

# Children's Television Worldwide: Gender Representation

in



## Egypt

Scientific director for Egypt:

Seham Nasser  
Egyptian Radio and Television Union, Kairo

With the collaboration of:

Magda Nasser

Analysis and report by:

Dr. Maya Götz, Dr. Ole Hofmann,  
Stefan Dobler MA, Sebastian Scherr BA,  
Dipl.-Soz. Christine Bulla,  
Matthias Schreiner MA

# **Children's Television Worldwide:**

## **Gender Perspective in Egyptian Children's Television**

### **Children's Television in Egypt**

Very little more than 30 millions of the 77 millions of the entire Egyptian population are children, i.e. 40% approximately.

In comparison to the budget which is spent on TV drama in general, the expense for specific children's TV shows and drama as well as for strategies of its development is more limited, and as a consequence writers usually do not specialise themselves in these fields.

The duration of children's TV shows and drama is one hour on Channel 1, one hour on Channel 2, and 4 hours on the Family and Children's Channel.

Because these programs are usually screened during school-lessons, the majority of their audiences are formed by pre-schoolchildren, i.e. the one age group at which all these programs primarily aim. Formats specifically appropriate for schoolchildren and teenagers have not so much been conceptualised yet.

Another effect on children's TV programs in Egypt has the satellite. Most Egyptians watch satellite programs through one link or another so they do not necessarily have to have a satellite of their own, and satellite programs are more available than ever.

Consequently, children in Egypt watch:

- A big number of films and drama for adults.
- Children's TV programs on satellite channels such as Al-Jazeera Child Channel, SpaceToon, ART or MBC3. All these channels are private.

### **Sample selection:**

The sample is based on the following Egyptian television networks: art, Channel 1, Channel 2, El Gezera, Al Jazerra, Family & Children, MBC3 and Space Toon. 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: 06.06.2007 – 26.07.2007.

The sample analysed here consists of 74 hours of explicit children's television, 46 hours of fictional shows, 271 programmes (191 fictional shows), 876 characters (fiction) and 626 human characters.

# Children's Television Worldwide: Gender Perspective in Egyptian Children's Television

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

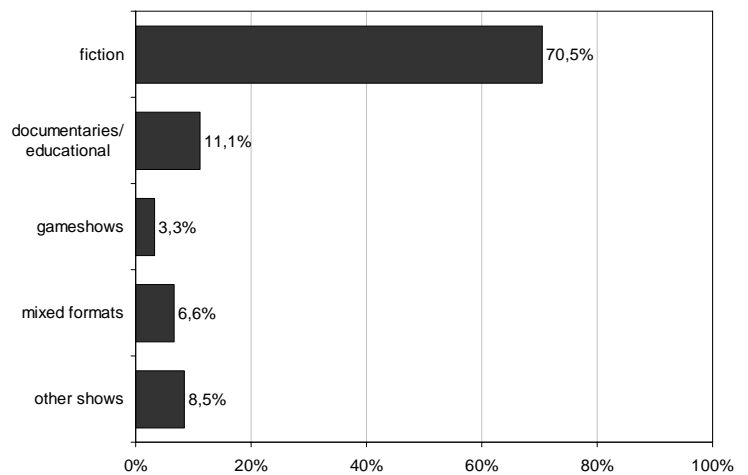
### More fictional or a more non-fictional programmes?

We coded every show/piece of programme of our sample. Advertisements and trailers are coded in block (e.g. 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.)

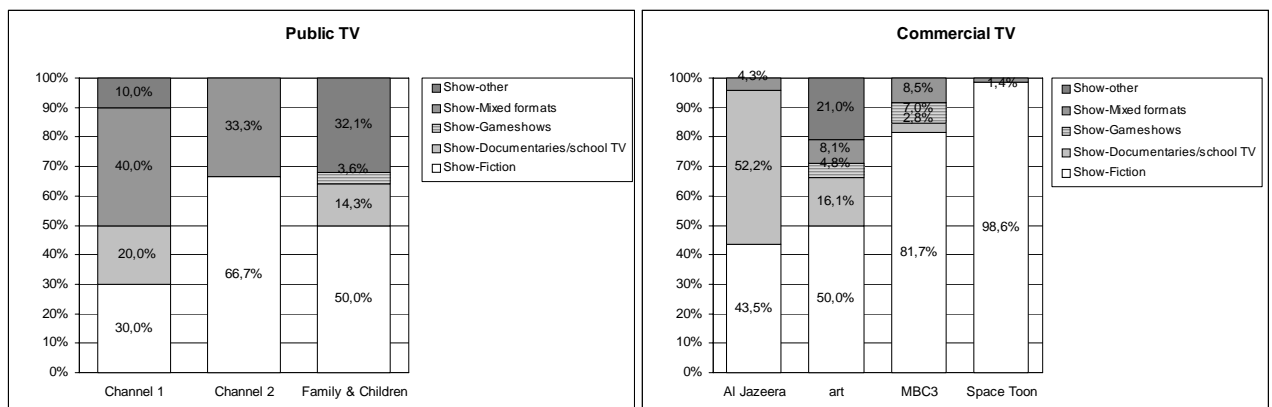
The sample comprises altogether 271 shows that can be categorised into different programme types. 191 shows or 70.5% can be referred to as fiction, 30 shows (11.1%) were documentaries, 9 were game shows (3.3%) and 18 mixed formats (6.6%).

Of interest for the further analysis of the children's programmes are only the 191 fictional shows that were coded. Those are in 95.3% of the cases animation shows and in 2.6% of the cases shows with real people (n=9). There are 4 mixed formats (2.1%).

Differentiation between fiction and non-fiction



IZI – Children's Television Worldwide 2007; basis: Egypt, n = 74 h children's programme



Comparing the stations of public TV, the share of the fictional programs ranges from 30.0% (Channel 1) to 66.7% (Channel 2).

Among commercial providers most fiction programs are presented by Space Toon (98.6%), while the less are on Al Jazeera (43.5%).

# Children's Television Worldwide:

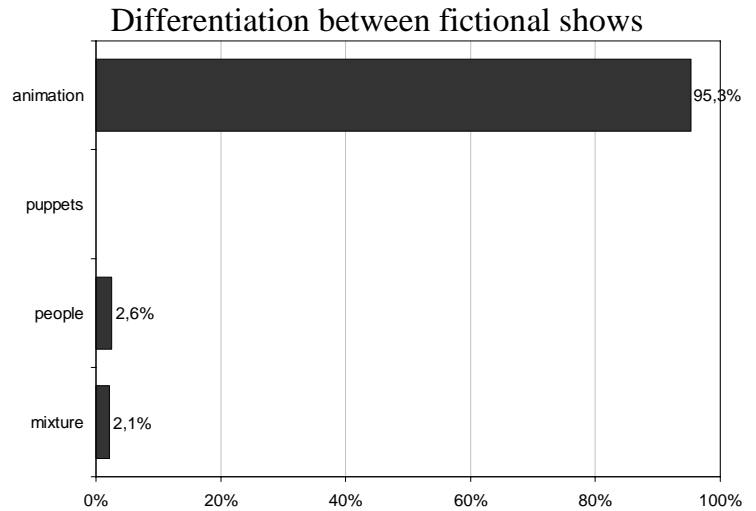
## Gender Perspective in Egyptian Children's Television

### 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, 182 (95.3%) were animation shows; in 5 shows (2.6%) real people are the actors/actresses and 4 shows (2.1%) were mixtures of several of these categories.

Roughly speaking, fictional children's programs in the Arabic world mean mostly cartoons.



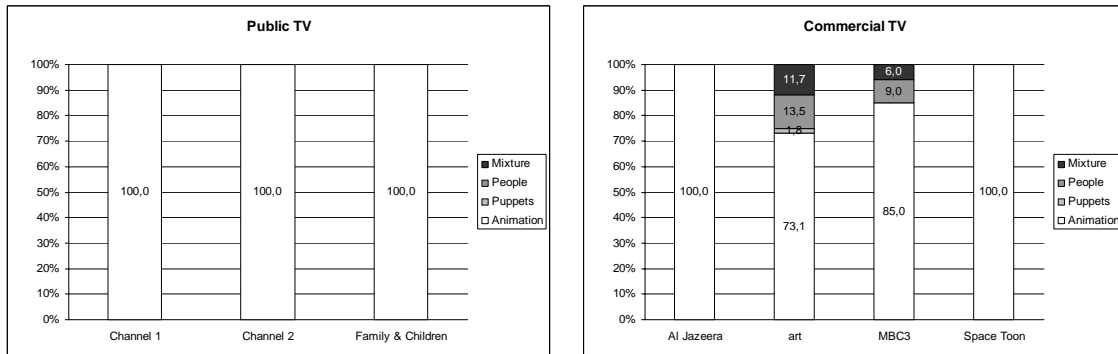
IZI – Children's Television Worldwide 2007; basis: Egypt, n = 46 h fict. children's programme

	Animation	Puppets	People	Mixture
Slovenia	96,5%	0,9%	1,9%	0,7%
China	96,4%	0,7%	2,9%	
Canada	95,9%	0,7%	0,7%	2,0%
<b>Egypt</b>	<b>95,3%</b>		2,6%	2,1%
Cuba	94,5%	0,3%	2,8%	2,4%
Syria	93,5%		3,2%	
Kenya	90,6%	0,7%	8,1%	0,7%
Netherlands	90,0%	0,8%	9,2%	
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%		19,0%	
New Zealand	80,6%		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%		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%
<b>total</b>	<b>83,9%</b>	<b>2,4%</b>	<b>8,9%</b>	<b>4,5%</b>

Considering animation shows, Egypt is on an international scale among the top five.

# Children's Television Worldwide:

## Gender Perspective in Egyptian Children's Television



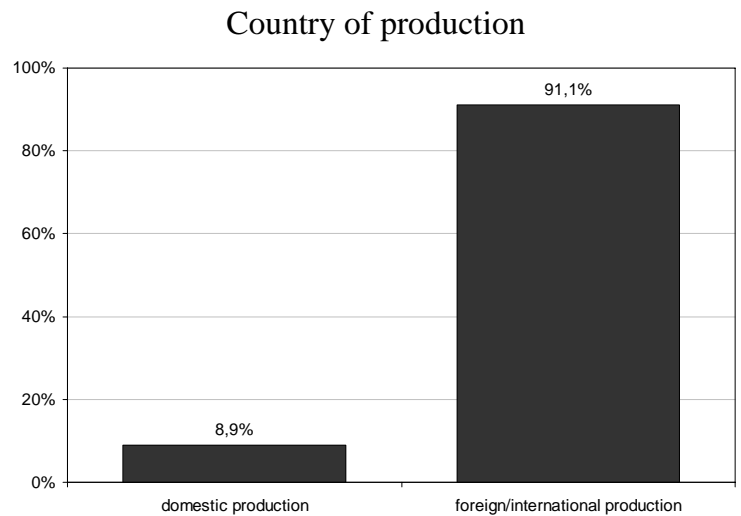
Public television presents animation films and cartoons only (100%). Among commercial providers, only art and MBC3 show programs containing real people, puppets and mixtures. Should not particularly Public TV present more real people, puppets and mixtures instead of a 100% animation?

### 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 91.1% of the cases productions of another country (n=174) and in 8.9% produced in their own country (n=17).

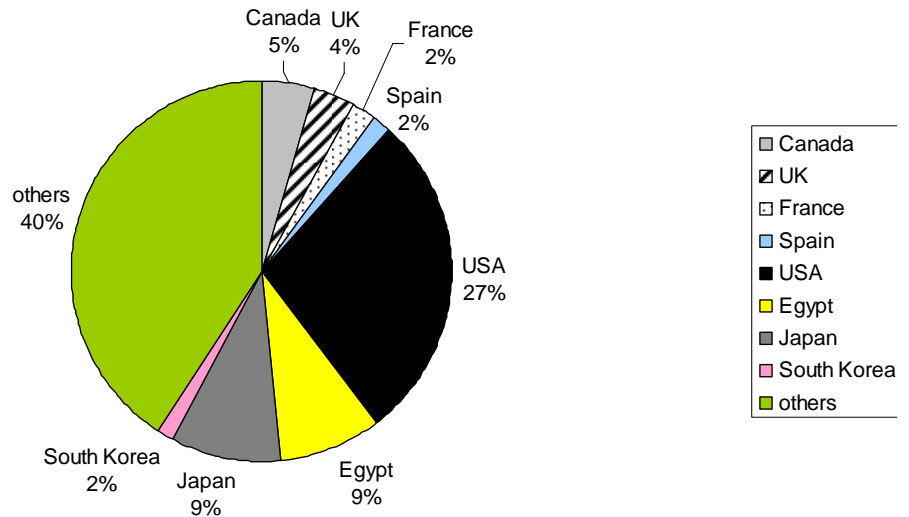


IZI – Children's Television Worldwide 2007; basis: Egypt, n = 46 h fict. children's programme

## Children's Television Worldwide: Gender Perspective in Egyptian Children's Television

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

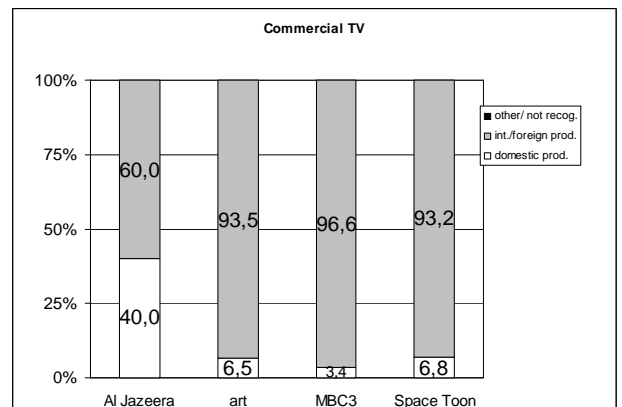
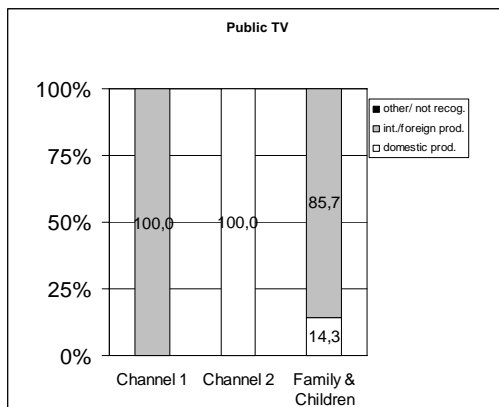
About 9% of Egypt television program is domestically produced, therefore the country ranges in the lower quarter.



27% of Egypt children's programs are – at least in this sample – made in the USA, 9% are made in Egypt and Japan, respectively. There are, however, a considerable number of programs that could not be identified.

While Channel 1 offers international and foreign productions only (100%), Channel 2 in this sample shows domestic productions (n=2) only.

Looking at commercial programs, Al Jazeera offers 60% international and foreign productions and 40% domestic productions. On the other three channels more than three quarters of the programmes are foreign or international productions.

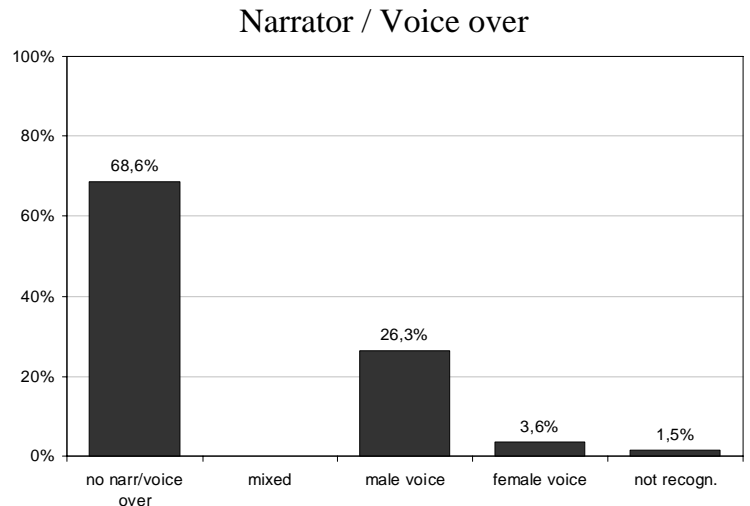


# Children's Television Worldwide: Gender Perspective in Egyptian Children's Television

## 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 153 (68.6%) fiction shows there was no narrator, in 51 shows (26.3%) there was a male narrator, and in 7 shows (3.6%) a female narrator. In 3 shows (1.5%) the narrator could not be recognised.

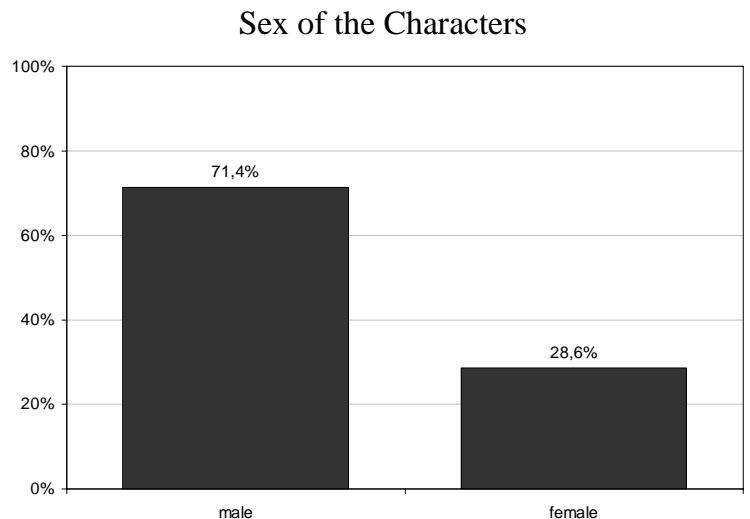


IZI – Children's Television Worldwide 2007; basis: Egypt, n = 46 h fict. children's programme

Children in Egypt hear 6 times more often male than female voices on TV.

## **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 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 191 fiction shows 876 were identified as main characters.



IZI – Children's Television Worldwide 2007; basis: Egypt, n = 46 h fict. children's programme; n = 920 fict. characters

<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 Perspective in Egyptian Children's Television

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

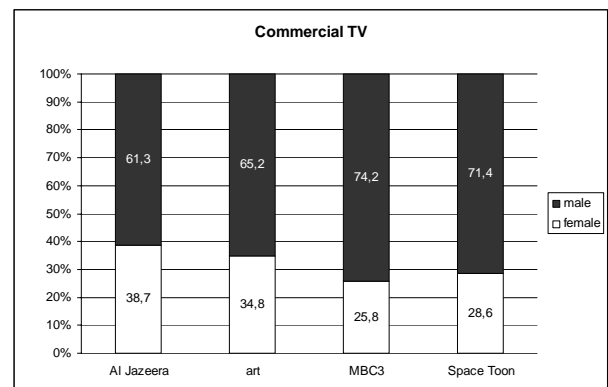
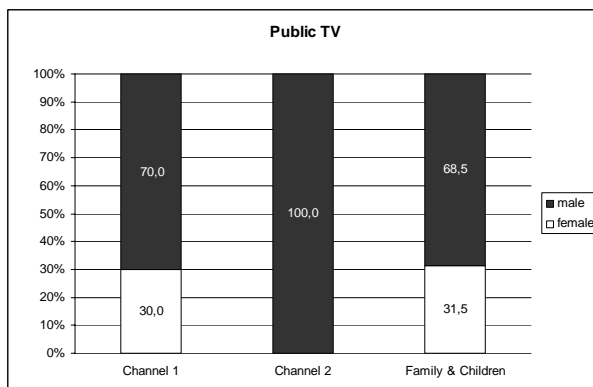
The characters of the fictional shows in Egyptian children's television were in 28.6% of the cases female and in 71.4% male. So female characters are clearly underrepresented!

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

Regarding the percentage of female characters, on an international scale Egypt is found among those countries with the lowest percentage (28.6%).

Concerning public TV fiction programs, Channel 2 contains male characters only (100%).

Among commercial providers Al Jazeera broadcasts fiction programs that represent 38.7% female characters and 61.3% male characters.



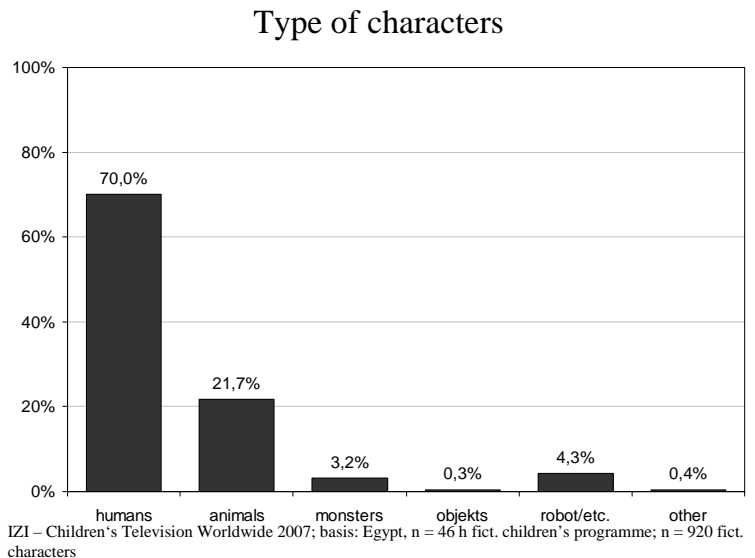


# Children's Television Worldwide: Gender Perspective in Egyptian Children's Television

## 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.?

195 characters of the recorded were animals, which accords to a percentage of 21.7%. All animals in the Egyptian language have a female gender (except the lion and the dog). Animals are in Arabic addressed with 'he' or 'she', and not with 'it' as in English. Most animals are known as female, not as male. For example, the cow is addressed with 'she', never as a male animal.



Part of this group is, for example, Apu of *Aladdin*. 626 of the characters (70.0%) are humans. The robots and machines appear as the third largest group. 38 characters (4.3%) can be assigned to this group, i.e. Genie of *Aladdin*. Furthermore, 29 monsters and mythical creatures (3.2%), 4 other characters (0.4%) and 3 plants or objects were recorded (0.3%).

Of the animals 31 (17.1%) were female and 144 (79.6%) male. For 6 (3.3%) characters the gender was not identifiable. Of the humans 208 (32.0%) were female and 442 (67.9%) were male. 1 (0.2%) character could not be identified. Among the plants, 2 were female (66.7%) and one was male (33.3%). Of the machines and robots which were counted, 10 (27.8%) were female and 24 were male (66.7%). Of the monsters which were counted, 1 (3.7%) was female, 13 (48.1%) were male and 13 (48.1%) were not identifiable.

## Children's Television Worldwide: Gender Perspective in Egyptian Children's Television

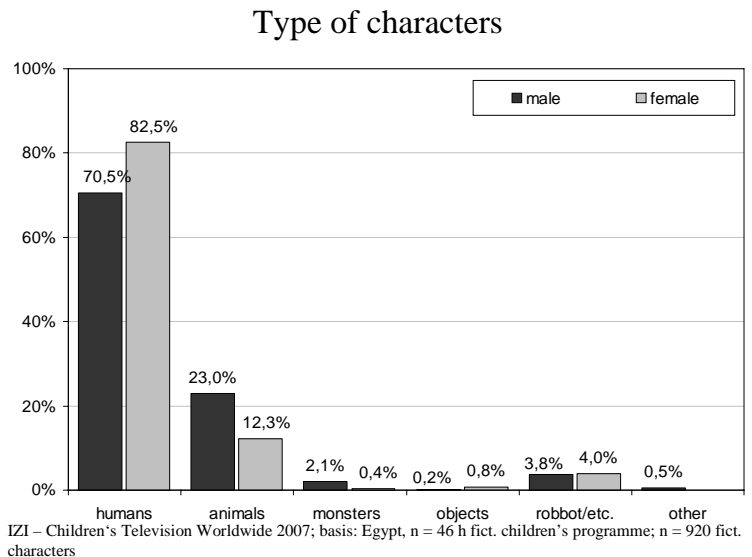
	Animal	Human	Monster/ etc.	Plant/ Object	Robot/ etc.	other
Kenya	12,8%	77,0%	9,2%	0,3%	0,6%	0,1%
South Africa	12,6%	74,3%	1,5%	0,1%	11,1%	0,5%
Malaysia	6,4%	72,8%	4,6%	16,2%		
Slovenia	17,9%	70,9%	4,9%	0,5%	4,4%	1,4%
<b>Egypt</b>	21,7%	<b>70,0%</b>	3,2%	0,3%	4,3%	0,4%
Israel	26,8%	66,9%	3,1%	1,6%	1,5%	0,1%
Netherlands	19,7%	65,2%	10,4%	3,7%	1,0%	
New Zealand	23,5%	64,5%	4,1%	4,1%	2,8%	1,1%
Syria	23,1%	62,7%	11,9%			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%	
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%		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%	
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>

Comparing the number of human characters, Egypt is in the upper quarter, with human characters in 70.0% of the cases.

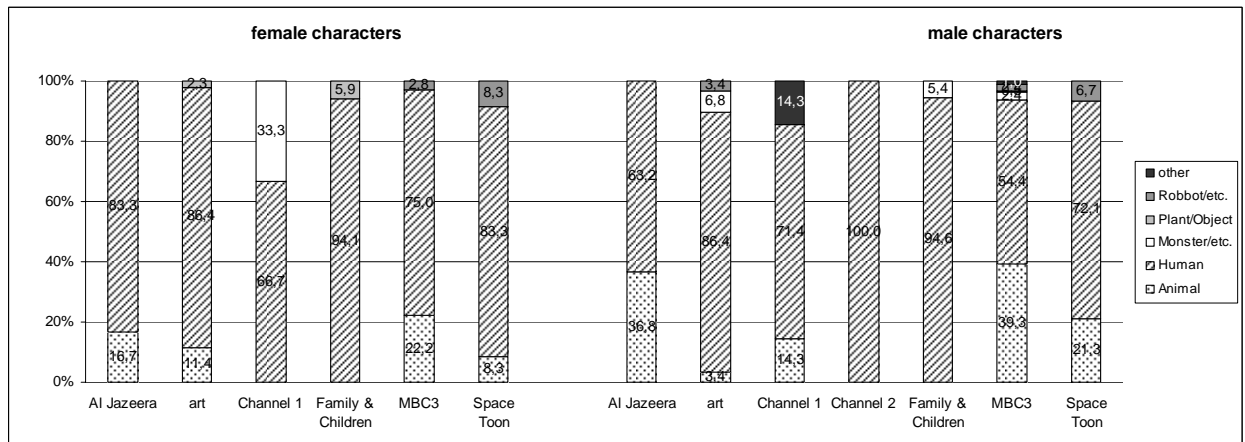
### Gender Perspective: Males are more often animals, Female more often humans

Of the female characters 208 (82.5%) were humans and 31 (12.3%) animals. 10 female characters (4.0%) were robots or machines, 2 (0.8%) were plants or objects and 1 (0.4%) was a monster or mythical creature.

The male characters are represented in 442 cases (70.5%) as humans and in 144 (23.0%) cases as animals. Monsters and mythical creatures with male gender were found in 13 characters (2.1%), 24 (3.8%) were part of the plot as robots or machines, and 1 male plant (0.2%) could be counted.



## Children's Television Worldwide: Gender Perspective in Egyptian Children's Television



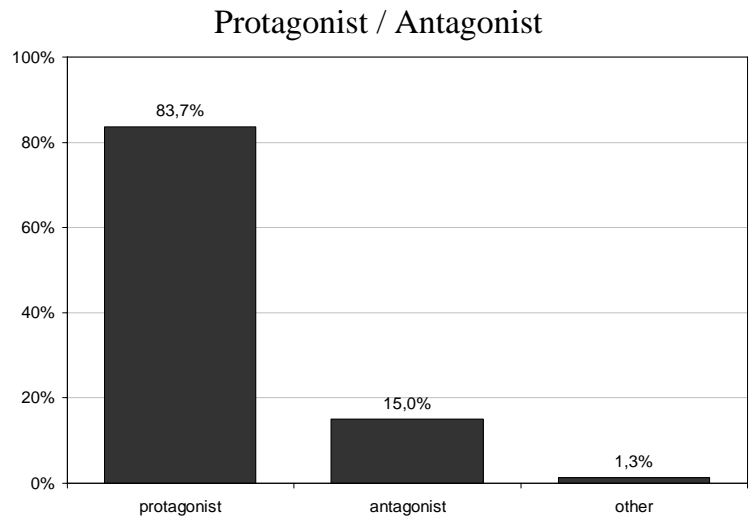
The highest percentage of female animals was counted on MBC3 (22.2%), while the highest percentage of humans appeared on Family & Children (94.1%), and the highest share of monsters on Channel 1 (33.3%).

The highest percentage of male animals was shown on MBC3 (36.6%), while exclusively male humans appeared on Channel 2 and the highest percentage of male monsters on art (6.8%).

### 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?

772 of the characters in Egyptian children's television were identified as protagonists. This corresponds to a relative part of 83.7%. On the other hand, there are 136 antagonists that constitute 15.0% of the characters. 12 characters could be ascribed to neither type (1.3%).



IZI – Children's Television Worldwide 2007; basis: Egypt, n = 46 h fict. children's programme; n = 920 fict. characters

## Children's Television Worldwide: Gender Perspective in Egyptian Children's Television

	<b>Antagonist</b>
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%
<b>Egypt</b>	<b>15,0%</b>
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%
<b>total</b>	<b>13,7%</b>

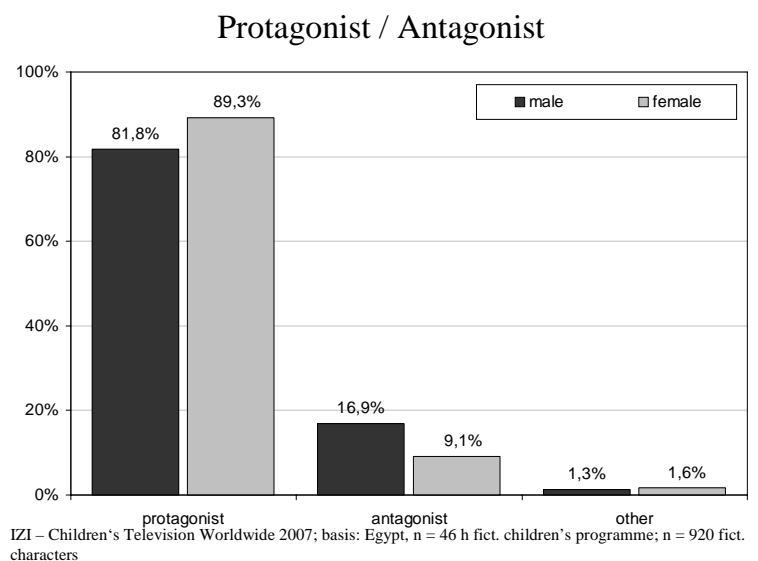
Concerning the percentage of antagonists, Egypt (15.0%) lies slightly above the international average (13.7%).

### Gender Perspective: Males are almost twice as often antagonists

772 of the characters in Egyptian children's television were identified as protagonists. This corresponds to a relative part of 83.7%. On the other hand, there are 136 antagonists that constitute 15.0% of the characters. 12 characters could be ascribed to neither type (1.3%).

Of the protagonists counted, 225 (29.7%) are female and 513 (67.8%) are male. 19 characters (2.5%) could not be identified as either. Among the antagonists there are 23 (17.3%) female characters and 106 (79.7%) male characters.

Among the female characters, 225 (89.3%) appear as protagonists. 23 (9.1%) of the female characters are antagonists. 4 (1.6%) were not identifiable.



## Children's Television Worldwide: Gender Perspective in Egyptian Children's Television

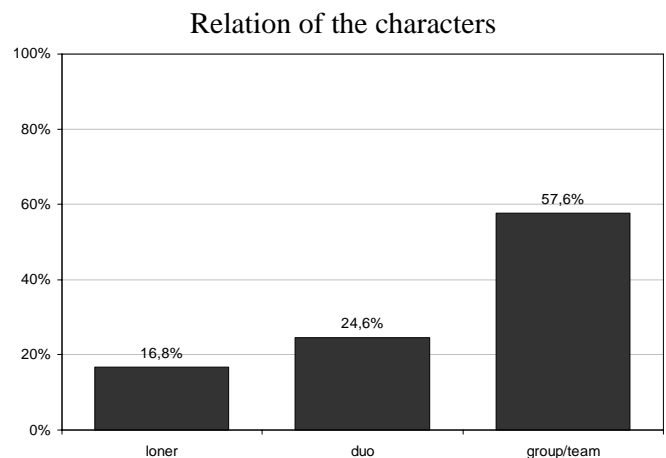
With regard to boys' or men's characters, there are 513 (81.8%) protagonists. 106 (16.9%) men characters appear as antagonists, while 8 (1.3%) of the total cannot be identified. 19 neutral characters (82.6%) are protagonists and 4 (17.4%) are antagonists.

### 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?

157 of the characters (16.8%) are integrated into the plot as loners. 231 of the 915 coded characters in this category are part of a duo (24.6%). 518 (57.6%) and thus the majority of the characters are part of a group or a team, respectively.

Comparing the relationships of characters,



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

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

Egypt is in the lower quarter when it comes to loners (16.8%), in the middle when it comes to duos (24.6%) and in the upper quarter when it comes to groups/teams (57.6%).

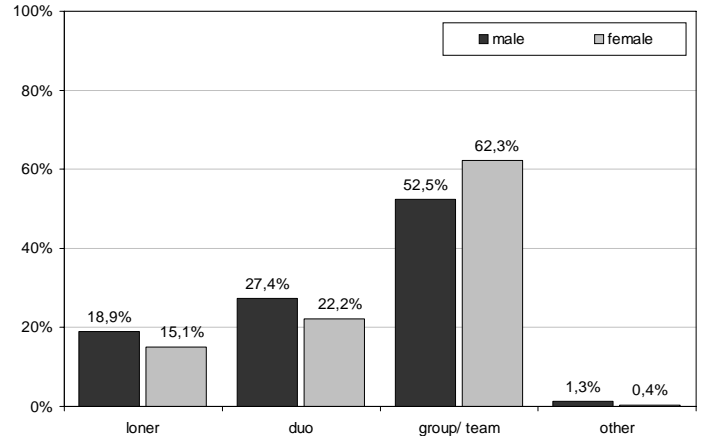
# Children's Television Worldwide: Gender Perspective in Egyptian Children's Television

## Gender Perspective: Males are more often loners and duos, females equals

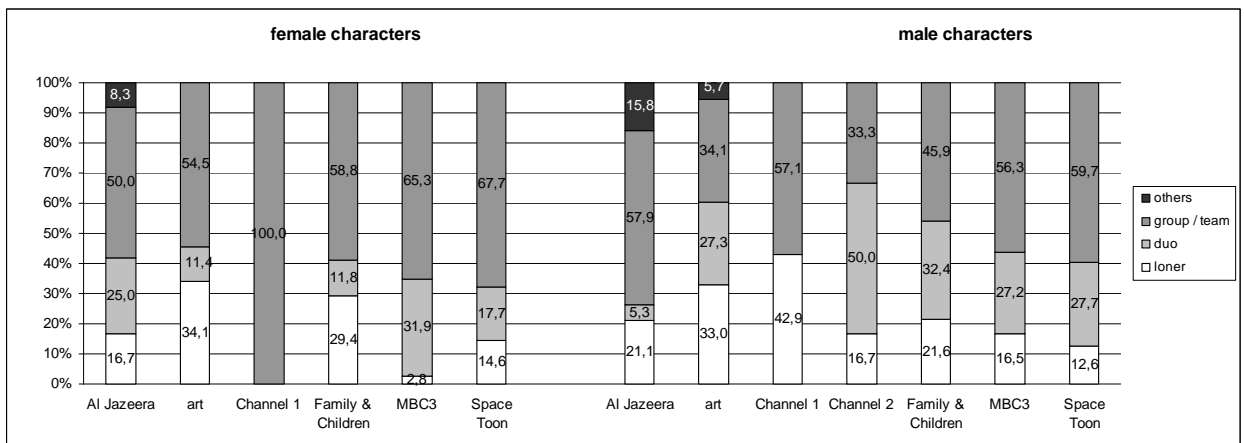
Of the female characters 38 (15.1%) are loners, 56 (22.2%) are duos and 157 (62.3%) are a part of a group.

The male characters are with 118 (18.9%) loners, 171 (27.4%) duos and with 328 (52.5%) part of a group.

Relation of the characters



IZI – Children's Television Worldwide 2007; basis: Egypt, 46 h fict. children's prog.; 203 fict. shows; 927 human characters



The highest percentage of female loners was counted on Family & Children (29.4%), while the highest share of females in duos on MBC3 (31.9%), and exclusively female in groups were presented on Channel 1.

The highest share of male loners appeared on Channel 1 (42.9%), while the highest percentage of male duos was counted on Channel 2 (50.0%), and the highest share of men in groups was on Space Toon (59.7%).

# Children's Television Worldwide: Gender Perspective in Egyptian Children's Television

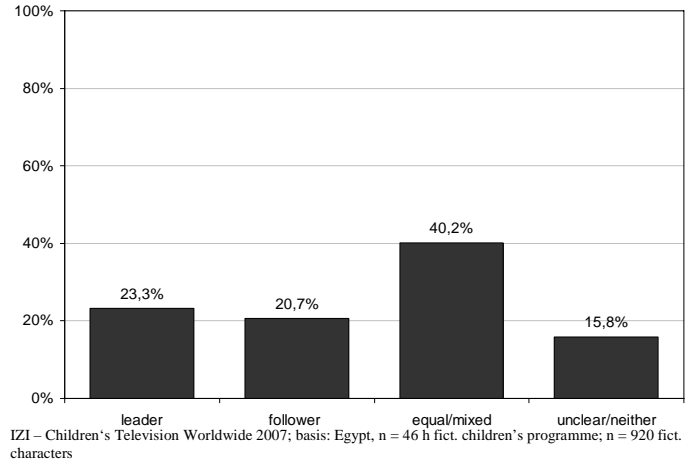
## Which hierarchical position does the character assume in the show?

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?

355 (40.2%) of the characters appear as equals regarding hierarchical positions. 210 (23.3%) are leaders. 183 (20.7%) are followers, and for 142 (15.8%) characters the position was not clearly identifiable.

Hierarchical position of the characters



IZI – Children's Television Worldwide 2007; basis: Egypt, n = 46 h fict. children's programme; n = 920 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%	<b>Egypt</b>	<b>20,7%</b>	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%
<b>Egypt</b>	<b>23,3%</b>	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%	<b>Egypt</b>	<b>40,2%</b>
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>

Comparing the number of leaders and followers, Egypt is above the international average, regarding its number of equals, it is below the average.

# Children's Television Worldwide:

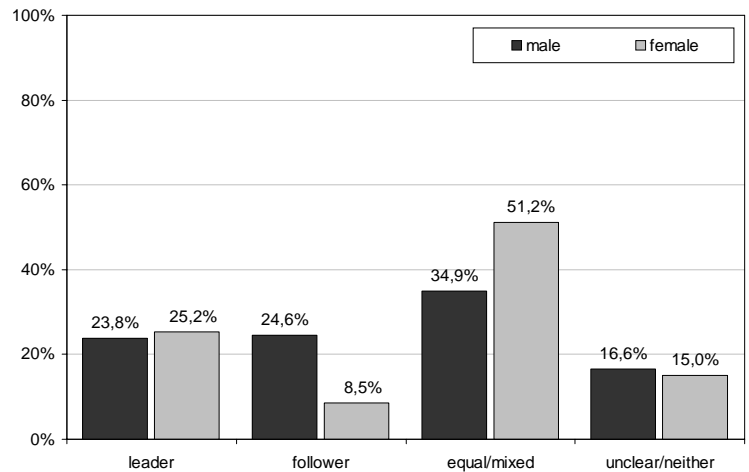
## Gender Perspective in Egyptian Children's Television

### Gender Perspective: Males are three times as often followers, females more often equals

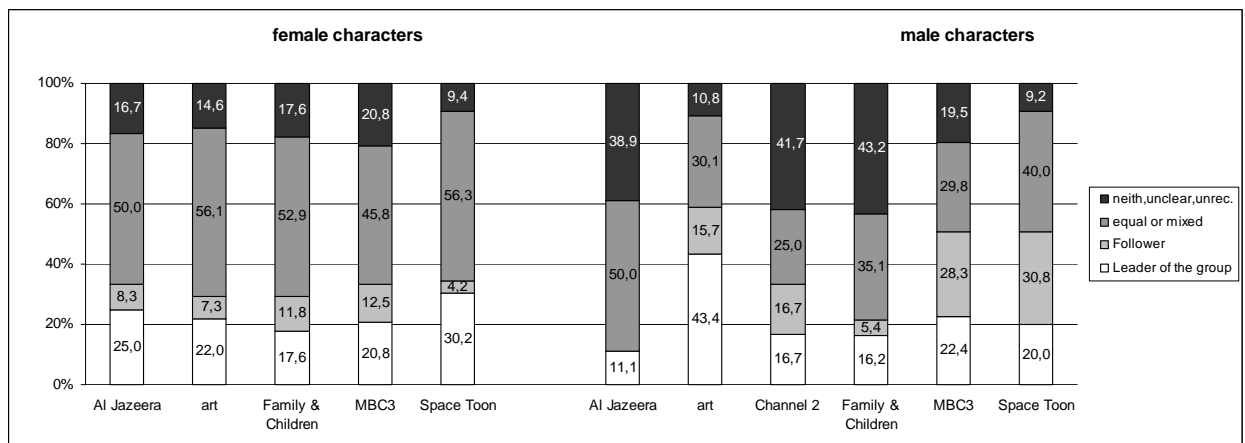
The female characters are in 126 (51.2%) of the cases equal or mixed. 62 female characters (25.2%) appear as leaders and 21 (8.5%) as followers. For 37 characters (15.0%) the constellation was not identifiable.

Among the boy and man characters, 214 (34.9%) are equal or mixed, and in 146 (23.8%) cases they are leader of a group. 151 (24.6%) are followers, and for 102 characters (16.6%) the classification was not possible. So, there are almost three times as often male followers and even slightly more female leaders in Egyptian children's TV!

Hierarchical position of the characters



IZI – Children's Television Worldwide 2007; basis: Egypt, n = 46 h. fict. children's programme; n = 920 fict. characters



The highest percentage of female leaders appeared on Space Toon (30.2%), while the highest share of female followers could be found on MBC3 (12.5%), and the highest percentage of females in equal positions on Space Toon (56.3%).

The highest share of male leaders was found on art (43.4%), and the highest percentage of equals on Al Jazeera (50.0%), while the highest share of male followers could be found on Space Toon (30.8%).

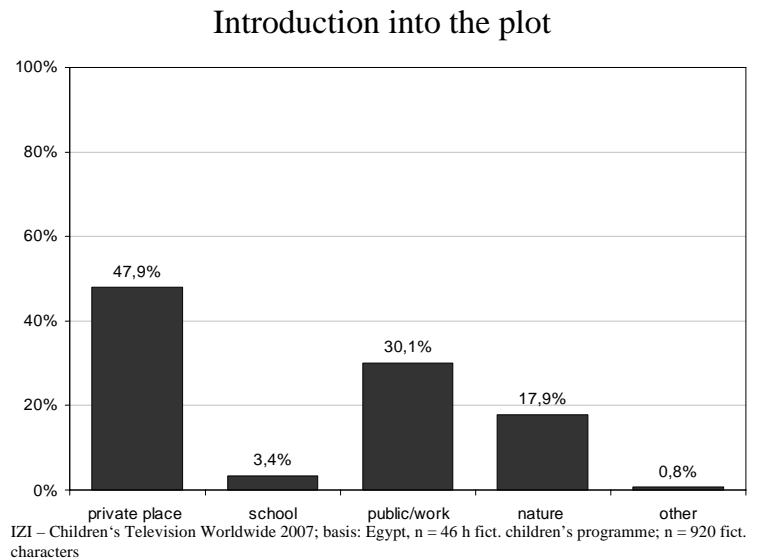


# Children's Television Worldwide: Gender Perspective in Egyptian Children's Television

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

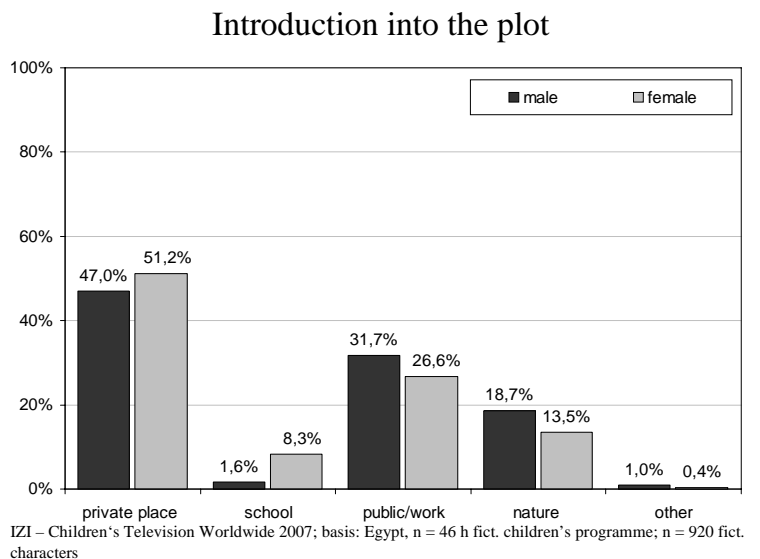
We coded where the character is located in its first appearance in the show (not the opening song).

The most common location at which the character is introduced into the plot is the private space. 440 (47.9%) of the recorded characters of this category appear here for the first time. Public spaces or work, respectively, rank second. Here, 276 characters (30.1%) of the characters are introduced for the first time. 164 characters are in nature in their introduction scene (17.9%), 31 characters (3.4%) are in school, and 7 at other locations (0.8%).



## **Gender Perspective: Females appear more often in schools and private places, males more often in public/work sphere and nature.**

129 (51.2%) of the female characters in the sample are introduced into the plot in private settings. 67 (26.6%) of the characters are introduced in public spaces or at work. 34 (13.5%) characters appear for the first time in nature. 21 (8.3%) are introduced to the viewer in school and 0.4%, thus one character, at locations other than these categories. 295 (47.0%) of the male characters are first introduced in private settings. 199 (31.7%) are presented in public or at work. At third position are nature locations with 117 characters (18.7%), and finally school where 10 characters (1.6%) are introduced. 6 male characters are introduced in neither of the locations above (1.0%).



# Children's Television Worldwide:

## Gender Perspective in Egyptian Children's Television

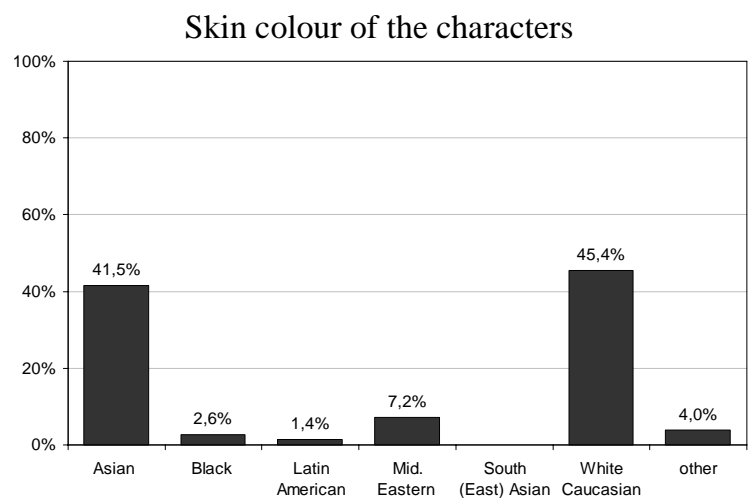
### The analysis of the Human Characters

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 to 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.

259 (41.5%) of the human characters have shown Asian physical traits. Black characters were found in 16 (2.6%) characters of the sample. 9 (1.4%) were classified as Latin-American and 47 (7.2%) as Middle East (Arab). The majority, with 292 characters (45.4%), were Caucasian. All in all, 26 characters were classified as Other or were not identifiable.



IZI – Children's Television Worldwide 2007; basis: Egypt, n = 46 h fict. children's programme; n = 651 fict. human characters

## Children's Television Worldwide: Gender Perspective in Egyptian 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%
<b>Egypt</b>	<b>41,5%</b>	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%	<b>Egypt</b>	<b>1,4%</b>	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%	<b>Egypt</b>	<b>2,6%</b>	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%	<b>Egypt</b>	<b>45,4%</b>
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>

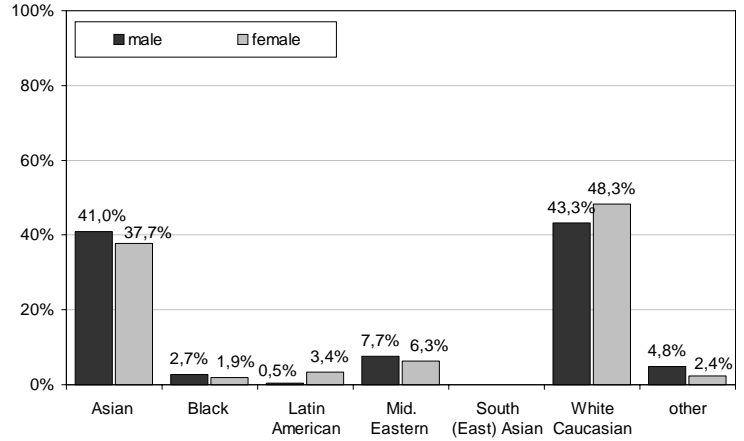
In Egypt TV, a very small percentage of characters are black (2.6%). Regarding white characters, it ranges in the lower quarter (45.4%). In contrast to that, Egypt it is way above the international average when it comes to the share of Asian characters (41.5%).

# Children's Television Worldwide: Gender Perspective in Egyptian Children's Television

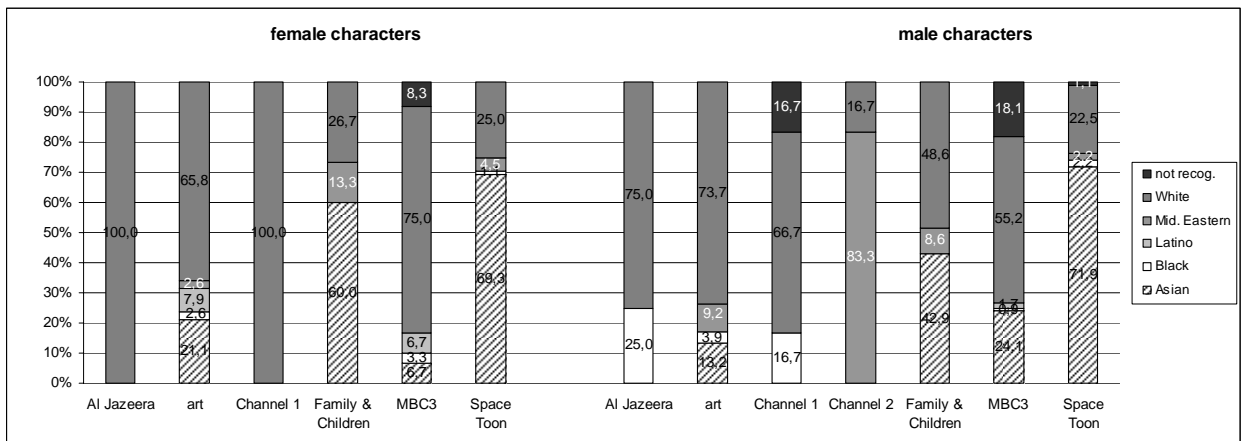
## Gender Perspective: A little more black males and a bit more white females

Out of the female characters 100 (48.3%) are white Caucasians, 78 (37.7%) Asians, 4 (1.9%) Blacks and 7 (3.4%) Latin-Americans, and 13 (6.3%) with typical traits of the Middle East are a part of a group. The male characters are with 191 (43.3%) white Caucasians, 181 (41.0%) Asians, 12 (2.7%) Blacks, with 2 (0.5%) Latin-American and with 34 (7.7%) from the Middle East.

Skin colour of the characters



IZI – Children's Television Worldwide 2007; basis: Egypt, n = 46 h fict. children's programme; n = 651 fict. human characters



The highest percentage of female Asian characters was found on Space Toon (69.3%), while on Al Jazeera and Channel 1 exclusively white Caucasian female characters can be found for a 100%.

The highest share of male Asian characters appeared on Space Toon (71.9%), while the highest percentage of white Caucasian males (75.0%) as well as of Blacks (25.0%) could be found on Al Jazeera. So, Space Toon seems to have a preference for characters with Asian traits.

# Children's Television Worldwide:

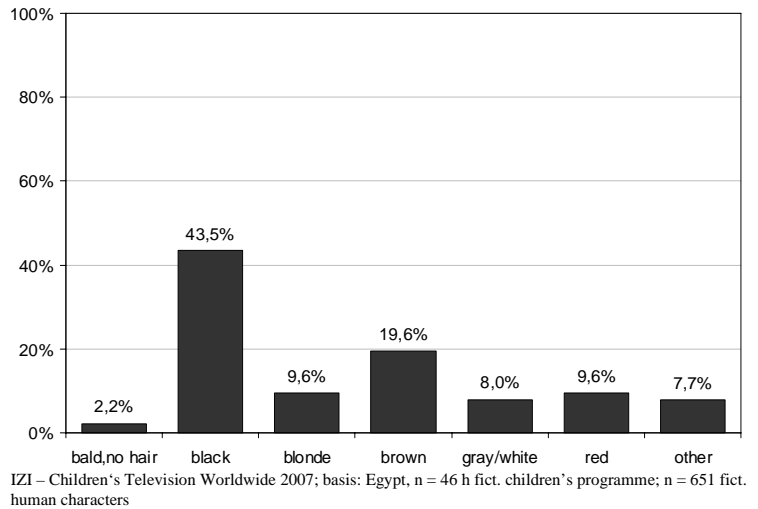
## Gender Perspective in Egyptian Children's Television

### Hair colour of protagonists

We coded what the hair mostly look like.

14 (2.2%) characters did not have any hair, 282 (43.5%) characters had black hair and 127 (19.6%) characters had brown hair. 62 characters were blond (9.6%), the hair of 52 people was grey or white (8.0%), and that of 62 red (9.6%). 50 people were categorized in the category Other (7.7%).

Hair colour of the characters

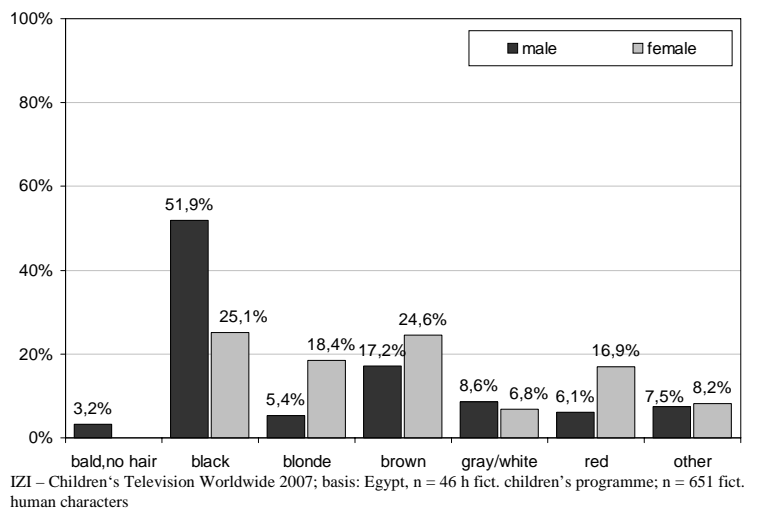


### **Gender Perspective: Black-haired males, blonde and red-haired females**

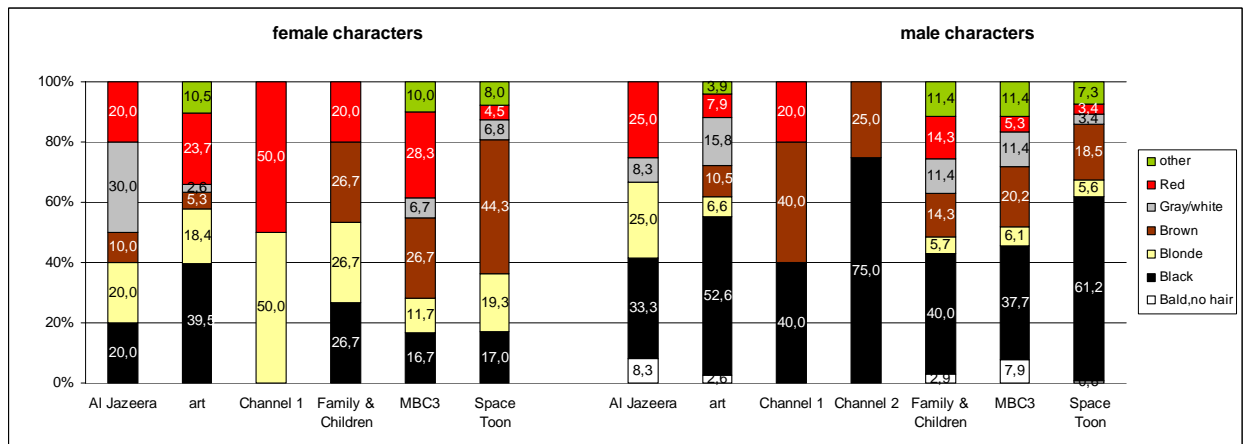
Out of the female characters 52 (25.1%) have black hair, 38 (18.4%) blonde hair, 51 (24.6%) have brown hair, 14 (6.8%) have gray or white hair and 35 (16.9%) have red hair.

The male characters are with 14 (3.2%) without hair, with 229 (51.9%) black-haired, with 24 (5.4%) blonde, 76 (17.2%) have brown hair, 38 (8.6%) have gray or white hair and 27 (6.1%) have red hair.

Hair colour of the characters



## Children's Television Worldwide: Gender Perspective in Egyptian Children's Television

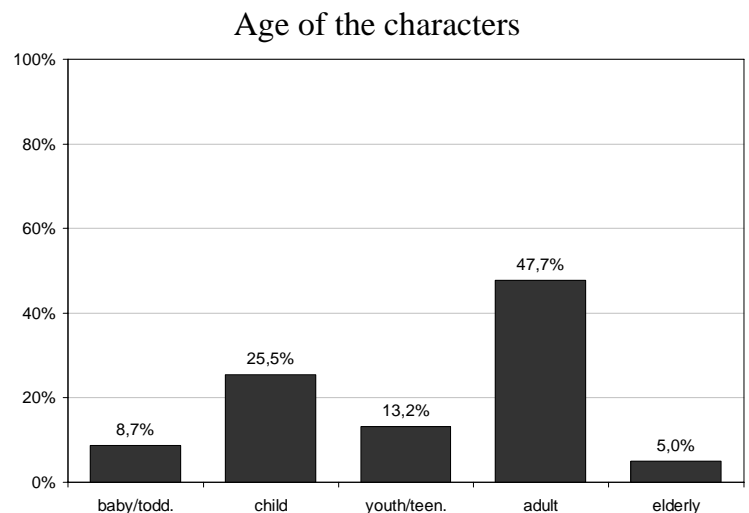


The highest percentage of female blondes appeared on Channel 1 (50.0%) as well as of red-haired females (50.0%), while the highest share of brown-haired was found on Space Toon (44.3%), and of black-haired on art (39.5%).

The highest percentage of male blondes was on Al Jazeera (25.0%), also the highest share of red-haired (25.0%), while the highest percentage of black-haired were on Channel 2 (75.0%), and of brown-haired on Channel 1 (40.0%).

### What age are the protagonists?

We coded the age as far as visible or clear from the content. Adults 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. 163 (25.5%) of the characters are children and 311 (47.7%) are adults. Only 54 (8.7%) are babies, 87 (13.2%) teenagers and 33 (5.0%) seniors. There is an unusual dominance of adults in children's TV in Egypt.



IZI – Children's Television Worldwide 2007; basis: Egypt, n = 46 h fict. children's programme; n = 651 fict. human characters

## Children's Television Worldwide: Gender Perspective in Egyptian 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>

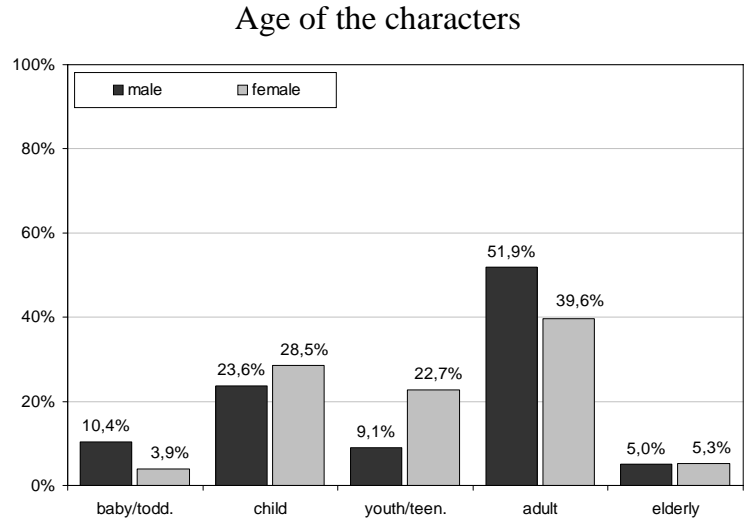
Egypt shows the highest percentage of toddlers and babies in its programs (8.7%), considering children, however, it is in the lower quarter (25.5%), considering youths it is second to last. When it comes to adult characters, Egypt is among the top five (47.7%) and also lies in the upper quarter considering elderly characters (5.0%).

## Children's Television Worldwide: Gender Perspective in Egyptian Children's Television

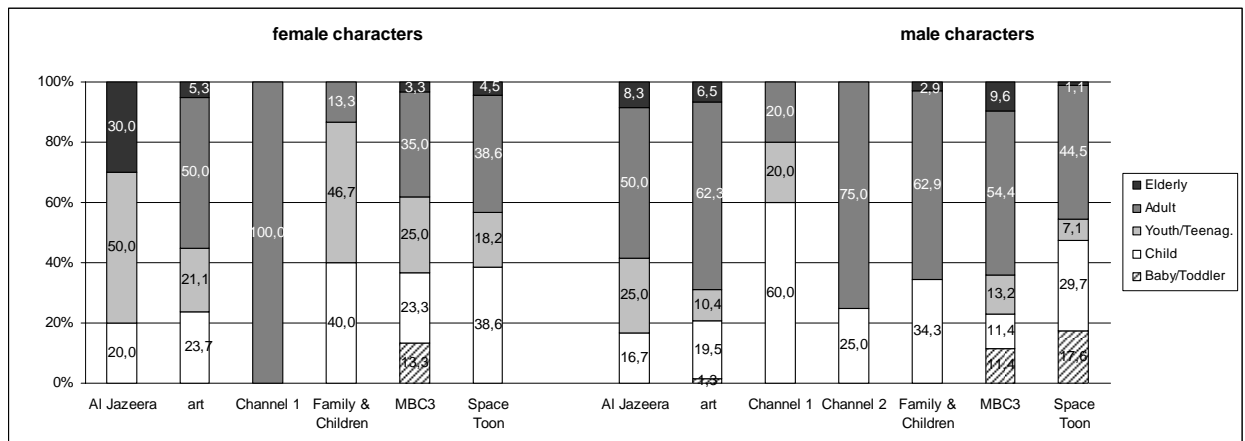
### Gender Perspective: Males are more often babies and adults, females more often teens.

Out of the female characters 8 (3.9%) are Babies or Toddler, 59 (28.5%) are Children, 47 (22.7%) Teens, 82 (39.6%) Adults and 11 (5.3%) Seniors.

Out of the male characters 46 (10.4%) are Babies or Toddlers, 104 (23.6%) are Children, 40 (9.1%) Teens, 229 (51.9%) Adults and 22 (5.0%) Seniors. Egyptian children's TV seems to have a preference for mature male characters at the expense of male teens and children.



IZI – Children's Television Worldwide 2007; basis: Egypt, n = 46 h fict. children's programme; n = 651 fict. human characters



The only female babies were found on MBC3 (13.3%), while the highest share of children was on Family & Children (40.0%), and of teens (50.0%) and of elderly females (30.0%) on Al Jazeera.

The highest percentage of male babies appeared on Space Toon (17.6%), while of children on Channel 1 (60.0%), and the highest percentage of teens on Al Jazeera (25.0%). The highest percentage of adults was counted on Channel 2 (75.0%), and of elderly males on MBC 3 (9.6%).



# Children's Television Worldwide:

## Gender Perspective in Egyptian Children's Television

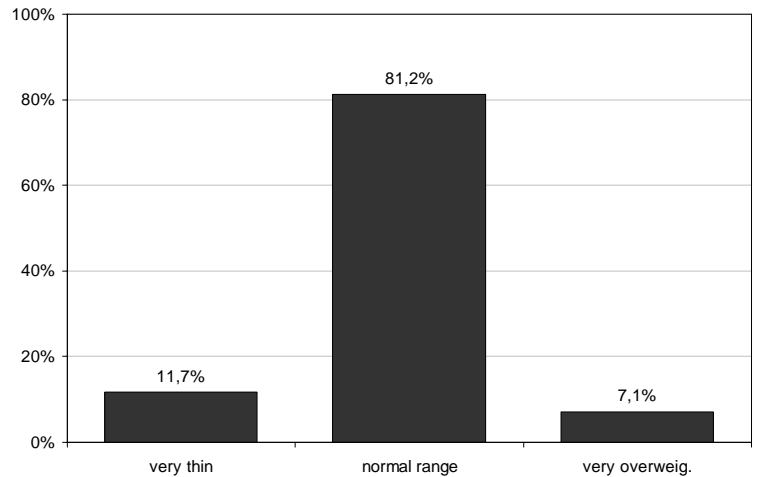
### Physique of characters

#### 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.

553 (81.2%) of the sample are of average weight. 74 (11.7%) of the characters are very thin, and 45 (7.1%) very overweight.

Physique of the characters



IZI – Children's Television Worldwide 2007; basis: Egypt, n = 46 h fict. children's programme; n = 651 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%
<b>Egypt</b>	<b>11,7%</b>	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%	<b>Egypt</b>	<b>7,1%</b>
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%	<b>Egypt</b>	<b>81,2%</b>	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%
<b>total</b>	<b>9,1%</b>	<b>total</b>	<b>84,1%</b>	<b>total</b>	<b>6,8%</b>

When it comes to the body size of the characters, Egypt ranges in the middle field. There are more thin and overweight characters in Egypt than the international average.

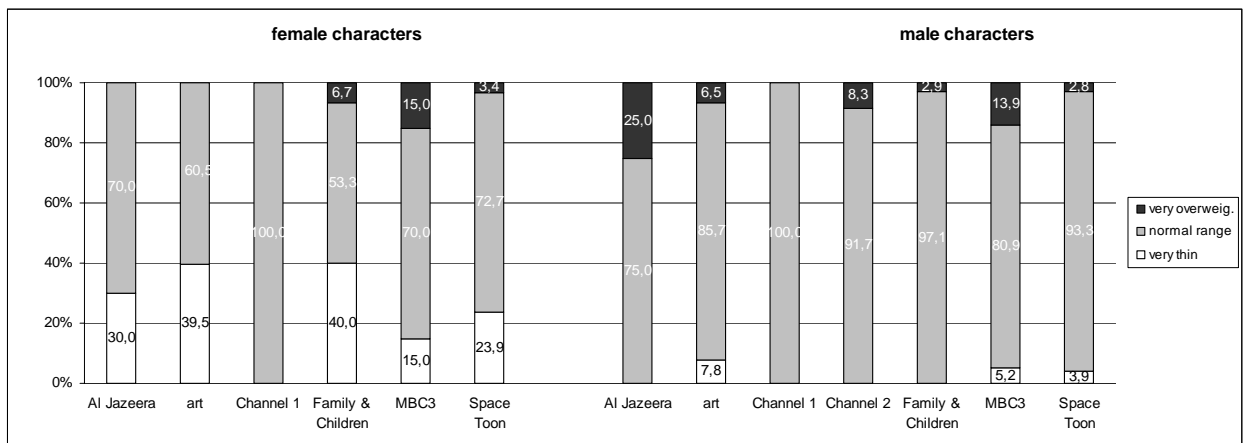
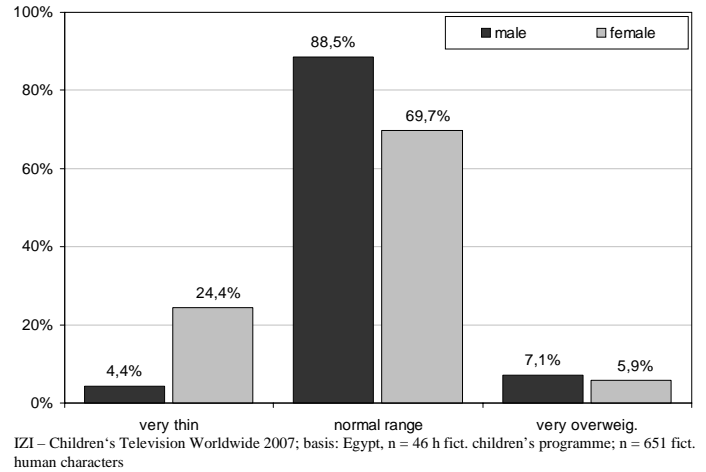
## Children's Television Worldwide: Gender Perspective in Egyptian Children's Television

### Gender Perspective: 6 times as many thin females than males, and a bit more male overweight characters

Out of the female characters 154 (69.7%) are in the normal range, 54 (24.4%) are very thin and 13 (5.9%) are very overweight.

399 male characters (88.5%) are in the normal range, 20 (4.4%) are very thin and 32 (7.1%) are very overweight. So, there are way more very thin females than males in Egyptian children's TV.

Physique of the characters



The highest percentage of very thin females can be found on Family & Children (40.0%), and of overweight on MBC3 (15.0%). Exclusively normal sized characters (100%) were found on Channel 1. The highest percentage of thin males was found on art (7.8%), while of overweight characters on Al Jazeera (25.0%). Exclusively normal sized characters were again found on Channel 1, so this public channel shows an undoubted preference for normal sized characters only.

## **Children's Television Worldwide: Gender Perspective in Egyptian Children's Television**

### **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 are among the recorded and coded characters of the Egyptian sample. And these disabled characters are male. 99.4% of all characters are without any recognizable disability.

There is no concept of showing characters with an obvious disability yet, and the one character shown with obvious disability was represented at the first lady's recommendation.

# Children's Television Worldwide:

## Gender Perspective in Egyptian Children's Television

### Summary of the results:

#### Egyptian children's television in international comparison

The sample we analysed here consists of 74 hours of explicit children's television, 46 hours of fictional shows, 271 programmes (191 fictional shows), 876 characters (fiction) and 626 human characters.

We came to the conclusion that in many aspects Egypt's children's TV in its tendencies is 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 Egypt's children's television was outstanding in international comparison; hence we want to highlight some of the results to promote quality.

- Only **very few** shows in Egypt's children's TV are **domestic productions (9%)**. We would like to stress that quality in children's television means that children see their own culture and country.
- Regarding the **gender representation**, Egypt's public broadcaster **Channel 2 tells its stories only with males** – at least in this sample. We would like to stress that quality in children's television means that children are represented appropriately, and in real life also in Egypt the gender ratio is of 51% females to 49% males. As a public broadcaster Channel 2 should find ways to balance this misrepresentation. The private channel Al Jazeera kids is with 39% girls/women as main characters in fictional stories among the more biased broadcasters worldwide. This shows that children's television in the Arabic world can be more gender biased and successful.
- Egypt's children's television tells its stories with a **lot of adults** and is the country with the most Babies/Toddlers on children's television. Regarding the international comparison, here **children and teenagers are clearly underrepresented**.
- Egypt's children's television has one of the **highest percentage of "Middle East (Arab)" Ethnicity** and in international comparison less Caucasian characters. That makes absolutely sense for children and their everyday life experience. Astonishing is the very **high percentage of Asian characters** because Asians are not very present in children's everyday life in Egypt.
- Even more astonishing is the hair colour of the main characters. With 18% of all female characters being blond, **Egypt has one of the most "blond girl"-programmes**. Does this have anything to do with everyday life experiences of children? Also the 17% of all female characters being red-haired seems to be a little bit far away from the reality.
- With 24% of very thin female characters Egypt's children's television is among the countries with the **"thinnest" girls in children's television**. Here, Family & children and Al Jazeera Kids are over 30%. 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.