

Children's Television Worldwide: Gender Representation

in



Argentina

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Children's Television Worldwide:

Gender Representation in Argentinean Children's Television

General information about the Children's Television in Argentina

In Argentina there are four national terrestrial broadcasters: one is 'Canal 7', the public state owned station, and the other three are private, some of them in partnership with foreign investors. These are, 'Canal 9', 'Canal 13' and 'TeLeFe'.

The Buenos Aires province, which concentrates most of the Argentinean population, has a number of other six open to air channels, but these are restricted to some areas.

Cable penetration is quite important, especially compared to numbers from other Latin American countries, since 54% of the households in Argentina have access to cable TV¹. Another interesting feature of cable TV in the country is that there are a number of Argentinean owned cable broadcasters, which makes also a difference with most of the countries in the region.

With regard to local channels, there are another 35 cable and open to air television operators in different provinces all over the country. One of these channels has an open to air transmission in one Province (La Plata) and gets access to the rest of the country via cable. It also has an international signal (America TV)².

Sample selection:

The sample is based on the following Argentinean television networks: Canal 7, Canal 9, Canal 13 and TeLeFe. For these channels the children's programmes of the country were recorded in the agreed upon time frame and subsequently categorized and measured.

Date of recording: 01.01.2007.

The sample analysed here consists of about 19 hours of explicit children's television, 6 hours of fictional shows, 34 fictional shows, 110 characters (fiction) and 50 human characters in fictional shows.

Please keep in mind: It is a very small sample which is owed to the small number of explicit children's TV per week which is offered for free.

¹ According to the Argentinean association of cable Television, 2007.

² Argentina has three international TV channels.

Children's Television Worldwide:

Gender Representation in Argentinean Children's Television

What is offered to children - Results at show level:

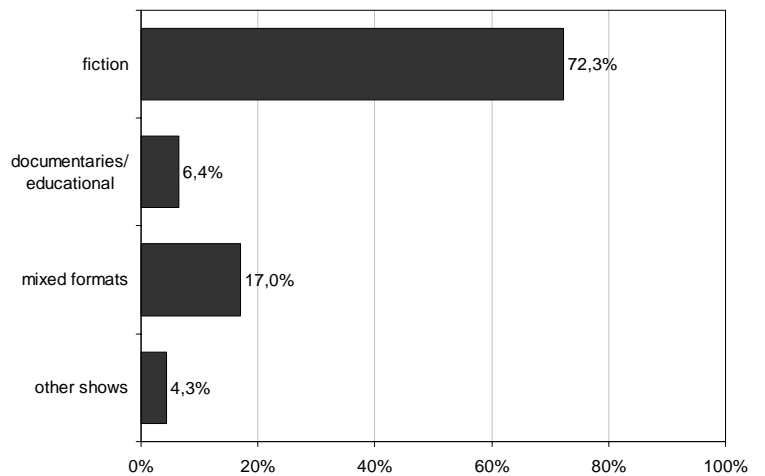
More fictional or a more non-fictional programs? Much more fictional shows

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

The sample comprises altogether 47 shows that can be categorised into different programme types. 34 shows or 72.3% can be referred to as fiction, 3 shows (6.4%) were documentaries, and 8 mixed formats (17.0%).

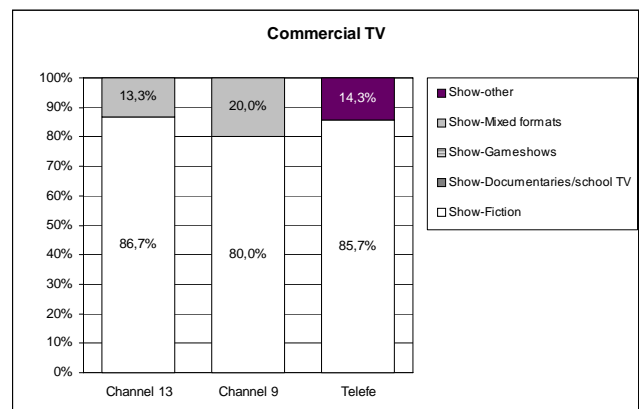
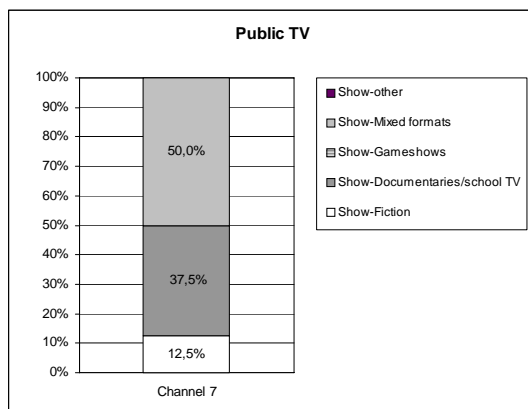
Of interest for the further analysis of the children's programmes are only the 34 fictional shows that were coded.

Differentiation between fiction and non-fiction



IZI – Children's Television Worldwide 2007; basis: Argentina, n = 25 h children's programme

Commercial TV in Argentina shows a lot more program elements of Show Fiction than the public TV (more than 80% on the commercial stations vs. 12.9% on public TV).



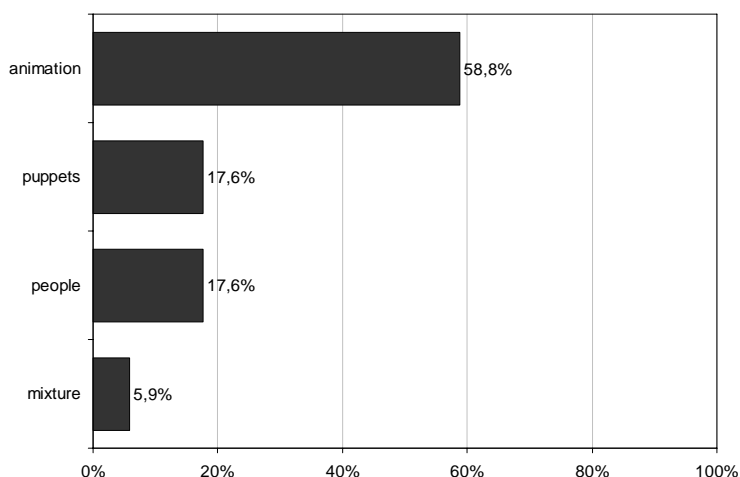
Children's Television Worldwide: Gender Representation in Argentinean Children's Television

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 34 recorded fiction shows 20 (58.8%) were animation shows; in 6 shows (17.6%) real people were the actors/actresses and 6 (17.6%) were puppet shows. 2 shows (5.9%) were mixtures of several of these categories.

Differentiation between fictional shows



IZI – Children's Television Worldwide 2007; basis: Norway, n=21 h fict. children's programme

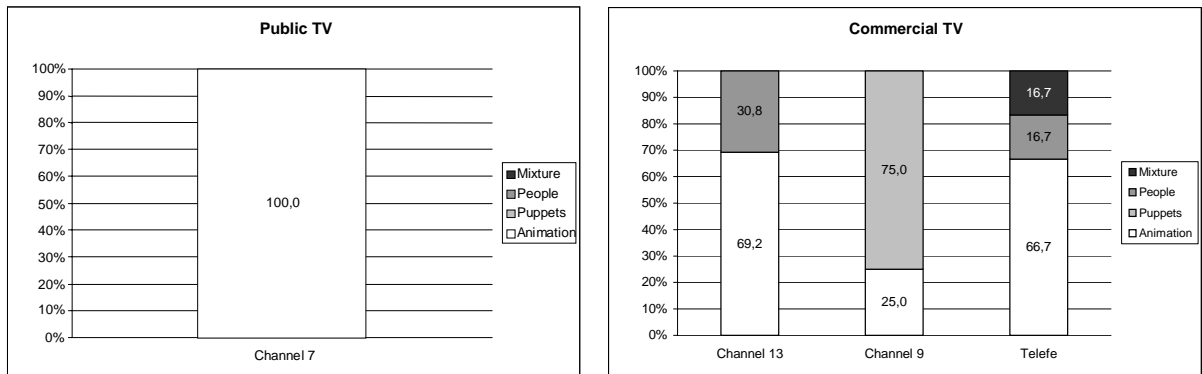
	Animation	Puppets	People	Mixture	other
Slovenia	96,5%	0,9%	1,9%	0,7%	0,0%
China	96,4%	0,7%	2,9%	0,0%	0,0%
Canada	95,9%	0,7%	0,7%	2,0%	0,7%
Egypt	95,3%	0,0%	2,6%	2,1%	0,0%
Cuba	94,5%	0,3%	2,8%	2,4%	0,0%
Syria	93,5%	0,0%	3,2%	0,0%	3,2%
Kenya	90,6%	0,7%	8,1%	0,7%	0,0%
Netherlands	90,0%	0,8%	9,2%	0,0%	0,0%
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 regard to animated programs, Argentina is third to last in international comparison and is way below the international average. Argentina has one of the highest percentages of fictional shows with puppets and real people in this international comparison.

Children's Television Worldwide:

Gender Representation in Argentinean Children's Television

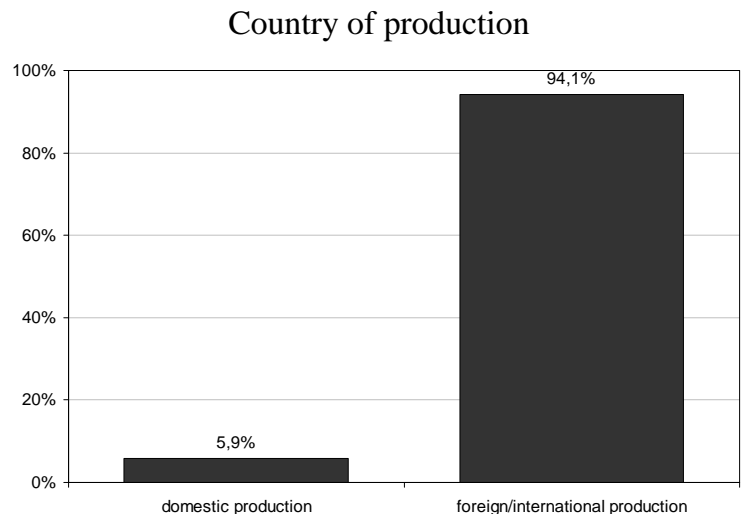
Public TV in Argentina presents animated programs only. In commercial TV, the highest share of animated programs is presented by Channel 13 with a proportion of 69.2%.



Where are the shows produced? 63% of the fictional program is purchased – mainly from the USA

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 94.1% of the cases productions of another country (n=32) and 5.9% are produced in their own country (n=2).

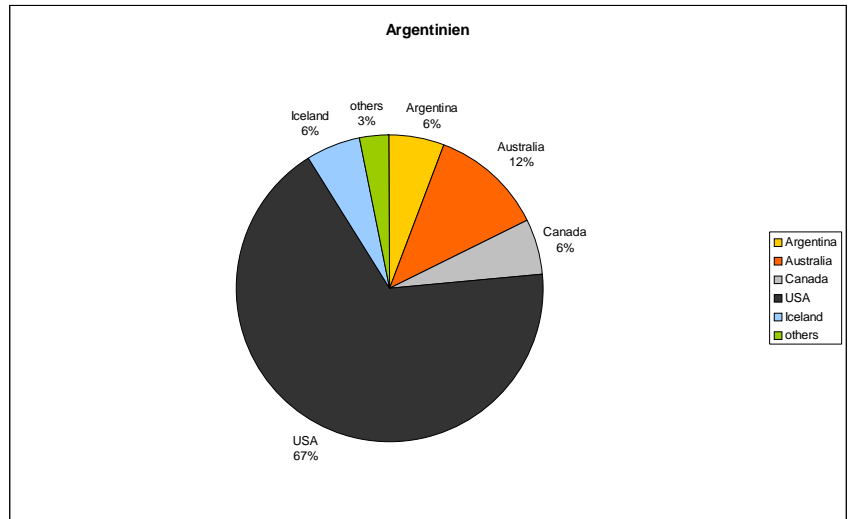


IZI – Children's Television Worldwide 2007; basis: Argentina, n = 20 h fict. children's programme

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

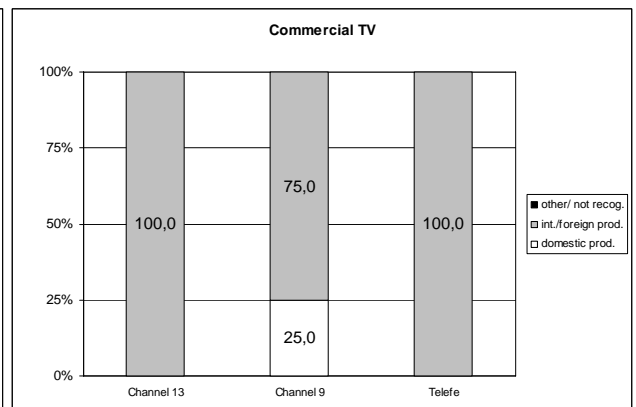
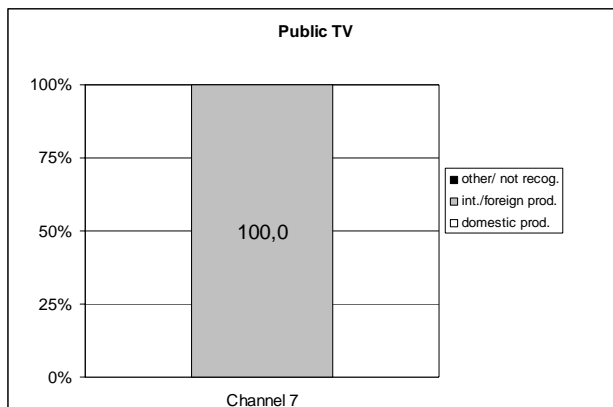
domestic prod.	
Malaysia	82,8%
USA	82,7%
UK	67,7%
China	53,4%
Canada	44,2%
Belgium	39,8%
Germany	17,3%
India	15,8%
Hungary	13,2%
Israel	13,1%
Australia	11,1%
Norway	9,0%
Egypt	8,9%
Netherlands	7,3%
South Africa	6,4%
Brazil	6,3%
Argentina	5,9%
Cuba	5,5%
Syria	3,2%
Slovenia	2,3%
Austria	0,8%
Hong Kong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

With 5.9% of domestically produced programs, Argentina lies below the international average.



67% of the broadcast children's program is produced in the USA. 12% is produced in Australia, 5.9% is domestically produced and 6% is made in Canada.

100 % of public TV in Argentina is foreign produced. Programs on the commercial TV Channel 13 are foreign produced for a 100%, the same on Telefe. Channel 9 is the only commercial channel broadcasting 25% domestic produced shows. Should not Public TV try to broadcast a certain share of domestic productions?



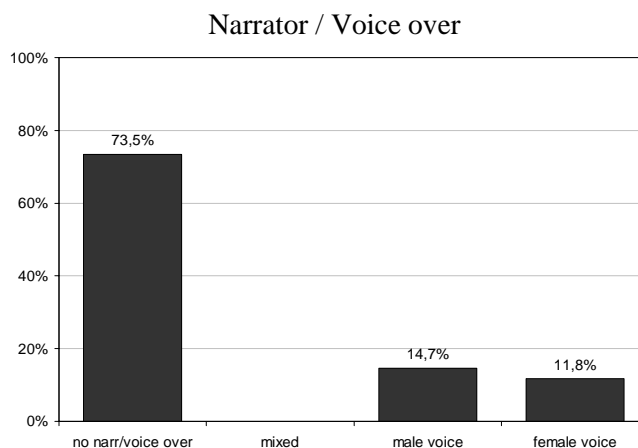
Children's Television Worldwide:

Gender Representation in Argentinean Children's Television

Who speaks? 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 25 (73.5%) fiction shows there was no narrator, in 5 shows (14.7%) there was a male narrator, and in 4 shows (11.8%) a female narrator. There are more male than female narrators. Compared to other countries Argentina has nearly balanced male and female over voices.



IZI – Children's Television Worldwide 2007; basis: Argentina, n = 20 h fict. children's programme

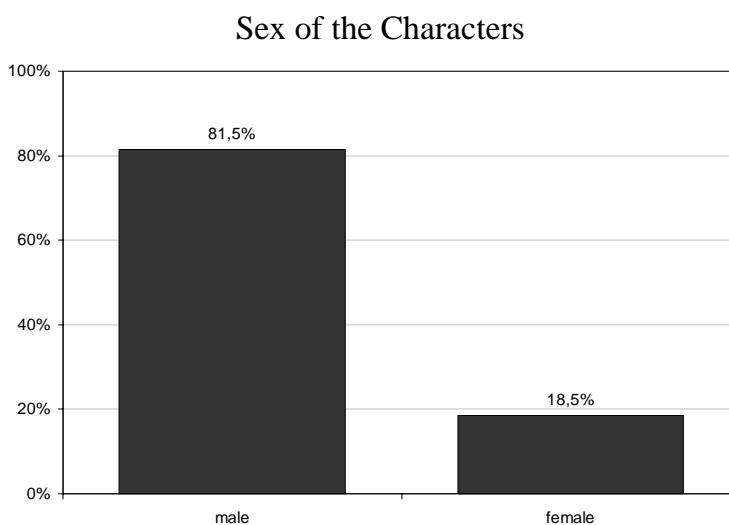
Who are the main characters? Results at character level³

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, easily identifiable gender identifiers.

In terms of characters, in the 34 fiction shows 110 were identified as main characters.

Gender perspective: Argentina with the fewest women in the international comparison

The characters of the fictional shows in Argentinean children's television were in 18.5% of the cases female and 81.5% male. So, the country's children's TV broadcasts the fewest female characters of all countries compared.



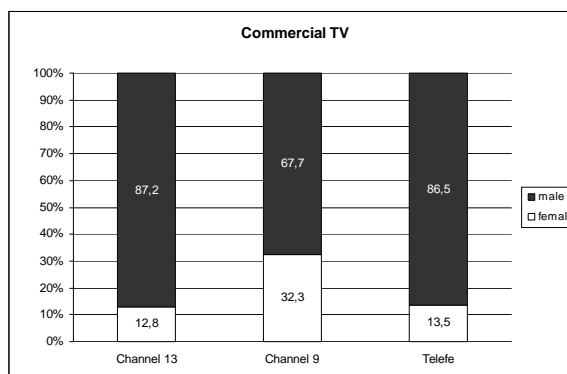
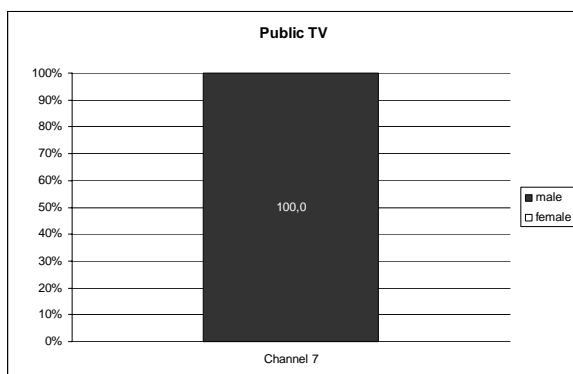
IZI – Children's Television Worldwide 2007; basis: Argentina, n = 20 h fict. children's programme; n = 110 fict. characters

³ Please note: The quantity of cases varies because of a different number of the missing. In the glossary the maximum number of cases is accounted.

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

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%

Concerning the number of female characters, Argentina comes last on an international scale, i.e. only half the number of female characters compared to international average (18.5% to 32.1%).



The public Channel 7 presents stories with male characters only – at least in this sample. On the commercial Channel 13, 12.8% of the characters are female, on Channel 9 at least 32.3%, and on TeLeFe 13.5% female characters were presented. The question has to be risen why a Public channel broadcasts children's TV that does not show any female main characters at all (at least in this sample).

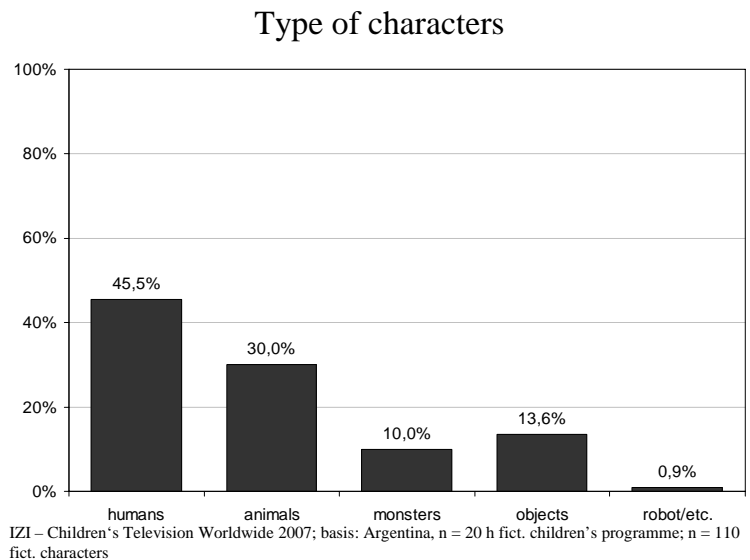
Children's Television Worldwide: Gender Representation in Argentinean Children's Television

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, a machine etc.?

33 characters of the 110 recorded were animals, which reaches a percentage of 30.0%. 50 of the characters (45.5%) are humans. The plants and objects appear as the third largest group. 15 characters (13.6%) can be assigned to this group, i.e. Wimzie of *La casa de wimzie*. Furthermore, 11 monsters and mythical creatures (10.0%) and one robot or machine (0.9%) were recorded.

Of the 33 animals 8 (24.2%) were female and 25 (75.8%) male. Of the 50 humans 8 (16.0%) were female and 42 (84.0%) were male. Among the 15 plants, all of them were male. The one machine and robot which was counted was male. Of the 11 monsters which were counted, 4 (36.4%) were female, 5 (45.5%) were male and 2 (18.2%) were not-identifiable.



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

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

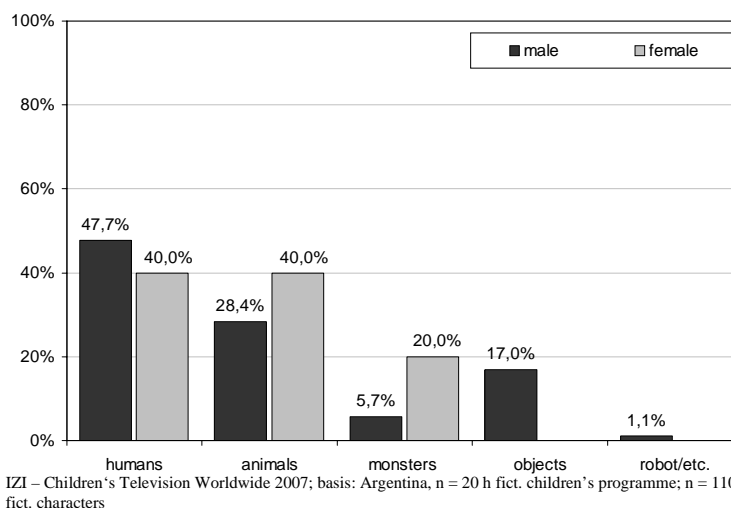
Concerning the number of human beings in fictional programs, Argentina is next to last with a proportion of 45.5% of human characters but ranks higher with plants, monsters and animals.

Gender Perspective: The few females are either humans, animals or monsters

Of the 20 female characters 8 (40.0%) were humans and 4 (20.0%) monsters or mythical creatures and 8 female characters (40.0%) were animals.

The 88 male characters were represented in 42 cases (47.7%) as humans and in 25 (28.4%) cases as animals. Monsters and mythical creatures with male gender were found in 5 characters (5.7%), one (1.1%) was part of the plot as a robot and 15 male plants or objects (17.0%) could be counted. So, there is an equal share of female Humans and Animals, and among the small number of females in general there are more monsters than among the males.

Type of characters



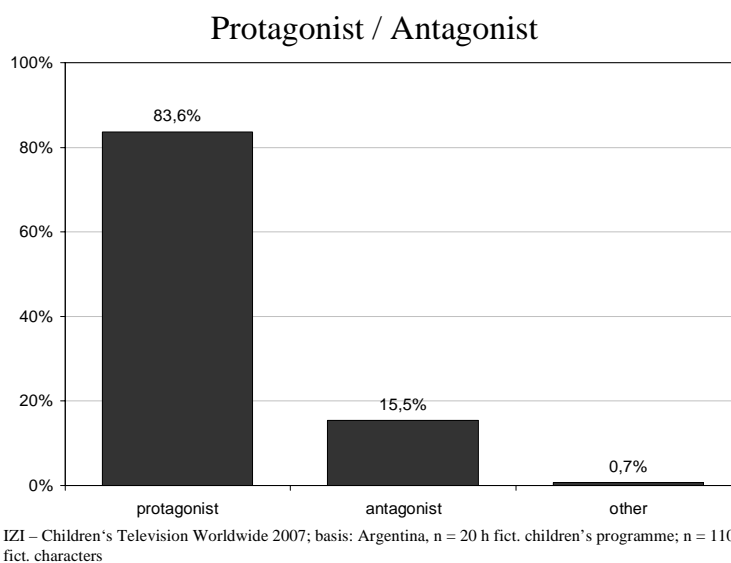
Children's Television Worldwide: Gender Representation in Argentinean Children's Television

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?

92 of the characters in Argentinean children's television were identified as protagonists. This corresponds to 83.6% of the cases. On the other hand, there are 17 antagonists that constitute 15.5% of the characters. One character could be ascribed to neither type (0.7%).

	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%



The characters in children's Television in Argentina are in 15.5% of the cases antagonists. On an international scale, Argentina ranks above the average.

Children's Television Worldwide:

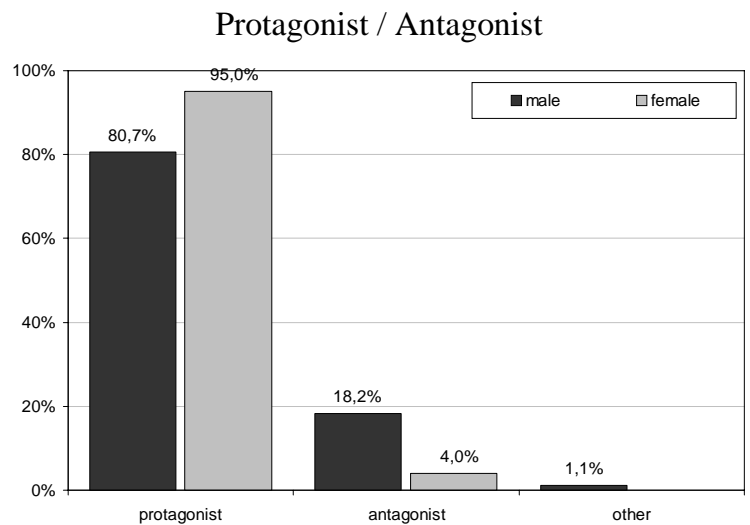
Gender Representation in Argentinean Children's Television

Gender Perspective: Antagonists are seldom female

Among the 17 antagonists there is 1 (5.9%) female character and 16 (94.1%) male characters. And among the sexes, there are almost 16% more male than female antagonists.

Among the female characters, 19 (95.0%) appear as protagonists. 1 (4.0%) of the female characters is an antagonists.

With regard to boys' or men's characters, there are 71 (80.7%) protagonists. 16 (18.2%) men characters appear as antagonists, while one (1.1%) cannot be identified as either one. The percentage of antagonists among the few girls' characters is smaller. Argentinean Children's TV tells its stories with a few bad guys, while female characters in quite a traditional understanding seem to be concerned with harmony.

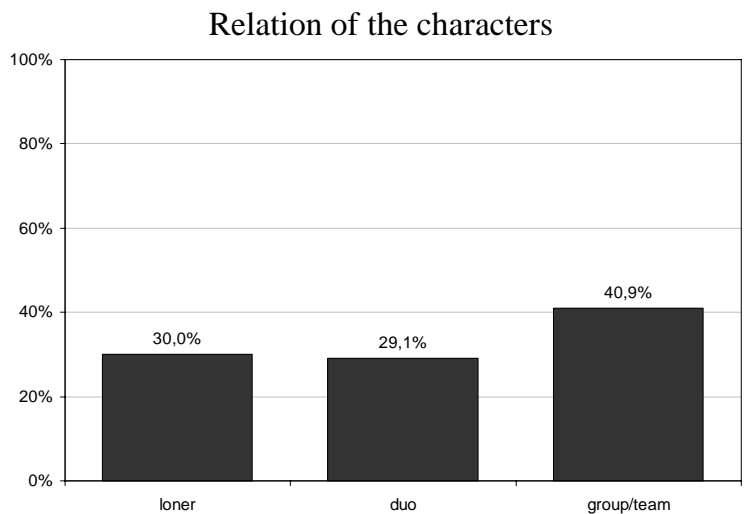


IZI – Children's Television Worldwide 2007; basis: Argentina, n = 20 h fict. children's programme; n = 110 fict. characters

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 a duo?

33 of the characters (30.0%) are integrated into the plot as loners. 32 of the characters in this category are part of a duo (29.1%). 45 (40.9%) and thus the majority of the characters are part of a group or a team, respectively.



IZI – Children's Television Worldwide 2007; basis: Argentina, n = 20 h fict. children's programme; n = 110 fict. characters

Children's Television Worldwide:

Gender Representation in Argentinean Children's Television

	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%

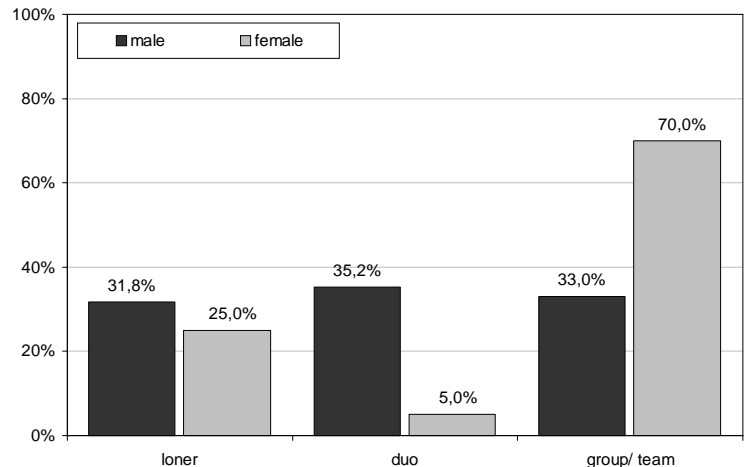
When it comes to the percentage of groups in TV programs, Argentina is third to last and is way below the international average. It ranks high regarding stories with loners or duos as main characters. So there seems to be an emphasize on (male) individuality in Argentinean Children's TV.

Gender Perspective: Girls and women in groups, males in duos or as loners

Of the female characters 5 (25.0%) are loners, 1 (5.0%) is shown in a duo and 14 (70.0%) are a part of a group.

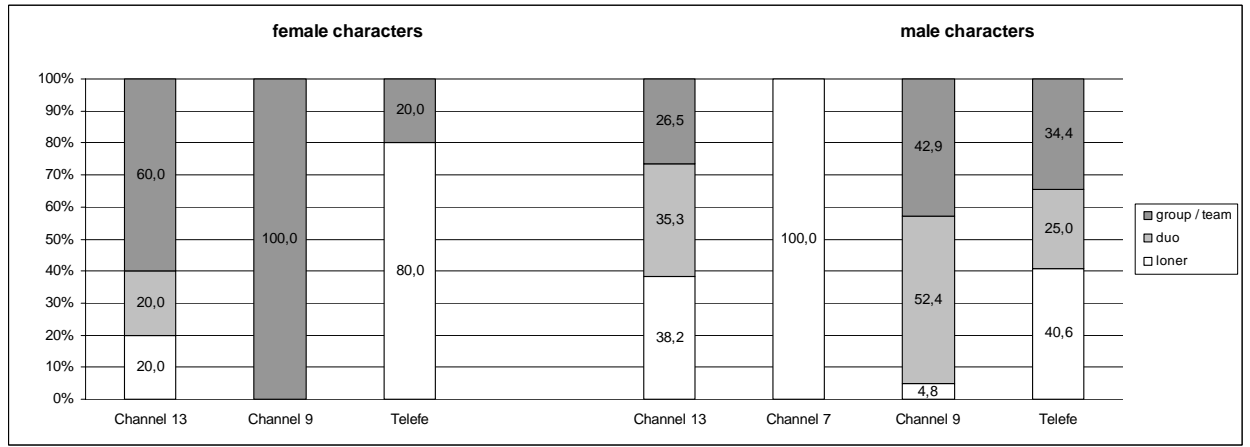
Of the male characters 28 (31.8%) are loners, 31 (35.2%) are duos and 29 (33.0%) are part of a group. In Argentina there are told a lot of stories around males in duos or as loners, while girls and women appear mainly in groups, what obviously corresponds with the traditional understanding of gender roles mentioned above.

Relation of the characters



IZI – Children's Television Worldwide 2007; basis: Argentina, 20 h fict. children's prog.; 48 fict. shows; 110 human characters

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



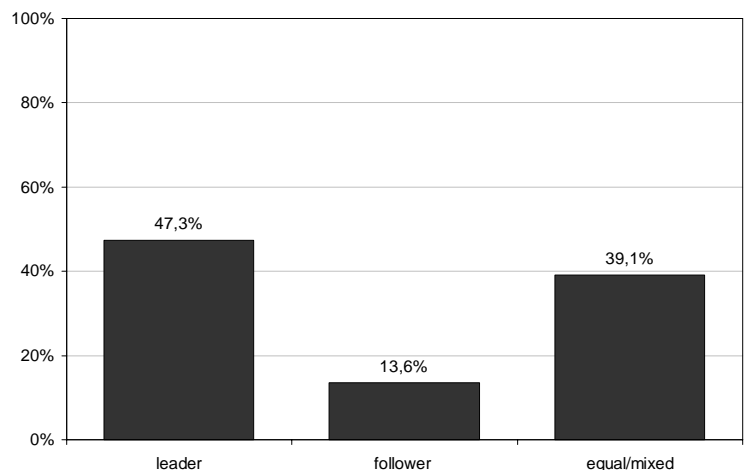
Channel 9 presents the highest percentage of females in groups (100%), while TeLeFe shows the highest percentage of female loners (80%). Channel 7 presents its programs with male loners exclusively (100%), while Channel 9 presents only 4.8% male loners and 52.4% males appearing in duos.

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 solution of the problem? Is there a clear leading character?

43 (39.1%) of the characters appear as equals regarding hierarchical positions. 52 (47.3%) are leaders and 15 (13.6%) are followers.

Hierarchical position of the characters



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Children's Television Worldwide: Gender Representation in Argentinean 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%

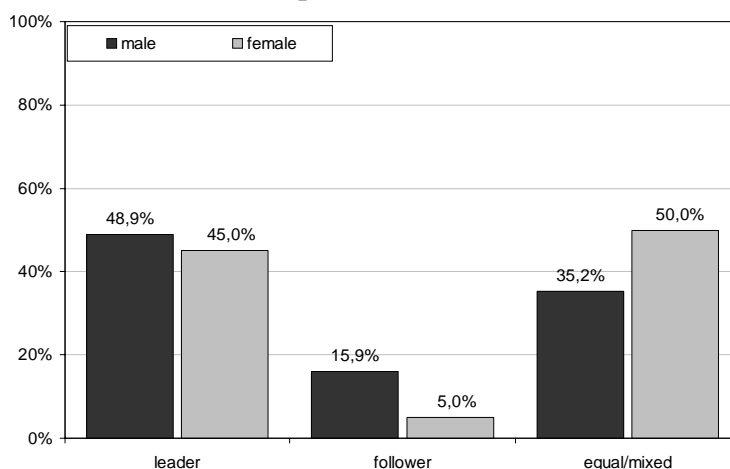
Argentina shows the most characters as leader of a group (47.3%). It also shows less followers (13.6%) and less equals (39.1%) than the international average. That corresponds to the stress on (male) individuality mentioned above.

Gender Perspective: Male leaders and followers and equal women

Of the female characters, 10 (50.0%) of the cases are equal or mixed. 9 female characters (45.0%) appear as leaders and one (5.0%) as a follower.

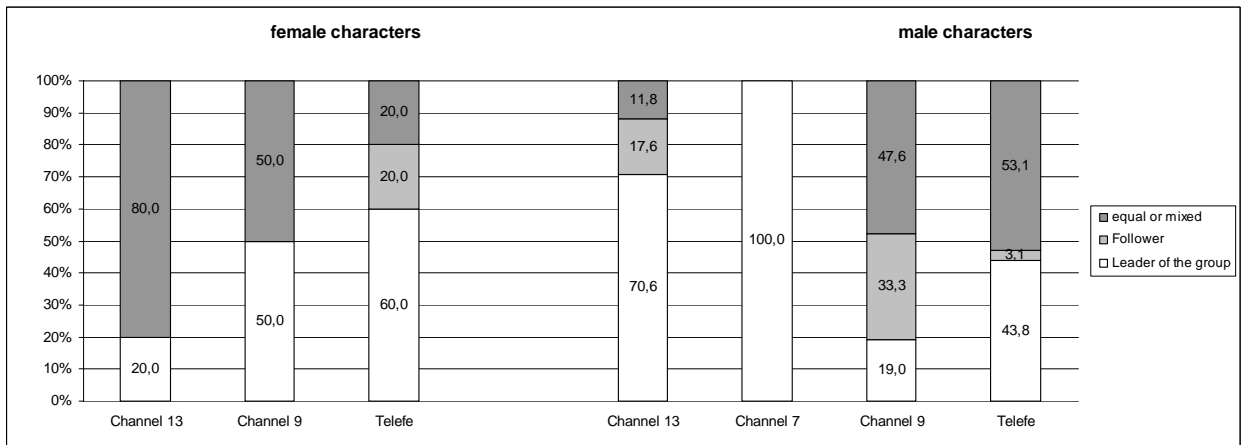
Among the boys and men characters 31 (35.2%) are equal or mixed and in 43 (48.9%) cases they are leaders of a group. 14 (15.9%) are followers. In Argentina a lot of stories with male characters in unequal positions are offered, while the majority of female characters are equal. Nevertheless the shares of male and female leaders are relatively similar.

Hierarchical position of the characters



IZI – Children's Television Worldwide 2007; basis: Argentina, n = 20 h fict. children's programme; n = 110 fict. characters

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



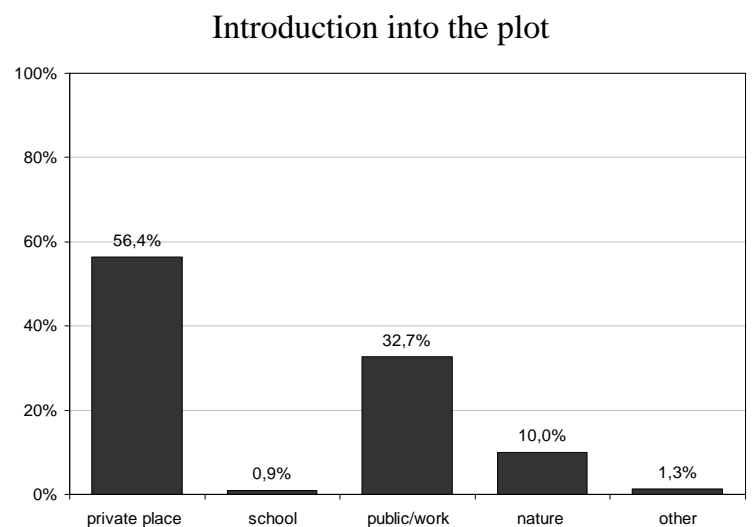
In 60% of the cases TeLeFe tells stories with female leaders, while Channel 7 presents male leaders only (100%). So, Channel 7 presents a 100% of male characters that are loners and leaders for a 100%, too.

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 in which the character is introduced into the plot is the private space. 62 (56.4%) of the recorded characters of this category appear here for the first time. Public spaces or work, respectively, rank second. Here, 36 characters (32.7%) are introduced for the first time.

11 characters are in a natural environment in their introduction scene (10.0%), 1 character (0.9%) is in school.



IZI – Children's Television Worldwide 2007; basis: Argentina, n = 20 h fict. children's programme; n = 110 fict. characters

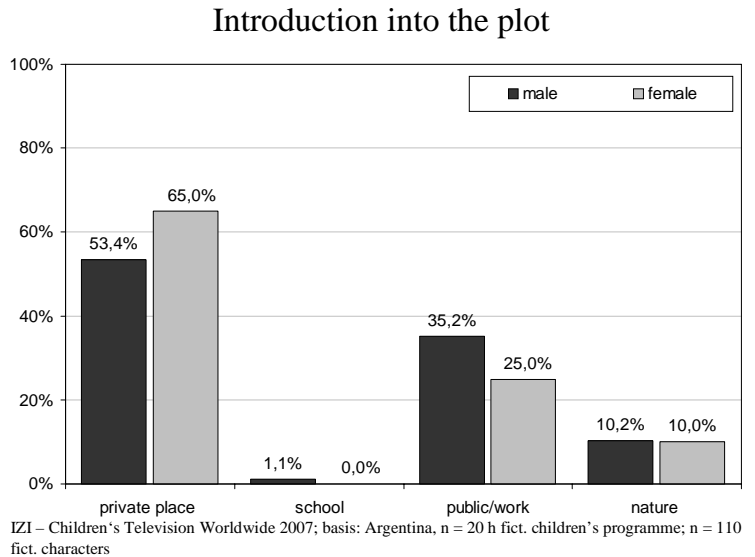
Children's Television Worldwide:

Gender Representation in Argentinean Children's Television

Gender Perspective: Females appear more often on private places, males at school and in public/work sphere

13 (65.0%) of the female characters in the sample are introduced into the plot in private settings. 5 (25.0%) of the characters are introduced in public spaces or at work. 2 (10.0%) appear for the first time in nature.

47 (53.4%) of the male characters are first introduced in private settings. 31 (35.2%) are presented in a public sphere or at work. In a third position are nature locations with 9 characters (10.2%), and finally school where 1 character (1.1%) is introduced. Correspondingly to the gender roles mentioned above, more females than males are introduced in private places.



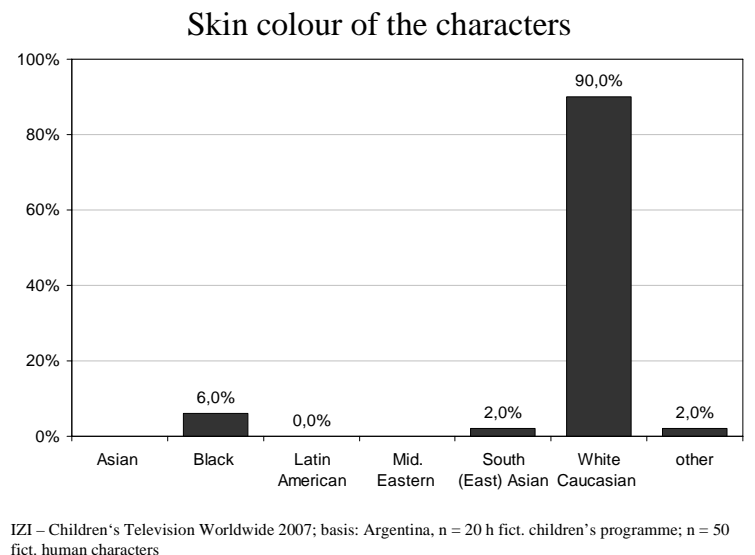
The analysis of the Human Characters

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

What skin colour or general ethnic affiliation can we see?

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

1 (2.0%) of the human characters showed South (East) Asian physical traits. Black characters were found in 3 (6.0%) characters of the sample. 0 (0.0%) were classified as Latin-American. The majority, with 45



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

characters (90.0%), were Caucasian. All in all, one character was not identifiable.

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 Argentinean children's television no Asian and no Latin-American characters are shown. At the same time stories with 90.0% of white Caucasian characters are told – almost 30.0% more than in the international average. The country is around international average when it comes to black characters. So, in international comparison Argentina has one of the least ethnic diverse children's Television. Especially the absent of Latin-American characters is remarkable. In the shows around the children's programme (mainly Telenovelas) there are quite a lot of Latin-American characters. But why not in the children's programme?

Children's Television Worldwide:

Gender Representation in Argentinean Children's Television

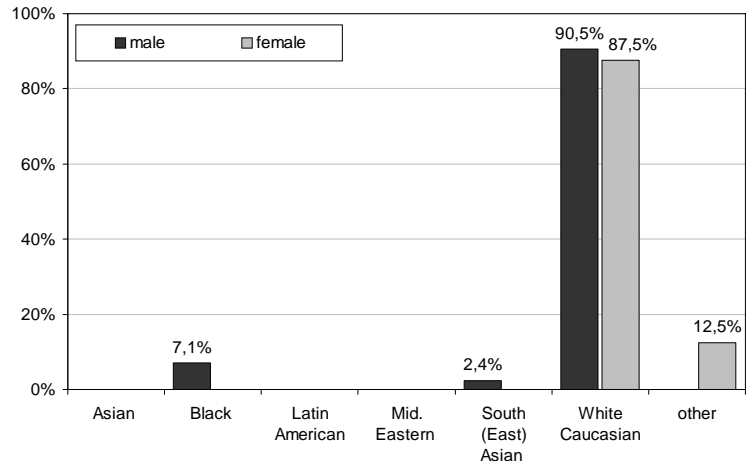
Gender Perspective: Only male Blacks and male South (East) Asians

Out of the female human characters 7 (87.5%) are white Caucasians and 1 (12.5%) is not recognisable.

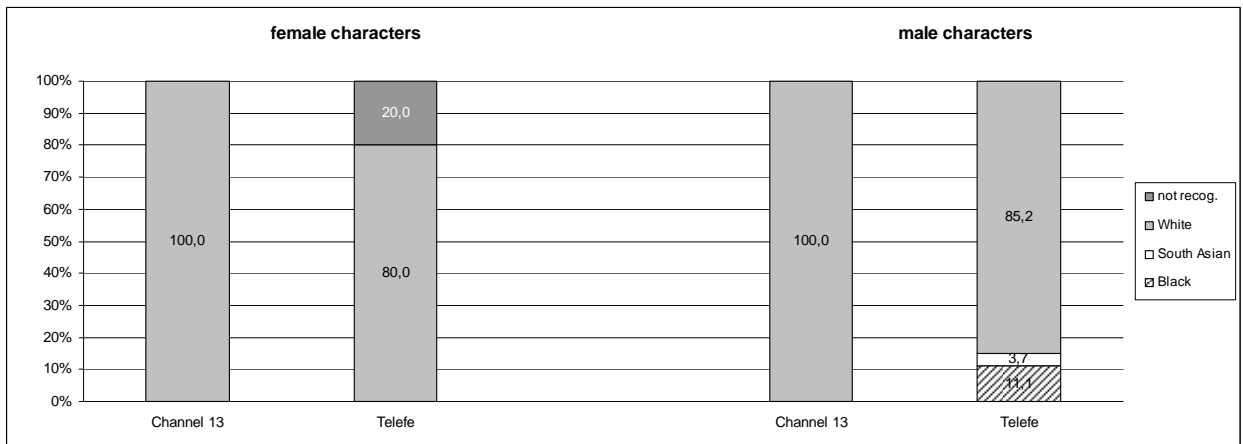
The male characters show 38 (90.5%) white Caucasians, 1 (2.4%) South (East) Asian, 3 (7.1%) Blacks and 0 (0.0%) Latin-American.

Argentina tells stories without Latin-Americans which is quite peculiar with regards to the ethnical structure of Argentina.

Skin colour of the characters



IZI – Children's Television Worldwide 2007; basis: Argentina, n = 20 h fict. children's programme; n = 50 fict. human characters



Female characters are mostly white.

TeLeFe is the only channel presenting black characters, which are all male (11.1%), while in Channel 13 the presented characters are in 100% of the cases white Caucasian, be them male or female.

Children's Television Worldwide:

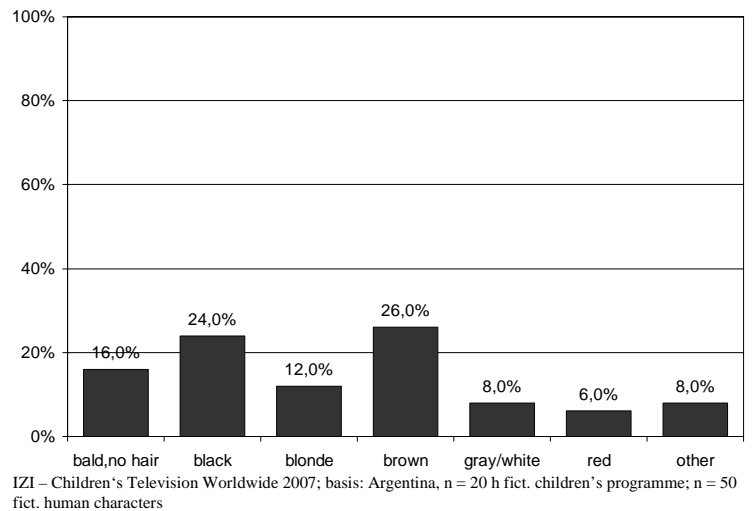
Gender Representation in Argentinean Children's Television

Hair colour of protagonists

We coded what the hair mostly look like.

8 (16.0%) characters did not have any hair, 12 (24.0%) characters had black hair and 13 (26.0%) characters had brown hair. 6 characters were blonde (12.0%), 4 people had grey or white hair (8.0%), and 3 red hair (6.0%). 4 people were categorized in the category 'Other' (8.0%).

Hair colour of the characters

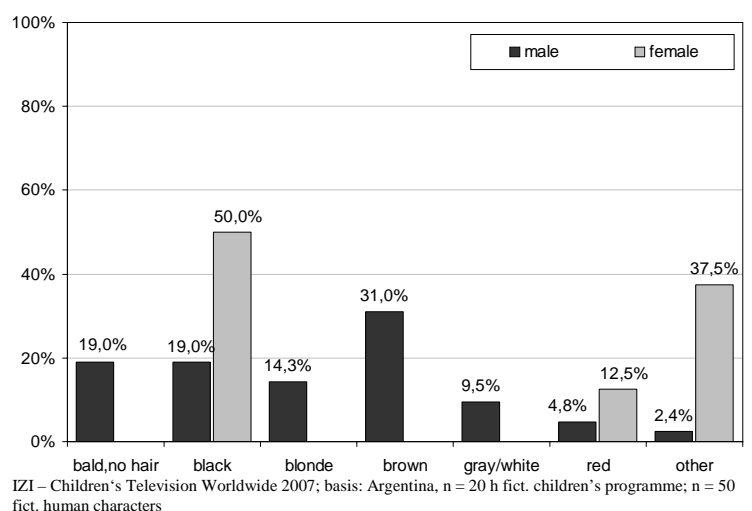


Gender Perspective: Females with black and red hair, only males are bald, blonde and brown-haired

Out of the female characters 4 (50.0%) have black hair, 1 (12.5%) red. There is no female character with grey or white hair which means older women are not presented.

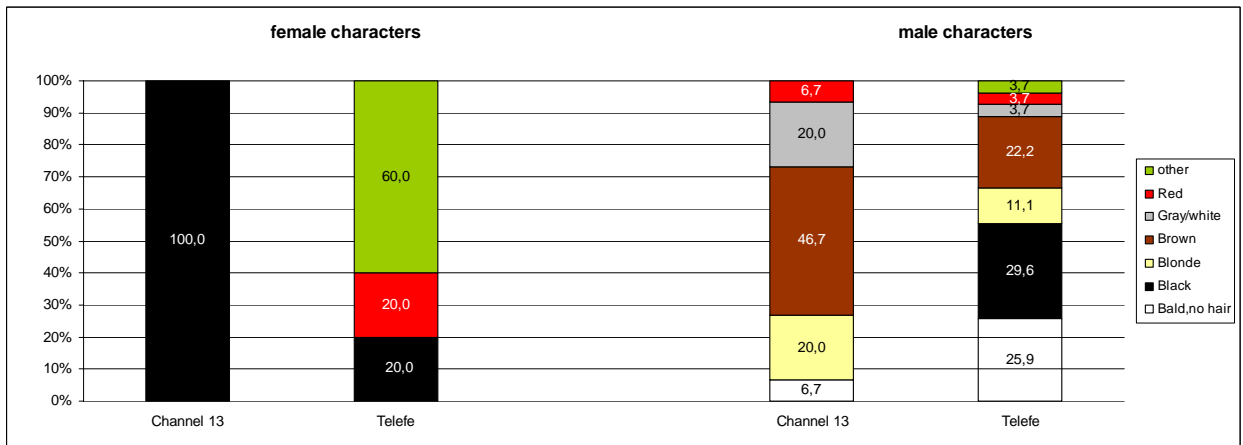
The male characters show 8 (19.0%) without hair, 8 (19.0%) black-haired, 6 (14.3%) with blonde hair, 13 (31.0%) have brown hair, 4 (9.5%) have gray or white hair and 2 (4.8%) have red hair. It is interesting that there are no female blondes or brown-haired at all, as well as that there is a share of 37.5% females that are termed as "other" in this category.

Hair colour of the characters



Children's Television Worldwide:

Gender Representation in Argentinean Children's Television



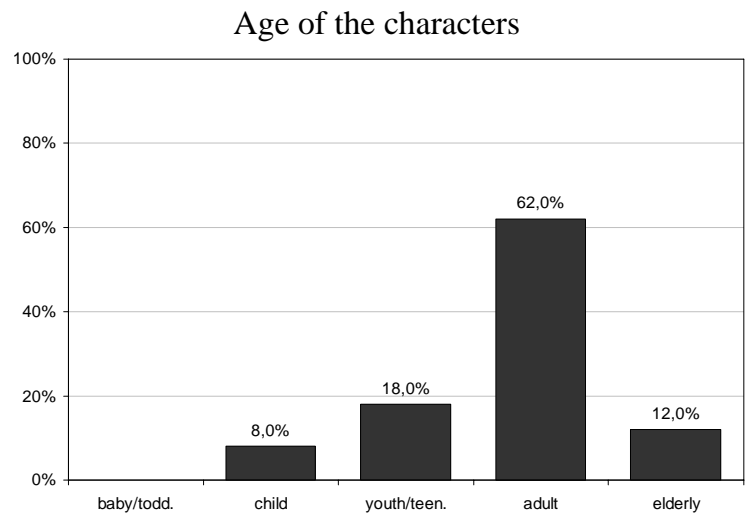
100% of the girls shown on Channel 13 have black hair, while 20% of the females on TeLeFe have red hair and 60% are termed as “other”.

On Channel 13 the males dominate with brown hair (46.7%), while on TeLeFe they have no hair (25.9%) or black hair (29.6%) most of the time.

What age are the protagonists?

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.

4 (8.0%) of the characters are children and 31 (62.0%) are adults. 9 (18.0%) are teenagers, and 6 (12.0%) seniors. Adults are the heroes of the children's programme!



IZI – Children's Television Worldwide 2007; basis: Argentina, n = 20 h fict. children's programme; n = 50 fict. human characters

Children's Television Worldwide: Gender Representation in Argentinean Children's 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%

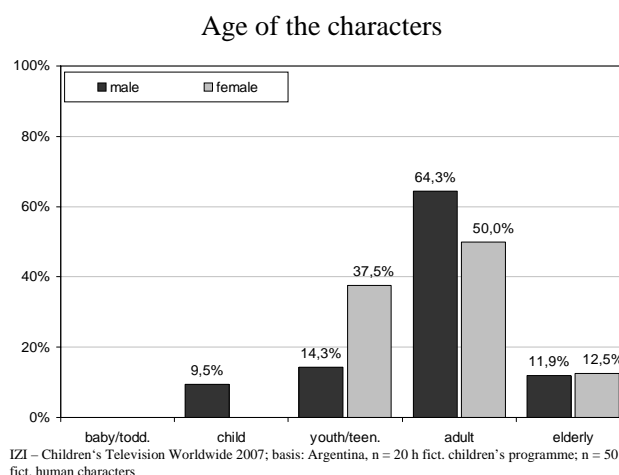
Argentina is on first place concerning the percentage of adults and elderly persons but is last concerning children and babies. Regarding teenagers, it ranks in the lower quarter.

Gender Perspective: Young woman, old men

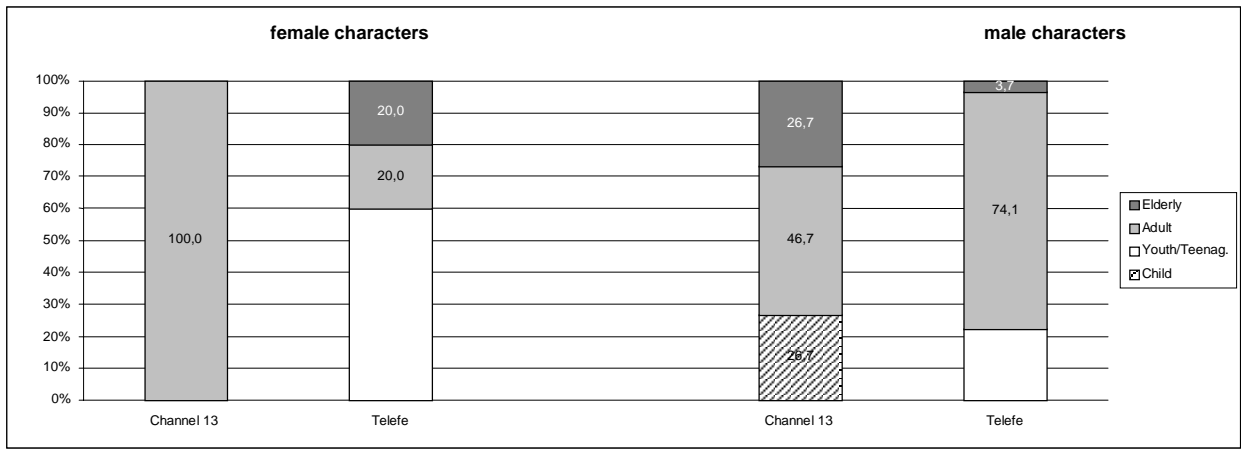
Out of the female characters 3 (37.5%) are teens, 4 (50.0%) adults and one (12.5%) is a senior.

Of the male characters, 4 (9.5%) are children, 6 (14.3%) teens, 27 (64.3%) adults and 5 (11.9%) seniors.

Female characters are more than twice as often teens in Argentinean Children's TV. Almost two thirds of the male characters are adults.



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



About half of the females and males belong to the group of adults. Only TeLeFe shows teens of both sexes, of which 60% are female and 22.2% are male. The 26.7% children shown on Channel 13 are male only.

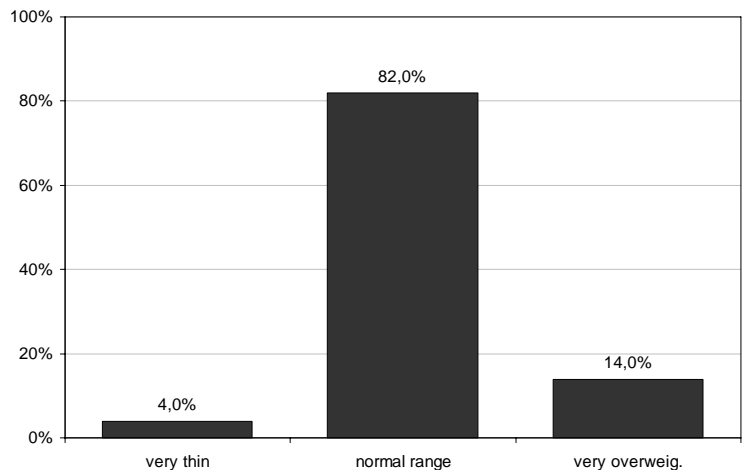
Physique of characters

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.

41 (82.0%) of the sampled characters are of average weight. 2 (4.0%) are very thin, and 7 (14.0%) very overweight.

Physique of the characters



IZI – Children's Television Worldwide 2007; basis: Argentina, n = 20 h fict. children's programme; n = 50 fict. human characters

Children's Television Worldwide: Gender Representation in Argentinean Children's 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%

Argentina has the highest percentage of overweight characters in its children's programs and ranks in the middle field regarding thin and normally sized characters.

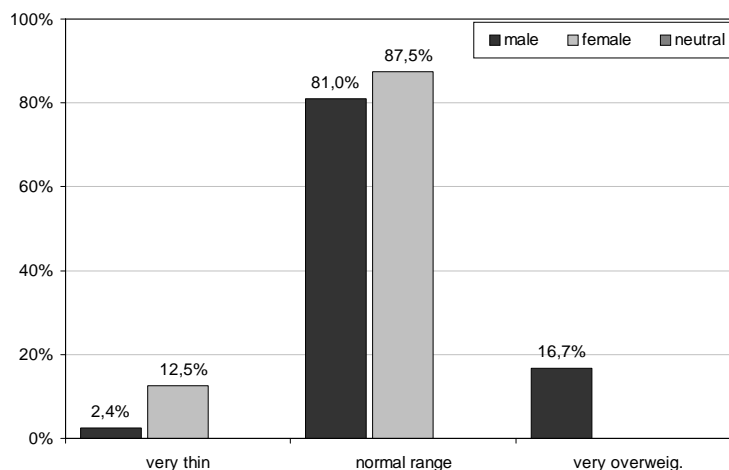
Gender Perspective: Very thin girls and only overweight male characters

Out of the female characters 7 (87.5%) are in the normal range and 1 (12.5%) is very thin.

34 male characters (81.0%) are in the normal range, one (2.4%) is very thin and 7 (16.7%) are very overweight.

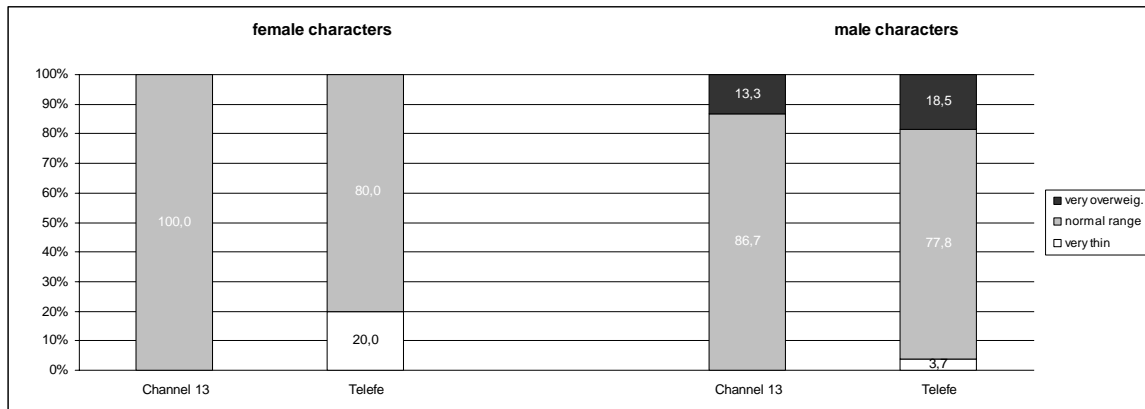
In Argentinean Children's TV 1 out of 8 female characters is very thin - a slight evidence for sexualised characters.

Physique of the characters



IZI – Children's Television Worldwide 2007; basis: Argentina, n = 20 h fict. children's programme; n = 90 fict. human characters

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



The highest percentage of thin females appeared on TeLeFe (20%), while there are no overweight females at all in Argentinean children's program.

In contrast to that, there are 3.7% very thin and 18.5% overweight male characters on TeLeFe and also 13.3% overweight males on Channel 13.

Disabilities of main characters: Nearly not there!

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

4 disabled characters appear among the recorded and coded characters of the Argentinean sample. Out of the female characters 43 (97.7%) are without any recognisable disability and one (2.3%) is obviously disabled. Out of the male characters 100 (96.2%) are not disabled, while 3 (2.9%) have got a recognisable disability.

Therefore, 96.7% of all characters are without any recognizable disability. In international comparison these are positively many.

Children's Television Worldwide:

Gender Representation in Argentinean Children's Television

Summary: Argentinean children's television in international comparison

We analysed a sample of about 19 hours of explicit children's television, 6 hours of fictional shows, 34 fictional shows, 110 characters (fiction) and 50 human characters in fictional shows. To interpret the meaning of the results we have to keep in mind that it is a very small sample owed to the small number of explicit children's TV which is weekly offered for free. Even if the tendencies regarding the characters, their gender, ethnicity etc. give at least a glance of Argentinean children's television, details and the analysis on broadcasters' level tend to be too extreme and might be different in a different sample week. Nevertheless it could highlight some problematic areas and we would be more as pleased if we are proven to be wrong.

Some interesting results: With regard to animated programs, Argentina has a lower percentage of animation than most of the other countries, but while this "normally" is the case with commercial broadcasters, in Argentina the public broadcaster has 100% animation – at least in this sample. 67% of all broadcasted children's TV is produced in the US and with 5.9% of domestically produced programs, Argentina lies below the international average.

It seems that Argentina likes stories around male loners as main characters or duos and not so much about main characters as part of an equal group. And the percentage of antagonists among the few girls' characters is very small. Argentinean Children's TV tells its stories with bad guys.

At some points Argentinean children's television was outstanding in the international comparison, so, out of these results we want to highlight some to promote quality.

- With a gender ratio from 18.5% female and 81.5% male main character Argentinean children's television is the **leader of misrepresentation of girls and women**. We would like to stress that quality in children's television means that children are represented, and in real life also Argentina has a gender ratio from 51% female to 49% male. Broadcaster should find ways to balance this misrepresentation.
- **Adults are the heroes of the children's programme!** Argentina is on first place concerning the percentage of adults and elderly persons but is last concerning children. Regarding babies and teenagers, it ranks in the lower quarter. We would like to stress that children deserve to see themselves on television.
- Argentinean children's television represents **no Latin-American** and no Asian characters – at least in this sample. In international comparison Argentina has one of **the least ethnic diverse children's televisions!** Especially the absent of Latin-American characters is remarkable. In the shows around the children's programme (mainly Telenovelas) there are quite a lot of Hispanic characters. But why not in the children's programme?