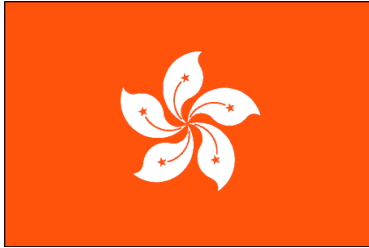


# Children's Television Worldwide: Gender Representation

in



## China / Hong Kong

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# **Children's Television Worldwide:**

## **Gender Representation in Hong Kong's Children's Television**

### **Children's Television in Hong Kong**

In Hong Kong, two companies provide free domestic television programming services, including Television Broadcasts Limited (TVB) and Asia Television Limited (ATV). Each of these companies operates one Chinese and one English channel. Children's programmes are scheduled for around 9 to 11 a.m. and 4 to 6 p.m. on weekdays, and in the mornings and afternoons of Saturday and Sunday. Most of the programs in the Chinese channels are cartoon series imported from Japan. Most of the programmes in the English channels are cartoon series imported from Japan, U.K., and U.S.

There is no public broadcasting channel in Hong Kong. Radio and Television Hong Kong (RTHK), a government department, is an editorially independent broadcaster that aims at providing quality programs to inform, educate and entertain the people of Hong Kong (Hong Kong SAR Government, 2004). RTHK's television programs are broadcasted on domestic free-as well as domestic pay channels. Most of the programs produced by RTHK are documentaries, talk shows and current affairs. RTHK does not produce children's programs on a regular basis, although some of their programs may appeal to children.

Children's television channels are available on cable television networks, including Hong Kong Cable TV and Now TV. For example, Now TV broadcast the Disney channel. However, due to the relatively high subscription fee (about 20 U.S. dollars per month), the penetration of children's TV cable channels is low.

Advertising to children and teens are allowed in Hong Kong. The Broadcasting Ordinance places limit of commercial airtime on free-to-air television channels. Television stations can carry a maximum of 10 minutes of advertisements for every hour of broadcasting. Same rules apply to adults TV as well as children's TV.

Most of the children in Hong Kong spend two to four hours a day watching television (Hong Kong Christian Service, 2002). This may be attributable to lack of outdoor activities in the crowded urban life. According to a weekly ACNielsen television rating report, the average rating of TVB-Jade (the dominant free Chinese domestic channel for children aged four to 14, broadcasted from 7 a.m. to 1 a.m. on a school day in January 2006) was 11 rating points (equivalent to an audience size of 90,000). Children watch a lot more television during school holidays.

Because children's programs are mainly broadcast in the commercial television network, the major concern about the selection of children's programs will be based on commercial interest.

# Children's Television Worldwide:

## Gender Representation in Hong Kong's Children's Television

That means the ability to attract children audience, and in return the opportunity to draw advertising revenue.

### **Sample selection:**

The sample is based on the following Asian television networks: ATV Home, TVB Jade, ATV World and TVB Pearl. 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: 16.05.2007 – 07.06.2007

The sample analysed here consists of 124 hours of explicit children's television, 88 hours of fictional shows, 269 programmes (169 fictional shows), 447 characters (fiction) and 277 human characters.

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

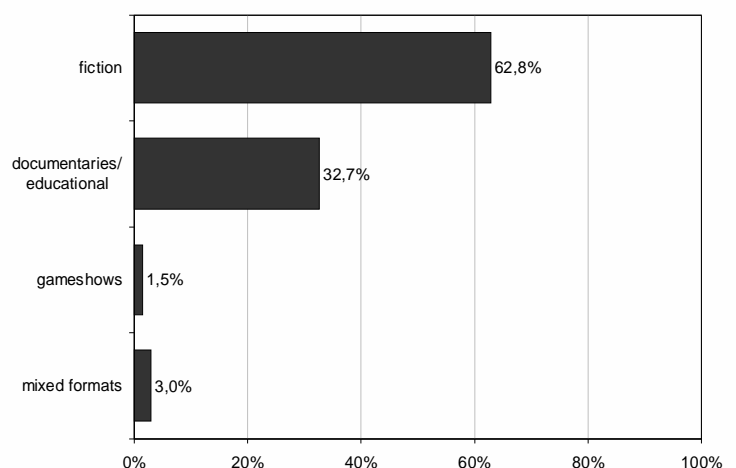
#### **More fictional or a more non-fictional programs?**

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 269 shows that can be categorised into different programme types. 169 shows or 62.8% can be referred to as fiction, 88 shows (32.7%) were documentaries, 4 were game shows (1.5%) and 8 mixed formats (3.0%).

Of interest for the further analysis of the children's programmes are only the 169 fictional shows that were coded. Those are in 85.8% of the cases animation shows and in 8.9% of the cases shows with real people (n=15). Then there is a puppet show (3.6%) and a mixed format (1.8%)

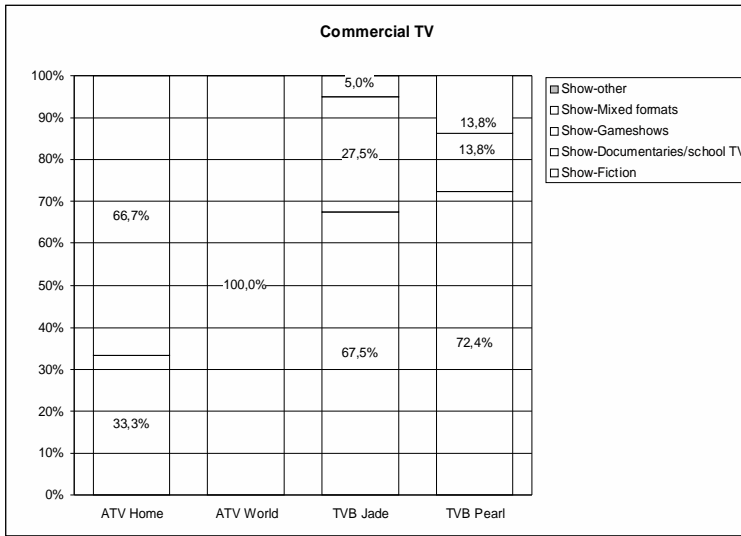
Differentiation between fiction and non-fiction



IZI – Children's Television Worldwide 2007; basis: Hong Kong, 124 h children's programme

## Children's Television Worldwide:

### Gender Representation in Hong Kong's Children's Television



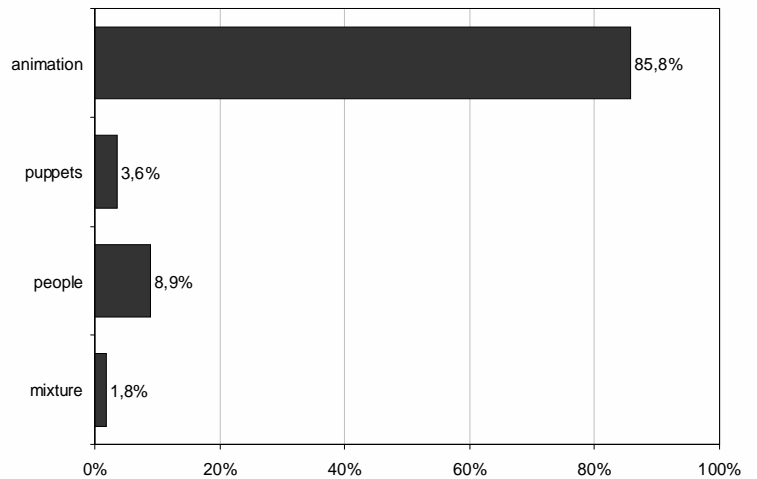
The highest share of fictional programs is presented on ATV World (100%), while the lowest can be found on ATV Home (13.3%).

#### 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 169 recorded fiction shows were 145 (85.8%) animation shows; in 15 shows (8.9%) real people are the actors/actresses and 6 (3.6%) were puppet shows. 3 shows (1.8%) were a mix of several of these categories.

Differentiation between fictional shows

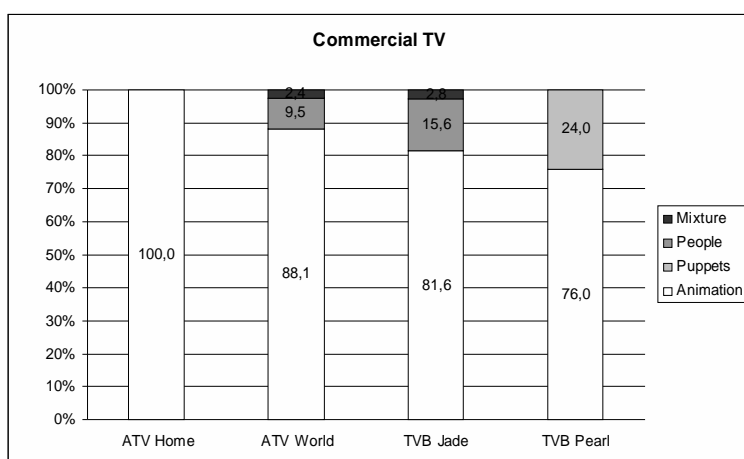


IZI – Children's Television Worldwide 2007; basis: Hong Kong, 88 h fict. children's programme

## Children's Television Worldwide: Gender Representation in Hong Kong's Children's Television

	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%
<b>Hong Kong</b>	<b>85,8%</b>	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%
<b>total</b>	<b>83,9%</b>	<b>2,4%</b>	<b>8,9%</b>	<b>4,5%</b>

With a percentage of 85.8% animation in its program, Hong Kong is slightly above the international average.



The commercial station showing the highest percentage of animated programs is ATV Home (100%), while the lowest can be found on TVB Pearl (76%). So, animated programs always constitute more than three quarters of children's TV in Hong Kong.

## Children's Television Worldwide:

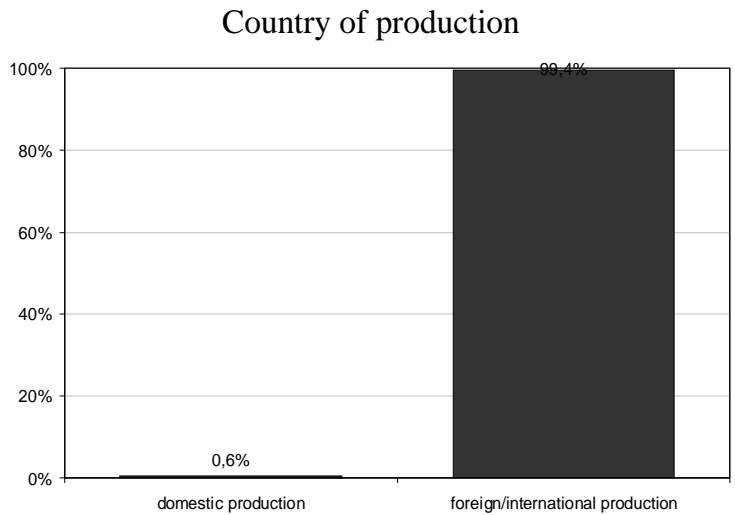
### Gender Representation in Hong Kong's Children's Television

#### 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 are in 99.4% of the cases productions of another country (n=167) and in 0.6% produced in their own country (n=1).

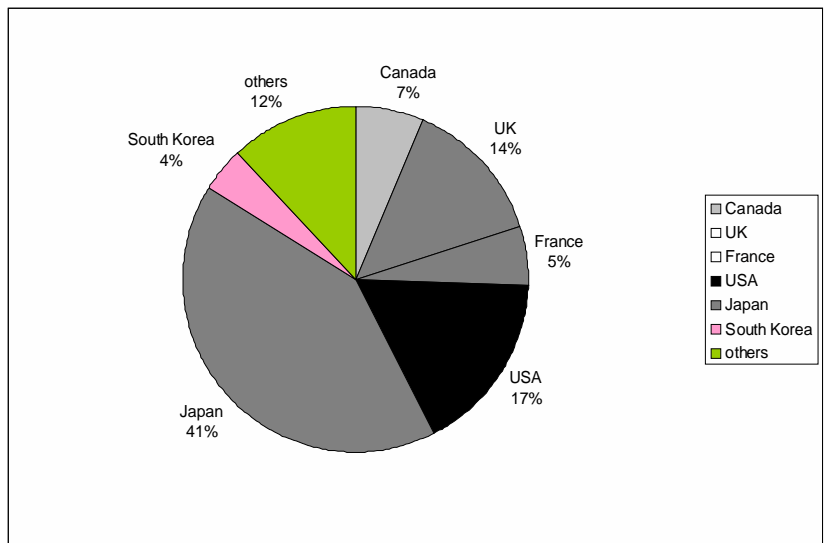
Among the 24 countries and regions studied, Hong Kong has one of the lowest percentages of domestic productions of children's programs. This may be because of the belief that imported children's program will be attractive to the audience and therefore the advertisers.



IZI – Children's Television Worldwide 2007; basis: Hong Kong, 88 h fict. children's programme

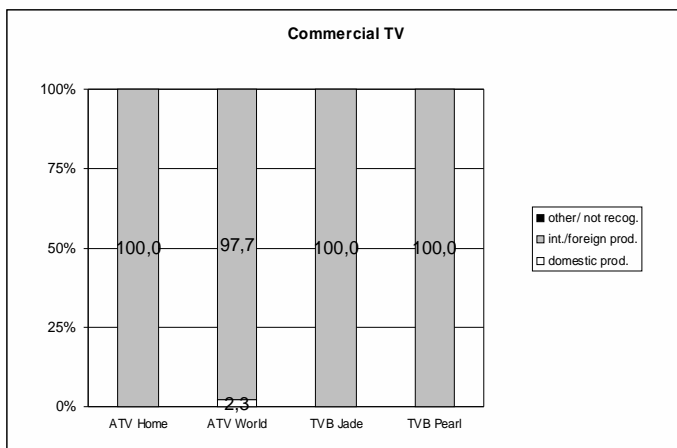
domestic prod.	
Malaysia	82,8%
USA	82,7%
UK	67,7%
China	53,4%
Canada	44,2%
Belgium	39,8%
Germany	17,3%
India	15,8%
Hungary	13,2%
Israel	13,1%
Australia	11,1%
Norway	9,0%
Egypt	8,9%
Netherlands	7,3%
South Africa	6,4%
Brazil	6,3%
Argentina	5,9%
Cuba	5,5%
Syria	3,2%
Slovenia	2,3%
Austria	0,8%
<b>Hong Kong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

Only 0.6% of Hong Kong's children's program is domestically produced, which makes Hong Kong third to last on an international scale. We would like to stress that quality in children's television means that children see their own culture and country.



## Children's Television Worldwide: Gender Representation in Hong Kong's Children's Television

A good portion of the program is produced in Japan (41%), the USA (17%) and the UK (14%).



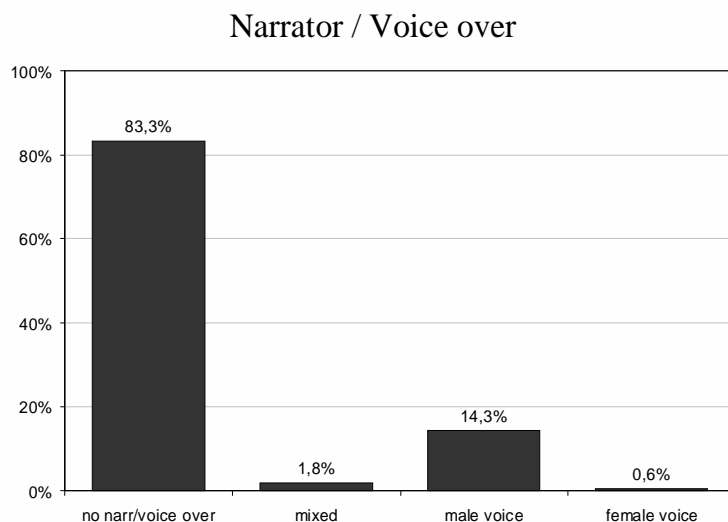
Only 2.3% of the program on ATV World is domestically produced, while the other stations have exclusively foreign produced shows.

### 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 140 (83.3%) fiction shows there was no narrator, in 1 show (0.6%) there was a female narrator, in 24 shows (14.3%) a male narrator, and in 3 shows a mixed narrator (1.8%).

Children in Hong Kong listen to almost only male voices, when they watch children's television.



IZI - Children's Television Worldwide 2007; basis: Hong Kong, 88 h fict. children's programme

# Children's Television Worldwide:

## Gender Representation in Hong Kong's Children's Television

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

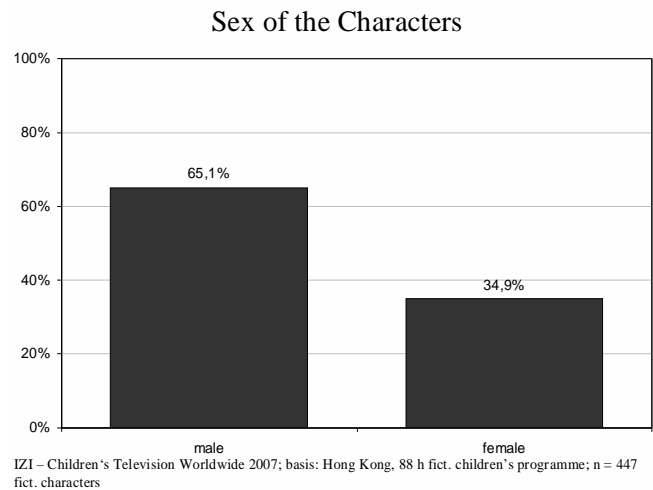
In this study we focused on the main characters of the show, which we defined as the characters that can be seen on screen at least 50% of the time of the duration of the episode. In the first step we analysed which sex it is, based on grammatical terms, name of character, voice, easily identifiable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

In terms of characters, in the 169 fiction shows 447 were identified as main characters.

### Gender perspective

The characters of the fictional shows in Hong Kong children's television were in 34.9% of the cases female and in 65.1% 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%
<b>Hong Kong</b>	<b>34,9%</b>	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%	<b>Hong Kong</b>	<b>65,1%</b>
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>



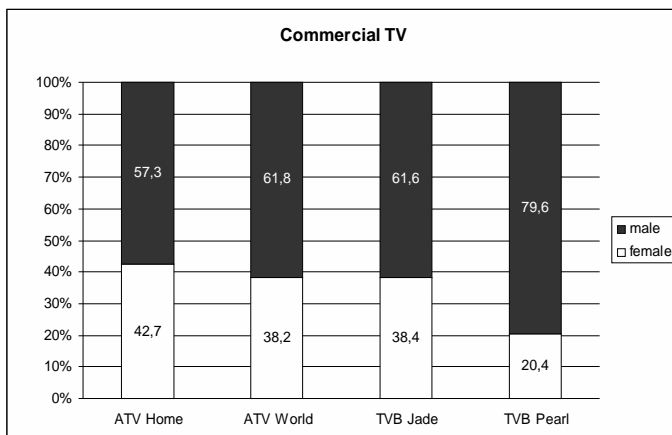
With a percentage of 34.9% of the characters being female, Hong Kong is a bit below the international average.

<sup>1</sup> 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 Hong Kong's Children's Television



The lowest percentage of female characters appears on TVB Pearl (20.4%), while the highest can be found on ATV Home (42.7%).

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

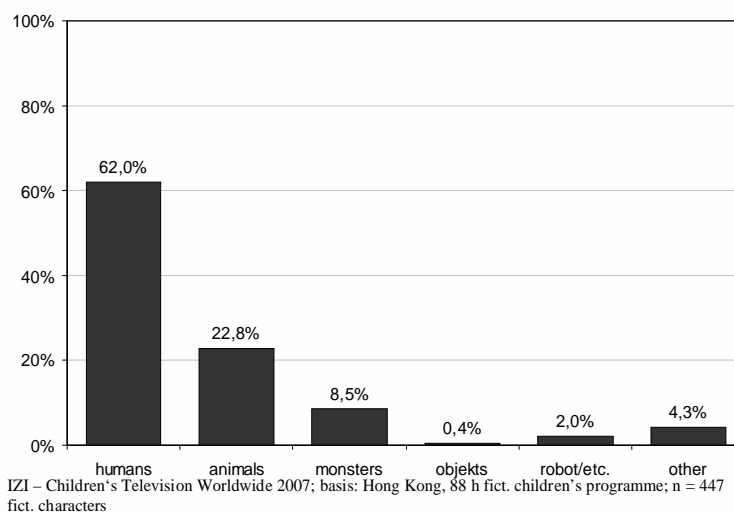
We coded generally what the nature of the character is. Is it a human, an animal, an object, a machine etc.?

102 characters of the recorded were animals, which accords to a percentage of 22.8%. Part of this group is, for example, Something Else of *Orange Elephant*. 277 of the characters (62.0%) are humans. The monsters and mythical creatures appear as the third largest group. 38 characters (8.5%) can be assigned to this group, i.e. Muka of *Planet Grabo*. Furthermore, 2 plants (0.4%), 9 robots or machines (2.0%), and 19 other characters (4.3%) were recorded.

Of the animals 22 (21.6%) were female and 73 (71.6%) male. For 7 (6.9%) characters the gender was not identifiable. Of the humans 117 (42.2%) were female and 159 (57.4%) were male. 1 (0.4%) character could not be identified. The 2 plants were male (100.0%).

Of the machines and robots which were counted, 8 (88.9%) were male and one was female (11.1%). Among the monsters and mythical creatures, 32 were male (84.2%) and 6 neutral (15.8%). The gender of the other character was with 7 characters female (36.8%) and with 12 male (63.2%).

Type of characters



## Children's Television Worldwide:

### Gender Representation in Hong Kong's Children's Television

	Animal	Human	Monster/ etc.	Plant/ Object	Robbot/ 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%
<b>Hong Kong</b>	22,8%	<b>62,0%</b>	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%
<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>

With a proportion of 62% human characters, Hong Kong is a bit above the international average.

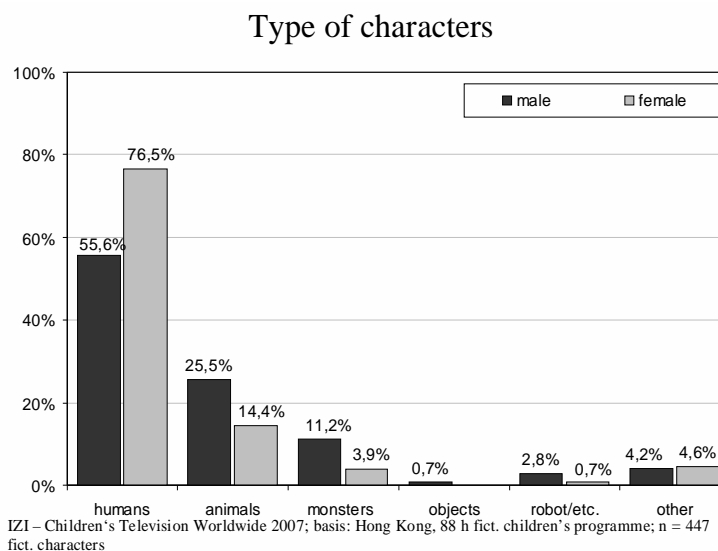
#### Gender Perspective: Females are more often humans, males are animals and monsters

Of the female characters 117 (76.5%) were humans and 6 (3.9%) were monsters or mythical creatures and 22 female characters

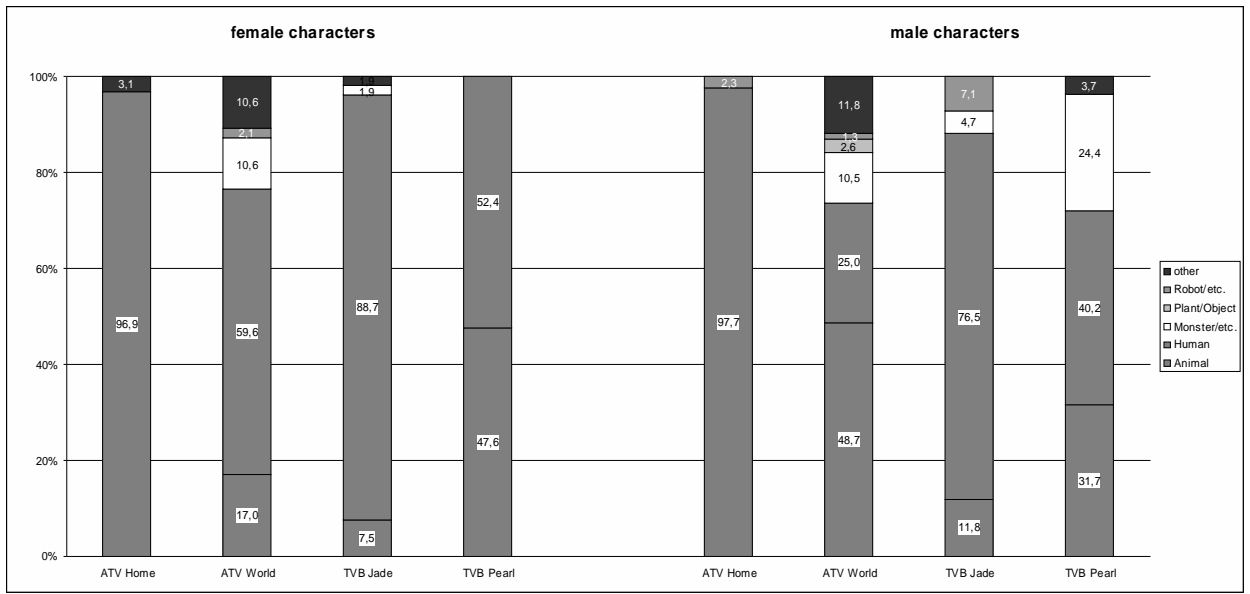
(14.4%) are animals.

The male characters are represented in 159 cases (55.6%) as humans and in 73 (25.5%) cases as animals.

Monsters and mythical creatures with male gender were found in 32 characters (11.2%), 8 (2.8%) were part of the plot as robots, and 2 male plants (0.7%) could be counted.



## Children's Television Worldwide: Gender Representation in Hong Kong's Children's Television



The highest percentage of animals was found on TVB Pearl (47.6%), while of female humans on ATV Home (96.9%). The highest share of monsters (10.6%) had ATV World.

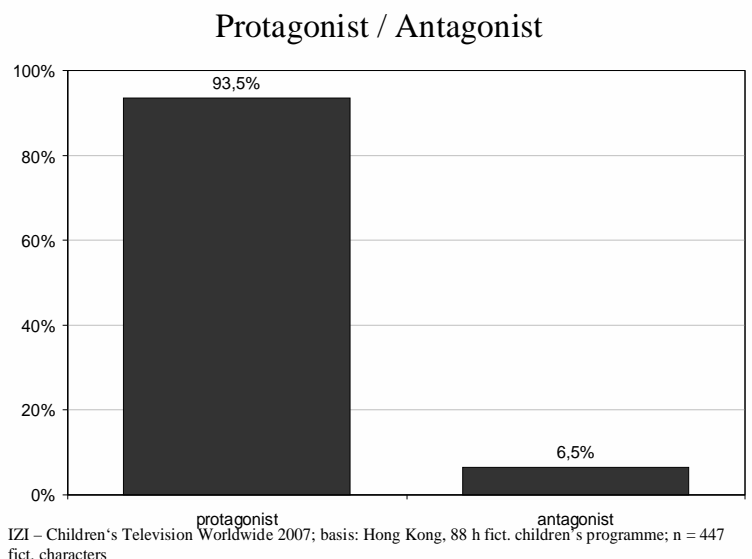
The highest percentage of male animals was found on ATV World (48.7%), while of male humans on ATV Home (97.7%). The highest share of male monsters had TVB Pearl (24.4%). So, ATV home seems to have a distinct preference for explicitly human characters.

### 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?

418 of the characters in Hong Kong children's television were identified as protagonists. This corresponds to a relative part of 93.5%. On the other hand, there are 29 antagonists that constitute 6.5% of the characters.

Of the protagonists counted, 148 (35.4%) are female and 262 (62.7%) male. 8 characters (1.9%) could not be identified. Among the antagonists there are 5 (17.2%) female characters and 24 (82.8%) male characters.



IZI – Children's Television Worldwide 2007; basis: Hong Kong, 88 h fict. children's programme; n = 447 fict. characters

## Children's Television Worldwide:

### Gender Representation in Hong Kong's 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%
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%
<b>total</b>	<b>77,0%</b>	<b>13,7%</b>

With a proportion of 6.5% antagonists in its children's program, Hong Kong is below the international average and third to last on an international scale.

#### Gender Perspective: Boys and men are mainly the bad guys

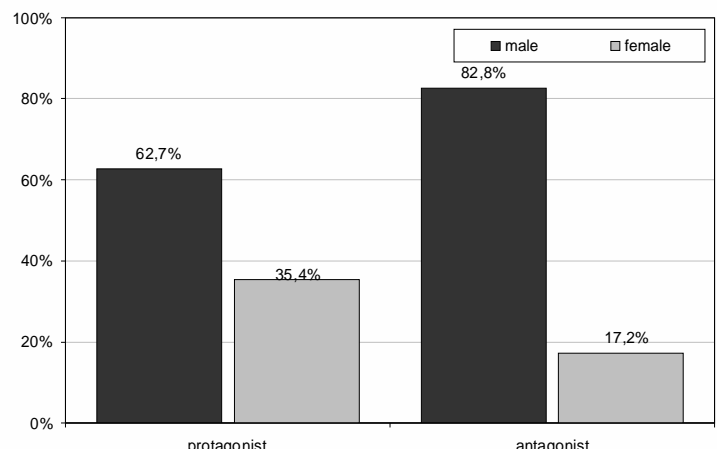
Of the protagonists counted, 148 (35.4%) are female and 262 (62.7%) male. 8 characters (1.9%) could not be identified as either.

Among the antagonists there are 5 (17.2%) female characters and 24 (82.8%) male characters.

Among the female characters, 148 (96.7%) appear as protagonists. 5 (3.3%) of the female characters are antagonists.

With regard to boys' or men's characters, there are 262 (91.6%) protagonists. 24 (8.4%) men characters appear as antagonists.

Protagonist / Antagonist



IZI – Children's Television Worldwide 2007; basis: Hong Kong, 88 h fict. children's programme; n = 447 fict. characters

## Children's Television Worldwide:

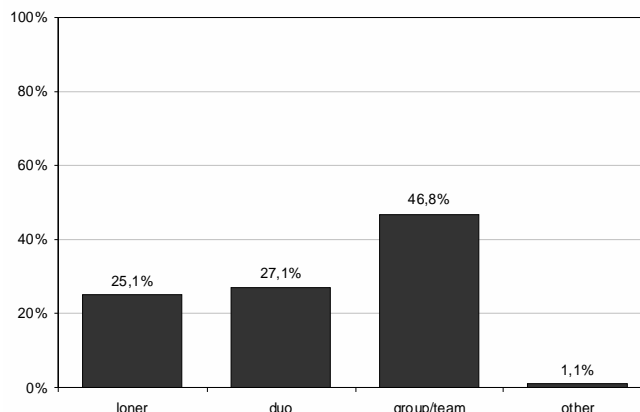
### Gender Representation in Hong Kong's Children's Television

#### 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?

112 of the characters (25.1%) are integrated into the plot as loners. 121 of the coded characters in this category are part of a duo (27.1%). 209 (46.8%) and thus the majority of the characters are part of a group or a team, respectively. 1.1% could not be grouped into any of the categories.

Relation of the characters



IZ1 – Children's Television Worldwide 2007; basis: Hong Kong, 88 h fict. children's programme; n = 447 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%
<b>Hong Kong</b>	<b>25,1%</b>	<b>27,1%</b>	<b>46,8%</b>
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>

With a proportion of 46.8% of the characters appearing in groups, Hong Kong is below the international average. Compared to other countries, there is a preference for loners in Hong Kong children's TV.

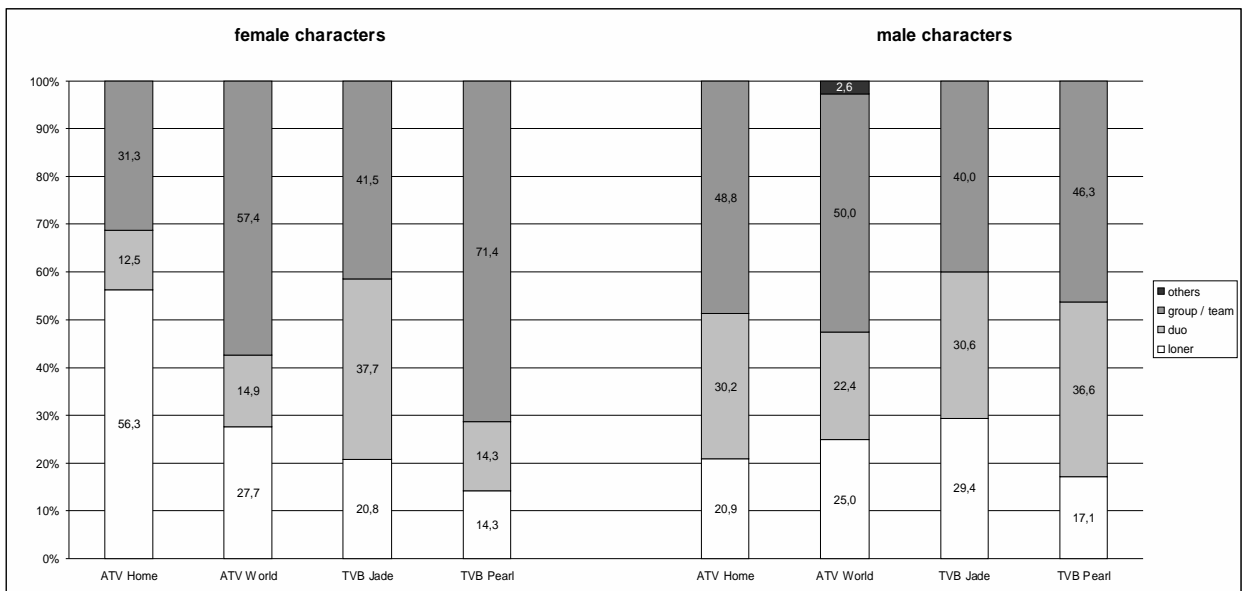
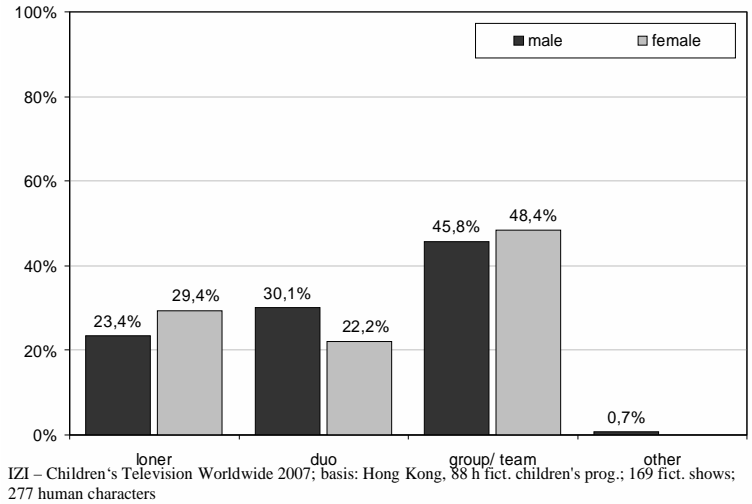
# Children's Television Worldwide: Gender Representation in Hong Kong's Children's Television

## Gender Perspective: Males are more often in duos, females more often as loners and in teams

Of the female characters 45 (29.4%) are loners, 34 (22.2%) are duos and 74 (48.4%) are a part of a group.

The male characters are with 67 (23.4%) loners, 86 (30.1%) duos and with 131 (45.8%) a part of a group.

Relation of the characters



The highest percentage of female loners had on ATV Home (56.3%), while of females in duos TVB Jade (37.7%), and of females appearing in groups TVB Pearl (71.4%).

The highest share of male loners was found on TVB Jade (29.4%), while of males in duos (36.6%) as well as of males appearing in groups (46.3%) on TVB Pearl. So, only on ATV Home more than two thirds of all characters are loners, but female loners most of the time.

## Children's Television Worldwide: Gender Representation in Hong Kong's Children's Television

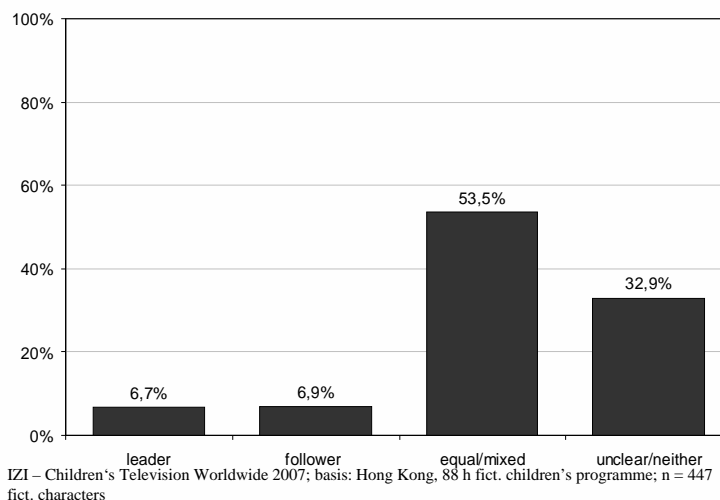
### Which hierarchical position does the character assume in the show?

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?

239 (53.5%) of the characters appear as equals regarding hierarchical positions. 30 (6.7%) are leaders. 31 (6.9%) are part of a following, and for 147 (32.9%) characters the position was not clearly identifiable.

Among the 24 regions analysed, Hong Kong has the lowest proportions of leaders as well as of followers. This may be because of the collective culture and the emphasis on group harmony.

Hierarchical position of the characters



## Children's Television Worldwide:

### Gender Representation in Hong Kong's Children's Television

	Leader		Follower		equal or mixed
Argentina	47,3%	Australia	34,6%	Malaysia	67,1%
Cuba	42,1%	New Zealand	32,7%	Belgium	65,9%
India	40,2%	UK	30,1%	Brazil	62,9%
China	30,8%	India	26,9%	Hungary	61,4%
Norway	28,4%	Egypt	20,7%	USA	61,2%
Syria	28,2%	Norway	19,8%	Kenya	56,7%
South Africa	28,2%	South Africa	19,5%	Slovenia	54,8%
Slovenia	27,3%	Syria	16,8%	Hong Kong	53,5%
Australia	27,1%	Hungary	16,6%	Syria	53,4%
Kenya	26,7%	Canada	15,0%	Germany	47,9%
UK	26,1%	Malaysia	14,1%	Austria	47,7%
Germany	24,0%	Germany	14,0%	Cuba	46,1%
Austria	23,8%	Argentina	13,6%	Netherlands	45,9%
Egypt	23,3%	Austria	13,6%	Israel	45,5%
Hungary	18,5%	Kenya	12,1%	China	45,0%
Brazil	13,8%	Israel	10,3%	South Africa	42,9%
Israel	13,5%	Cuba	10,3%	Egypt	40,2%
USA	13,0%	USA	10,2%	Argentina	39,1%
Belgium	11,4%	Netherlands	10,1%	Norway	36,5%
New Zealand	11,0%	Slovenia	9,0%	New Zealand	33,5%
Canada	9,9%	Brazil	8,8%	India	30,7%
Malaysia	8,2%	China	8,6%	Australia	29,4%
Hong Kong	6,7%	Belgium	8,6%	UK	28,3%
Netherlands	6,4%	Hong Kong	6,9%	Canada	26,3%
<b>total</b>	<b>20,5%</b>	<b>total</b>	<b>15,5%</b>	<b>total</b>	<b>47,7%</b>

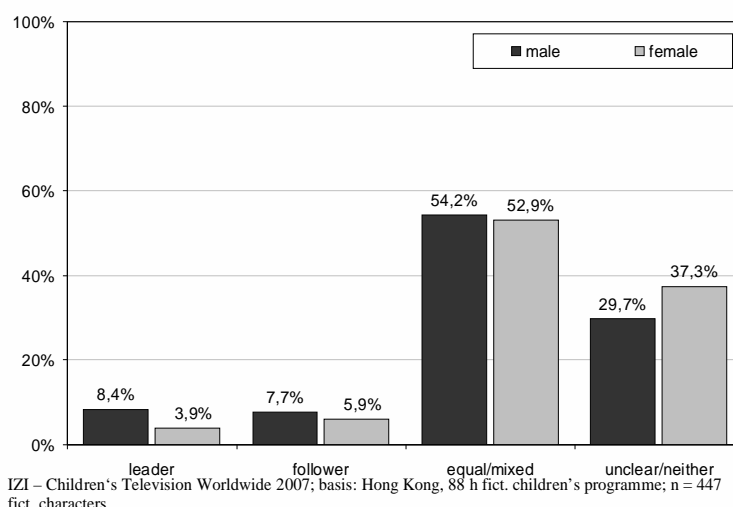
Regarding the characters appearing as leaders in children's TV, Hong Kong is way below the international average and second to last, and it is on last position considering children acting as followers. Regarding the percentage of characters appearing as equals it lies slightly above the international average.

#### Gender Perspective: Almost gender equality

The female characters are in 81 (52.9%) of the cases equal or mixed. 6 female characters (3.9%) appear as leaders and 9 (5.9%) as followers. For 57 characters (37.3%) the constellation was not identifiable.

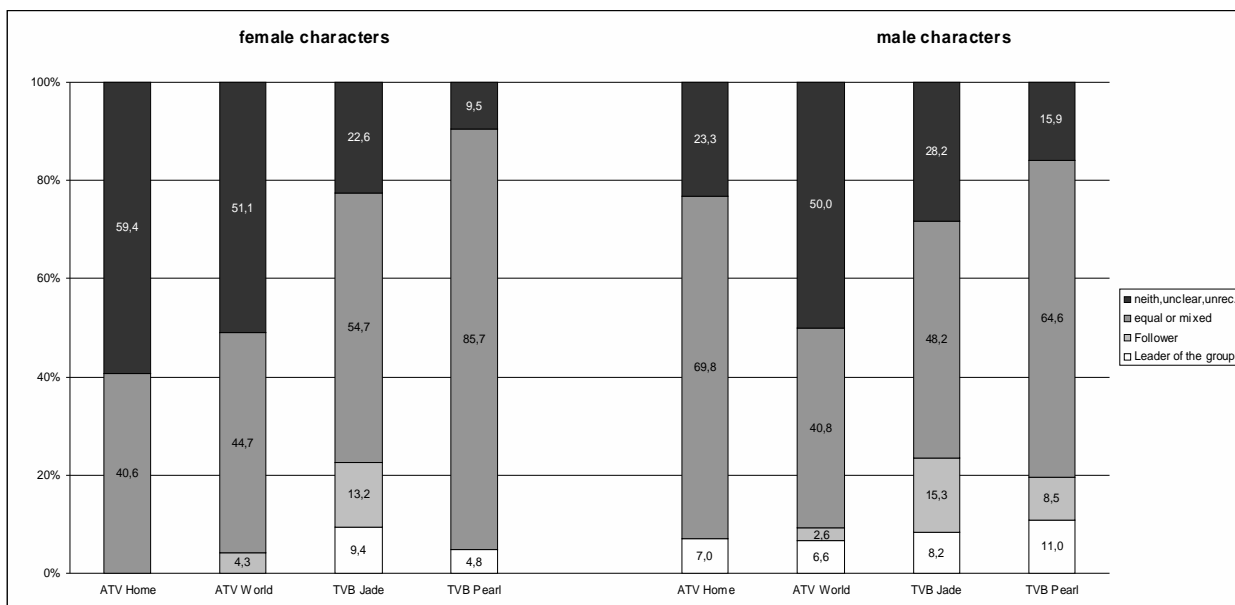
Among the boy and man characters 155 (54.2%) are equal or mixed and in 24 (8.4%) cases leader of a group. 22 (7.7%) are part of the following and for 85 characters (29.7%) the classification was not possible.

Hierarchical position of the characters





## Children's Television Worldwide: Gender Representation in Hong Kong's Children's Television



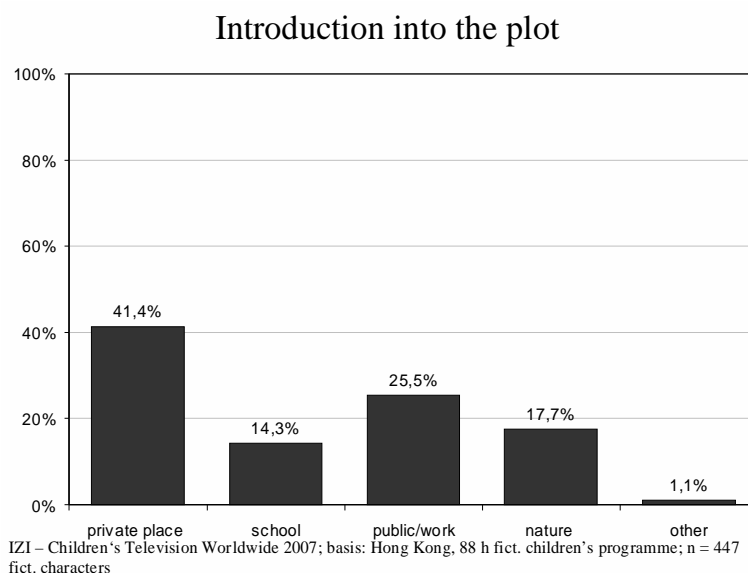
The highest percentage of female leaders (9.4%) and of female followers (13.2%) can be found on TVB Jade. The highest share of females in equal positions was found on TVB Pearl (85.7%). The highest percentage of male leaders can be found on TVB Pearl (11%), while of male followers on TVB Jade (15.3%) and of males in equal positions on ATV Home (69.8%). So, the gender-proportions on the channels vary in this category.

### 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. 185 (41.4%) of the recorded characters of this category appear here for the first time. Public spaces or work, respectively, rank second. Here, 114 (25.5%) of the characters are introduced for the first time.

79 characters are in nature in their introduction scene (17.7%), 64 characters (14.3%) are in school, and 5 (1.1%) at other locations.



## Children's Television Worldwide:

### Gender Representation in Hong Kong's Children's Television

#### Gender Perspective: Females appear more often in school, males in public or work context

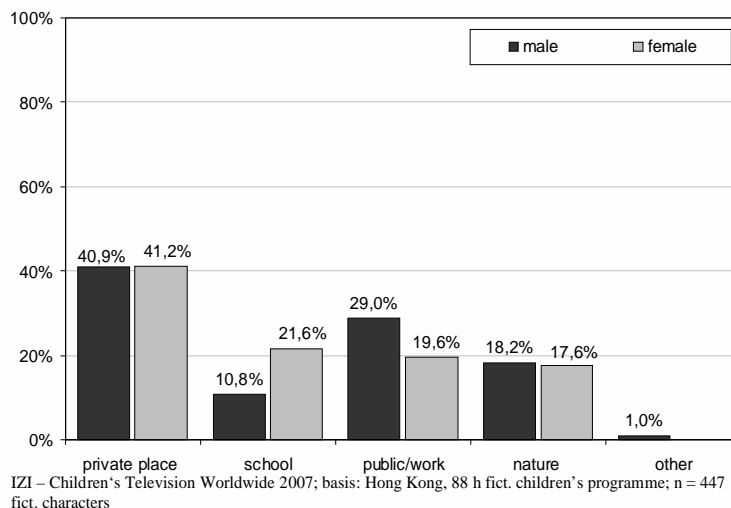
63 (41.2%) of the female characters in the sample are introduced into the plot in private settings.

30 (19.6%) of the characters are introduced in public spaces or at work. 27 (17.6%) characters appear for the first time in nature. 33 (21.6%) are introduced to the viewer in school and none at locations other than these categories.

117 (40.9%) of the male characters are first introduced in private settings. 83 (29.0%) are presented in public or at work. At third position

are nature locations with 52 characters (18.2%) and finally school where 31 characters (10.8%) are introduced.

Introduction into the plot



#### The analysis of the Human Characters

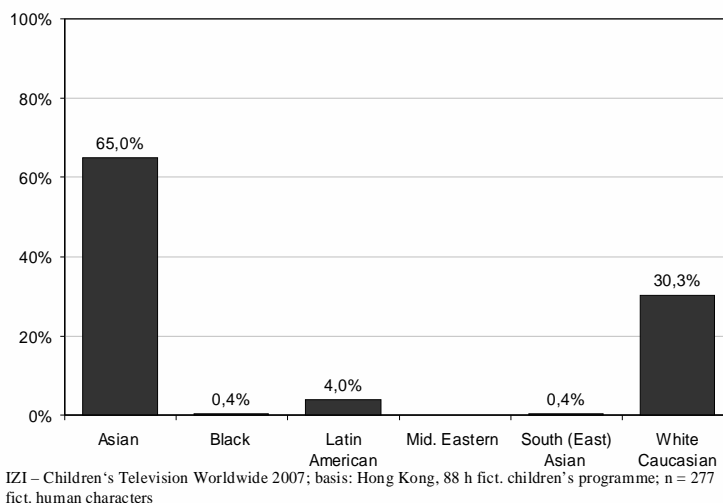
The characters which were coded as humans were furthermore coded according to their skin colour, hair colour, their age and their physique as well as possibly existing disabilities.

#### 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.

84 (30.3%) of the human characters have shown Caucasian physical traits. Black characters were found in 1 (0.4%) character of the sample. 11 (4.0%) were classified as Latin-American and 1 (0.4%) as South (East) Asian. The majority, with 180 characters (65.0%), were Asian.

Skin colour of the characters



## Children's Television Worldwide: Gender Representation in Hong Kong's Children's Television

Among the 24 regions analysed, Hong Kong was among the regions with the highest number of Asian characters. This is first, because a lot of children's TV programs are originated in Japan, an Asian country. However, we notice that most of these Asian characters did not share the typical outlook of Asian characters of yellow skin and slim eyes. Most of the Asian characters in Japanese cartoons have big eyes and fair skin. This is because of the prevalent aspiration of white skin and big eyes among Hong Kong females.

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>

Regarding the percentage of Asian characters, Hong Kong is on first place, but second to last regarding blacks and third to last regarding white Caucasian characters.

## Children's Television Worldwide:

### Gender Representation in Hong Kong's Children's Television

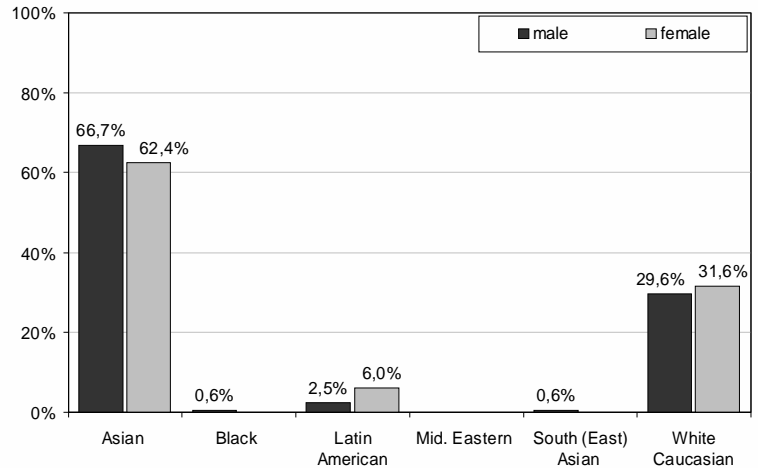
#### Gender Perspective: Only black males, twice as many female Latin-Americans

Out of the female characters 37 (31.6%) are white Caucasians, 73 (62.4%) Asians, 7 (6.0%) Latin-Americans and none with typical traits of the Middle East are a part of a group.

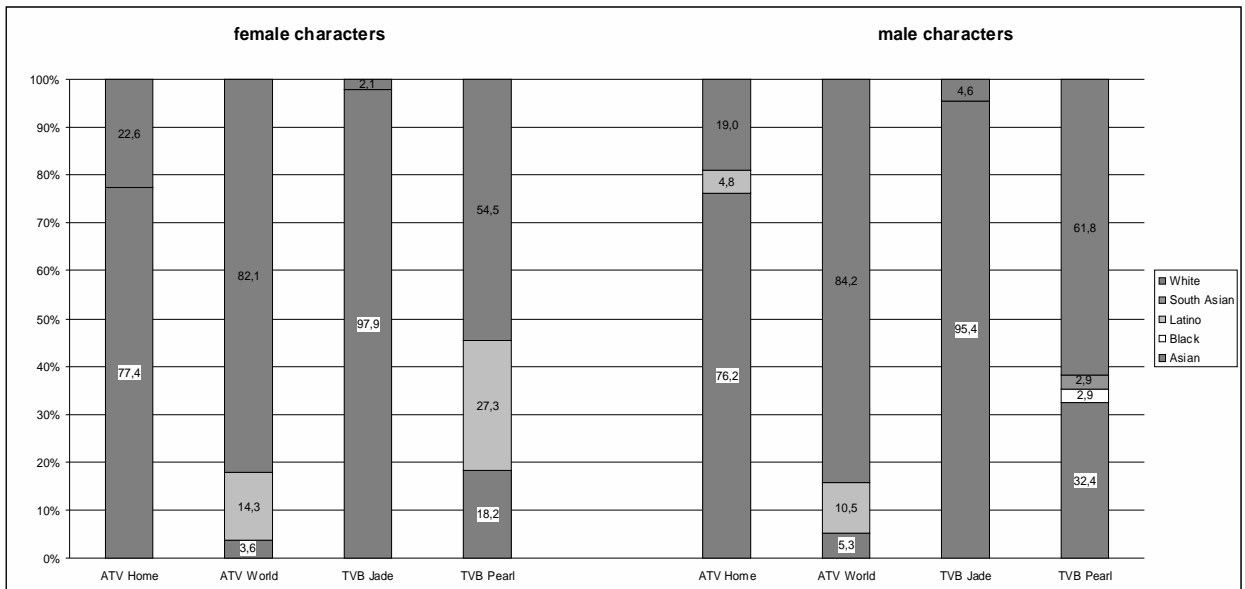
The male characters are with 47 (29.6%) white Caucasians, with 106 (66.7%) Asians, with 1 (0.6%) Black, with 4 (2.5%) Latin-Americans and with 1 (0.6%) South (East) Asian. There are only male Blacks and twice as many female Latin-Americans in children's TV in

Hong Kong. So, the city was among the regions with the lowest occurrence of black characters as well as Middle Eastern characters. This may be due to the fact that over 99 percent of the Hong Kong population are Chinese.

Skin colour of the characters



IZI – Children's Television Worldwide 2007; basis: Hong Kong, 88 h fict. children's programme; n = 277 fict. human characters



## Children's Television Worldwide: Gender Representation in Hong Kong's Children's Television

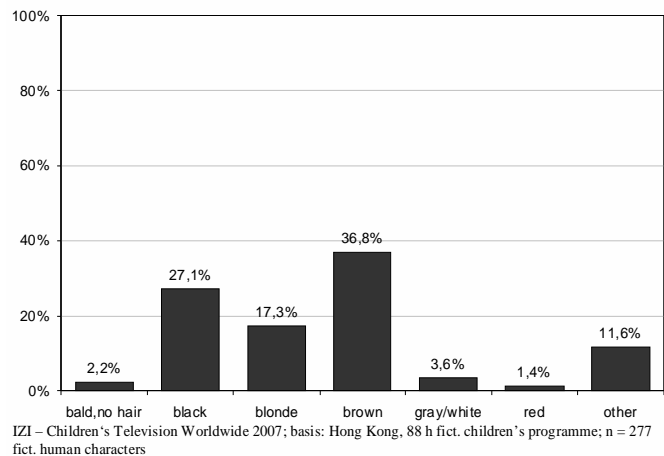
The highest percentage of Asian females can be found on TVB Jade (97.9%), while of Latin-Americans on TVB Pearl (27.3%), and of female white Caucasian on ATV World (82.1%). There are no black females.

The highest share of Asian males was found on TVB Jade (95.4%), while the only black characters were found on TVB Pearl (2.9%). And the highest percentage of white Caucasians can be counted on ATV World (84.2%). So whereas on ATV World white Caucasians dominate among both sexes, on TVB Jade Asians dominate among both sexes.

### Hair colour of protagonists

We coded what the hair mostly look like. 6 (2.2%) characters did not have any hair, 75 (27.1%) characters had black hair and 102 (36.8%) characters had brown hair. 48 characters were blond (17.3%), the hair of 10 people was grey or white (3.6%), and that of 4 red (1.4%). 32 people were categorized in the category Other (11.6%).

Hair colour of the characters

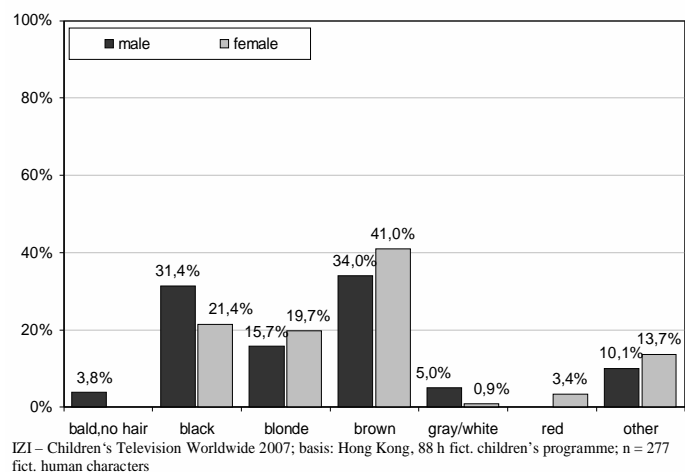


### **Gender Perspective: More black-haired male, more blonde and brown-haired and only red-haired female**

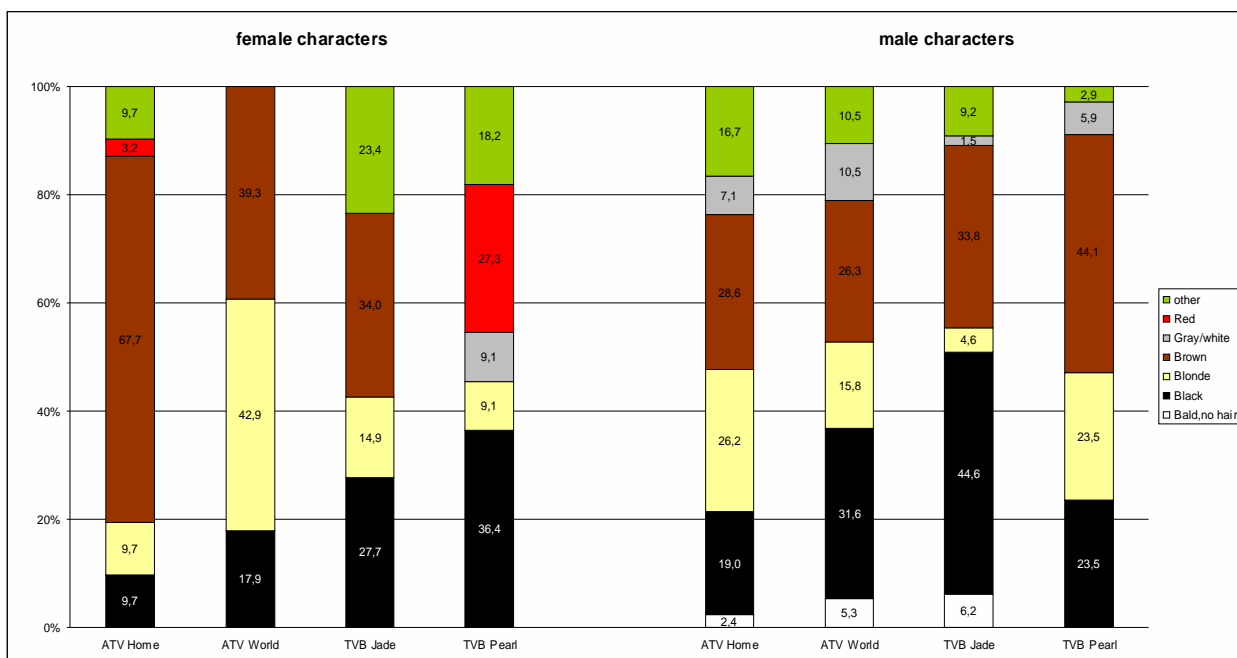
Out of the female characters 25 (21.4%) have black hair, 23 (19.7%) blonde hair, 48 (41.0%) have brown hair, 1 (0.9%) has gray or white hair and 4 (3.4%) have red hair.

The male characters are with 6 (3.8%) without hair, with 50 (31.4%) black-haired, with 25 (15.7%) blonde, 54 (34.0%) have brown hair, 8 (5.0%) have gray or white hair and none have red hair.

Hair colour of the characters



## Children's Television Worldwide: Gender Representation in Hong Kong's Children's Television



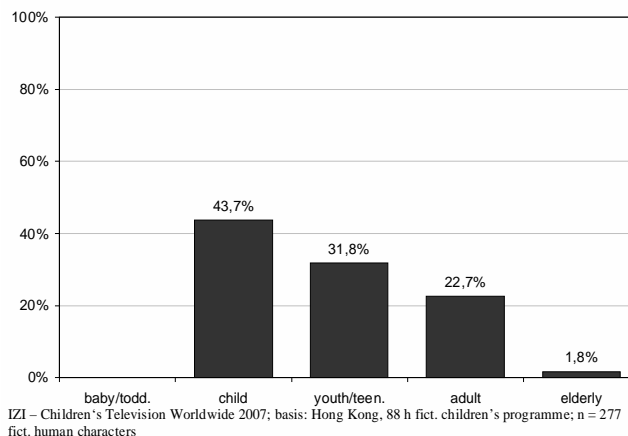
The highest percentage of female blondes was shown on ATV World (42.9%), while of female brown-haired on ATV home (67.7%), and of black-haired (36.4%) and red-haired (27.3%) on TVB Pearl.

The highest share of males with blonde hair had ATV Home (26.2%), while of male black-haired TVB Jade (44.6%), and of brown-haired TVB Pearl (44.1%). So, concerning hair colour the proportions among the sexes vary on the channels. It could be asked why there are no red-haired males at all, or the other way around why there is a relatively high share of 27.3% red-haired females on TVB Pearl.

### 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.

Age of the characters



## Children's Television Worldwide:

### Gender Representation in Hong Kong's Children's Television

In terms of age, two larger groups could be found in the sample: 121

(43.7%) are children and 88 (31.8%) are teens. Only 63 (22.7%) are adults and 5 (1.8%) seniors.

Hong Kong is among the regions with the lowest percentage of elderly in the children's TV programs. This is striking as Hong Kong is now an aging society. The absence of elderly as protagonists may be explained with the fact that seniors in Hong Kong are less well off and do not have consuming power.

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>

With no baby or toddler characters at all, Hong Kong is on last position in this category. But it is above the average considering the percentage of children (43.7%) and teens (31.8%). The percentage of adults and elderly characters is way below the international average.

## Children's Television Worldwide:

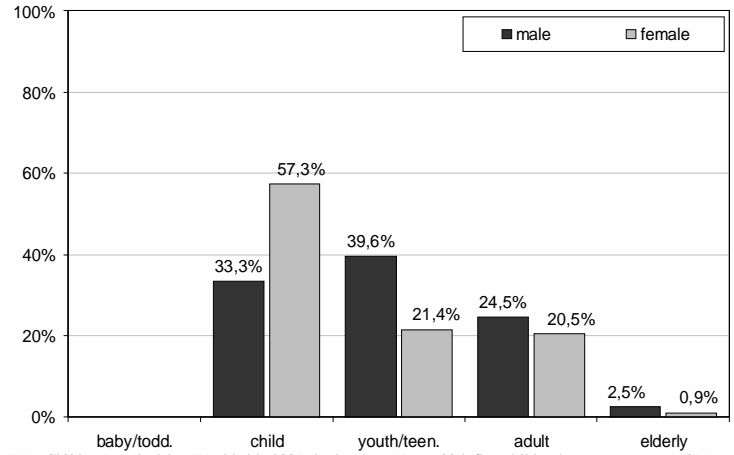
### Gender Representation in Hong Kong's Children's Television

#### Gender Perspective: Children are mostly female, teens and adults mostly male

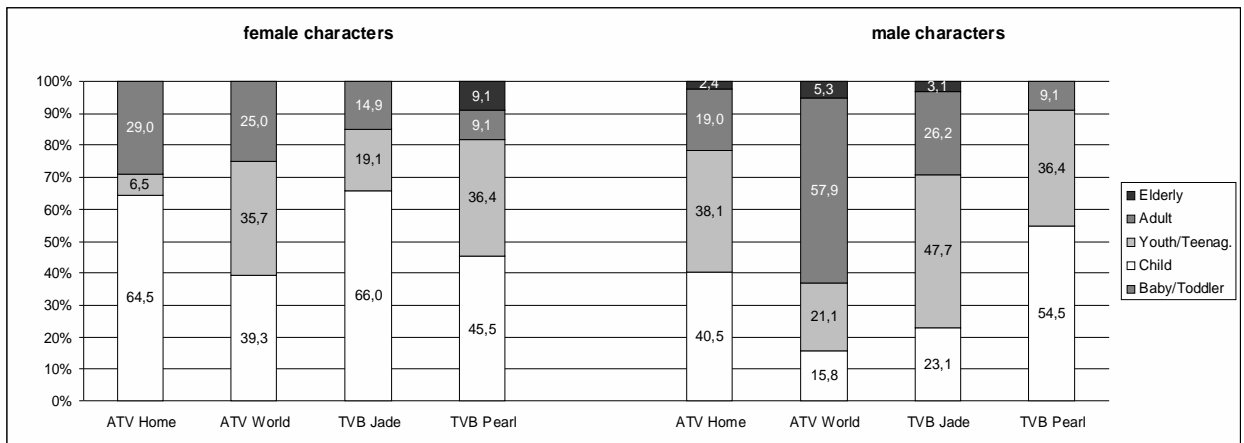
Out of the female characters the babies or toddlers don't have a defined sex, 67 (57.3%) are children, 25 (21.4%) teens, 24 (20.5%) adults and 1 (0.9%) is a senior.

53 (33.3%) males are children, 63 (39.6%) teens, 39 (24.5%) adults and 4 (2.5%) seniors.

Age of the characters



IZI – Children's Television Worldwide 2007; basis: Hong Kong, 88 h fict. children's programme; n = 277 fict. human characters



The highest percentage of female children was broadcast on TVB Jade (66.0%), and of female teens on TVB Pearl (36.4%). The highest share of female adults was counted on ATV Home (29.0%), while the only female elderly characters were found on TVB Pearl (9.1%).

The highest percentage of male children (54.5%) was found on TVB Pearl, and of male teens (47.7%) on TVB Jade. The highest share of male adults was counted on ATV World (57.9%) as well as male elderly characters (5.3%).



## Children's Television Worldwide:

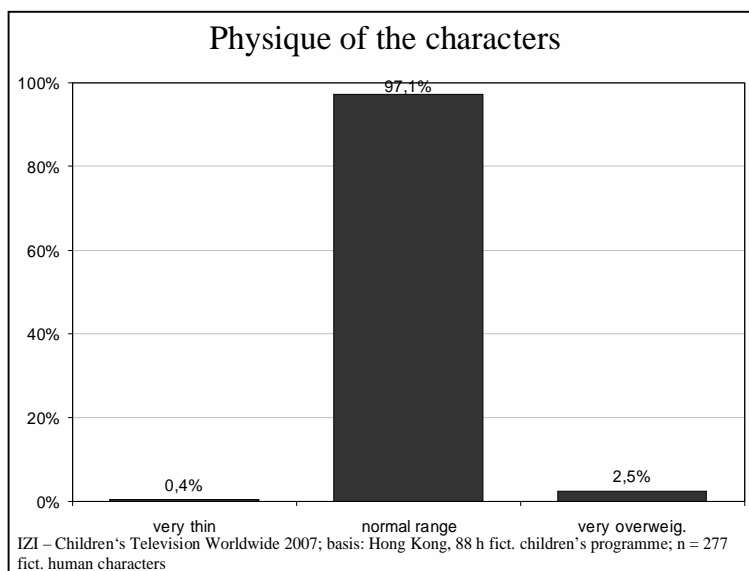
### Gender Representation in Hong Kong's Children's Television

#### 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.

430 (97.1%) of the sample are of average weight. 1 (0.4%) of the characters was very thin, and 16 (2.5%) were very overweight.



very thin		Normal range		very overweight	
Australia	27,5%	Israel	97,7%	Argentina	14,0%
UK	27,4%	<b>Hong Kong</b>	<b>97,1%</b>	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%	<b>Hong Kong</b>	<b>2,5%</b>
Israel	0,6%	Australia	68,8%	Israel	1,7%
<b>Hong Kong</b>	<b>0,4%</b>	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>

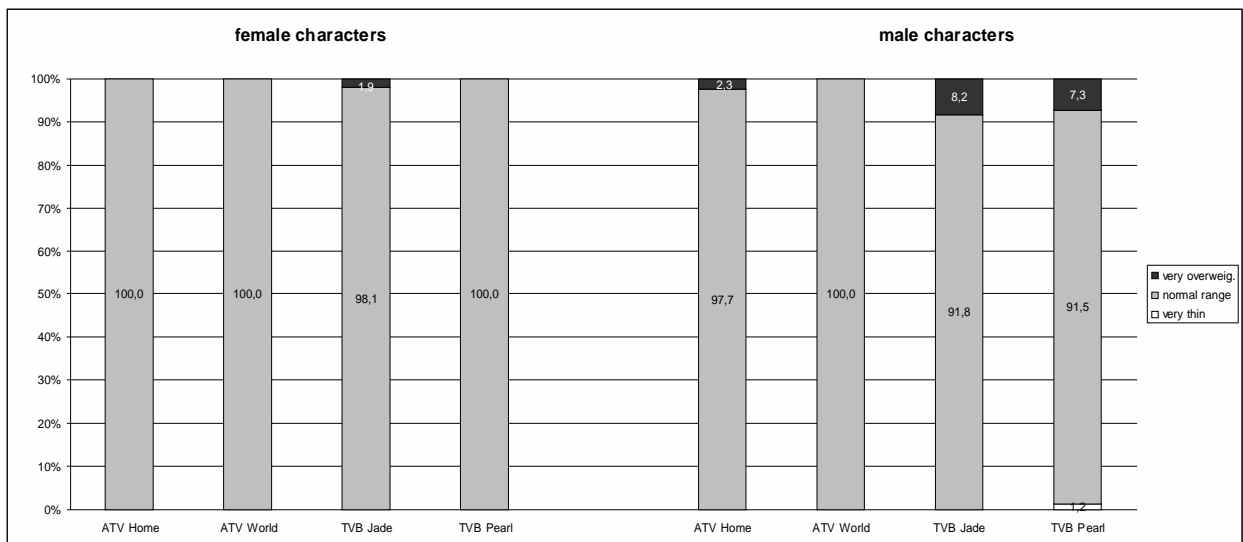
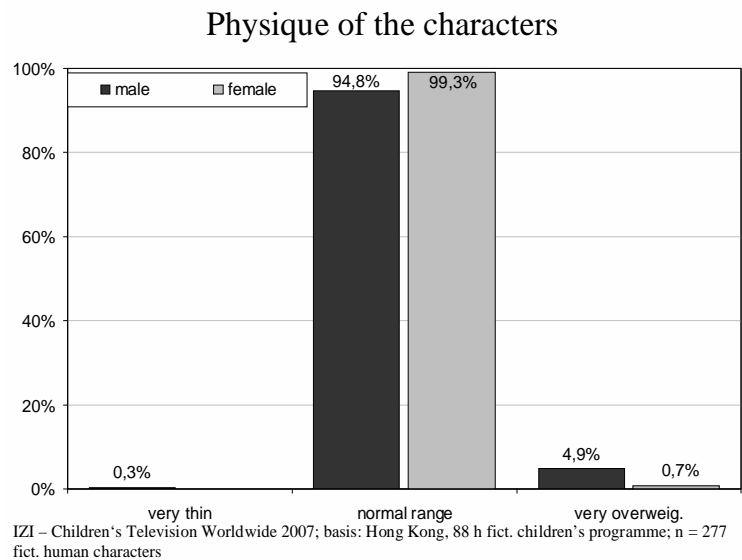
There are hardly any thin characters shown in Hong Kong's Children's TV (0.4%), so it is on last place on an international scale and on third to last regarding the proportion of overweight characters (2.5%). When it comes to the normal sized characters it is on second place (97.1%) and way above the international average.

## Children's Television Worldwide: Gender Representation in Hong Kong's Children's Television

### Gender Perspective: Thin characters and most overweight characters are male

Out of the female characters 152 (99.3%) are in the normal range, none are very thin and 1 (0.7%) is very overweight.

271 male characters (94.8%) are in the normal range, 1 (0.3%) is very thin and 14 (4.9%) are very overweight. Even though the absence of very thin females could be pointed out positively with regards to female self concepts, the question remains if such a radical absence is absolutely consistent with reality.



On children's TV in Hong Kong there are no thin female characters shown at all. Only 1.9% overweight females is shown on TVB Pearl. Apart from that, the females are of a normal body range for a 100%.

The only thin male characters appear on TVB Pearl (1.2%), and the highest percentage of overweight males can be found on TVB Jade (8.2%). Is such a majority of children in Hong Kong really in such good and healthy shape?

## **Children's Television Worldwide:**

### **Gender Representation in Hong Kong's 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 character construction.

No disabled character is among the recorded and coded characters of the Hong Kong sample. Therefore, 100.0% of all characters are without any recognizable disability. This certainly does not accord to reality.

## **Children's Television Worldwide:**

### **Gender Representation in Hong Kong's Children's Television**

#### **Conclusion**

One interesting observation about the female protagonists in the portrayal is the high level of materialism demonstrated by girls. For example, in a Japanese cartoon series titled "Alice Academy", the main character named Mikan is a 10-year old girl with magical power. In one episode, Mikan wanted desperately to go shopping at the Central Mall. She said she is willing to do anything just to get there. She could only go there if she behaved well in the boarding school. She finally made a trip there. She was fascinated by the wide variety of novelty products available at the Mall. She exclaimed "...I want this, but it is too expensive... I really want that, it is so cute.... I have no money, therefore, no hope". The salesman at the mall was promoting a trendy snack. The story went on to feature how Mikan performed on the street to earn money to enjoy the snack.

Another interesting observation in gender portrayal was about the feature of friendship among girls and girls, and among girls and boys. In a Japanese drama series for pre-teens titled "Sugar Sugar Rune", the female characters Chocolat and Vanilla are young witches. They compete in a contest to become Queen of the Magical World. The witches must disguise themselves as humans and compete to steal the emotions of humans in order to win the competition. In one episode, Vanilla helped her classmate to approach a boy in the school whom she admires a lot. To get the boy's attention, Vanilla taught her classmate to look weak and need protection. Later on, her classmate found out that the boy showed a lot of interest in Vanilla. Jealousy arose and friendship was endangered. Girl friends are supporters to girls, as well as rivals. There is no real friendship between girls and boys. Girls are mainly interested in engaging in love relationships, rather than development of genuine friendship with the opposite sex.

Children's TV programs for boys, on the other hand, are action packed. The popular programs including Mobile Suit Gundam, Masked Rider Blade, and Dragon Drive were mainly adventure stories. Boys are featured as heroes. They save the earth, beat the opponents, maintain justice and are active.

To summarise, children's TV programs in Hong Kong carry strong commercial intentions. Some of the programs are almost like 25-minute advertising magazines to promote toys or merchandize for the toy industry. Female characters are often featured as savoured consumers while male characters are often action heroes. Children's TV programs in Hong Kong seldom featured the minorities in terms of race or disability. There is also a lack of senior characters in Hong Kong's children TV. This is probably because they are not target audience of products.

## Children's Television Worldwide:

### Gender Representation in Hong Kong's Children's Television

#### Best practices

- Show females in different life stages, e.g. show them in pregnancy. (There is no pregnant woman character in children's TV programs)
- Show a variety of personalities for females and males. There can be weak boys and funny girls.
- Show friendship among girls and between girls and boys

#### GENERAL CONSIDERATIONS

We analysed here consists of 124 hours of explicit children's television, 88 hours of fictional shows, 269 programmes (169 fictional shows), 447 characters (fiction) and 277 human characters.

In international comparison a lot of tendencies in Hong Kong's 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 Hong Kong's children's television was outstanding in international comparison; hence, we want to highlight some of the results to promote quality.

- With a percentage of 85.8% animation in its program, Hong Kong is slightly above the international average.
- **Only 0.6% of Hong Kong's children's program** is domestically produced, which makes Hong Kong **third to last on an international scale**, a good portion of the program is produced in Japan (41%), the USA (17%) and the UK (14%). We would like to stress that quality in children's television means that children see their own culture and country.
- With a percentage of 34.9% of the characters being female, Hong Kong is a bit below the international average.
- With a proportion of 62% human characters, Hong Kong is a bit above the international average. Females are more often humans, males are animals and monsters
- With a proportion of 6.5% antagonists in its children's program, Hong Kong is below the international average and third to last on an international scale. Boys and men are mainly the bad guys
- In Hong Kong children's TV there are more characters portrayed as loners and in duos than in the international average. Males are more often in duos, females more often loners and in teams
- Regarding the characters appearing as leaders in children's TV, Hong Kong is way below the international average and second to last, while it is on last position considering children acting as followers. Regarding the percentage of characters appearing as equals it lies slightly above the international average.

## Children's Television Worldwide:

### Gender Representation in Hong Kong's Children's Television

- Regarding the **percentage of Asian characters, Hong Kong is on first place, but second to last regarding blacks and third to last regarding white characters.**
- Presenting **no baby or toddler characters** at all, Hong Kong is on last position, but above the average considering the percentage of children (43.7%) and teens (31.8%) shown. The percentage of adults and elderly characters is way below the international average. No babies, children are mostly female, teens and adults mostly male.
- There **are hardly any thin characters shown in Hong Kong's Children's TV (0.4%),** so it is on last place on an international scale and on third to last regarding the proportion of overweight characters (2.5%). Thin characters and most overweight characters are male.