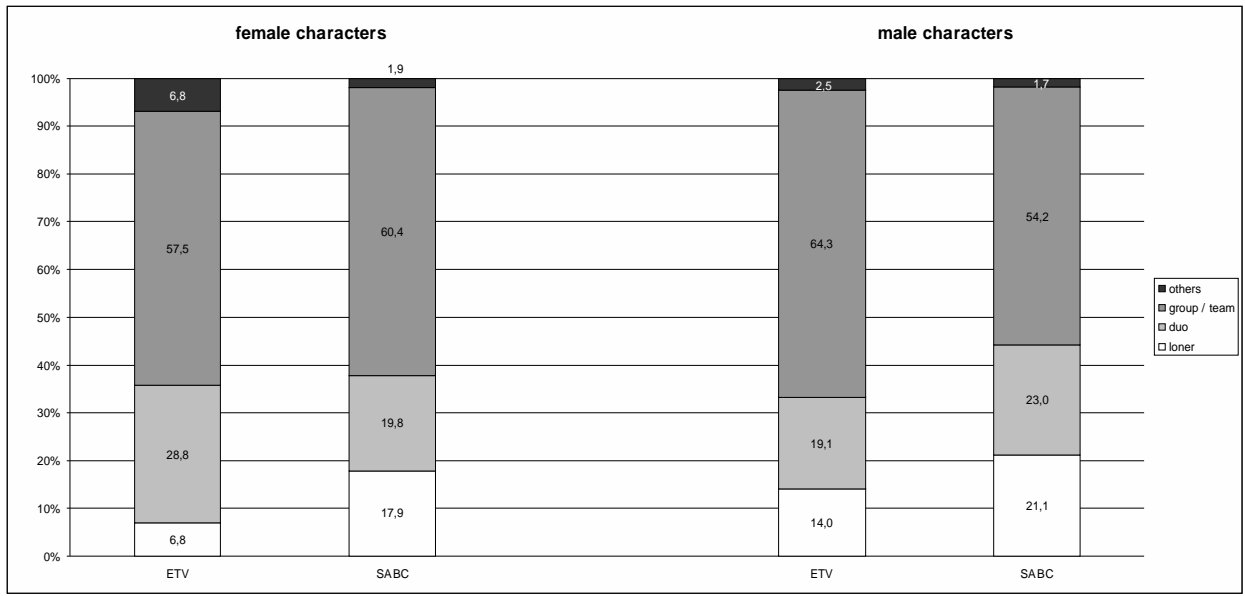
Of the male characters, 131 (20.2%) were loners, 149 (22.8%) acted in pairs and 380 (55.0%) acted as a part of a group. 13 (2.1%) could not be assigned to any of the categories above.

Relation of the characters



IZI – Children's Television Worldwide 2007; basis: South Africa, 66 h fict. children's prog.; 476 fict. shows; 1340 human characters

Children's Television Worldwide: Gender Representation in South African Children's Television

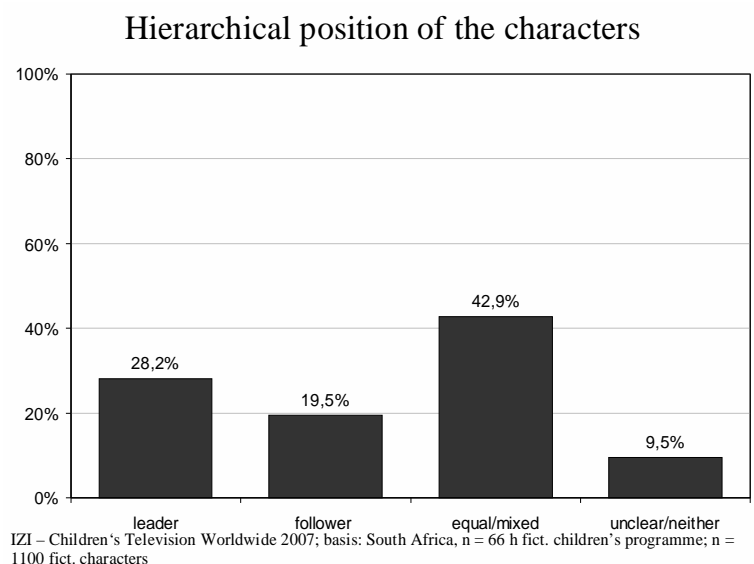


In the categories analysed above, the general proportions on both channels were pretty much the same. SABC screened the highest share of female groups/teams (60.4%) as well as female loners (17.9%). The highest percentage of female duos was shown on ETV (28.8%). The highest percentage of male groups/teams was on ETV (64.3%). But SABC had the highest shares of duos (23.0%) and of loners (21.1%).

Which hierarchical position does the character assume in the show?

We coded each character's role in terms of hierarchy, asking who the leading character was and who solved the problems.

472 (42.9%) of the characters whose hierarchical position within the group was ascertained appeared as equals. 309 (28.2%) were leaders. 213 (19.5%) were followers, and for 104 (9.5%) characters the position was not clearly identifiable.



Children's Television Worldwide:

Gender Representation in South African Children's 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% |

When it comes to hierarchy, 42.9% of the characters share an equal or mixed position. This finding positions South Africa comparatively as lowest in the second third and below the international average. In line with that, it is positioned as having high numbers of leaders at 28.2% or sixth of all countries compared (together with Syria) and is above the average. 19.5% were Followers.

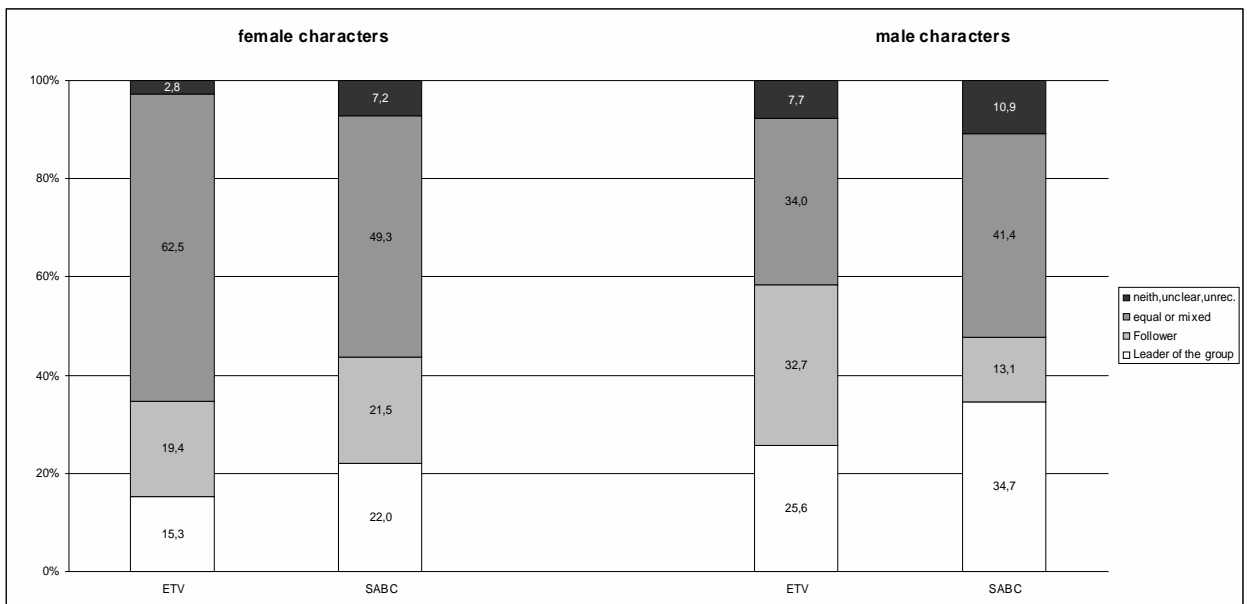
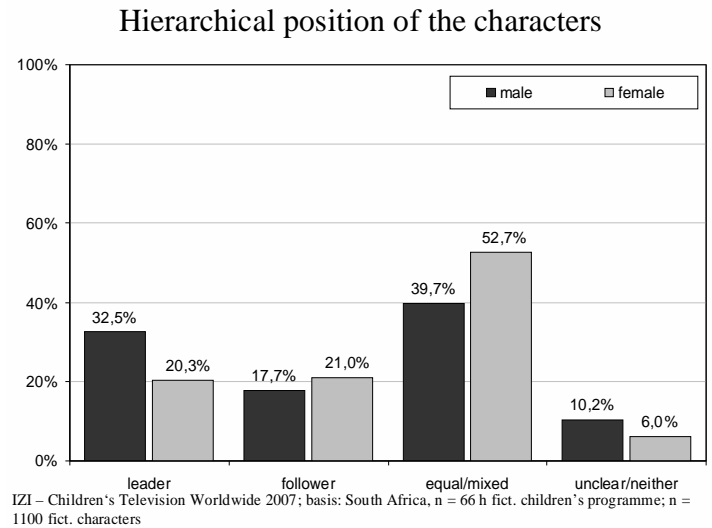
Children's Television Worldwide:

Gender Representation in South African Children's Television

Gender Perspective: Males as leaders, females more often as followers and in equal positions

Of the female characters 148 (52.7%) of them were classified as in equal or mixed relationships of hierarchy. 57 female characters (20.3%) appear as leaders and 59 (21.0%) as followers. For 17 characters (6.0%) this identity was not identifiable.

Among the male characters, 262 (39.7%) were equal or mixed and in 214 (32.5%) cases leader of a group. 117 (17.7%) were followers and for 67 characters (10.2%) could not be classified. So, in this South African sample male characters tended to be represented as leaders rather than in equal or mixed positions.



In the categories analysed above, the general proportions on both channels were similar. The highest percentage of female characters with an equal or mixed position was shown on ETV (62.5%). On the other hand, SABC had the highest shares of female followers (21.5%) and leaders (22.0%). When it came to the males, the highest percentage of characters with an equal or mixed position was shown on SABC (41.4%). The channel also showed the highest percentage of male leaders (34.7%). ETV had the highest share of followers (32.7%).

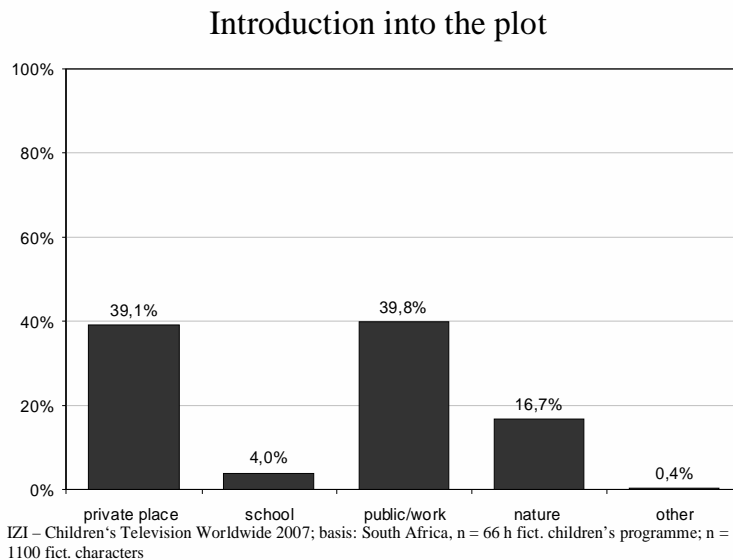
Children's Television Worldwide:

Gender Representation in South African Children's Television

In what location is the character introduced into the plot?

We coded where the character was located in its first appearance in the show (excluding the opening song).

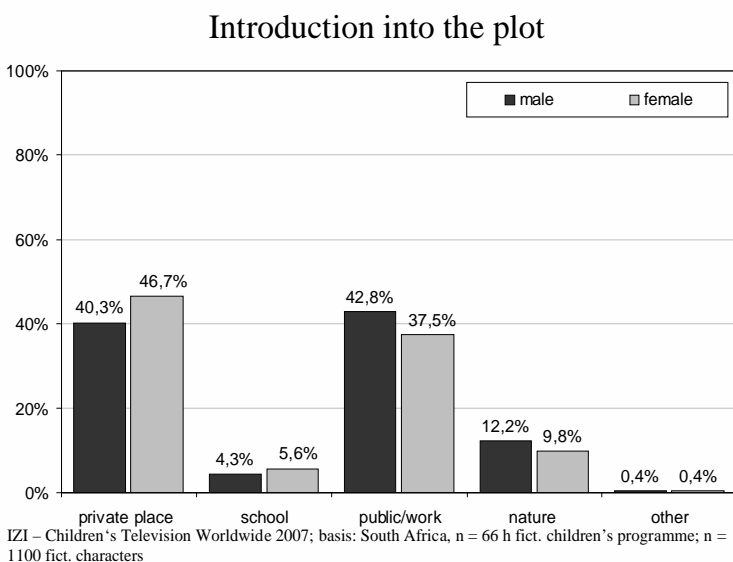
The most common location in which the character was introduced into the plot was in a public space or at work with 445 (39.8%) of the recorded characters appearing here for the first time. Private places ranked second with 437 characters (39.1%) of the characters appearing here for the first time.



187 (16.7%), characters appeared in nature (natural surroundings) in their introduction scene, 45 (4.0%) characters at school, and 4 (0.4%) at other locations.

Gender Perspective: Males appear more often in the public/work sphere and in nature, females more often in private places and at school

133 (46.7%) of the female characters in the sample were introduced into the plot in private settings. 107 (37.5%) of the characters were introduced in public spaces or at work. 28 (9.8%) characters appear for the first time in nature. 16 (5.6%) were introduced to the viewer in school.



271 (40.3%) of the male characters were first introduced in private

settings. 288 (42.8%) were presented in public or at work. 82 characters (12.2%) were first introduced in natural locations and finally 29 characters (4.3%) were introduced at school.

Importantly, females were more often introduced in private places what corresponds to a more traditional role model.

Children's Television Worldwide:

Gender Representation in South African Children's Television

The analysis of the Human Characters

The characters which were coded as humans were further coded according to their skin colour, hair colour, their age and their physique as well as possibly existing disabilities. 'Skin colour' was a variable of the study, it is an awkward category as this relates more to social groupings, ethnicity, etc. and is particularly problematic when viewed from a South African perspective. Essentially, the coders coded for white, black and Asian - Latino as a category has no purchase in South African identity politics.

What skin colour or general ethnic affiliation can we see?

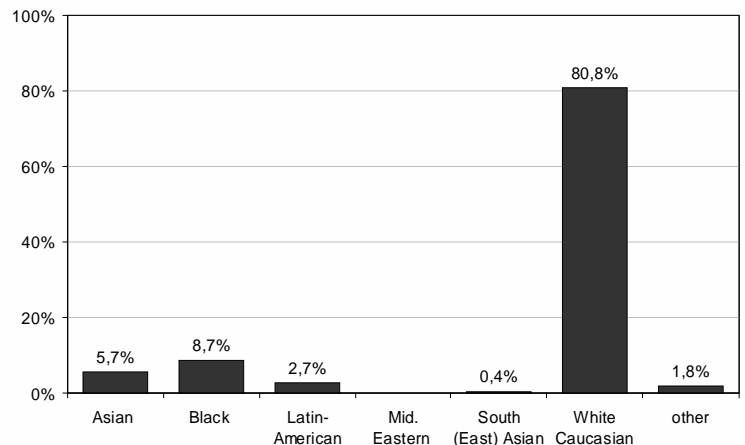
We coded as far as possible the race or ethnicity of the main human characters and distinguished by shape of eyes, by dark or tanned skin etc.

46 (5.7%) of the human characters were depicted with Asian physical traits. Black characters were found in 71 (8.7%) characters of the sample. 22 (2.7%) were classified as Latin-American. The majority, with 656 characters (80.8%), were Caucasian. In addition, 14 characters were classified as Other (1.8%) or were not identifiable.

In a country with a white Caucasian

population of only 9% (Statistics South Africa 2007) Children's TV fiction has a high percentage of white Caucasian main characters!

Skin colour of the characters



IZI – Children's Television Worldwide 2007; basis: South Africa, n = 66 h fict. children's programme; n = 819 fict. human characters

Children's Television Worldwide:
Gender Representation in South African Children's 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% |

In South African children's TV, 80.8% of all the characters represented were White Caucasian. It ranks here in the top third of the international comparison, well above the average. Far behind were Black characters with 8.7%. According to this sample, South Africa is among those with the whitest children's television!

Children's Television Worldwide:

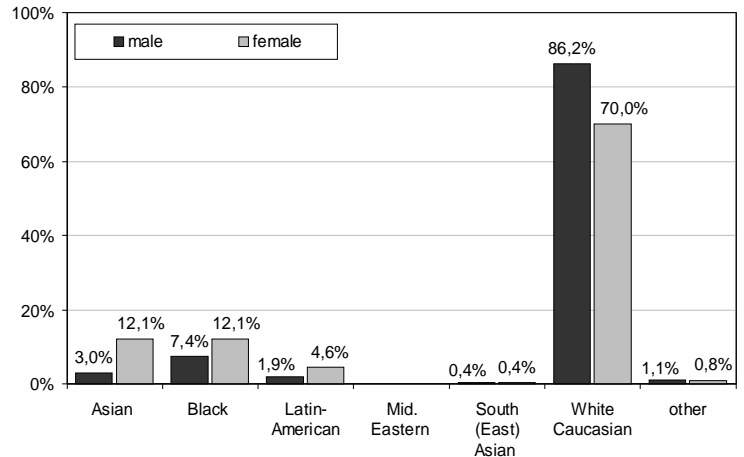
Gender Representation in South African Children's Television

Gender Perspective: More Asian, Black and Latin-American females

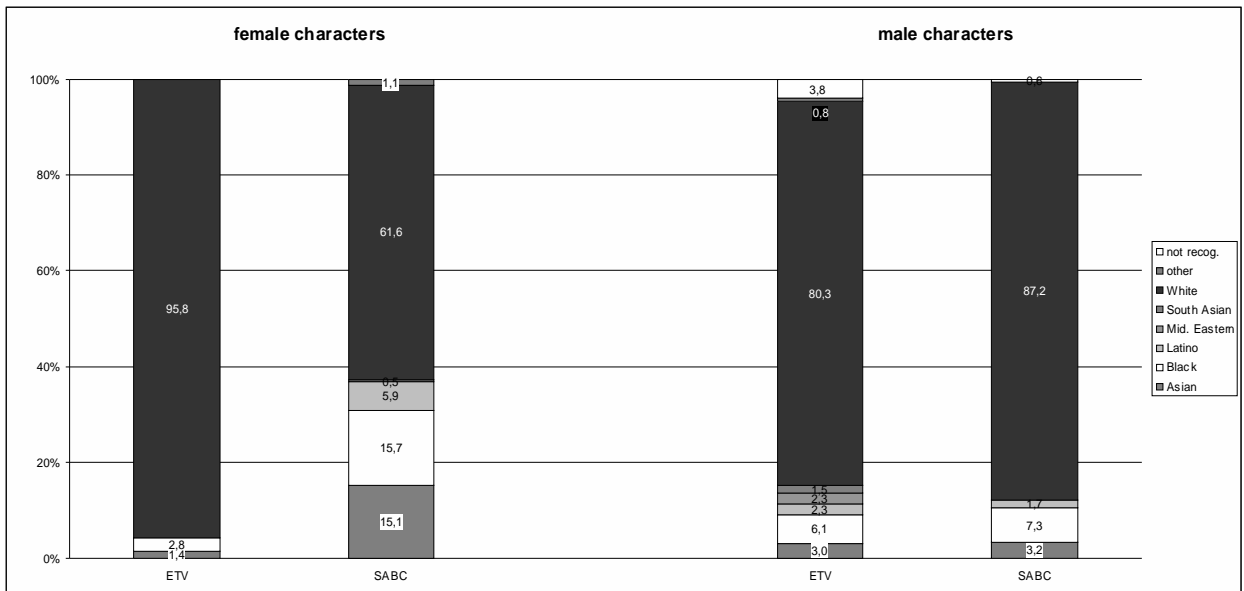
Out of the female characters 168 (70.0%) were white Caucasian, 29 (12.1%) Asians, 29 (12.1%) Blacks, 11 (4.6%) Latin-Americans and 1 was (0.4%) with classified as from South (East) Asia.

The male characters included 487 (86.2%) white Caucasian, 17 (3.0%) Asians, 42 (7.4%) Blacks, 11 (1.9%) Latin-Americans and 2 (0.4%) South (East) Asians. While there were higher numbers of Asian, Black and Latin-American females, males were predominantly white.

Skin colour of the characters



IZI – Children's Television Worldwide 2007; basis: South Africa, n = 66 h fict. children's programme; n = 819 fict. human characters



ETV broadcast fiction programmes in which 95.8% of females were white Caucasian. On SABC the proportion between the ethnicities was a little more balanced: Along with 61.6% of white Caucasian females were 15.7% blacks and 15.1% Asians. When it comes to the male characters, both channels depicted them as white Caucasian in more than three quarters of the cases with SABC at 87.2%. Black males made up 7.3% of the characters on SABC and 6.1% on ETV.

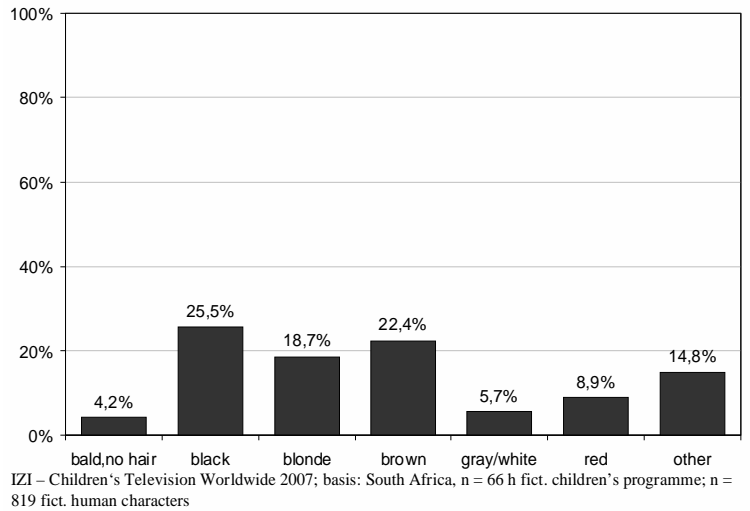
Children's Television Worldwide:

Gender Representation in South African Children's Television

Hair colour of protagonists

We coded hair colour. 34 (4.2%) characters did not have any hair, 207 (25.5%) characters had black hair, 182 (22.4%) characters had brown hair, 152 (18.7%) characters were blond, 46 (5.7%) people had grey or white hair, and 72 red (8.9%). 120 people were categorized in the category Other (14.8%) (hair was often not visible).

Hair colour of the characters

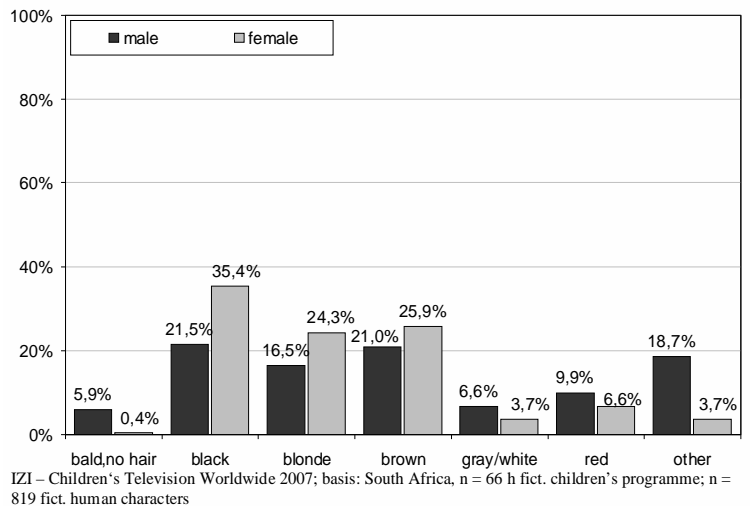


Gender Perspective: More red-haired males than females

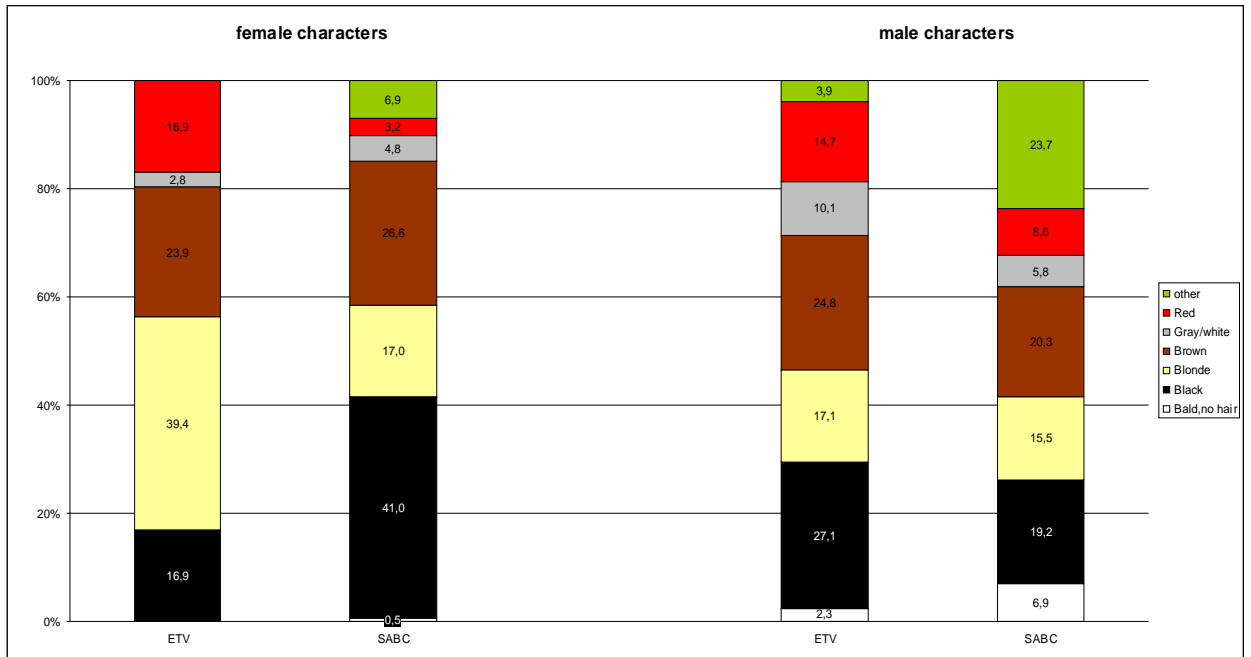
Out of the female characters one (0.4%) had no hair, 86 (35.4%) had black hair, 59 (24.3%) blonde hair, 63 (25.9%) brown hair, 9 (3.7%) gray or white hair and 16 (6.6%) red hair.

Of the male characters 33 (5.9%) had no hair, 121 (21.5%) had black hair, 93 (16.5%) were blonde, 118 (21.0%) had brown hair, 37 (6.6%) had gray or white hair and 56 (9.9%) had red hair.

Hair colour of the characters



Children's Television Worldwide: Gender Representation in South African Children's Television



On ETV, at 39.4% most female characters had blonde hair, whereas on SABC more had black hair (41.0%). On ETV more males had black hair (27.1%) and brown hair (24.8%) but also a high number of blonds (17.1%). SABC had an unusual high number of males with a hair colour categorized as other (23.7%).

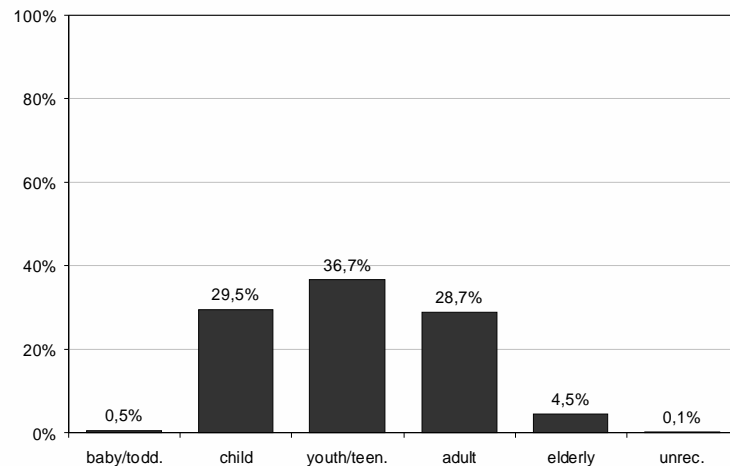
Children's Television Worldwide:

Gender Representation in South African Children's Television

What age are the protagonists?

We coded the age judging from visual cues as made clear from the content. They were classified as 'adult' if they were recognisable as working, a parent, etc., or elderly if they took the role of grandma/grandpa, walks with cane etc. 240 (29.5%) of the characters were children and 235 (28.7%) were adults. 4 (0.5%) were babies, 300 (36.7%) teenagers, and 37 (4.5%) elderly.

Age of the characters



IZI – Children's Television Worldwide 2007; basis: South Africa, n = 66 h fict. children's programme; n = 819 fict. human characters

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

In South Africa, of the highest number of characters were identified as Youths/Teenagers at 36.7%. Here the country ranks amongst the first third in the international comparison. They are

Children's Television Worldwide:

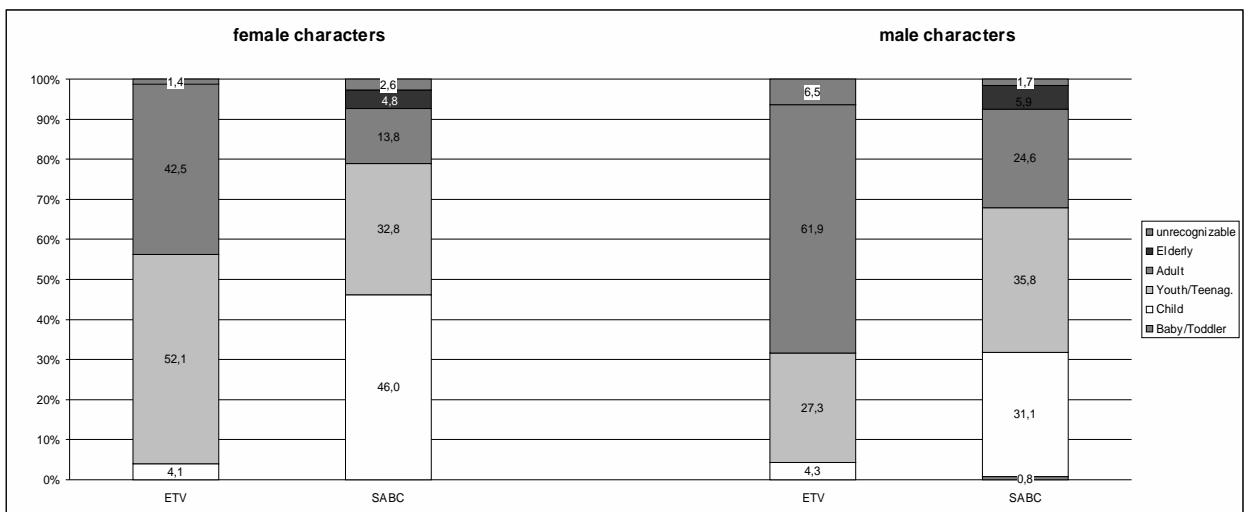
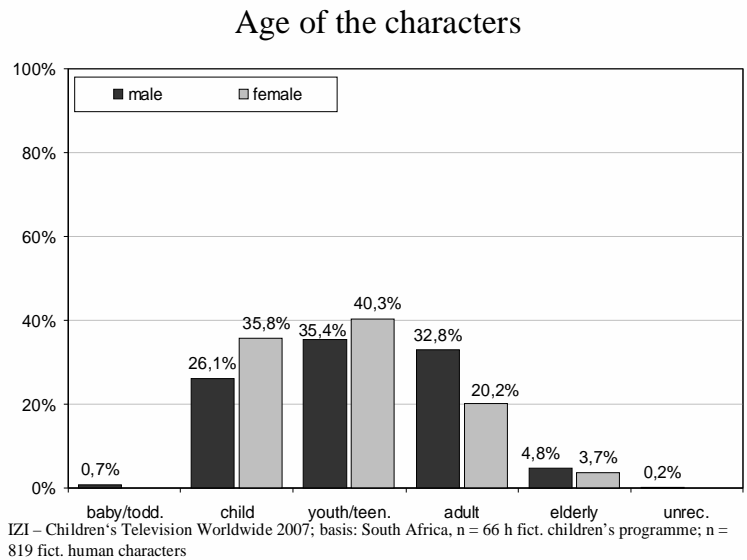
Gender Representation in South African Children's Television

followed by children (29.5%) and by Adults (28.7%), then Elderly (4.5%) and Babies/Toddlers (0.5%). In relation to these last four variables, South Africa ranks as average.

Gender Perspective: Children and teens are more frequently female, adults are more often male

Out of the female characters 87 (35.8%) were children, 98 (40.3%) teens, 49 (20.2%) adults and 9 (3.7%) elderly.

Out of the male characters 4 (0.7%) were babies or toddlers, 148 (26.1%) children, 201 (35.4%) teens, 186 (32.8%) adults and 27 (4.8%) were elderly.



On ETV most (52.1%) female characters were Youth/Teenagers, while on SABC most (46.0%) were children. Among the male characters, 61.9% of them were Adults on ETV, and only 27.3% were Teens. On SABC the proportion between the male age groups was more balanced: 35.8% were Teens, 31.1% were children and 24.6% were Elders.

Children's Television Worldwide:

Gender Representation in South African Children's Television

Physique of characters

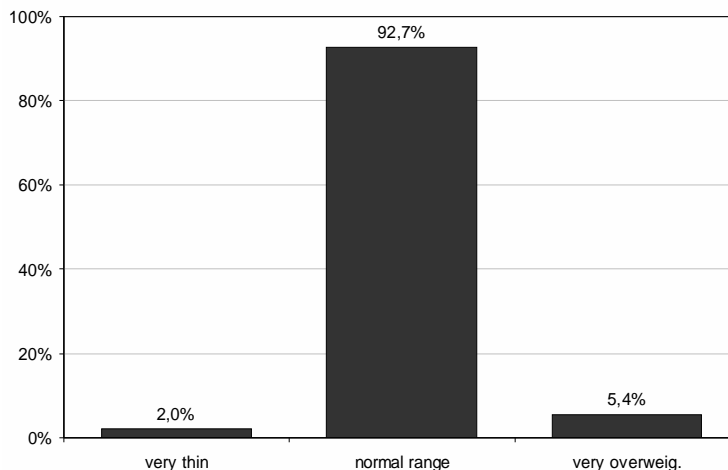
What weight or shape does the main character have?

We coded the body of the main character in relation to physique, whether in the normal range or whether overweight or very thin.

Again, if, for example, 'thinness' has become normalised for girls it is likely the coders might not have identified them as thin.

819 (92.7%) of the sample were categorised as of average weight. 15 (2.0%) of the characters were very thin, and 45 (5.4%) very overweight.

Physique of the characters



IZI – Children's Television Worldwide 2007; basis: South Africa, n = 66 h fict. children's programme; n = 819 fict. human characters

| 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% |

In South Africa 92.7% of all characters shown in children's TV were coded as normal. Here the country ranks fourth among the countries compared and almost 10.0% above the international average. Only 5.4% of the characters were overweight, and with its 2.0% of very thin characters South Africa ranks amongst the lowest third.

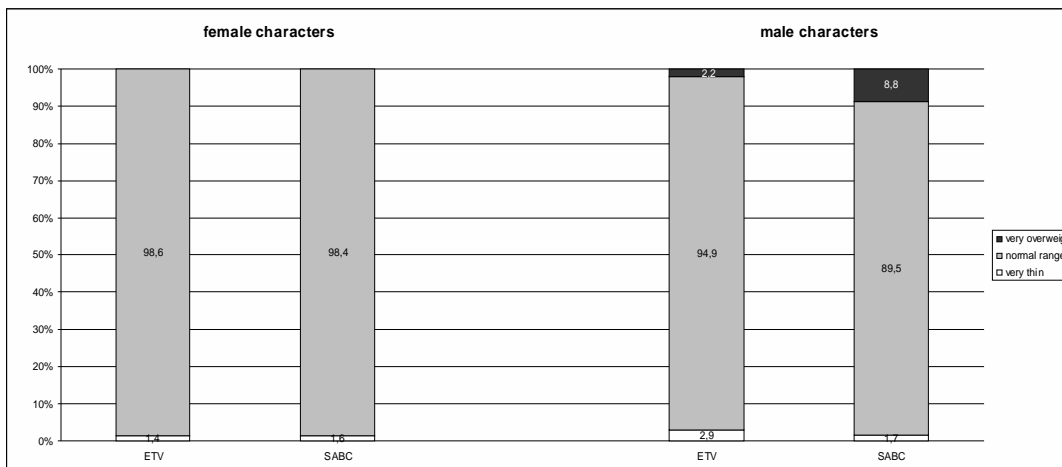
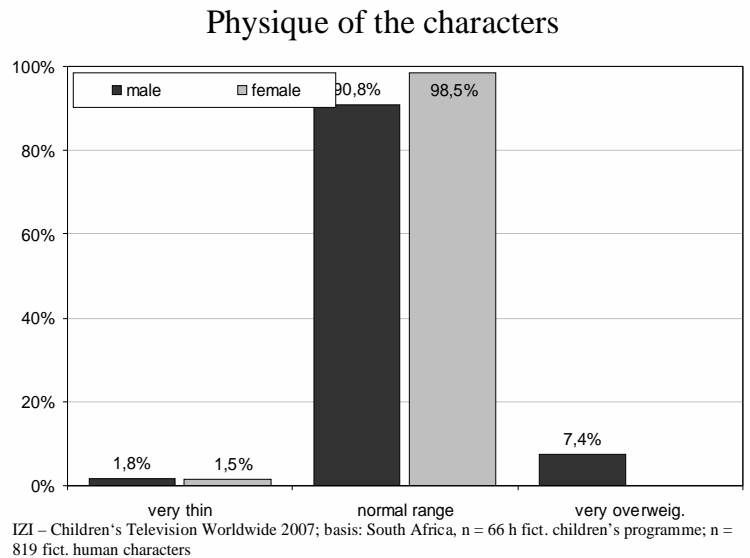
Children's Television Worldwide:

Gender Representation in South African Children's Television

Gender Perspective: Overweight are exclusively male

Of the female characters 256 (98.5%) were in the normal range and 4 (1.5%) were very thin.

556 male characters (90.8%) were in the normal range, 11 (1.8%) were very thin and 45 (7.4%) were very overweight.



On both channels in the sample analysed almost 100% of the female characters were classified as within the normal body range, with a small number identified as thin. Among the male characters a normal body range predominated too. On both channels there were also a few very thin and a few overweight males (2.2% overweights on ETV and 8.8% on SABC).

Disabilities of main characters: hardly present!

Clearly identifiable disabilities or a serious chronic illness (HIV/AIDS, cancer, diabetes etc.) were coded if this was a crucial part of the character construction.

9 disabled characters occurred among in the South African sample and these disabled characters were all male. 98.9% of all characters were represented as without any recognizable disability.

Children's Television Worldwide:

Gender Representation in South African Children's Television

Summary of Results

South African children's TV as one of the whitest world-wide!!

In South African children's TV, 81% of all the human characters represented in this sample were white. Here South Africa ranked as in the first third of the international comparison and well above the international average. With the depiction of only 9% of blacks as main characters South Africa ranked far behind the international average. This is in direct contrast to the actual composition of the population.

Public broadcaster is dominated by animation programmes

In South Africa, 85.3% of the characters represented in this sample of children's TV were animated. The fictional programme of the Public children's TV was dominated by almost 100% animation. There are important implications to this lack of variety in children's fiction. Children need diversity in form and this includes seeing real people in a real (and more often a South African) world.

Very little domestic productions

6% of South African programs in this sample of children's TV were domestic productions. Here the country ranks in the second third in the lowest position, fairly far below the international average. In total, 51% of children's TV broadcast in South Africa is produced in Northern America. Another 19% is produced in the UK, and 16% of the productions broadcast were Japanese. While the issue of production cost is a central factor in this, it is important to note the high ratio of North American and European productions. Particular sets of ideas (the hegemony of whiteness, for example) become normalised as desirable among children. It would be important to establish to what extent this repertoire could be extended with productions from other non-industrialised (non-Western) or southern countries. We would like to stress: children deserve to see their own worlds on television.

Children's Television Worldwide:

Gender Representation in South African Children's Television

Gender perspective – 70% of all significant characters were male

In the South African sample 70% of the characters represented in children's TV were male, 30% female. This is in stark contrast with the actual population at 51% female and 49% male!

Two striking aspects in relation to this study have emerged. First, only 6% of children's TV fiction was locally produced and thus there is a strong reliance on foreign productions. Second, the characters in these fictional scenarios of imported programmes are so distant from the worlds South African children inhabit as well as from the demographics of an African country.

While it will be argued correctly that this is an issue that South Africans and other Africans should be concerned about, should it not be recognised as an issue in relation to all TV fiction and for the producers of children's TV fiction everywhere? Children across the globe are frequently presented with a bland white world. Non-western countries, as a result of the histories of colonialism and global expansion, can not presently compete with multi-national production companies who produce this one-dimensional fare. It is a lack of imagination on the part of such corporations that results in the construction of such narrow white worlds. This paucity of range and representations is to the detriment of their own populations too!