

Children's Television Worldwide: Gender Representation

in



China

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Children's Television Worldwide:

Gender Representation in Chinese Children's Television

Children's Television in China

In China, there are no private TV stations. All the stations are owned by the government, and the largest is CCTV (www.cctv.com) that comprises of nearly twenty channels, including one dedicated children channel, airing about 18 hours each day, that can be watched from the whole country. Besides the national CCTV, provinces and cities have their own TV stations. In some major cities like Beijing and Shanghai, the local station will also have more than ten channels. Children channels are popular in fact and the leading stations like Beijing, Shanghai and Hunan all has specialized kids channel though their coverage is limited. In addition, there are some slots for children in other channels. For example, CCTV-1 is the most influential channel and it also provides children programmes each day. However, advertising is substantial even in children channels because there are no regulations concerning the length of advertisement.

The penetration rate of TV is very high in China because the central government invests heavily to make TV accessible even in the rural areas. The dominant manner is cable, supplemented by satellite if cable is unavailable in some places. The monthly charge for cable connection is usually low, allowing people to watch dozens of channel at a reasonable cost. People can pay for more channels, usually specialized commercial contents like golf, investment, and fitness, but few children programmes are provided in paid-for channels.

Sample selection:

The sample is based on the following Chinese television networks: CCTV and BTV. For these channels the children's programme of the country was recorded in the agreed upon time frame and subsequently categorized and measured.

Dates of recording: 17.05.2007 – 30.05.2007

The sample analysed here consists of 182 hours of explicit children's television, 57 hours of fictional shows, 452 programmes (277 fictional shows), 1015 characters (fiction) and 596 human characters.

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

What is offered to children - Results at show level:

More fictional or a more non-fictional programmes?

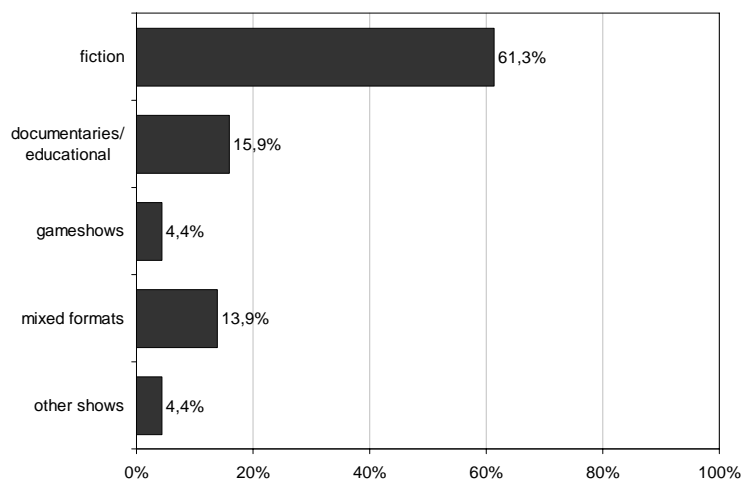
We coded every show/piece of programme of our sample. Advertisements and trailers are coded in block (e.g. there are 6 different commercials between two shows they are coded as one block). A show begins with the opening and normally ends with the credits (it is possible, that one show consists of 2 episodes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

The sample comprises altogether 452 shows that can be categorised into different programme types. 277 shows or 61.3% can be referred to as fiction, 72 shows (15.9%) were documentaries, 20 were game shows (4.4%) and 63 mixed formats (13.9%).

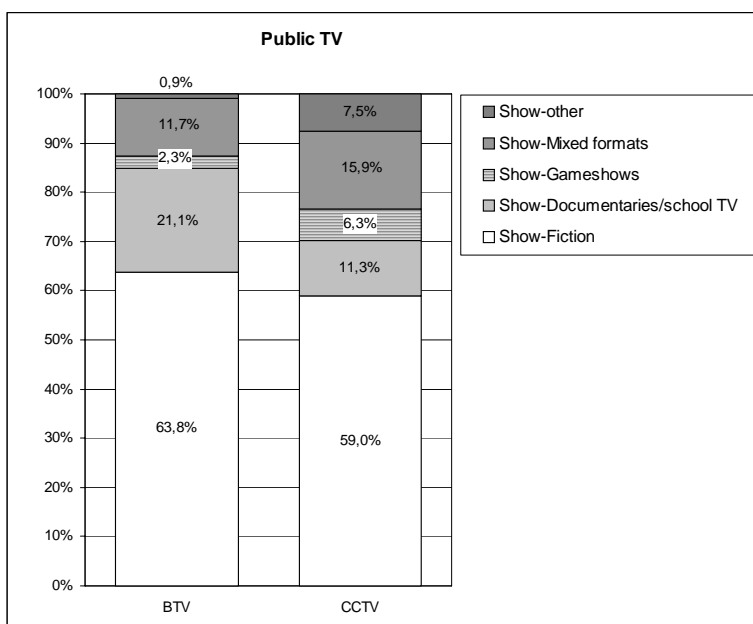
Of interest for the further analysis of the children's programmes are only the 336 fictional shows that were

coded. Those are in 96.4% of the cases animation shows and in 2.9% of the cases shows with real people (n=8). Then there is a puppet show with 0.7%.

Differentiation between fiction and non-fiction



IZI – Children's Television Worldwide 2007; basis: China, 182 h children's programme



Both public stations have about the same amount of fictional program (BTV: 63.8%, CCTV: 59.0%).

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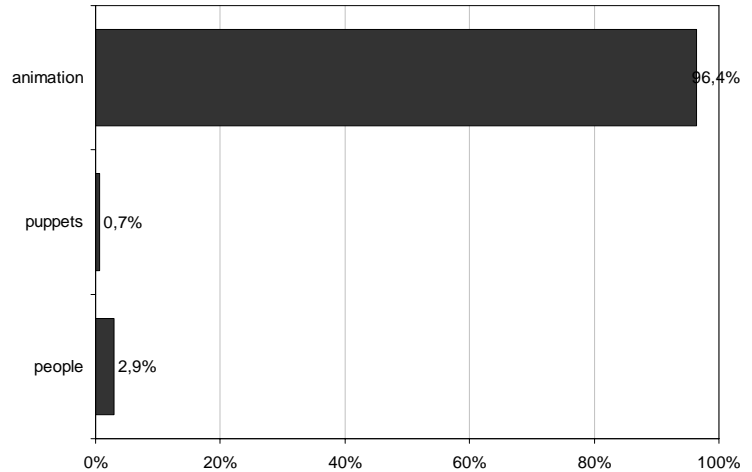
Gender Representation in Chinese Children's Television

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 recorded fiction shows were 267 (96.4%) animation shows; in 8 shows (2.9%) real people are the actors/actresses and 2 (0.7%) were puppet shows.

Differentiation between fictional shows

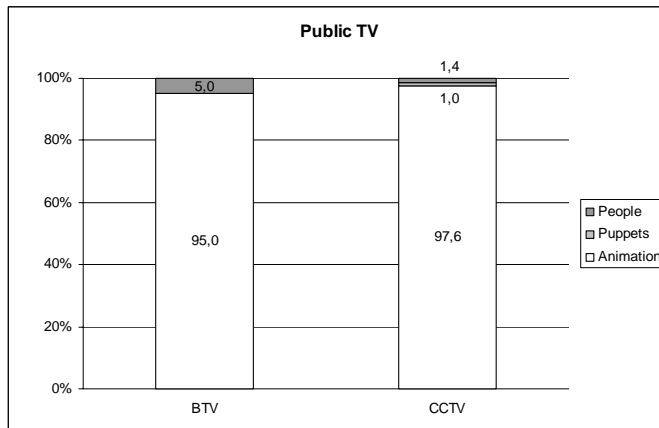


IZI – Children's Television Worldwide 2007; basis: China, 57 h children's fict. programme

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

With a percentage of 96.4% animated programs, China is on 2nd place and way above the international average.

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



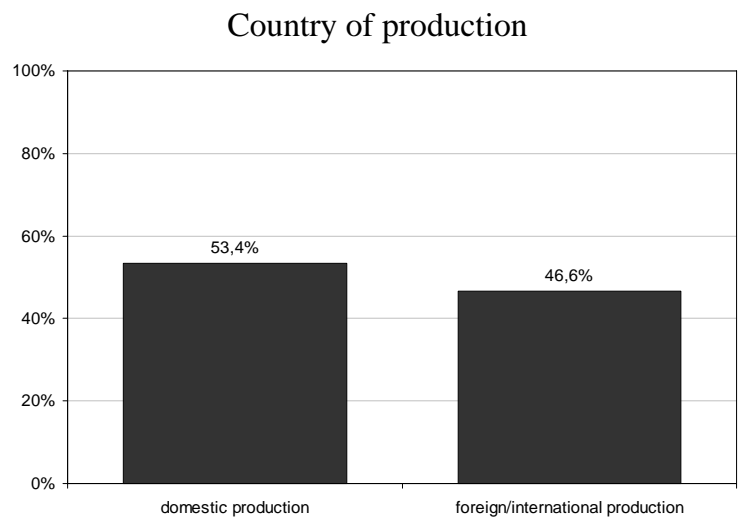
Both public stations broadcast almost only animated programs (BTV: 95%, CCTV: 97.6%).

Where are the shows produced?

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

The fiction shows are in 46.6% of the cases productions of another country (n=129) and in 53.4% produced in their own country (n=148).

This phenomenon is largely due to the government policy that requires only domestic programmes can be broadcasted during prime time windows from 17:00 pm to 20:00 pm, in a purpose of promoting the development of local cartoon industry.

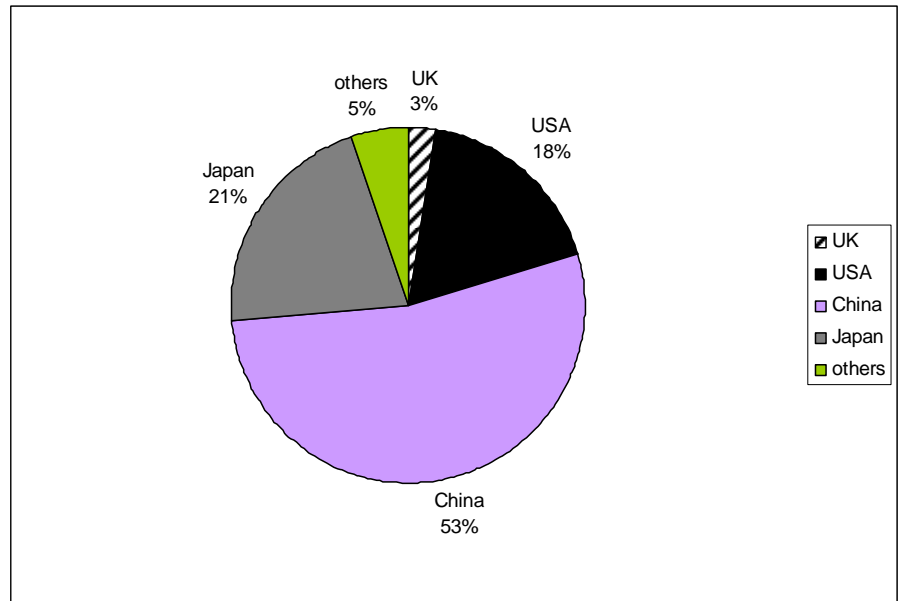


IZI – Children's Television Worldwide 2007; basis: China, 57 h children's fict. programme

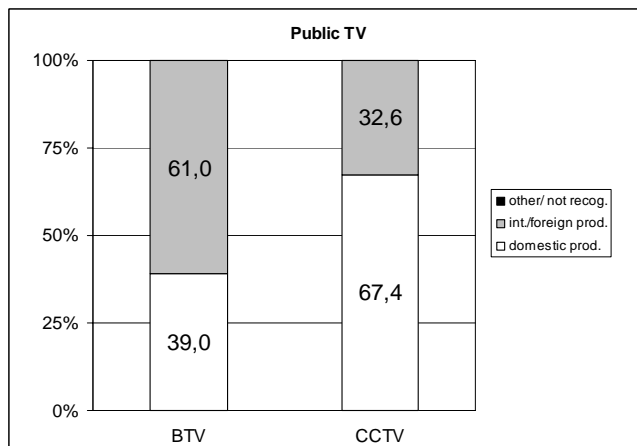
Children's Television Worldwide: Gender Representation in Chinese Children's Television

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%

More than half of the broadcast program in China is domestically produced, which is way above the international average.



53.4% of the children's programme is domestically produced, 21% is made in Japan and 18% is made in the USA. It is good to broadcast so many domestically produced shows, which are linked to the children's own culture.



On BTV 39.0% of the broadcast shows are domestically produced, while on CCTV 67.4% of the shows in its children's programme are domestically produced.

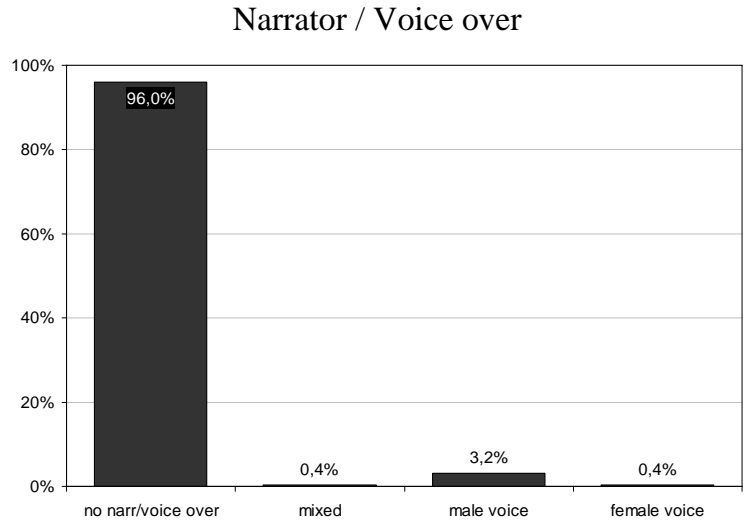
Children's Television Worldwide:

Gender Representation in Chinese 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 266 (96.0%) fiction shows there was no narrator, in 1 show (0.4%) there was a female narrator, in 9 shows (3.2%) was a male narrator, and in 1 show (0.4%) a mixed narrator was used.

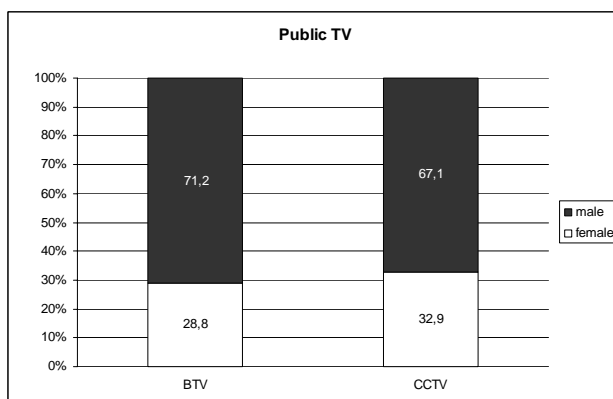


IZI – Children's Television Worldwide 2007; basis: China, 57 h children's fict. programme

Who are the main characters? Results at character level¹

In this study we focused on the main characters of the show, which we defined as the characters that can be seen on screen at least 50% of the time of the duration of the episode. In the first step we analysed which sex it is, based on grammatical terms, name of character, voice, easily identifiable gender identifiers.

In terms of characters, in the fiction shows 1015 were identified as main characters.



On BTV 28.8% of the characters are female in its children's program, on CCTV 32.9% of the characters.

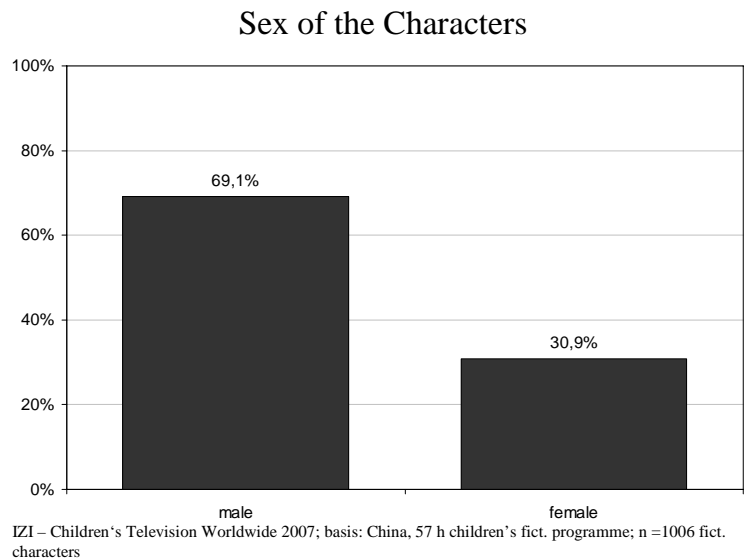
¹ Please note: The quantity of cases varies because of a different number of the missing. In the glossary the maximum number of cases is accounted.

Children's Television Worldwide:

Gender Representation in Chinese Children's Television

Gender perspective: Men and boys are the heroes of the program

The characters of the fictional shows in Chinese children's television were in 30.9% of the cases female and in 69.1% male.



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

With a percentage of 30.9% females in its children's program, China is a bit below the international average.

The gender ratio of China is consistent with the global trend, but some uniqueness deserves attention. In the past several years, the government encourages, or mandate to some extent, local cartoon producers to develop more programmes that come from China tradition stories, so many cartoons about historic heroes and talents are aired, improving the proportion of male characters. In contrast, if the story talks about modern life, gender ratio is pretty balanced. In

some recent cartoons like <Wu Lan Qi Qi Ge> and <Warriors>, female characters have been addressed more.

Children's Television Worldwide: Gender Representation in Chinese 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.? 329 characters of the recorded were animals, which accords to a percentage of 32.7%. Part of this group is, for example, Happy Sheep of *Happy Sheep and Bad Wolf*. 596 of the characters (59.2%) are humans. The robots or machines appear as the third largest group. 45 characters (4.5%) can be assigned to this group. Furthermore, 16 plants (1.6%), 4 monsters and mythical creatures (0.4%), i.e. Evil of *Eidolon Age* and 16 other characters (1.6%) were recorded.

Of the humans 181 (30.4%) were female, 404 (67.8%) were male, and 11 (1.8%) were neutral.

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

With a percentage of 59.2% human characters, China is about the international average.

Children's Television Worldwide: Gender Representation in Chinese 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?

823 of the characters in Chinese children's television were identified as protagonists. This corresponds to a relative part of 81.1%. On the other hand, there are 191 antagonists that constitute 18.8% of the characters. 1 character could be ascribed to neither type (0.1%).

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

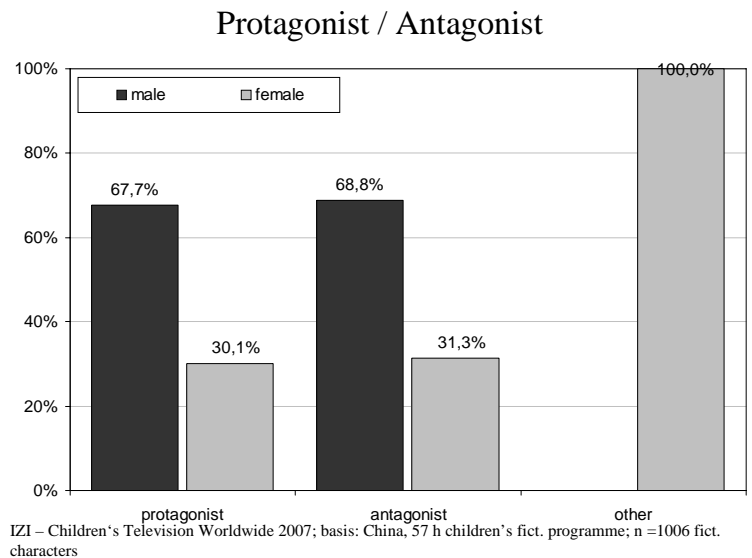
With a percentage of 18.8% of the characters identified as antagonists, China is above the international average.

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

Gender Perspective: Males are twice as often antagonists

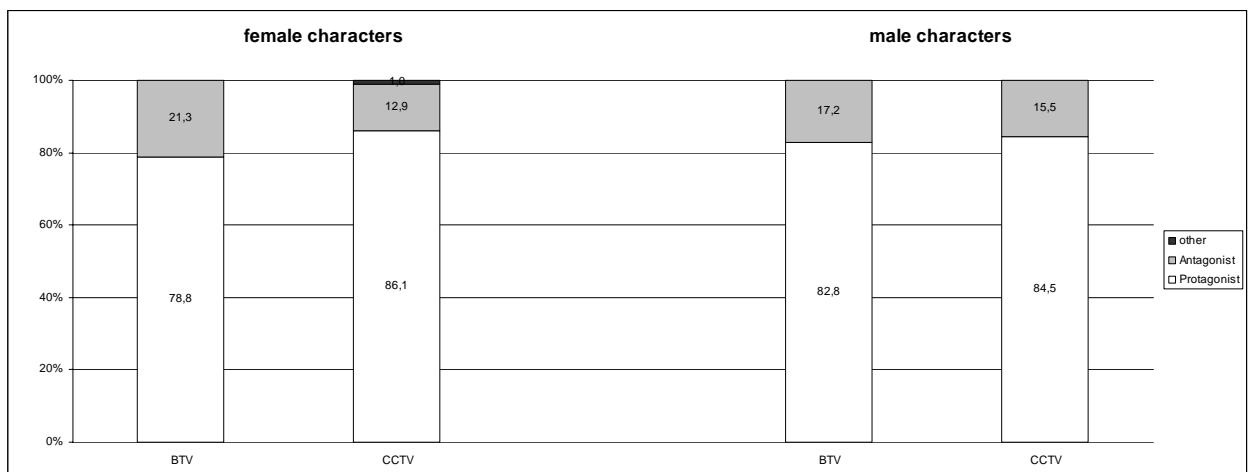
823 of the characters in Chinese children's television were identified as protagonists. This corresponds to a relative part of 81.1%. On the other hand there are 191 antagonists, making up 18.8% of the characters. 1 character could not be classified as either of the two types (0.1%).

Of the 499 protagonists counted, 150 (30.1%) are female and 338 (67.7%) male. 11 characters (2.2%) could not be identified as either. Among the 96 antagonists there are 30 (31.3%) female characters and 66 (68.8%) male characters.



Among the female characters, 150 (82.9%) appear as protagonists. 30 (16.6%) of the female characters are antagonists. 1 (0.6%) were not identifiable.

With regard to boys' or men's characters, there are 338 (83.7%) protagonists. 66 (16.3%) men characters appear as antagonists.



The most female antagonists (21.3%) and also the most male antagonists (17.2%) were found on BTV.

Children's Television Worldwide:

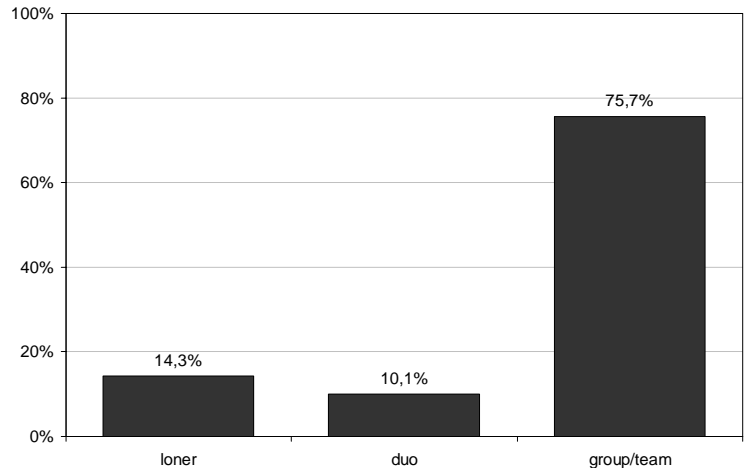
Gender Representation in Chinese Children's Television

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?

85 of the characters (14.3%) are integrated into the plot as loners. 60 of the coded characters in this category are part of a duo (10.1%). 451 (75.7%) and thus the majority of the characters are part of a group or a team, respectively.

Relation of the characters



IZI – Children's Television Worldwide 2007; basis: China, 57 h children's fict. programme; n =1006 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%
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%

75.7% of the characters appear in groups, which is way above the international average and therefore China is on 1st place.

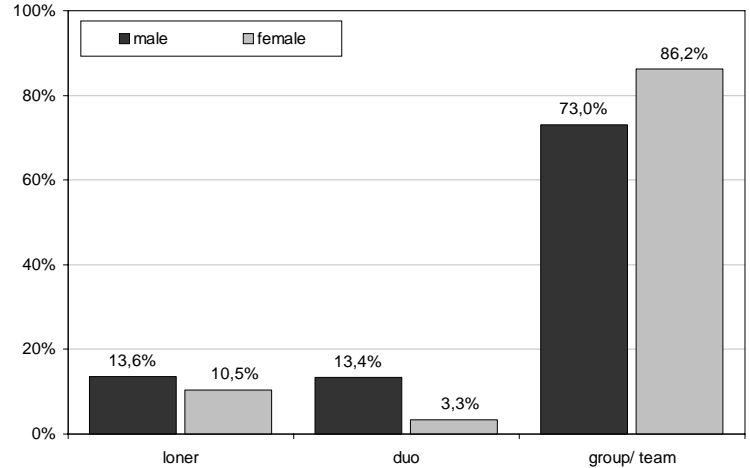
Children's Television Worldwide: Gender Representation in Chinese Children's Television

Gender Perspective: Males are three times more often in duos

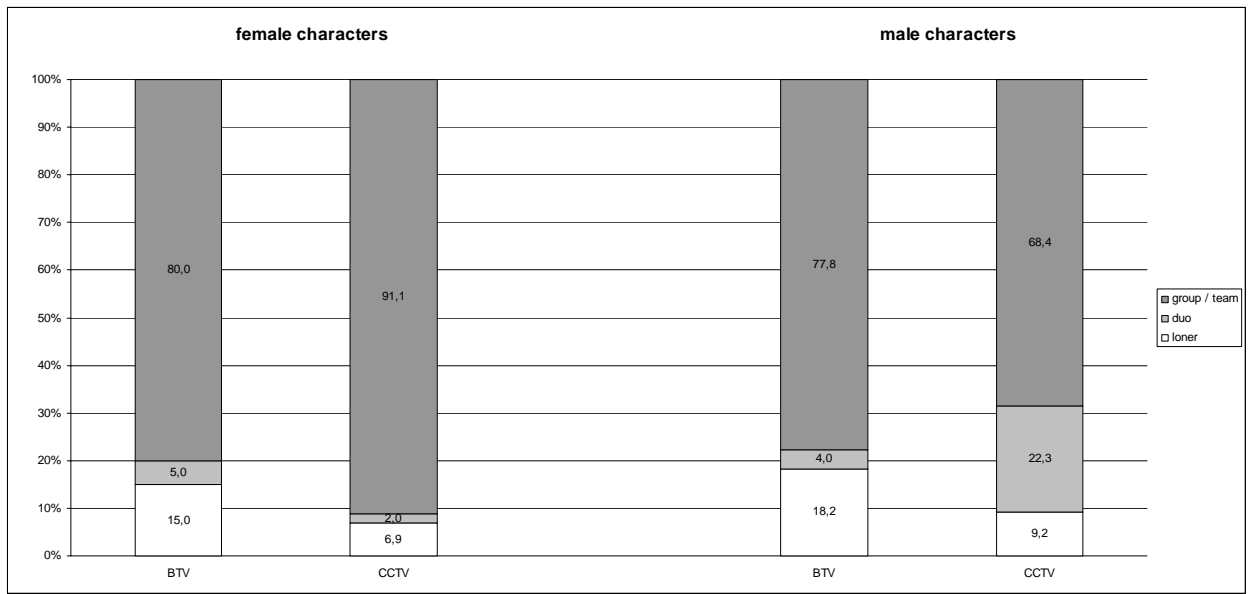
Of the female characters 19 (10.5%) are loner, 6 (3.3%) are duos and 156 (86.2%) are a part of a group.

The male characters are with 55 (13.6%) loners, 54 (13.4%) duos and with 295 (73.0%) a part of a group.

Relation of the characters



IZI – Children's Television Worldwide 2007; basis: China, 57 h children's fict. programme; n =1006 fict. characters



The highest percentage of female (15%) and male (18.2%) loners was on BTV, while the highest share of female duos was on BTV (5%) and of females in groups on CCTV (91.1%).

The highest share of male duos can be found on CCTV (22.3%) and the highest percentage of males in groups appeared on BTV (77.8%).

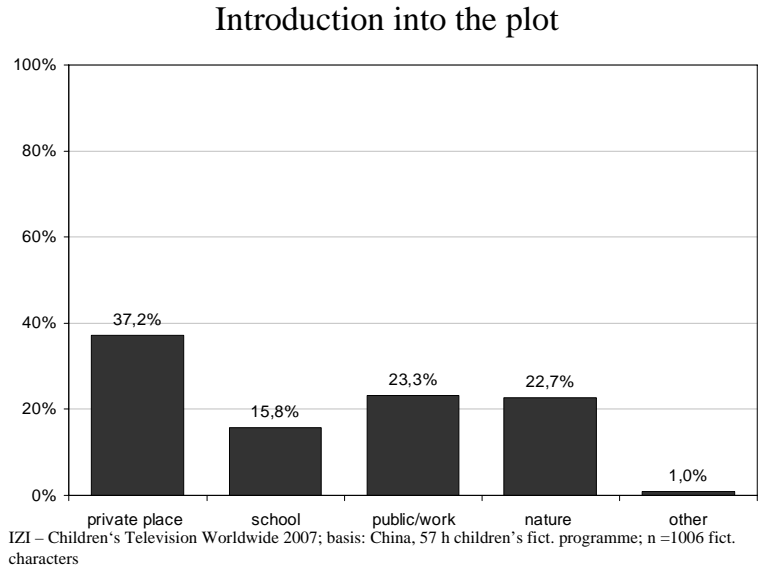
Children's Television Worldwide:

Gender Representation in Chinese Children's Television

At which location is the character introduced into the plot?

The most common location at which the character is introduced into the plot is the private space. 222 (37.2%) of the recorded characters of this category appear here for the first time. Public spaces or work, respectively, rank second. Here, 139 characters (23.3%) of the characters are introduced for the first time.

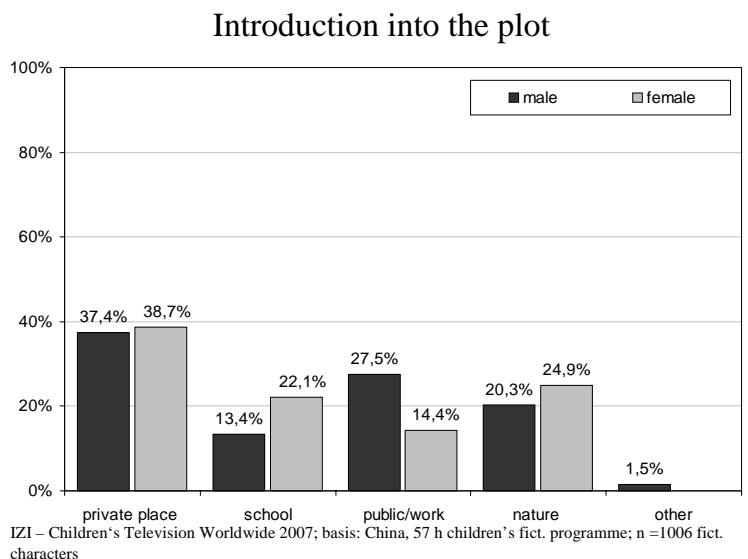
135 characters are in nature in their introduction scene (22.7%), 94 characters (15.8%) are in school, and 6 at other locations.



Gender Perspective: Females appear more often at school and in nature context, males more often in public or work sphere

70 (38.7%) of the female characters in the sample are introduced into the plot in private settings. 26 (14.4%) of the characters are introduced in public spaces or at work. 45 (24.9%) characters appear for the first time in nature. 40 (22.1%) are introduced to the viewer in school.

151 (37.4%) of the male characters are first introduced in private settings. 111 (27.5%) are presented in public or at work. At third position are nature locations with 82 characters (20.3%) and finally school where 54 characters (13.4%) are introduced.

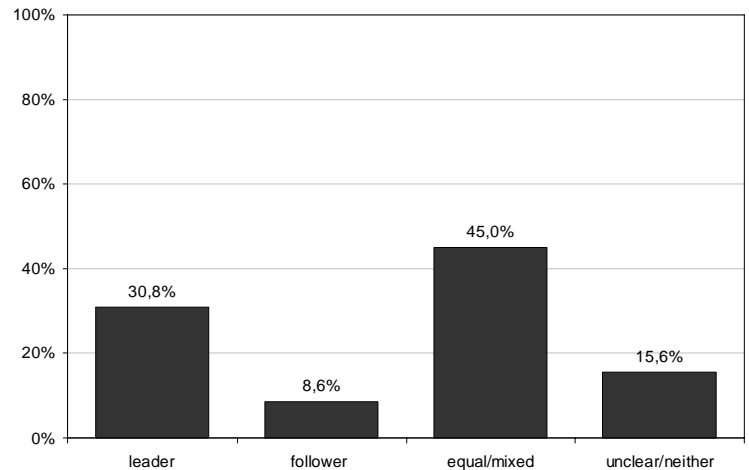


Children's Television Worldwide: Gender Representation in Chinese Children's Television

Which hierarchical position does the character assume in the show?

268 (45.0%) of the characters appear as equals regarding hierarchical positions. 183 (30.8%) are leaders. 51 (8.6%) are part of a following, and for 93 (15.6%) characters the position was not clearly identifiable.

Hierarchical position of the characters



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	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%

Considering the percentage of leaders (30.8%), China is above the international average. But it is below when it comes to followers and a bit below regarding characters appearing as equals.

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

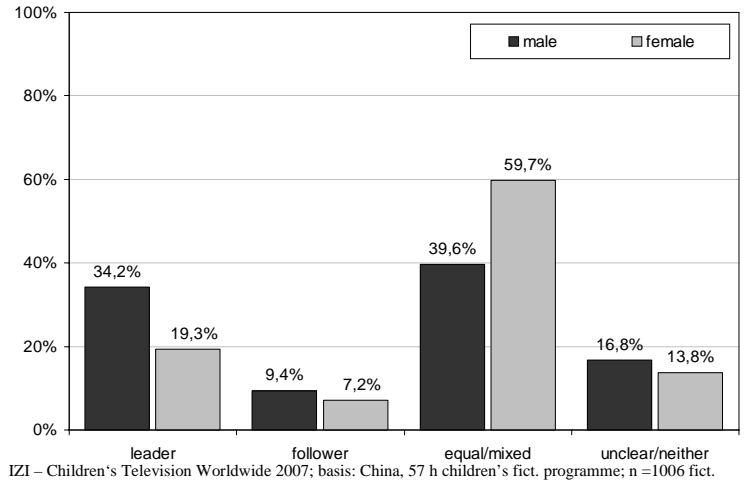
Gender Perspective: Males are leaders, females are equals

The female characters are in 108 (59.7%) of the cases equal or mixed. 35 female characters (19.3%) appear as leaders and 13 (7.2%) as followers. For 25 characters (13.8%) the constellation was not identifiable.

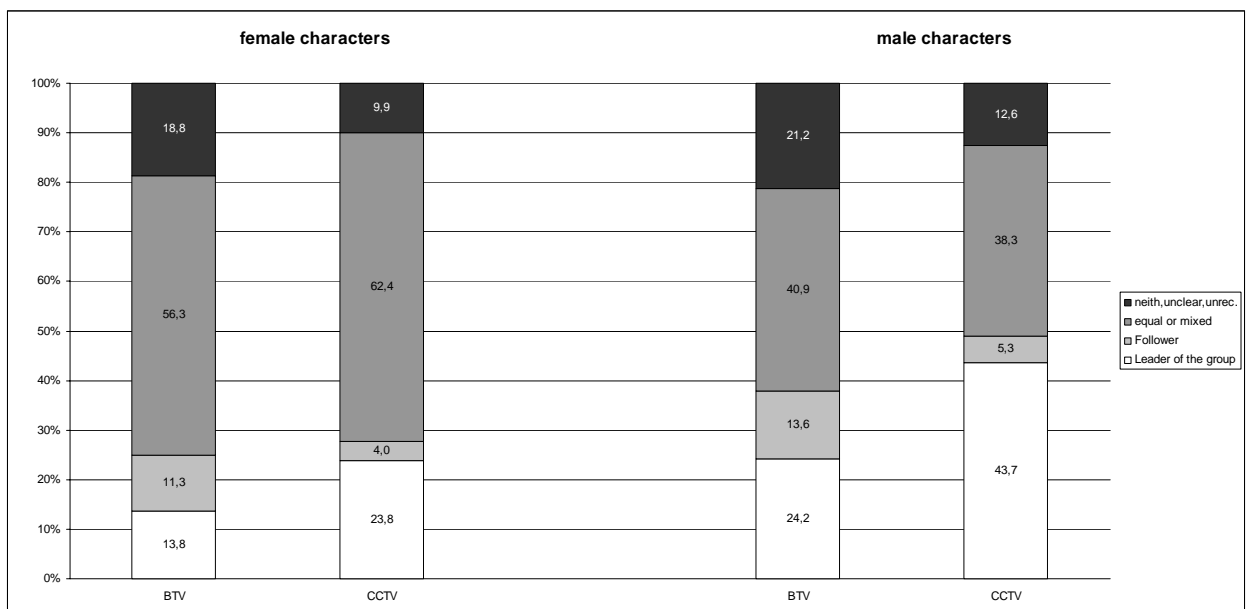
Among the boy and man characters 160 (39.6%) are equal or mixed and in 138 (34.2%) cases leader of a group. 38 (9.4%) are part of the following and for 68 characters (16.8%) the classification was not possible.

Consistent with the global findings and the China traditions, males are more likely to be leaders than females. However, a tendency is noticeable. Nowadays, due to the one-child policy, the role of girls has improved a lot, and, correspondingly, this has been reflected in the cartoons that girls are described to be more and more independent and, even, aggressive.

Hierarchical position of the characters



IZI – Children's Television Worldwide 2007; basis: China, 57 h children's fict. programme; n = 1006 fict. characters



The highest share of female leaders (23.8%) and also the most females appearing as equals (62.4%) were found on CCTV.

The highest percentage of male leaders was found on CCTV (43.7%), the highest share of followers (13.6%) and also the highest share of males appearing as equals (40.9%) on BTV.

Children's Television Worldwide: Gender Representation in Chinese 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?

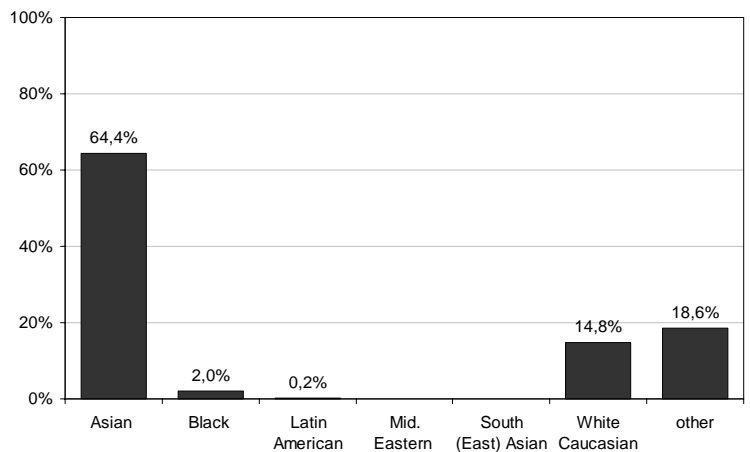
We code as far as possible the skin colour or ethnicity of the main human characters and distinguished by shape of eyes, by dark or tanned skin etc.

384 (64.4%) of the human characters have shown Asian physical traits. Black characters were found in 12 (2.0%) characters of the sample. 1 (0.2%) were classified as Latin-American and 88 (14.8%) as Caucasian. All in all, 111 characters were classified as Other or were not identifiable.

This finding is different from those of most other places, but is reasonable

in the China context, especially after the enhanced broadcasting of local programmes.

Skin colour of the characters



IZI – Children's Television Worldwide 2007; basis: China, 57 h children's fict. programme; n =596 fict. human characters

Children's Television Worldwide: Gender Representation in Chinese 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%

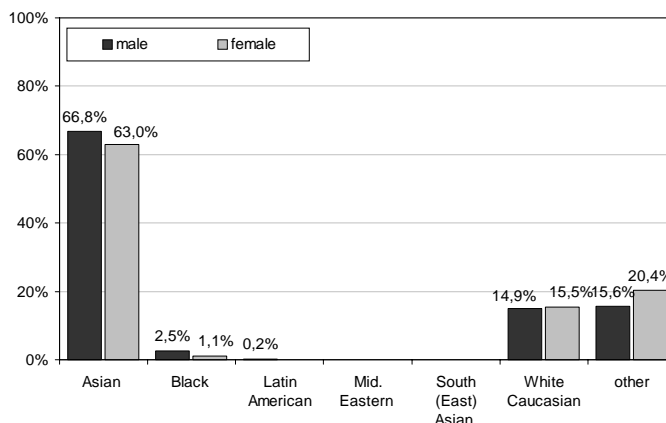
Considering its number of Asian characters, China is on 2nd place and way above the average, while it is below average regarding its black characters and Latin-Americans and way below regarding its white Caucasian characters. It is good for the children, so see so many characters of their own culture on their CTV.

Gender Perspective: Blacks and Asians are more often male

Out of the female characters 28 (15.5%) are white Caucasians, 114 (63.0%) Asians, 2 (1.1%) Blacks but no female Latin-American was recorded.

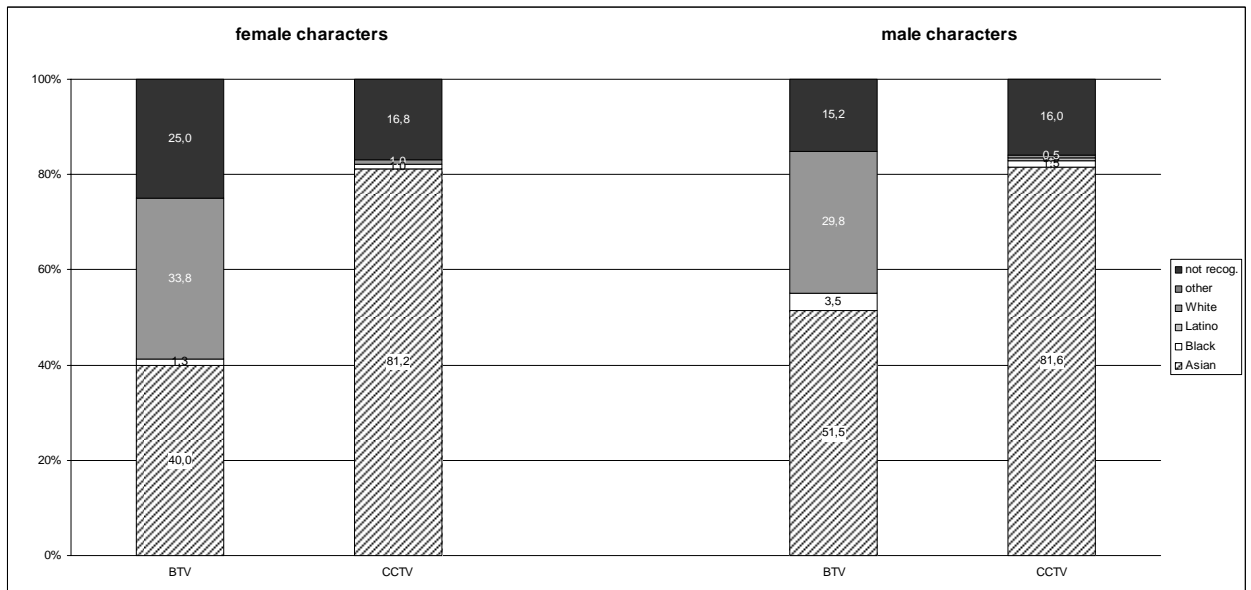
The male characters are with 60 (14.9%) white Caucasians, 270 (66.8%) Asians, 10 (2.5%) Blacks and 1 (0.2%) Latin-American.

Skin colour of the characters



IZI – Children's Television Worldwide 2007; basis: China, 57 h children's fict. programme; n =596 fict. human characters

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



The highest share of female Asians was found on CCTV (81.2%), while the highest percentage of white Caucasian characters (33.8%) was seen on BTV.

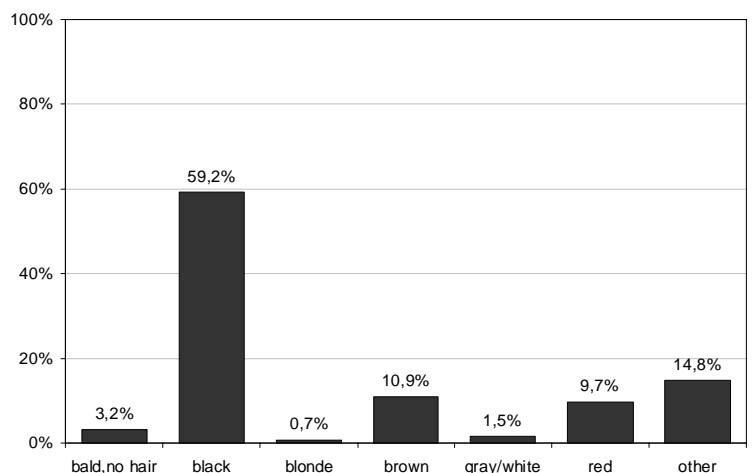
The highest percentage of male Asians appeared on CCTV (81.6%), while the highest share of white Caucasians was seen on BTV (29.8%).

Hair colour of protagonists

We coded what the hair looks mostly like.

19 (3.2%) characters did not have any hair, 353 (59.2%) characters had black hair and 65 (10.9%) characters had brown hair. 4 characters were blond (0.7%), the hair of 9 people was grey or white (1.5%), and that of 58 red (9.7%). 88 people were categorized in the category Other (14.8%).

Hair colour of the characters



IZI – Children's Television Worldwide 2007; basis: China, 57 h children's fict. programme; n =596 fict. human characters

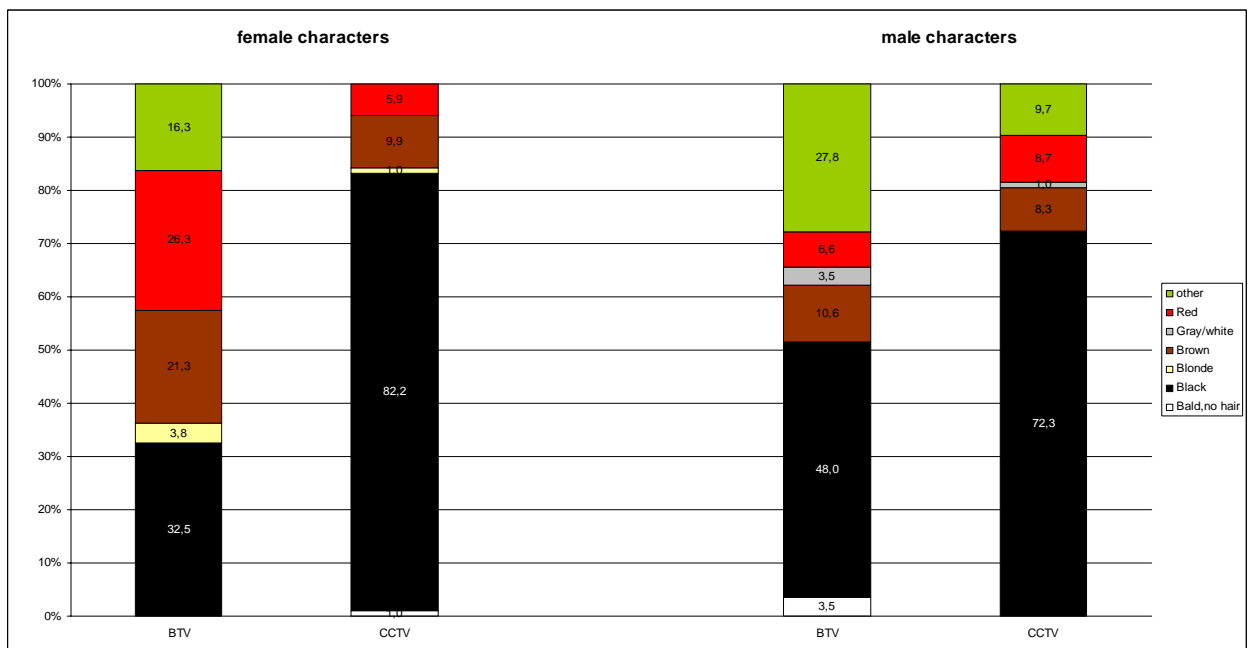
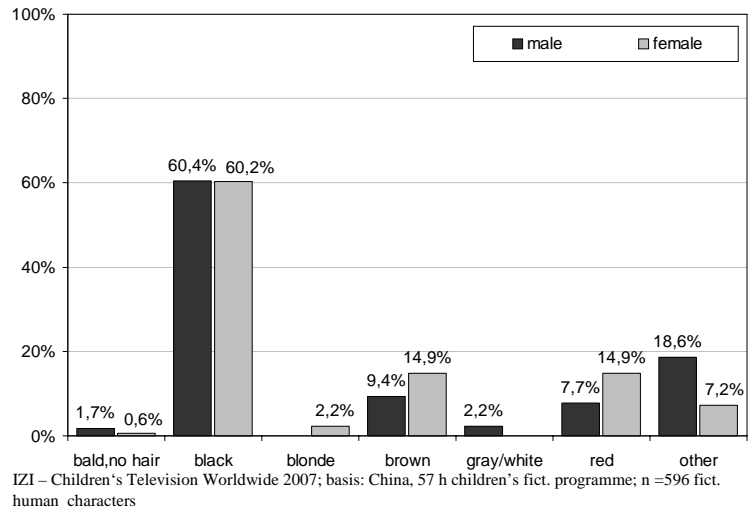
Children's Television Worldwide: Gender Representation in Chinese Children's Television

Gender Perspective: Females are more often blonde, red-haired and brown-haired

Out of the female characters 1 (0.6%) has no hair, 109 (60.2%) have black hair, 4 (2.2%) blonde hair, 27 (14.9%) have brown hair and 27 (14.9%) have red hair.

The male characters are with 7 (1.7%) without hair, 244 (60.4%) black haired, 38 (9.4%) have brown hair, 9 (2.2%) have gray or white hair and 31 (7.7%) have red hair.

Hair colour of the characters



The highest share of black-haired females was found on CCTV (82.2%), while the highest percentage of brown-haired (21.3%) and red-haired (26.3%) females was counted on BTV.

The most black-haired males were found on CCTV (72.3%), while the most brown-haired were counted on BTV (10.6%). There are no blonde males.

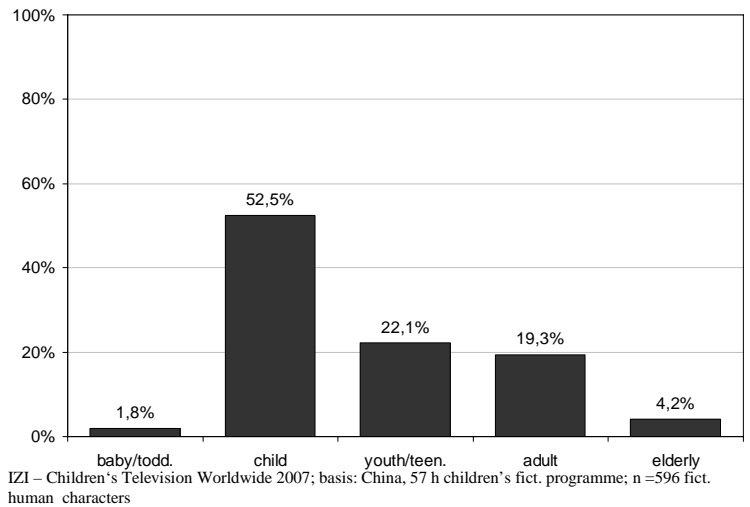
Children's Television Worldwide:

Gender Representation in Chinese Children's Television

What age are the protagonists?

In terms of age, two larger groups could be found in the sample: 313 (52.5%) are children and 132 (22.1%) are teenagers. Only 115 (19.3%) are adults, 25 (4.2%) seniors, and 11 (1.8%) babies.

Age of the characters



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%

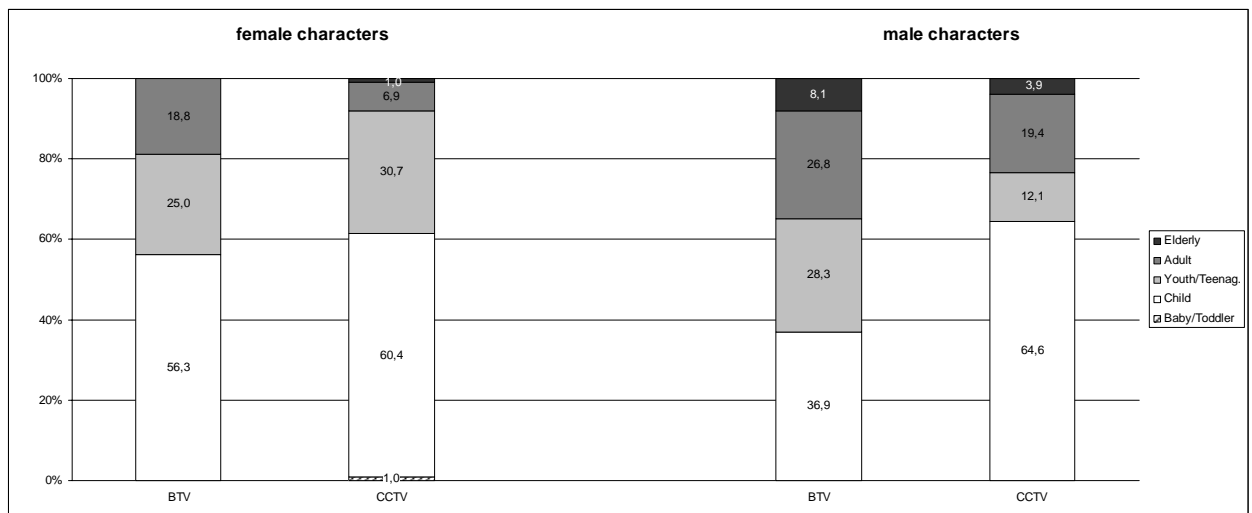
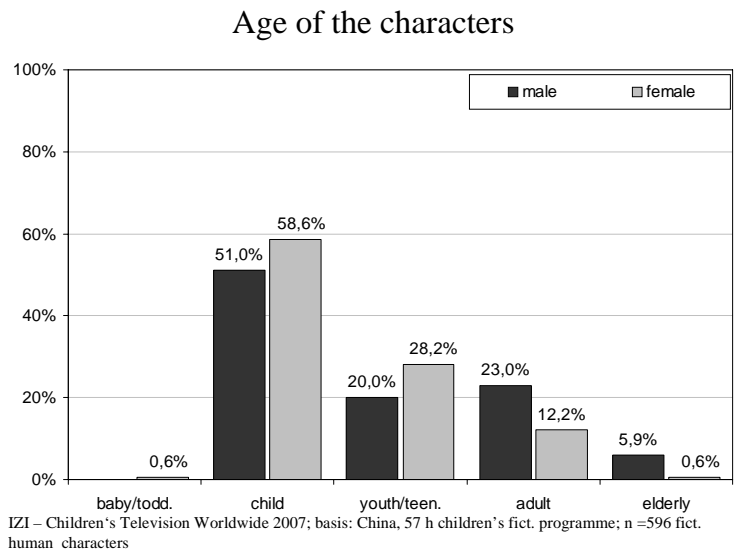
Considering its percentage of babies (1.8%) and elderly characters (4.2%), China is a bit above the average and way above the average considering the percentage of children (52.5%). It is below the average regarding the percentage of teens (22.1%) and adult characters (19.3%).

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

Gender Perspective: Males are adults, females are children and teens

Out of the female characters 1 (0.6%) is a Baby or Toddler, 106 (58.6%) are children, 51 (28.2%) teens, 22 (12.2%) adults and 1 (0.6%) seniors.

None of the male character are Babies or Toddlers², 206 (51.0%) are children, 81 (20.0%) teens, 93 (23.0%) adults and 24 (5.9%) seniors.



While only 1% of the female characters are babies on CCTV, 60.4% of the females are children and 30.7% are teens. The highest percentage of female adults was found on BTV (18.8%).

There are no male babies and the highest share of male children was found on CCTV (64.4%).

The highest percentage of male teens (28.3%) and also the highest percentage of male adults (26.8%) appeared on BTV.

² Most of the Babies or Toddlers had no identifiable sex.

Children's Television Worldwide:

Gender Representation in Chinese Children's Television

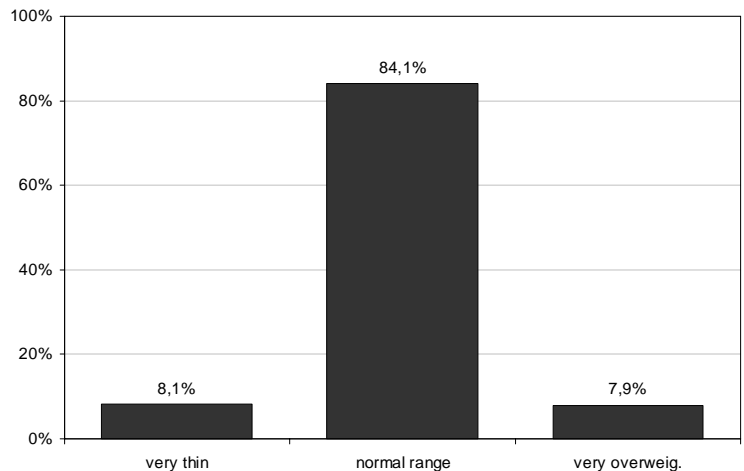
Physique of characters

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.

501 (84.1%) of the sample are of average weight. 48 (8.1%) of the characters were very thin, and 47 (7.9%) very overweight.

Physique of the characters



IZI – Children's Television Worldwide 2007; basis: China, 57 h children's fict. programme; n =596 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%

China is a bit below average considering its thin characters and a bit above considering its overweight characters. It has exactly the same percentage of normal sized characters as the international average.

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

Gender Perspective: 4 times as many thins are female

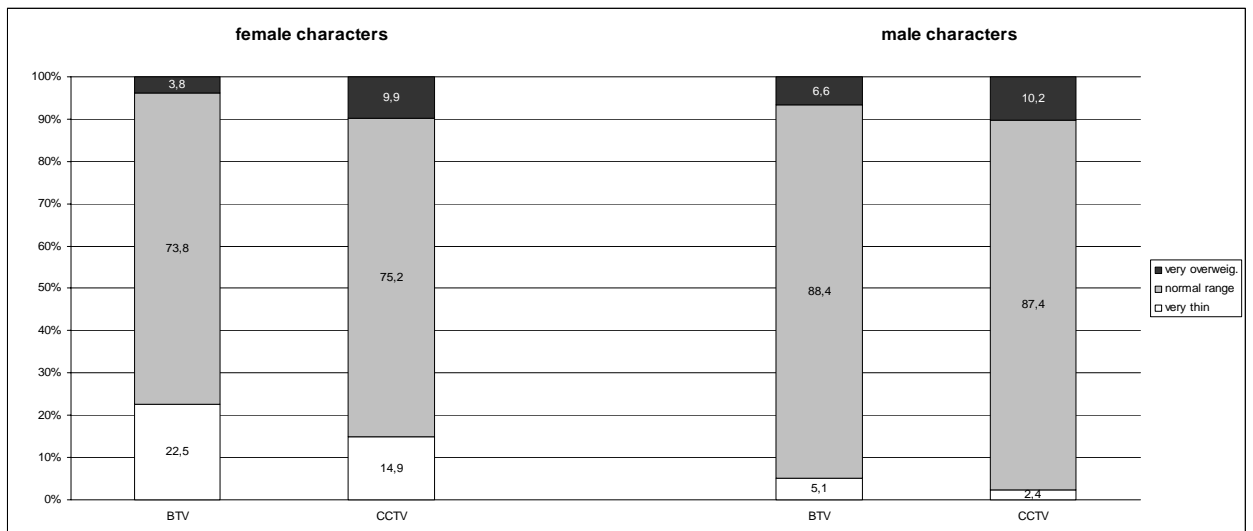
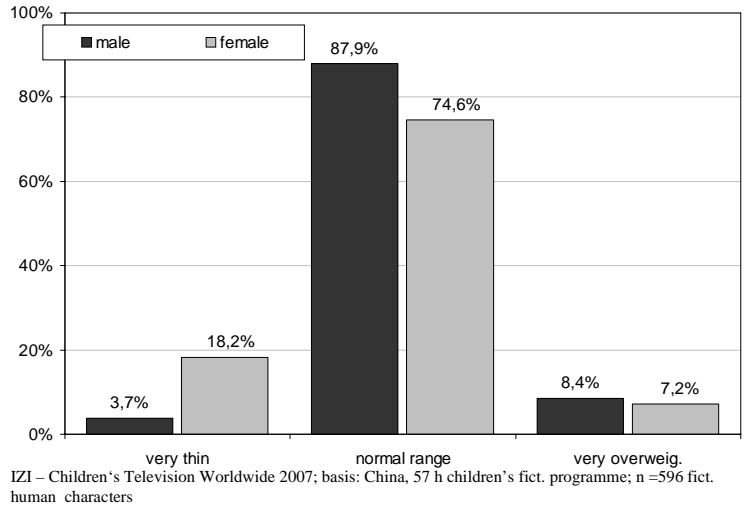
Out of the female characters 135 (74.6%) are in the normal range, 33 (18.2%) are very thin and 13 (7.2%) are very overweight.

355 male characters (87.9%) are in the normal range, 15 (3.7%) are very thin and 34 (8.4%) are very overweight.

Consistent with the global findings, females are more likely to be very thin, but the slight difference is that

children are the majority in China programmes and Chinese traditionally believes that it's unhealthy for children to be too thin.

Physique of the characters



The highest share of female thin characters was counted on BTV (22.5%), while the highest share of female normal sized (75.2%) and overweight (9.9%) was found on CCTV.

The highest percentage of male thin characters (5.1%), and the highest share of normal sized (88.4%) was found on BTV, while the highest share of overweights was counted on CCTV (10.2%).

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

Disabilities of main characters: Nearly not there!

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

2 disabled characters are among the recorded and coded characters of the Chinese sample. And these disabled persons are male. 99.7% of all characters are without any recognizable disability.

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

Summary

In China, all the TV stations are owned by the government, so their operation is heavily administrated by the government and the impact of policies is substantial. There are four main children channels from CCTV, Beijing TV, Shanghai TV, and Hunan TV. These four are also the largest and most popular in China. Besides the dedicated children channels, children programmes are available in other channels as well.

Though the local cartoon industry is still in its infancy, it has contributed more than half of the programmes on screen (52.7%) due to the government policy that only domestic shows can be broadcasted during the prime time. This policy has exerted some influence on gender issue at the same time in combination with other governmental wills. In the past years, the government has encouraged the local producers to develop more programmes from traditional heroes in the history in order to promote the Chinese culture and values. Since most character prototypes are male, the gender ratio is biased, making male dominant. On the other hand, the one-child policy has improved the position of girls in China society and the reflection in children programmes is the growth of female characters and the change of their characteristics. Therefore, if the shows tell modern stories or fairy tales, more and more female characters emerge, and they are described to be independent, smart, problem-solving, and even aggressive, in sharp contrast to the traditional stereotype girls that are shy, introverted and tame. In some recent cartoons like <Wu Lan Qi Qi Ge> and <Warriors>, female characters have been more addressed than males.

Because Chinese believe that it is unhealthy for kids to be too thin, children in the programmes are usually in the normal range of body shape. However, consistent with the global trend and heavily influenced by Japanese styles, young girls are depicted to be very thin.

There are two tendencies noticeable. One is related to gender. Though the government policy has proliferated the male heroes, those cartoons are too education oriented, making them less attractive to the children. Therefore, foreign products from Disney and Japan are still welcome among kids because they are more funny and interesting. The other is concerned with the appearance of characters. Though slim girls are still popular, characters with typical Japanese style have been fiercely debated and the attractiveness is fading. It appears that the Chinese audience hopes to watch programmes with unique country-of-origins. In other words, Chinese like Japan programmes with Japanese characters, American cartoons with Disney characteristics and local stories with China features.

Children's Television Worldwide:

Gender Representation in Chinese Children's Television

GENERAL CONSIDERATIONS

The sample analysed here consists of 182 hours of explicit children's television, 57 hours of fictional shows, 452 programmes (277 fictional shows), 1015 characters (fiction) and 596 human characters.

In international comparison a lot of tendencies in Chinese Television are close to the average of the other 23 analysed countries, e.g. with a very high percentage of animation, the integration of the main character in the plot and social context etc. At some points the Chinese children's television was outstanding in international comparison; hence we want to highlight some of the results to promote quality.

- With a percentage of 96.4% **animated programs**, China is on **2nd place** and way above the international average.
- More than **half of the broadcast program in China is domestically produced**, which is way **above the international average**. 53% of the children's program is domestically produced, 21% is made in Japan and 18% is made in the USA.
- With a percentage of 30.9% females in its children's program, China is a bit below the international average.
- With a percentage of **18.8% of the characters identified as antagonists**, China is above the international average. Males are twice as often antagonists
- **75.7% of the characters appear in groups**, which is way above the international average and China is on **1st place**. Males are three times more often in duos
- Considering the percentage of leaders (30.8%), China is above the international average. But it is below when it comes to followers and a bit below regarding characters appearing as equals.
- Considering its **number of Asian characters**, China is on **2nd place** and way above the average, while it is below average regarding its black characters and Latinos and way below regarding its white characters.
- Considering its **percentage of babies (1.8%) and elderly characters (4.2%), China is a bit above the average** and way above the average considering the percentage of children (52.5%). It is below the average regarding the percentage of teens (22.1%) and adult characters (19.3%).
- China is a bit below average considering its thin characters and a bit above considering its overweight characters. It has exactly the same percentage of normal sized characters as the international average. **4 times as many thins are female**

Conclusion:

Quality TV's programming for children is mandatory in countries where we have basic social goals to improve. Quality and quantity is necessary, polices also. More domestic productions are needed where children can see themselves and their everyday life in the real diversity of gender, faces, shapes, ethnicity, social status etc. Kids are deeply touched by images that make them feel discrimination, social needs and hard differences. The Global Media, produced mainly in the United States, have to take in consideration the places and people that are globally watching the shows.