

# Children's Television Worldwide: Gender Representation

in



## Austria

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

## Children's television in Austria

In Austrian television there are two public channels: ORF1 and ORF2, whereas ORF1 broadcasts most of the time feature films and TV series and also shows in the mornings the daily children's program "Confetti TiVi". There is no exclusive channel for children only.

Additionally to that, the German children's channels Super RTL, KI.KA, Nick as well as ARD, ZDF and RTL2 can be received in Austria and have been taken into the sample.

### Sample selection:

The sample is based on the following Austrian television networks: ARD, KI.KA, Nick, ORF1, RTL2, Super RTL and ZDF. For these channels the children's program of the country was recorded in the agreed upon time frame and subsequently categorized and measured.

Dates of recording: 31.05.2007 – 08.11.2007.

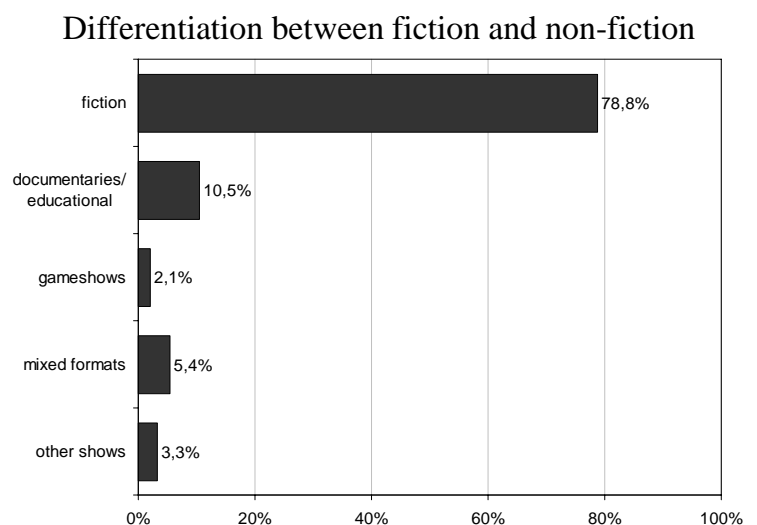
The sample analysed here consists of 171 hours of explicit children's television, 111 hours of fictional shows, 631 programmes (497 fictional shows), 2120 characters (fiction) and 1134 human characters.

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

### More fictional or a more non-fictional programmes? 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 might be that one show consists of 2 episodes like in SpongeBob, but they are still one show).

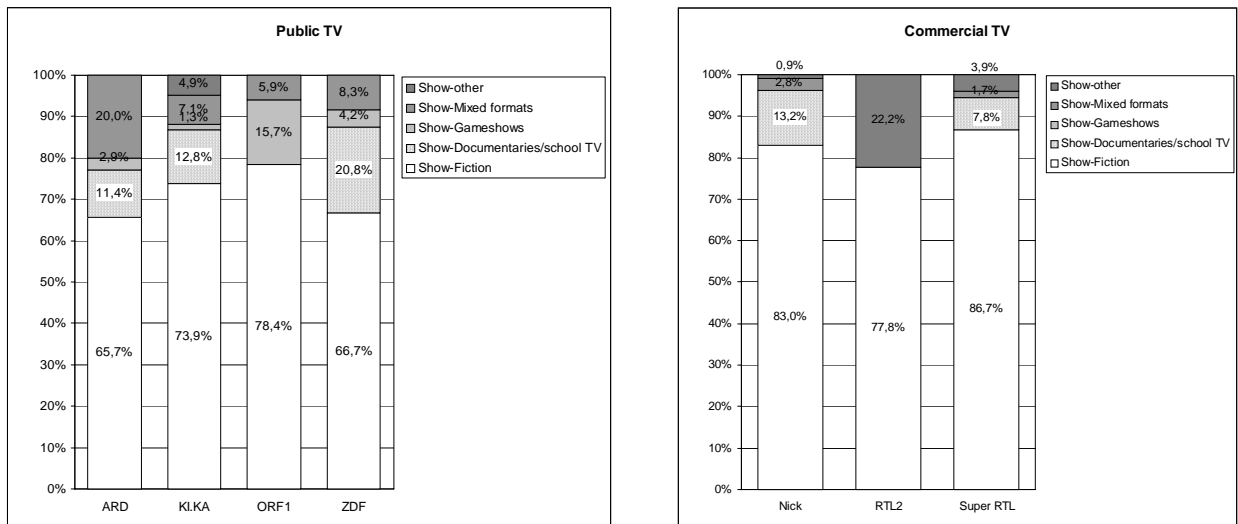
The sample comprises altogether 631 shows that can be categorised into different program types. 497 shows or 78.8% can be referred to as fiction, 66 shows (10.5%) were documentaries, 34 were mixed formats (5.4%) and 13 game shows (2.1%).



IZI – Children's Television Worldwide 2007; basis: Austria, n = 171 h children's programme

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

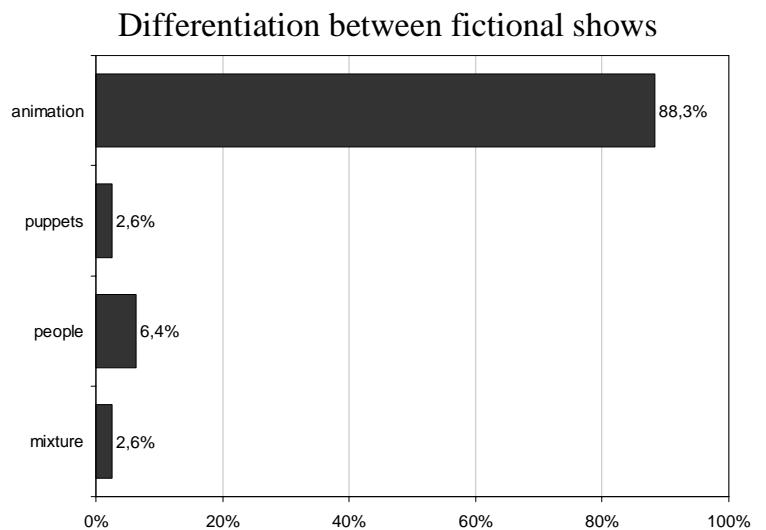
The most fictional program is broadcasted on ORF1 (78.4%), while the less is on ARD (65.7%). Comparing the commercial stations, the most fictional program is RTL2 (86.7%), while the less is on RTL2 (77.8%).



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

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

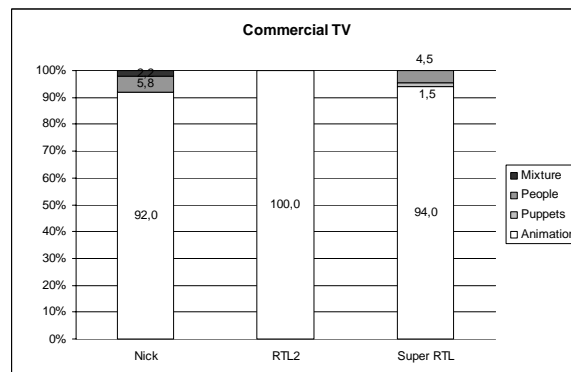
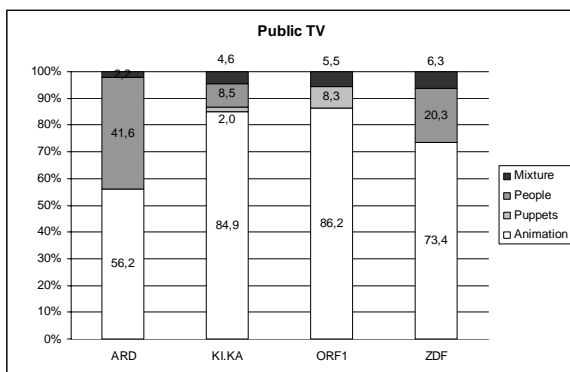
Among the 497 recorded fiction shows were 439 (88.3%) animation shows; in 32 shows (6.4%) real people are the actors/actresses and 13 (2.6%) were a mix of several categories. In 13 shows (2.6%) the protagonists were puppets.



IZI – Children's Television Worldwide 2007; basis: Austria, n = 111 fict. children's programme

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

The public channel showing the fewest animated programs is ARD (56.2%), while the channel with the most animated program is ORF 1 (86.2%). RTL2 is a commercial TV station which shows exclusively animated programs. The most programs containing real people appear on Nick (5.8%).



	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%
<b>Austria</b>	<b>88,3%</b>	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%
<b>total</b>	<b>83,9%</b>	<b>2,4%</b>	<b>8,9%</b>	<b>4,5%</b>	<b>0,3%</b>

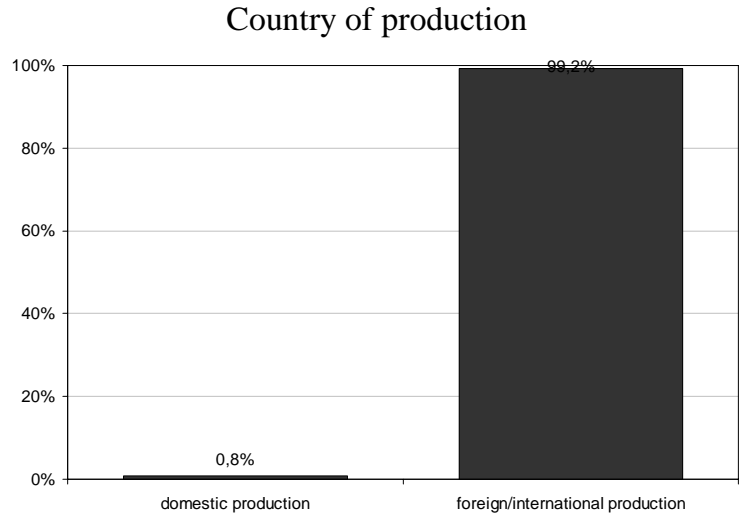
On an international scale Austria ranks with a proportion of 88.3% of animated programs in the middle field.

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

### Where are the shows produced?

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

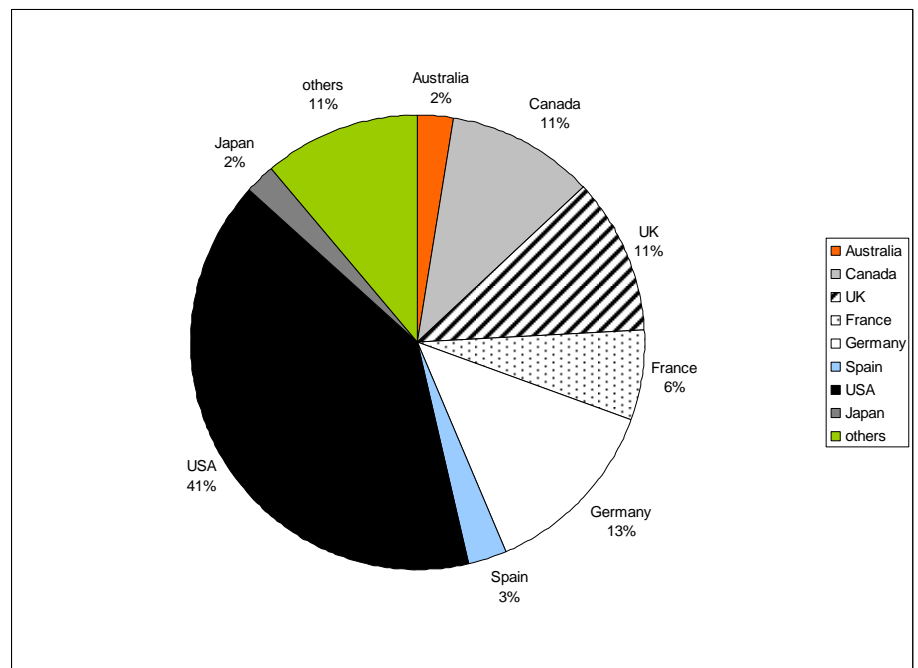
The fiction shows in Austrian children's television are in 99.2% of the cases productions of another country (n=493) and in 0.8% produced in their own country (n=4).



IZI – Children's Television Worldwide 2007; basis: Austria, n = 111 h fict. children's programme

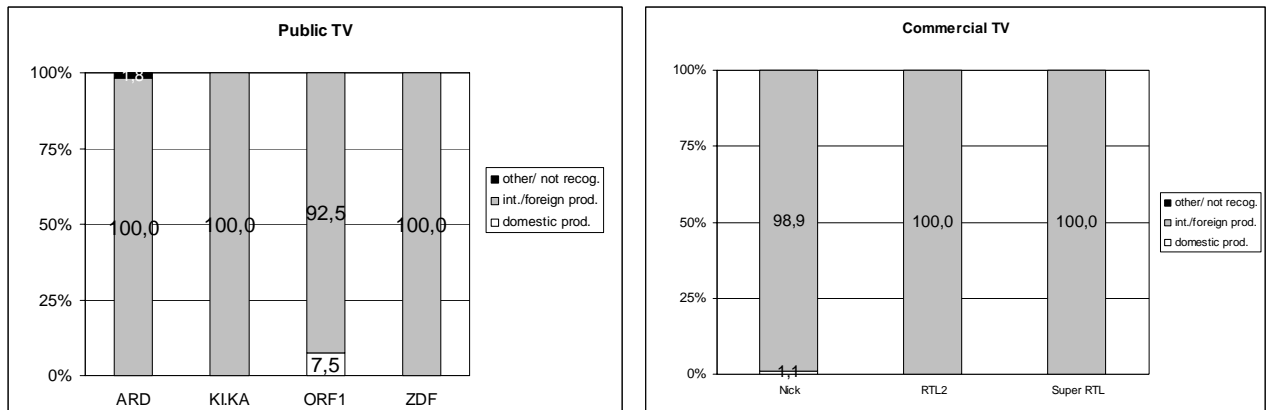
domestic prod.	
Malaysia	82,8%
USA	82,7%
UK	67,7%
China	53,4%
Canada	44,2%
Belgium	39,8%
Germany	17,3%
India	15,8%
Hungary	13,2%
Israel	13,1%
Australia	11,1%
Norway	9,0%
Egypt	8,9%
Netherlands	7,3%
South Africa	6,4%
Brazil	6,3%
Argentina	5,9%
Cuba	5,5%
Syria	3,2%
Slovenia	2,3%
<b>Austria</b>	<b>0,8%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

With a proportion of only 0.8% domestically produced programs, Austria is fourth to last on an international scale. The main proportion of 41% of Austrian children's programs is produced in the USA, followed by German programs (13%) and British programs (11%).



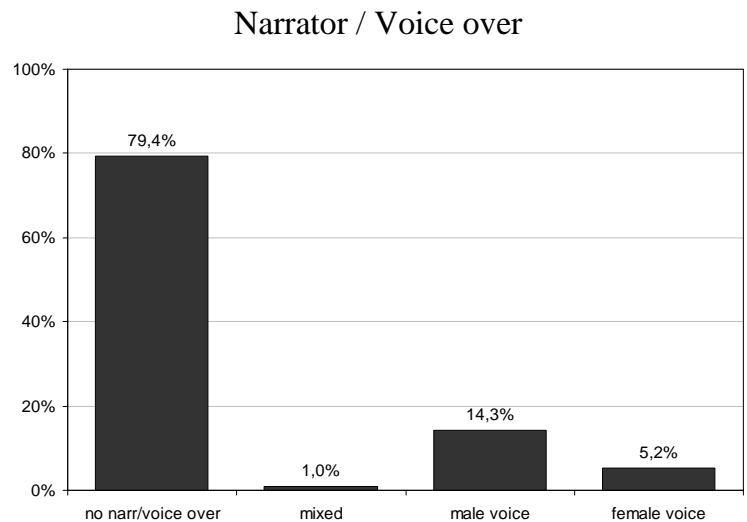
## Children's Television Worldwide: Gender Representation in Austrian Children's Television

ORF1 is the only public channel which is free aired in Austria, which shows domestically produced programmes (7.5%), while the others do not at all. Among the commercial channels is Nick the only one showing programmes produced in Austria (1.1%). As a whole Austrian programmes are offered only on a very low percentage.



### 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 394 (79.4%) fiction shows there was no narrator, in 71 shows (14.3%) there was a male narrator, and in 26 shows (5.2%) a female narrator. In 5 shows the narrators were mixed (1.0%). Conclusion: female voices are underrepresented in Austrian children's television.

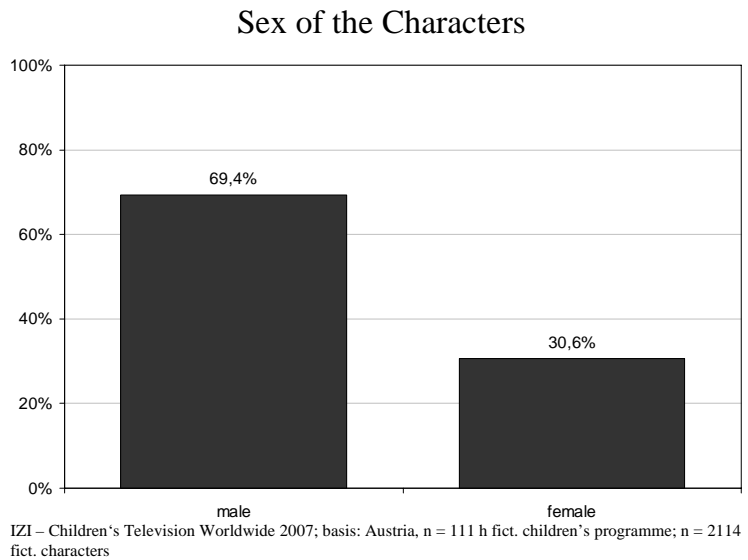


IZI – Children's Television Worldwide 2007; basis: Austria, n = 111 h fict. children's programme

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

## Who are the main characters? Results at character level<sup>1</sup>

In this study we focused on the main characters of the show, which we defined as the characters that can be seen on screen at least 50% of the duration of the episode. In the first step we analysed which sex it is, based on grammatical terms, name of character, voice and easily identifiable gender identifiers. In terms of characters, in the 497 fiction shows in Austrian children's television 2120 were identified as main characters.

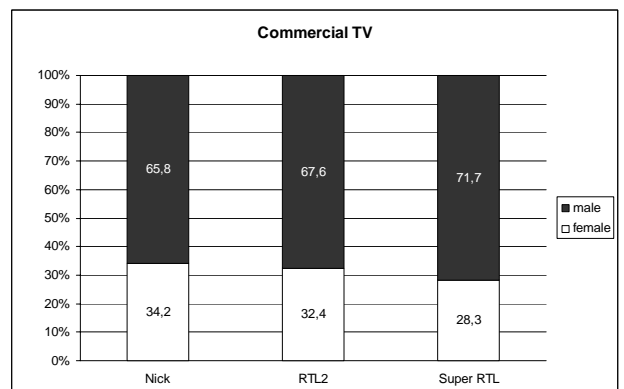
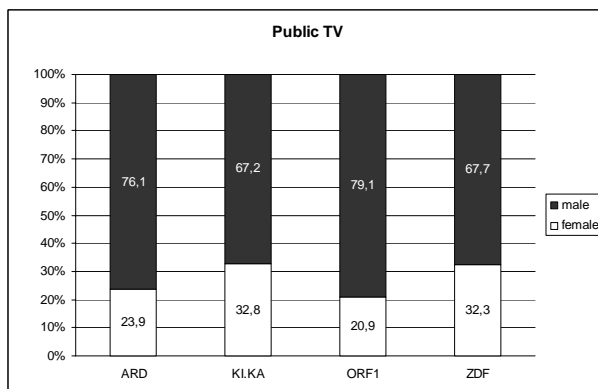


### Gender perspective: Men and boys are the heroes of the programme

The characters of the fictional shows in Austrian children's television were in 30.6% of the cases female and in 69.4% male.

So female characters are clearly underrepresented!

The public channel which could be received in Austria showing the most female characters is KI.KA with a proportion of 32.8%, while the fewest females appear on ORF1 (20.9%). The commercial stations range from 28.3% female characters on Super RTL to 34.2% female characters on Nick.



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

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

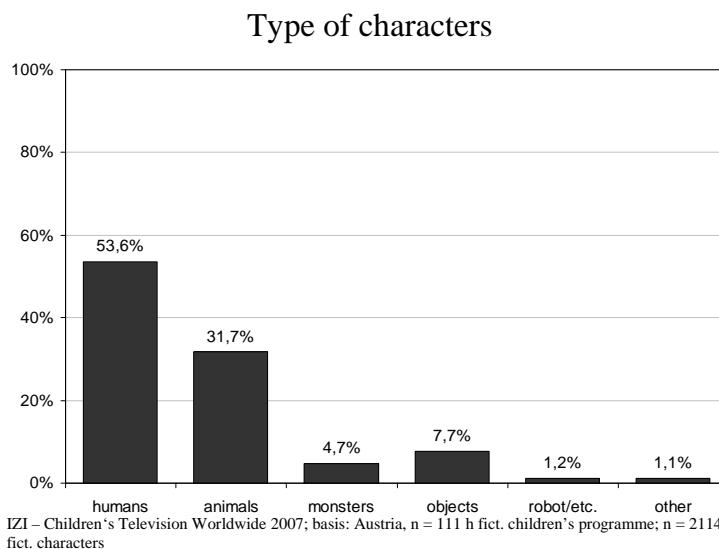
female		male	
Norway	41,6%	Argentina	81,5%
Syria	38,9%	Cuba	79,9%
Israel	37,4%	Malaysia	77,2%
UK	37,3%	Egypt	71,4%
India	36,1%	Slovenia	71,2%
New Zealand	35,2%	South Africa	70,3%
Canada	35,1%	Austria	69,4%
Hong Kong	34,9%	China	69,1%
Belgium	34,5%	Germany	69,0%
Kenya	33,2%	Australia	68,5%
USA	33,1%	Brazil	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%
<b>total</b>	<b>32,1%</b>	<b>total</b>	<b>67,9%</b>

In Austrian children's television 30.6% of the characters are female, which puts Austria a little bit below the international average.

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

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

1134 characters of the recorded were human, which accords to a percentage of 53.6%. 671 of the characters (31.7%) were animals. Part of this group is, for example, Amely of *Landmaus und Stadtmaus*. The plants and objects appear as the third largest group. 164 characters (7.7%) can be assigned to this group, i.e.





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

Doris in *Henry's Welt*. Furthermore, 99 monsters and mythical creatures (4.7%), 25 robots or machines (1.2%) and 23 other characters (1.1%) were recorded.

Of the humans 437 (38.5%) were female and 696 (61.4%) were male. One was recorded as neutral (0.1%). Of the animals 159 (23.7%) were female and 474 (70.6%) male. 38 animals were recorded as neutral (5.7%). Among the plants and objects, 11 were female (6.7%), 143 male (87.2%) and 10 neutral (6.1%). Of the machines and robots which were counted, 3 (12.0%) were female, 20 were male (80.0%) and two were not-identifiable (2.0%). Of the monsters which were counted, 14 (14.1%) were female, 83 (83.8%) were male and 2 (2.0%) were 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%
<b>Austria</b>	31,7%	<b>53,6%</b>	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%
<b>total</b>	<b>26,3%</b>	<b>59,1%</b>	<b>5,0%</b>	<b>3,5%</b>	<b>3,1%</b>	<b>3,1%</b>

In the international comparison the percentage of humans in Austrian children's TV is below the international average. It seems that there are a lot of stories with humans but also with animals.

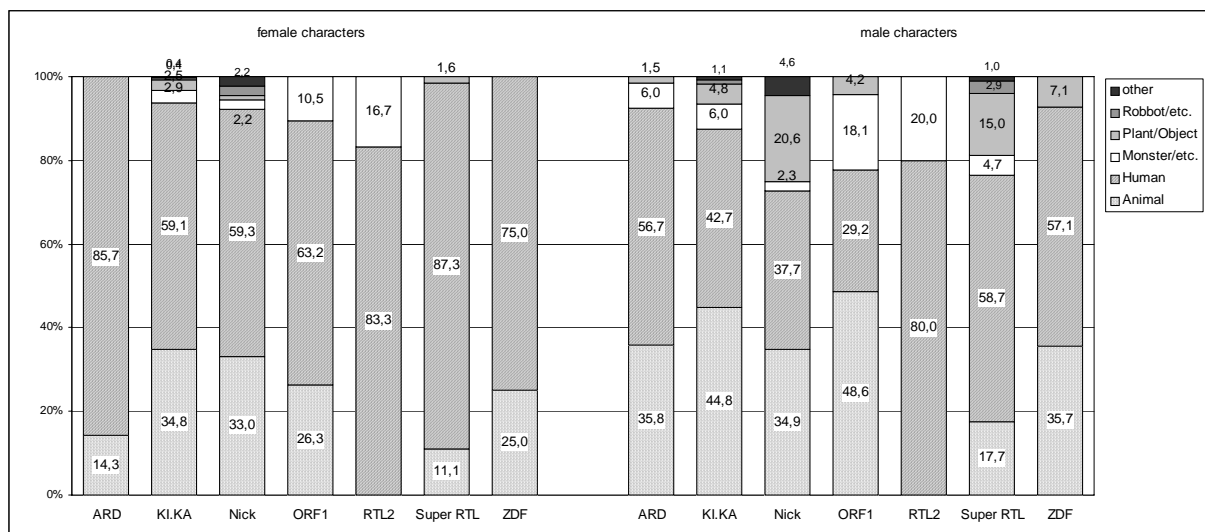
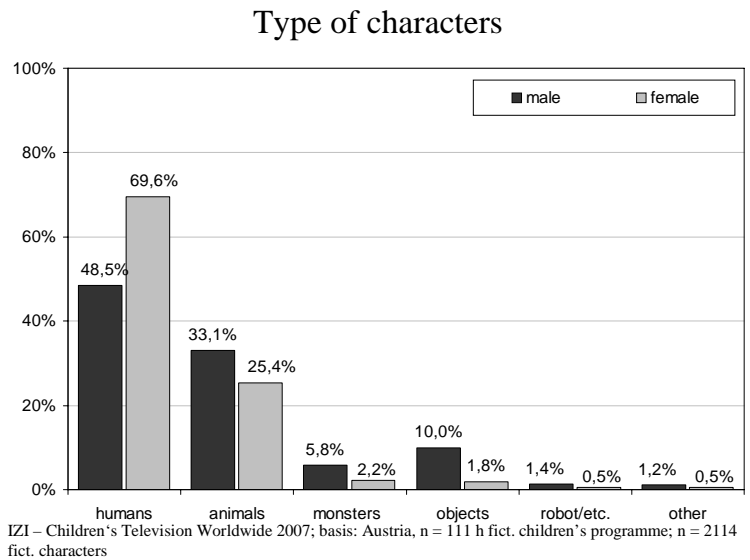
## Children's Television Worldwide: Gender Representation in Austrian Children's Television

### Gender Perspective: Female characters are often human, animals, objects and monsters are more often males

Of the female characters 436 (69.6%) were humans 159 (25.4%) animals, 14 were monsters or mythical creatures (2.2%) and 11 were plants or objects (1.8%). Three of the female characters were robots or machines (0.5%) and another three were in the others group (0.5%).

The male characters are represented in 695 cases (48.5%) as humans and in 474 (33.1%) cases as animals. 143

male characters were plants or objects (10.0%), 83 monsters and mythical creatures (5.8%), 20 robots or machines (1.4%) and 17 could not be assigned to any of the groups (1.2%).



The highest percentage of female humans appears on ARD (85.7%), while the highest percentage of female animals can be seen on KI.KA (34.8%). The only two channels showing female robots are KI.KA. (0.4%) and Nick (2.2%). The highest percentage of male humans can be found on RTL2 (80%), while the highest percentage of male animals appears on ORF1 (48.6%). The highest percentage of robots could be found on SuperRTL (2.9%), while the highest percentage of male plants appears on Nick (20%).

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

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

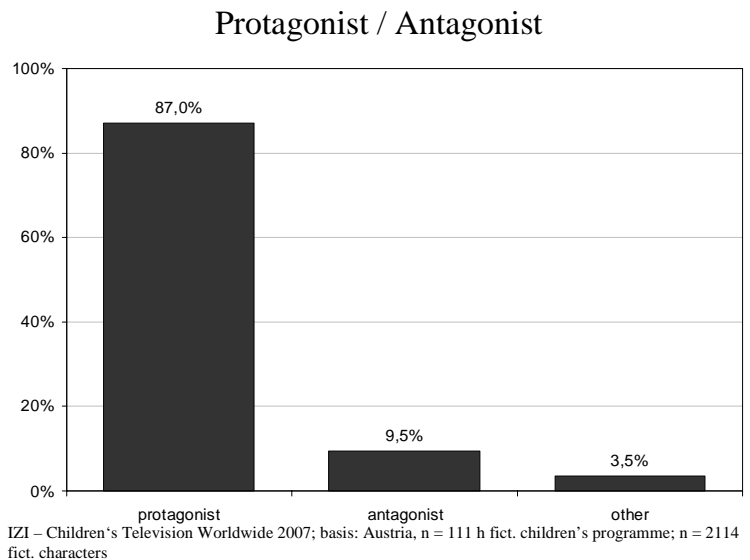
We coded the “general part” of the character in the narration of the story – is it the good main character or the bad and evil guy/girl?

1840 of the characters in Austrian children's television were identified as protagonists. This corresponds to a relative part of

87.0%. On the other hand, there are 201 antagonists that constitute 9.5% of the characters. 73 characters could be ascribed to neither type (3.5%).

Of the protagonists counted, 593 (32.2%) are female and 1202 (65.4%) male. 44 characters (2.4%) could not be identified. Among the antagonists there are 23 (11.4%) female characters and 171 (85.1%) male

characters. 7 characters (3.5%) are not identifiable. The characters, who can be classified as neither protagonist nor antagonist can be split up as follows: 12 (16.4%) of the characters are female, 56 (76.7%) are male, and 5 character (6.8%) were not identifiable.



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

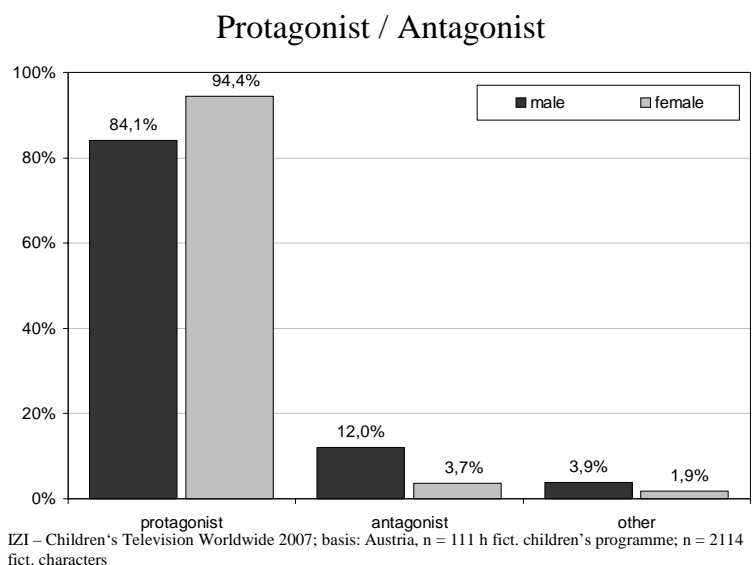
	Protagonist	Antagonist
UK	38,6%	28,8%
Australia	61,5%	27,3%
South Africa	74,5%	23,5%
Cuba	77,8%	21,4%
China	81,1%	18,8%
Malaysia	82,1%	17,9%
Brazil	34,3%	15,9%
Norway	78,6%	15,7%
Argentina	83,6%	15,5%
Netherlands	83,1%	15,4%
India	80,6%	15,3%
Egypt	83,7%	15,0%
Kenya	82,5%	15,0%
Syria	85,1%	14,9%
Hungary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

In Austria 9.5% of the characters are presented as antagonists, which is below the international average. It seems that Austrian children's television doesn't like to tell stories with Antagonists.

### Gender Perspective: Men and Boys are the bad guys

Of the protagonists counted, 593 (32.2%) are female and 1202 (65.4%) are male. 44 characters (2.4%) could not be identified as either. Among the antagonists there are 23 (11.4%) female characters and 171 (85.1%) male characters.

Among the female characters, 593 (94.4%) appear as protagonists. 23 (3.7%) of the female characters are antagonists. 12 (1.9%) were not identifiable. With regard to boys' or men's characters, there are 1202 (84.1%) protagonists. 171 (12.0%) men characters appear as antagonists, while 56 (3.9%) of the total cannot be identified. So males are four times as often antagonists as females.



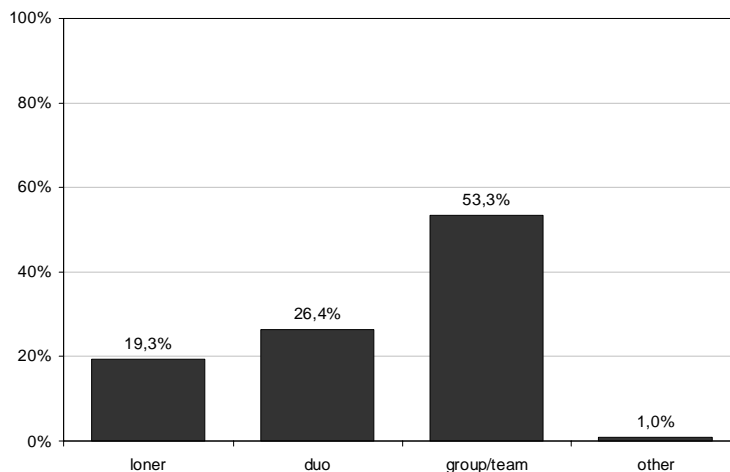
## Children's Television Worldwide: Gender Representation in Austrian Children's Television

### 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?

1126 of the characters (53.3%) are integrated into the plot as part of a group, 558 are part of a duo (26.4%), 408 (19.3%) are loners and 21 (1.0%) could not be grouped into any of the categories.

Relation of the characters



IZI – Children's Television Worldwide 2007; basis: Austria, n = 111 h fict. children's programme; n = 2114 fict. characters

	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%
<b>Austria</b>	19,3%	26,4%	<b>53,3%</b>
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%
<b>total</b>	<b>20,3%</b>	<b>21,1%</b>	<b>56,5%</b>

In Austria the character is with a proportion of 53.3% a part of a group or team, which lies slightly below the international average.

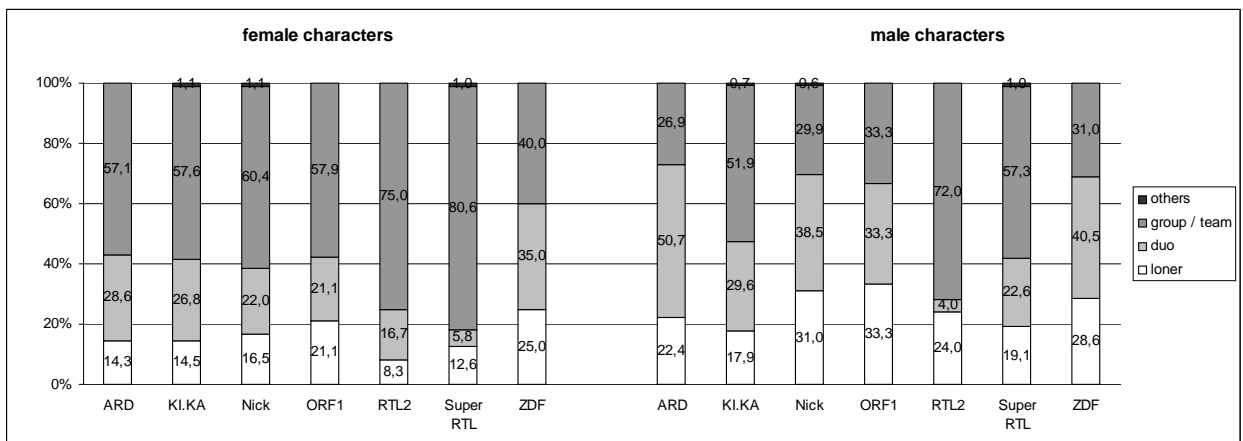
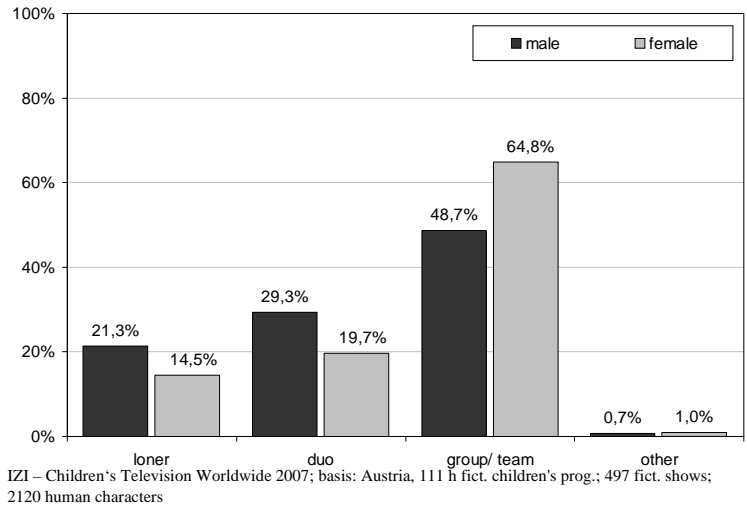
## Children's Television Worldwide: Gender Representation in Austrian Children's Television

### Gender Perspective: Males as loners and in duos, females in groups

Of the female characters 407 (64.8%) are a part of a group, 124 (19.7%) are duos, 91 (14.5%) are loners and six could not be assigned to any of the categories (1.0%).

The male characters are with 695 (48.7%) part of a group, with 419 (29.3%) duos, with 304 (21.3%) loners and ten could not be assigned to any of the categories (0.7%).

Relation of the characters



The highest percentage of females in groups appears on RTL2 (80.6%), while the highest percentage of female duos can be found on ZDF (35%) and the highest percentage of female loners on ZDF as well (25%).

The highest percentage of males in groups can be found on RTL2 (72%), while the highest percentage of male duos appear on ARD (50.7%) and the highest percentage of male loners are shown on ORF1 (33.3%).

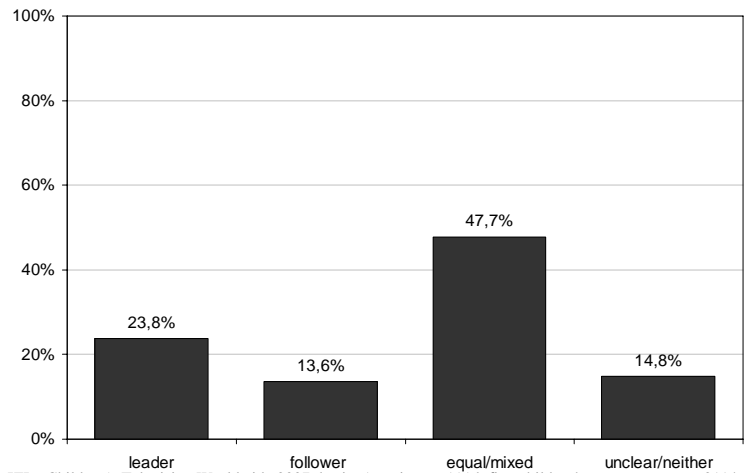
## Children's Television Worldwide: Gender Representation in Austrian Children's Television

### 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?

1009 (47.7%) of the characters appear as equals regarding hierarchical positions. 505 (23.8%) are leaders. For 313 (14.8%) characters the position was not clearly identifiable and 288 (13.6%) are part of a following.

Hierarchical position of the characters



IZI – Children's Television Worldwide 2007; basis: Austria, n = 111 h fict. children's programme; n = 2114 fict. characters

	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%	<b>Austria</b>	<b>47,7%</b>
Germany	24,0%	Germany	14,0%	Cuba	46,1%
<b>Austria</b>	<b>23,8%</b>	Argentina	13,6%	Netherlands	45,9%
Egypt	23,3%	<b>Austria</b>	<b>13,6%</b>	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%
<b>total</b>	<b>20,5%</b>	<b>total</b>	<b>15,5%</b>	<b>total</b>	<b>47,7%</b>

Austria has with a proportion of 23.8% more leader characters than the international average; it has less followers with 13.6% and the same percentage of mixed groups as the average with a proportion of 47.7%.

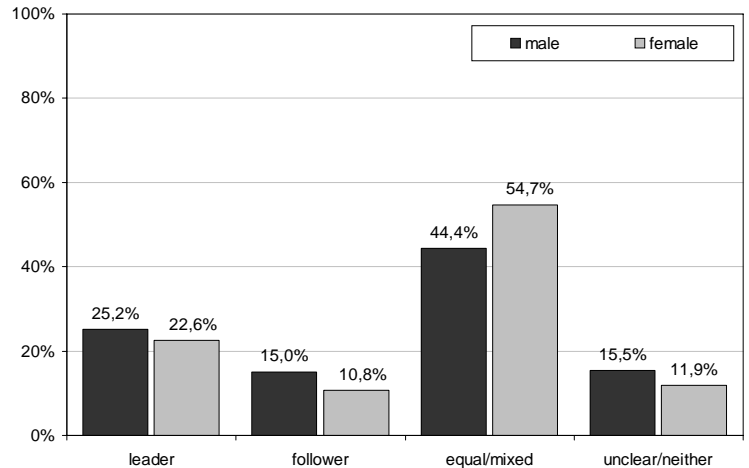
## Children's Television Worldwide: Gender Representation in Austrian Children's Television

### Gender Perspective: Females are more equal

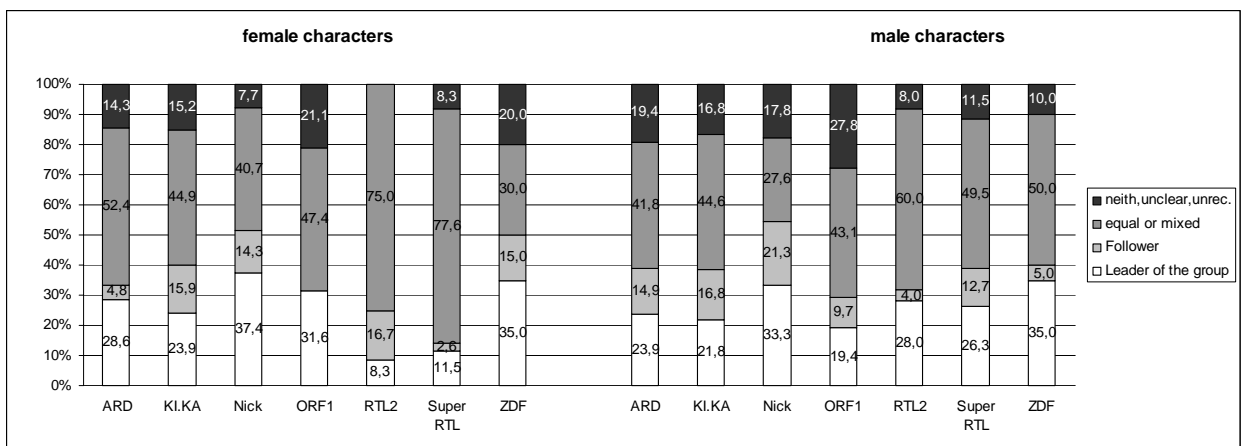
The female characters are in 344 (54.7%) of the cases equal or mixed. 142 female characters (22.6%) appear as leaders. The position of 75 (11.9%) characters was not clearly identifiable and 68 (10.8%) female characters appeared in a following.

Among the boy and man characters 634 (44.4%) are equal or mixed and in 360 (25.2%) cases leader of a group. The position of 221 (15.5%) characters was not clearly identifiable and 214 (15.0%) male characters appeared in a following.

Hierarchical position of the characters



IZI – Children's Television Worldwide 2007; basis: Austria, n = 111 h fict. children's programme; n = 2114 fict. characters



The highest percentage of female equals appears on SuperRTL (77.6%), while the highest percentage of female followers can be found on RTL2 (16.7%) and the highest percentage of female leaders was counted on Nick (37.4%).

The highest percentage of male equals can be found on RTL2 (60%), while the highest percentage of male followers was counted on Nick (21.3%) and the highest percentage of male leaders can be found on ZDF (35%).



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

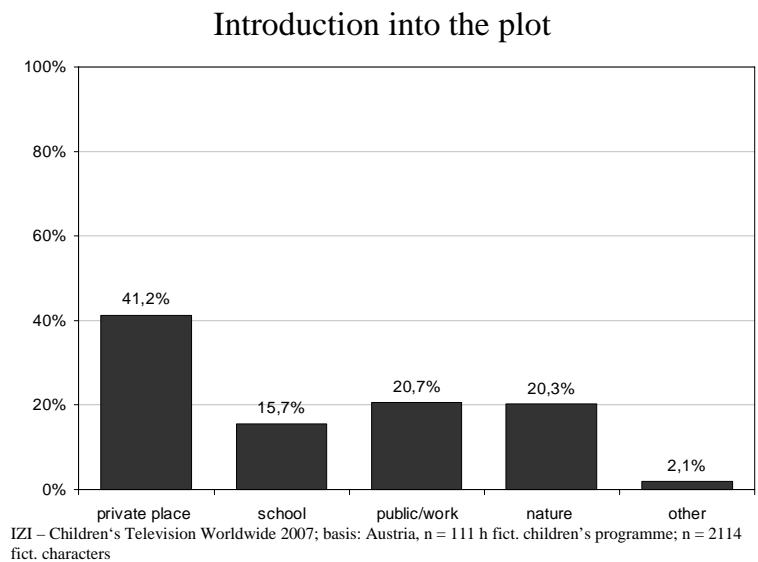
### At which location is the character introduced into the plot?

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

The most common location at which the character is introduced into the plot is the private space. 869 (41.2%) of the recorded characters of this category appear here for the first time. Public spaces or work, respectively, rank second. Here, 437 characters (20.7%) of the characters are introduced for the first time.

427 characters are in nature in their introduction scene (20.3%), 330

characters (15.7%) are in school, and 44 at other locations (2.1%).



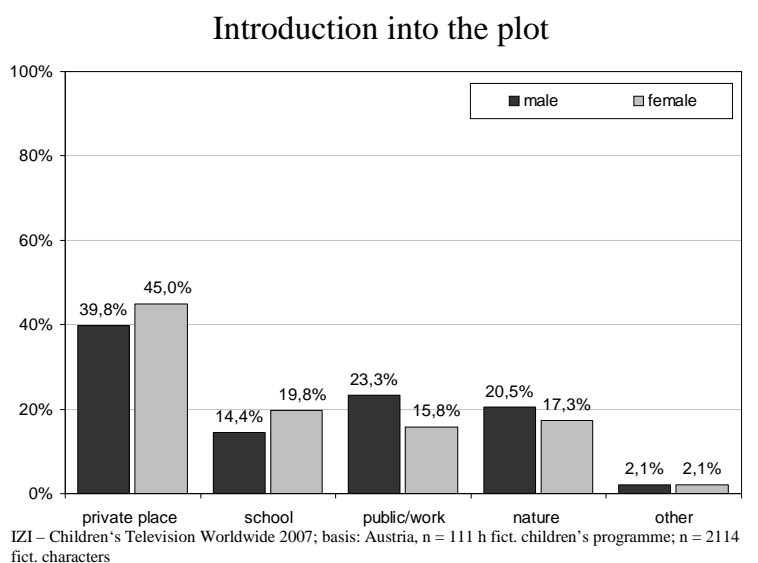
### **Gender Perspective: Females appear more often in private space and males in public or work context or the nature**

282 (45.0%) of the female characters in the sample are introduced into the plot in private settings. 124 (19.8%) appear for the first time in school, 108 (17.3%) of the characters are introduced in nature. 99 (15.8%)

characters are introduced to the viewer in public spaces or at work and 13 characters are introduced in neither of these locations (2.1%).

567 (39.8%) of the male characters are first introduced in private settings. 332 (23.3%) are presented in public or at work. At third position are nature locations with 292 characters (20.5%). In school 205 male

characters (14.4%) are introduced and 30 characters could not be assigned to any of the locations above (2.1%).



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

### The analysis of the Human Characters

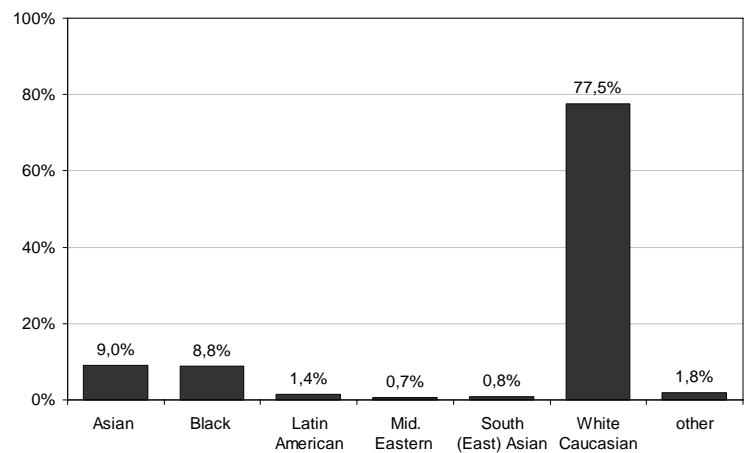
The characters which were coded as humans were furthermore coded according to their skin colour, hair colour, their age, and their physique as well as possibly existing disabilities.

#### 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.

101 (9.0%) of the human characters have shown Asian physical traits. Black characters were found in 98 (8.8%) characters of the sample. 16 (1.4%) were classified as Latin-Americans and 8 (0.7%) as Arab or Middle East. The majority, with 873 characters (77.5%), were white Caucasian. All in all, 21 characters were classified as Other or were not identifiable.

Skin colour of the characters



IZI – Children's Television Worldwide 2007; basis: Austria, 111 h fict. children's prog.; 497 fict. shows; 2120 human characters

## Children's Television Worldwide: Gender Representation in Austrian 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%
<b>total</b>	<b>11,7%</b>	<b>total</b>	<b>6,4%</b>	<b>total</b>	<b>2,6%</b>	<b>total</b>	<b>72,2%</b>

Austria has less Asian and less Latin-American characters but more Blacks and more white Caucasians than the international average.

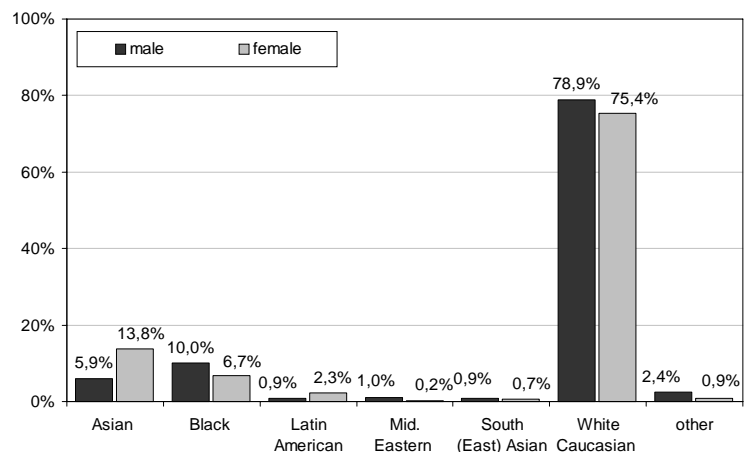
### Gender Perspective: Asians are twice as often female

Out of the female characters 328 (75.4%) are white Caucasians, 60 (13.8%) Asians, 29 (6.7%) Blacks, 10 (2.3%) Latin-American and one (0.2%) with typical traits of the Middle East. There are also 3 South (East) Asians (0.7%).

The male characters are with 545 (78.9%) white Caucasians, 41 (5.9%) Asians, 69 (10.0%) Blacks, 6 (0.9%) Latin-American and with 7 (1.0%)

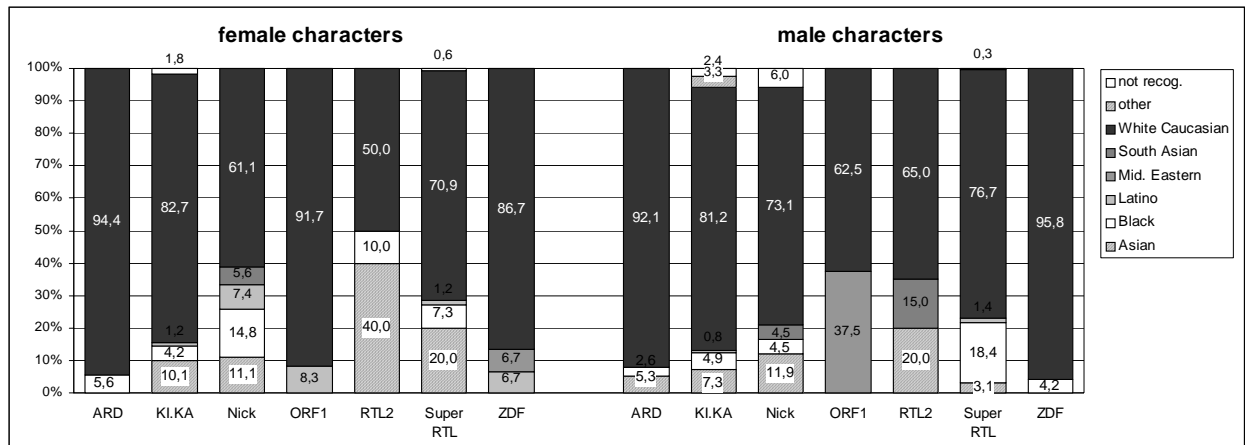
Middle Eastern. 6 male characters are South (East) Asian (0.9%).

Skin colour of the characters



IZI – Children's Television Worldwide 2007; basis: Austria, 111 h fict. children's prog.; 497 fict. shows; 2120 human characters

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



The highest percentage of female Asian characters was found on RTL2 (40%), while the highest percentage of Blacks can be seen on Nick (14.8%) and the highest percentage of Latin-Americans on Nick (7.4%). The highest percentage of Caucasian female characters was counted on ARD (94.4%).

The highest percentage of male Asian characters could be counted on RTL2 (20%), while the highest percentage of blacks could be found on Super RTL (18.45%) and the highest percentage of white Caucasians are shown on ZDF (95.8%).

From a total of 9.1% of the actual Austrian migration rate, 15% of all people with immigration backgrounds are coming from the EU. Almost every second immigrant comes from one of the former Yugoslavian “follow-up-states” (328.400 resp. 45%), and about 18% (130.100 people) are Turkish. The real number of people with an originally African citizenship is 38.500, i.e. 5.3% approximately. Therefore, in contrast to Austria’s ethnic reality Blacks and Asians are proportionally overrepresented in children’s TV of the country. Conclusively, more analysis of the representation of characters from former Yugoslavia and Turkey ought to be made.

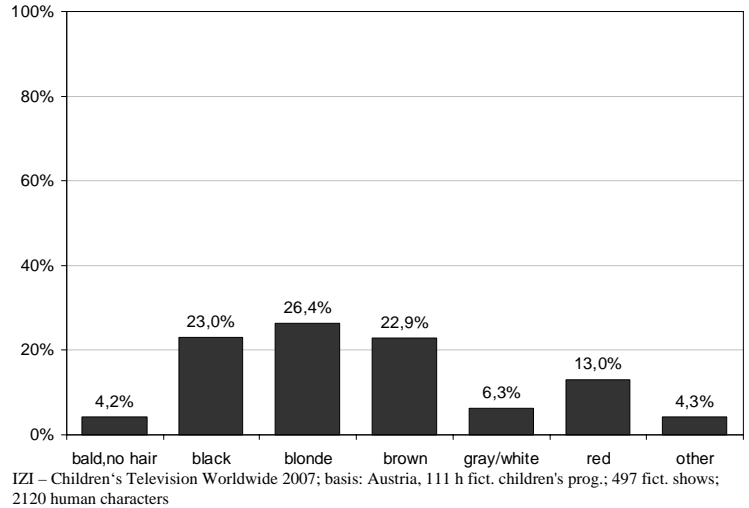
# Children's Television Worldwide: Gender Representation in Austrian Children's Television

## Hair colour of protagonists

We coded what the hair mostly look like.

47 (4.2%) characters did not have any hair, 259 (23.0%) characters had black hair and 258 (22.9%) characters had brown hair. 297 characters had blonde hair (26.4%), the hair of 71 people was grey or white (6.3%), and that of 146 red (13.0%). 48 people were categorised in the category Other (4.3%).

Hair colour of the characters

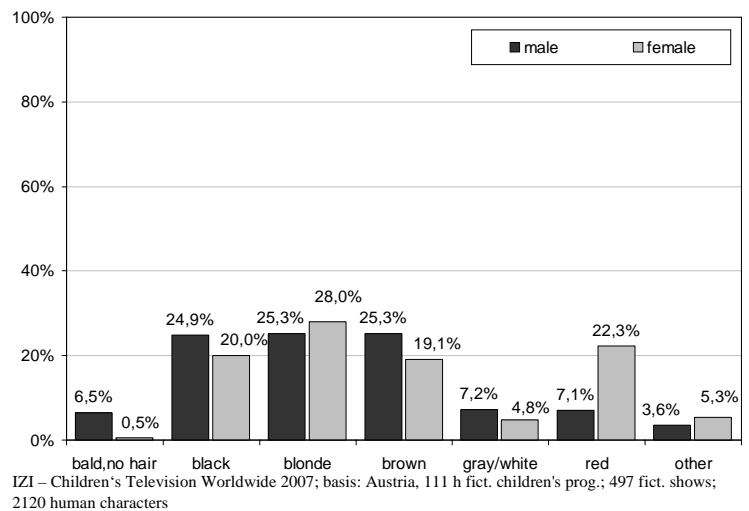


## **Gender Perspective: Three times as many red-haired females!**

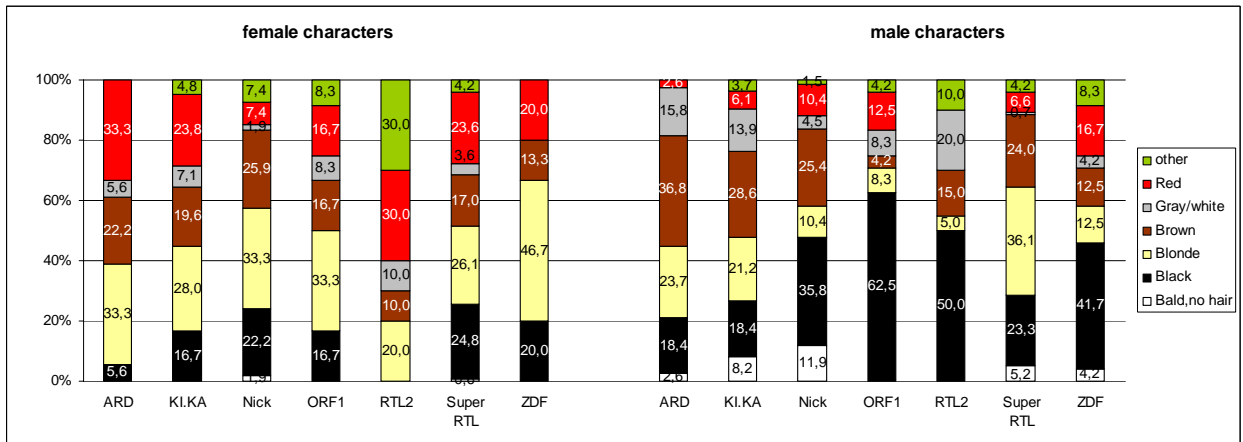
Out of the female characters 2 (0.5%) have no hair, 87 (20.0%) have black hair, 122 (28.0%) blonde hair, 83 (19.1%) have brown hair, 21 (4.8%) have gray or white hair and 97 (22.3%) have red hair.

The male characters are with 45 (6.5%) without hair, 172 (24.9%) black haired, 175 (25.3%) blonde hair, 175 (25.3%) have brown hair, 50 (7.2%) have gray or white hair and 49 (7.1%) have red hair.

Hair colour of the characters



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



The highest percentage of female blonde characters could be counted on ZDF (46.7%), the highest percentage of brown-haired on Nick (25.9%), the highest percentage of black-haired on SuperRTL (24.8%) and the highest percentage of red-haired on ARD (33.3%).

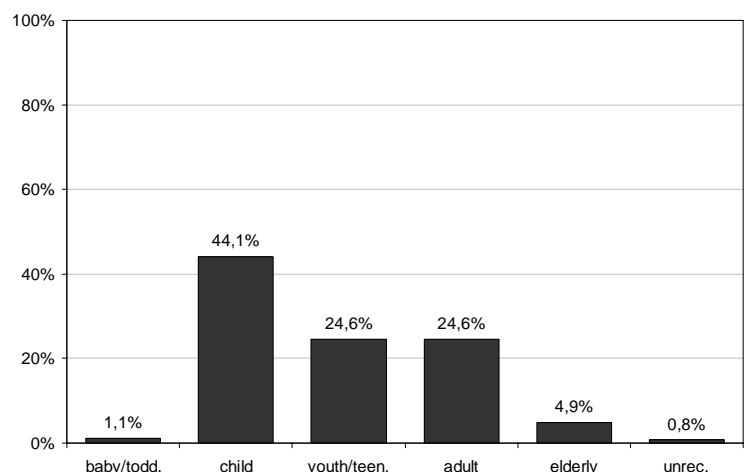
The highest percentage of male blonde characters could be found on SuperRTL (36.1%), while the highest percentage of brown-haired males was seen on ARD (36.8%) and the highest percentage of blonde males on Super RTL (36.1%).

### 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.

495 (44.1%) of the characters are children and 277 (24.6%) are adults. 12 (1.1%) are babies, 278 (24.6%) teenagers, and 55 (4.9%) seniors.

Age of the characters



IZI – Children's Television Worldwide 2007; basis: Austria, 111 h fict. children's prog.; 497 fict. shows; 2120 human characters

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

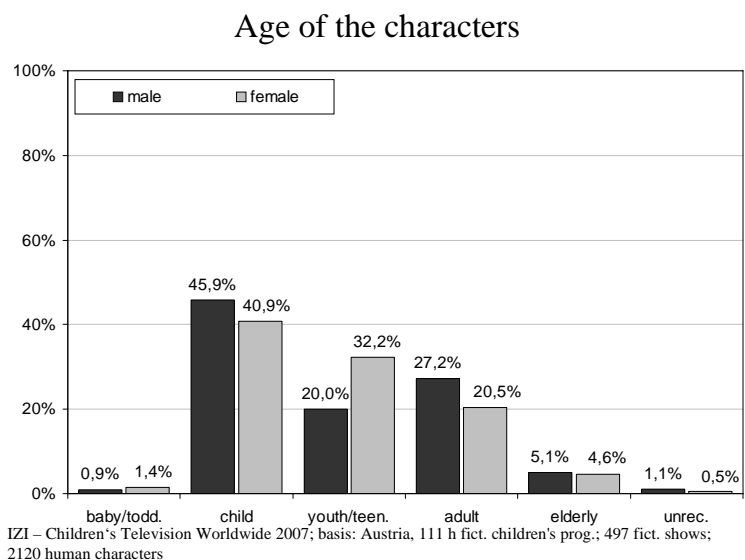
Baby/ Toddler		Child		Youth/ Teenager		Adult		Elderly	
Egypt	8,7%	Malaysia	64,3%	Hungary	58,1%	Argentina	62,0%	Argentina	12,0%
Kenya	6,7%	China	52,5%	Netherlands	42,9%	Brazil	54,9%	Norway	9,3%
Netherlands	6,1%	New Zealand	49,2%	Israel	41,6%	Cuba	48,6%	Brazil	8,8%
Cuba	4,1%	Germany	44,5%	Australia	40,3%	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%
<b>total</b>	<b>1,6%</b>	<b>total</b>	<b>33,9%</b>	<b>total</b>	<b>29,3%</b>	<b>total</b>	<b>30,6%</b>	<b>total</b>	<b>4,1%</b>

Austrian programs show less toddlers and babies, less teenagers and adults than the average, but on the other hand more children and more elderly people than the international average.

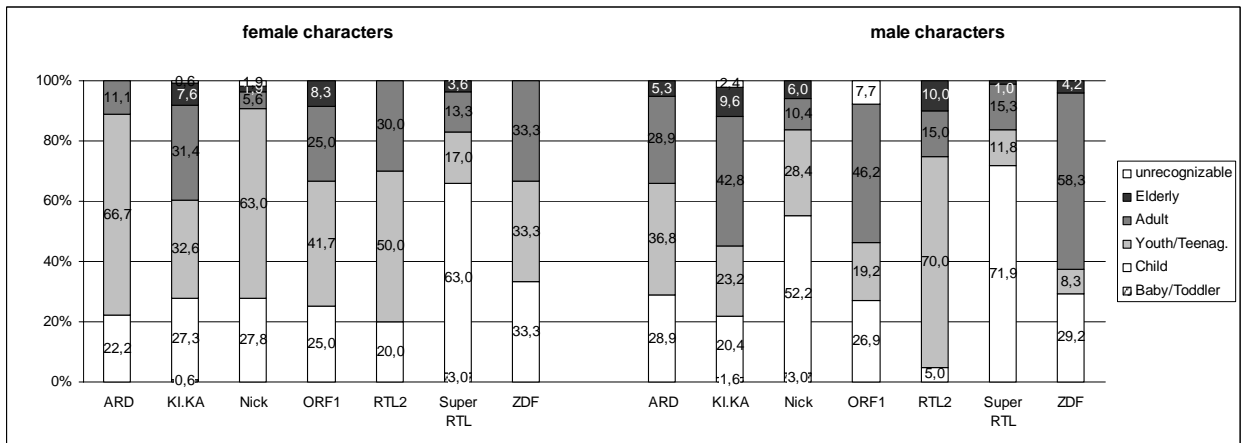
### Gender Perspective: Girls are more often Teenagers, males are more often Adults

Out of the female characters 6 (1.4%) are Babies or Toddler, 178 (40.9%) are children, 140 (32.2%) teens, 89 (20.5%) adults and 20 (4.6%) seniors.

The male characters 6 (0.9%) are Babies or Toddler, 317 (45.9%) are children, 138 (20.0%) teens, 188 (27.2%) adults and 35 (5.1%) seniors.



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



There were only female babies on Super RTL (3%) and on KI.KA (0.6%), while the highest percentage of female children was found on SuperRTL (63%). The highest percentage of teens appeared on ARD (56.7%), while the highest percentage of adults were on ZDF (33.3%) and the highest percentage of elderly females on ORF1 (8.3%).

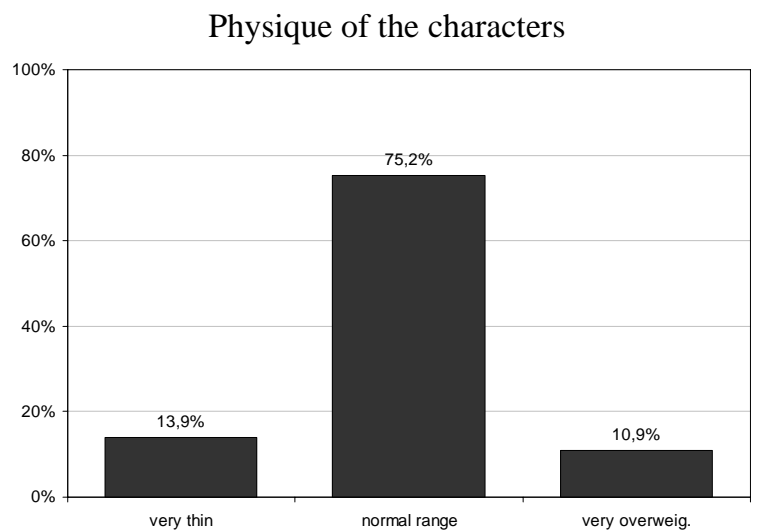
Male babies were found on KI.KA (1.6%) and on Nick (3%), while the highest percentage of male children was on SuperRTL (71.9%) and the highest percentage of teens on RTL2 (70%). Adults appeared the most on ZDF (58.3%), while the highest percentage of elderly males was on RTL2 (10%).

### 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 point out clearly that here is an overweight or very thin body.

864 (75.2%) of the sample were of average weight. 159 (13.9%) of the characters were very thin, and 124 (10.9%) very overweight.



IZI – Children's Television Worldwide 2007; basis: Austria, n = 111 h fict. children's programme; n = 1132 fict. human characters



## Children's Television Worldwide: Gender Representation in Austrian 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%	<b>Austria</b>	<b>10,9%</b>
Germany	14,0%	Brazil	91,2%	Canada	10,7%
<b>Austria</b>	<b>13,9%</b>	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%	<b>Austria</b>	<b>75,2%</b>	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%
<b>total</b>	<b>9,1%</b>	<b>total</b>	<b>84,1%</b>	<b>total</b>	<b>6,8%</b>

Children's television in Austria shows more thin people (13.9%) and more overweight people (10.9%) than the international average.

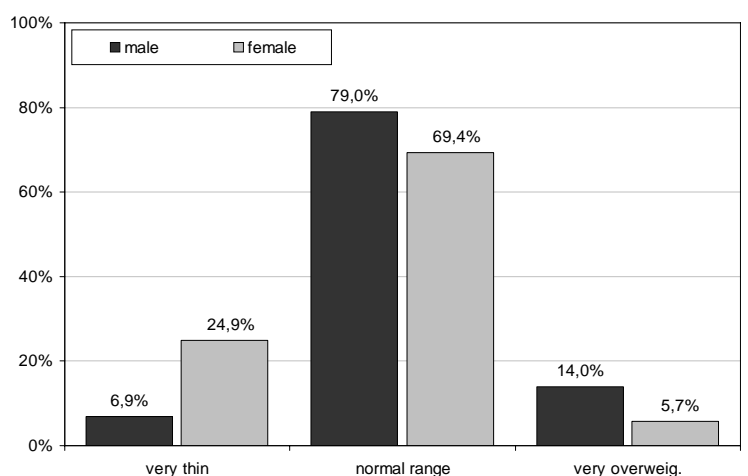
### Gender Perspective: Thin girls and overweight boys

Out of the female characters 306 (69.4%) are in the normal range, 110 (24.9%) are very thin and 25 (5.7%) are very overweight.

558 male characters (79.0%) are in the normal range, 99 (14.0%) are very overweight and 49 (6.9%) are very thin.

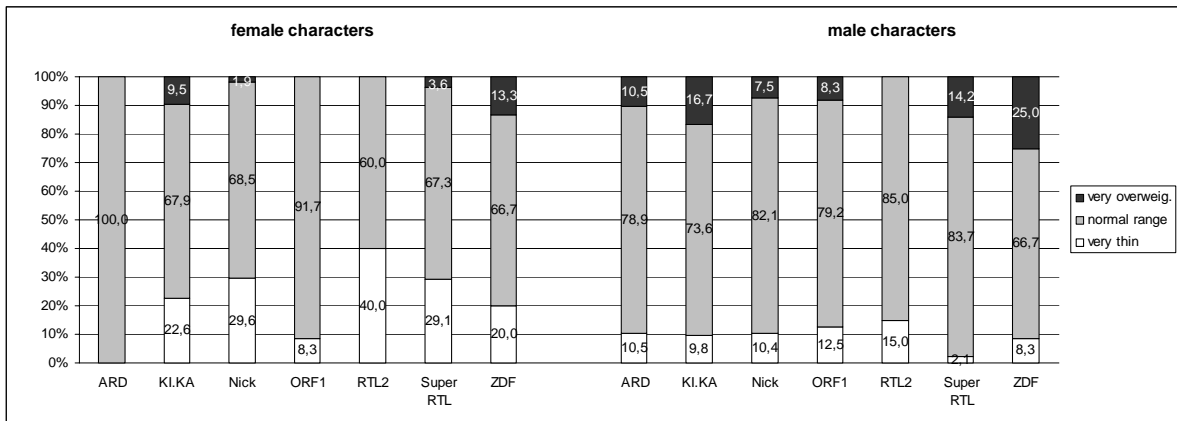
There is a clear gender imbalance: Girls are much more very thin and seldom very overweight, while boys are not so often thin but with 14.0% overweight.

Physique of the characters



IZI – Children's Television Worldwide 2007; basis: Austria, n = 111 h fict. children's programme; n = 1132 fict. human characters

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



The channel with the highest percentage of female thin characters is RTL2 (40%), while the highest percentage of overweight females appears on ZDF (13.3%). Exclusively normal sized females can be seen on ARD.

The highest percentage of thin males can be counted on RTL2 (15%), while the highest percentage of overweight males appears on ZDF (25%) and the channel presenting the highest percentage of normal sized characters is RTL2 (85%).

### **Disabilities of main characters: Nearly not there!**

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

Six characters with disabilities are among the recorded and coded characters of the Austrian sample. Out of the female characters 455 (99.6%) are without any recognisable disability and two (0.4%) are obviously disabled. Out of the male characters 767 (99.5%) are not disabled, while four (0.5%) have got a recognisable disability. The very few persons with disabilities are male. This is a clear under representation of people with disabilities or chronicle illness. 99.5% of all characters are without any recognizable disability.

## **Children's Television Worldwide: Gender Representation in Austrian Children's Television**

### **Summary of the results:**

#### **Austrian children's television in international comparison**

We analysed a sample of 171 hours of explicit children's television, and concentrated on the 111 hours of fictional programmes (497 fictional shows) with 2120 characters and 1134 human characters.

We came to the conclusion that in many aspects Austrian children's TV in its tendencies is close to the average of the other 23 analysed countries, e.g. with a high percentage of animation.

At some points the Austrian children's television was outstanding in the international comparison, hence we want to highlight some of the results to promote quality.

- Only very few shows in Austrian children's TV are domestic productions, whereof the Austrian public broadcaster ORF 1 has the highest programme share with 9.0%. Given the relatively small size of the country this is easily to comprehend. Yet we would like to stress that quality in children's television means that children see their own culture and country.
- Regarding the gender representation, the proportion between the sexes on the Austrian public broadcaster ORF 1 is among of the less balanced ones, with 21% of female main characters in contrast to 79% of male heroes. We would like to stress that quality in children's television means that children are represented appropriately, and in real life also in Austria the gender ratio is of 51% females to 49% males. As a public broadcaster the ORF 1 should find ways to balance this misrepresentation.
- Among human beings in Austrian children's television (and there are less of them in comparison to other countries) white-Caucasian is the dominant skin colour, but different to other countries the percentage of black characters (especially males) and Asian characters (14% of all female characters) is pretty high. In terms of diversity, this could be seen as a quality sign, but also as an overrepresentation of black and Asian characters in contrast to Austrian ethnic reality.
- With 14% of very thin characters Austria is among the countries with the "thinnest" TV-main characters. Every fourth female character is "unreachable" thin, while there are only 6% of clearly overweight characters. From a pedagogic point of view, this overrepresentation of thin (and also often sexualised) female characters in children's television carries the risk to foster problematic inner pictures.