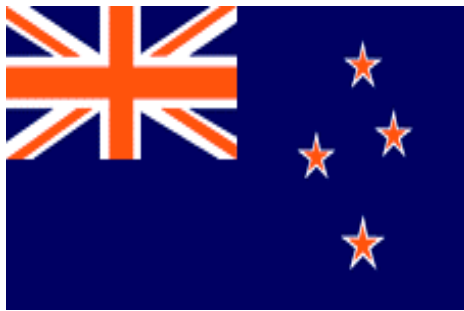


Children's Television Worldwide: Gender Representation

in



New Zealand

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General information about the Children's Television in New Zealand

The New Zealand television industry is primarily self-regulatory when it comes to programming and advertising for children (defined as 13 years and younger). Article 13 of the United Nation's Convention on the Rights of the Child that asks the media to nurture the individuality of the child by providing protection from violence and indecency, is generally followed. Advertisers, through their membership with the Advertising Standards Authority Inc (ASA) of New Zealand, consent to operating under the Advertising Codes of Practice which includes a Code for Advertising to Children, Free-to-air television, such as TV2 and TV3, voluntarily follow the basic protocols of no advertising in pre-school television, no advertising on Sunday mornings (by law), limited advertising (10 minutes plus 2 minutes of station promos per hour) in school age (5-13 years) of television, compliance with the Advertising Codes of Practice, clear separation between programs and advertisements, no excessive repetition of advertisements, no host-selling, and socially responsible program sponsorship (no alcohol sponsorship, for example).

Sample selection:

The sample is based on the following New Zealand television networks: Cartoon Network, Nickelodeon, Playhouse Disney and TV2. 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: 20.05.2007 – 07.06.2007.

The sample analysed here consists of 103 hours of explicit children's television, 62 hours of fictional shows, 423 programmes (382 fictional shows), 1617 characters (fiction) and 1045 human characters.

Children's Television Worldwide:

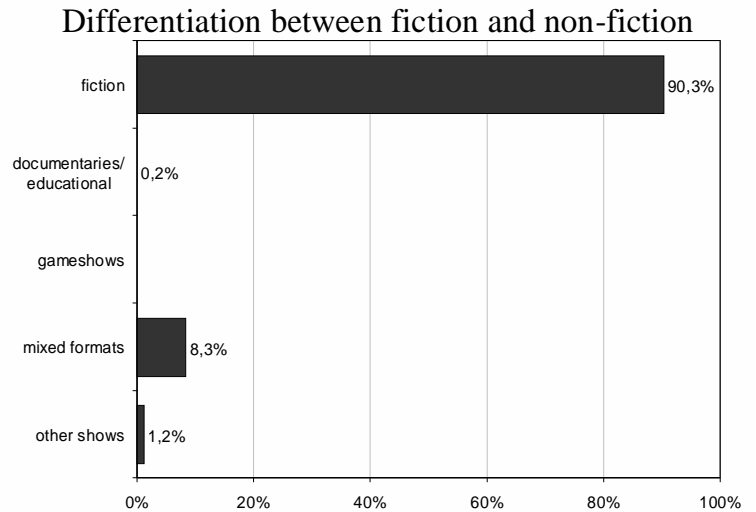
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What is offered to children - Results at show level:

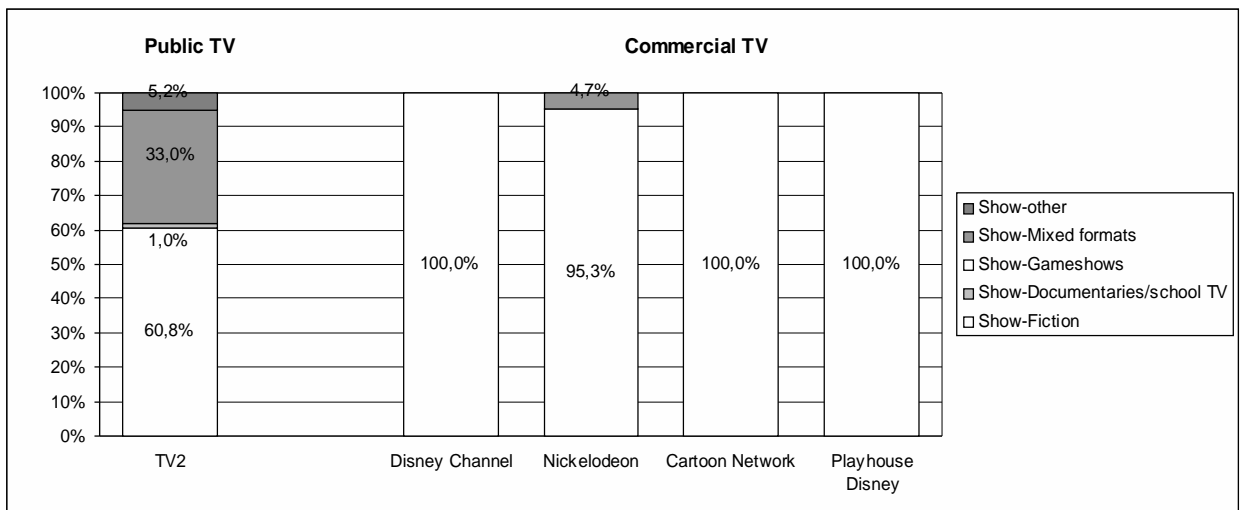
More fictional or non-fictional programmes?

We coded every show/piece of programme of our sample. Advertisements and trailers were coded in block (e.g. when there were 6 different commercials between two shows they were 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 it is still one show).

The sample comprises altogether 423 shows that can be categorised into different programme types. 382 shows or 90.3% can be referred to as fiction, 1 show (0.2%) was documentaries and 35 mixed formats (8.3%).



IZI – Children's Television Worldwide 2007; basis: New Zealand, n = 103 h children's programme



The public channel TV2 has 60.8% fictional shows in its programming overall.

On commercial stations the proportion of fictional shows ranges from 95.3% (Nickelodeon) to a 100% on the Disney Channel, Cartoon Network and Playhouse Disney.

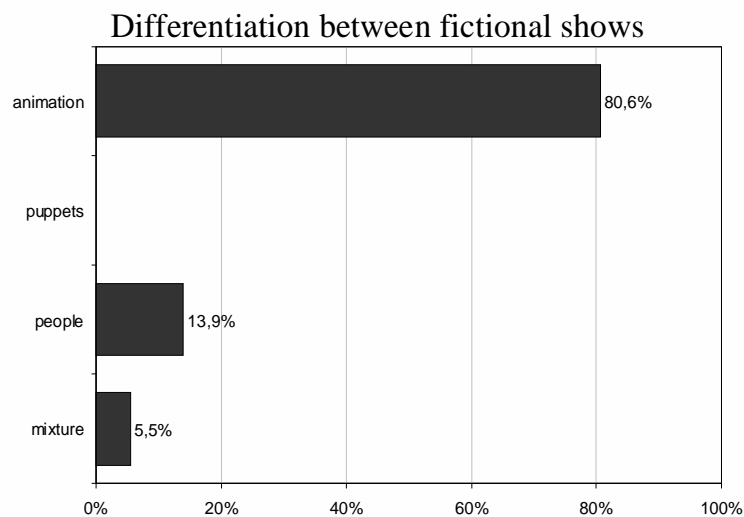
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What type of fictional programme could be found? A lot of animation!

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

Among the 382 recorded fiction shows were 308 (80.6%) animation shows; in 53 shows (13.9%) real people were the actors and 21 (5.5%) were combinations of several categories.



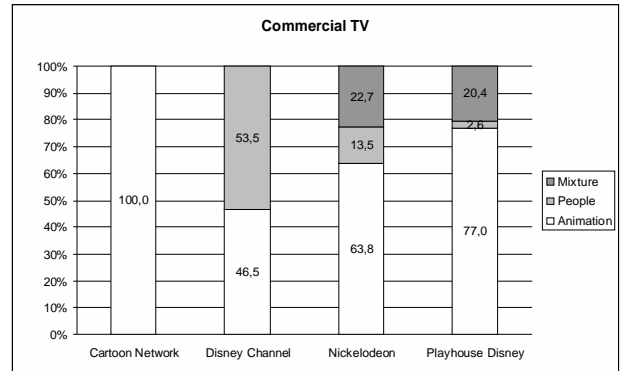
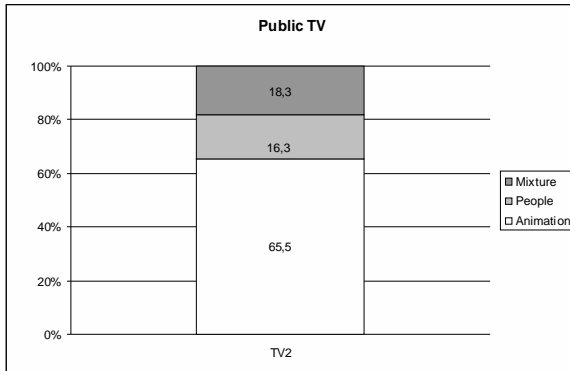
IZI – Children's Television Worldwide 2007; basis: New Zealand, n = 62 h fict. children's programme

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

With a proportion of 80.6% of animated shows in its children's TV, New Zealand is a bit below the international average.

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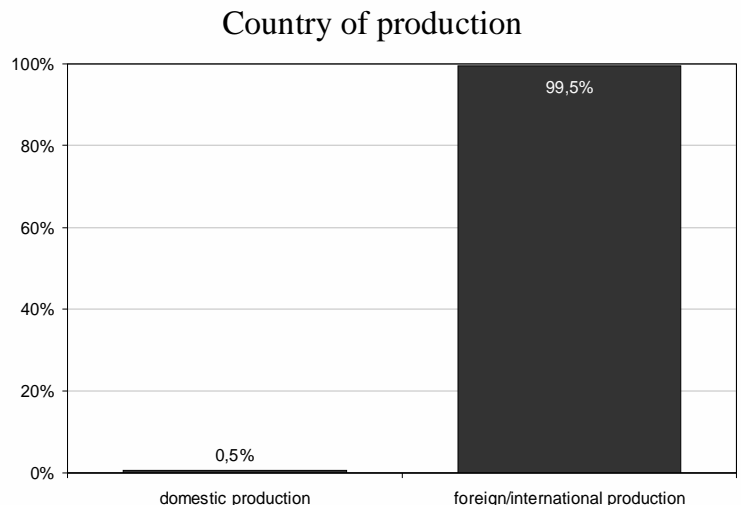


In public TV, 65.5% of the programs were animation programs. On commercial TV, the animation programs ranged from 46.5% (Disney Channel) to 100% on Cartoon Network.

Where are the shows produced?

We coded the company the shows were produced by (as could be established from credits, programme magazine or other sources). Questions we were interested in were whether the show was produced by a local producer, foreign producer or whether the show was an international co-production.

Fictional shows in 99.5% of the cases, were productions of another country (n=380) and in 0.5% cases, produced in their native country (n=2).



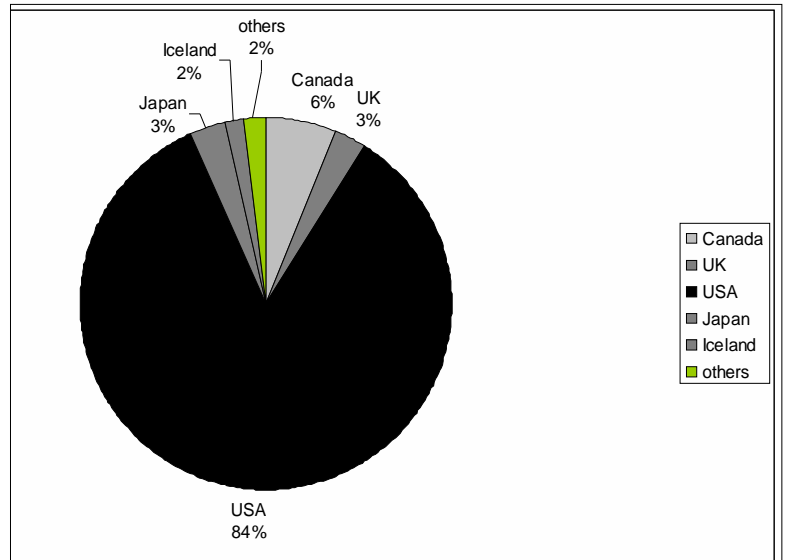
IZI – Children's Television Worldwide 2007; basis: New Zealand, n = 62 h fict. children's programme

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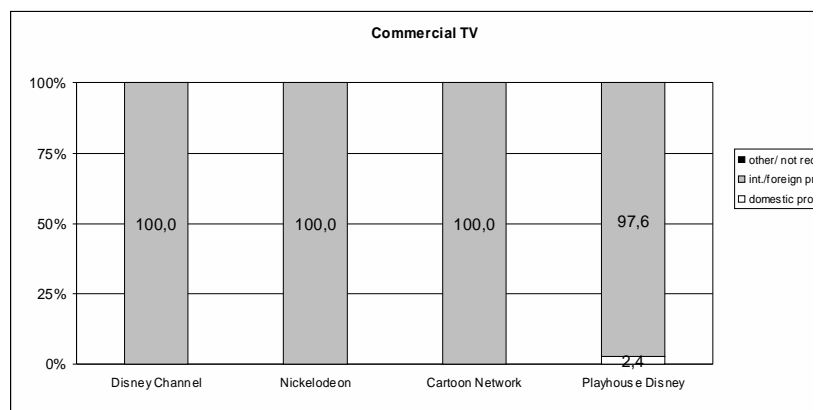
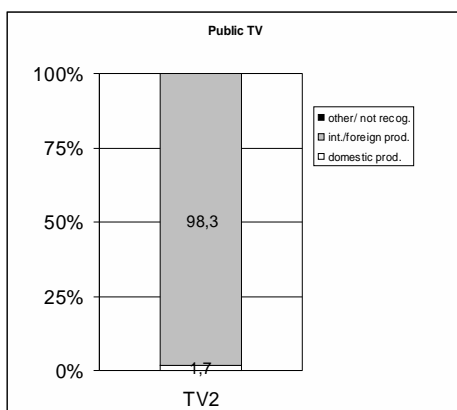
domestic prod.	
Malaysia	82,8%
USA	82,7%
UK	67,7%
China	53,4%
Canada	44,2%
Belgium	39,8%
Germany	17,3%
India	15,8%
Hungary	13,2%
Israel	13,1%
Australia	11,1%
Norway	9,0%
Egypt	8,9%
Netherlands	7,3%
South Africa	6,4%
Brazil	6,3%
Argentina	5,9%
Cuba	5,5%
Syria	3,2%
Slovenia	2,3%
Austria	0,8%
Hong Kong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

With a proportion of 0.5% domestically produced shows, New Zealand is second to last in the international comparison and way below the international average.



New Zealand's CTV is in large part produced in the USA (84%). New Zealand's children's television is one of the most US-American dominated world-wide!

Why are there so few domestically produced shows? We would like to stress that quality in children's programming means that children should be able to see their own culture and country on television.



In public TV 1.7% of TV2's children's TV is domestically produced.

Comparing the commercial TV stations, only Nickelodeon (2.4%) broadcasts domestically produced shows.

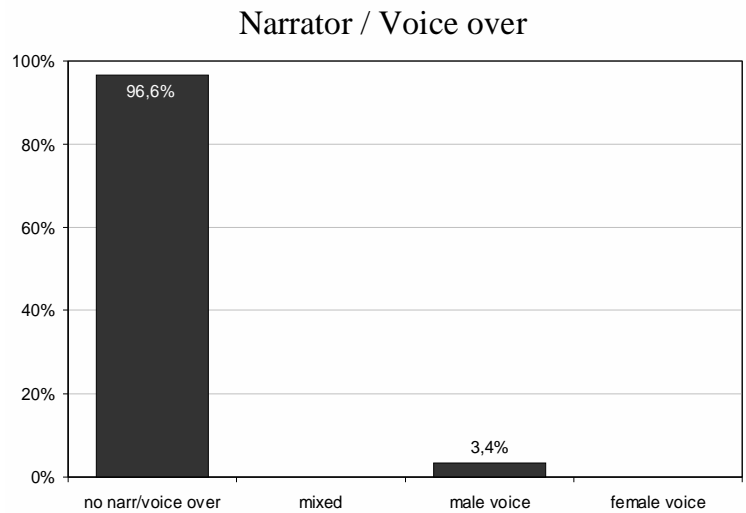
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Who speaks? Narrator / Voice over

We coded the gender of the narrator (defined by a voice narrating a story where the narrator cannot necessarily be seen). In 369 (96.6%) fiction shows there was no narrator and in 13 shows (3.4%) there was a male narrator.

An important question here is, why are there no female voices?



IZI – Children's Television Worldwide 2007; basis: New Zealand, n = 62 h fict. children's programme

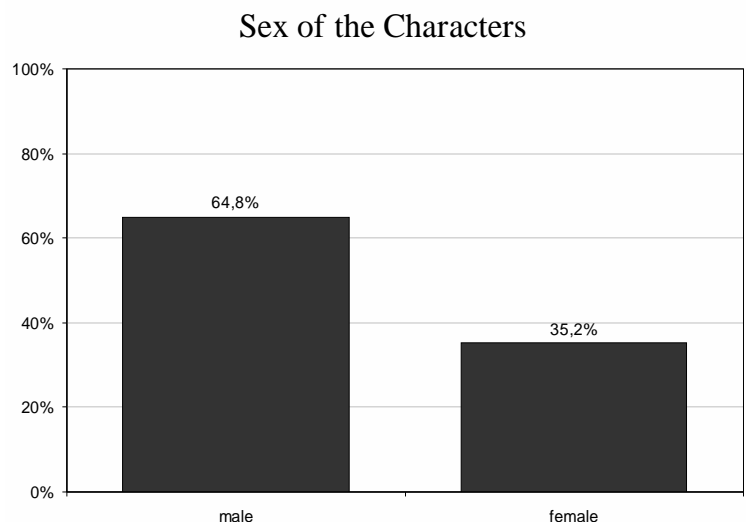
Who are the main characters? Results at character level¹

In this study we focused on the main characters of the show, which we defined as the characters that can be seen on screen at least 50% of the duration of the episode. In the first step we analysed the gender of the character, the name of character, voice, and easily identifiable gender characteristics.

In terms of characters, in the 382 fiction shows 1617 identified as main characters.

Gender perspective

Of all the main characters of the fictional shows in New Zealand 35.2% were female and 64.8% were male.



IZI – Children's Television Worldwide 2007; basis: New Zealand, n = 62 h fict. children's programme; n = 1618 fict. characters

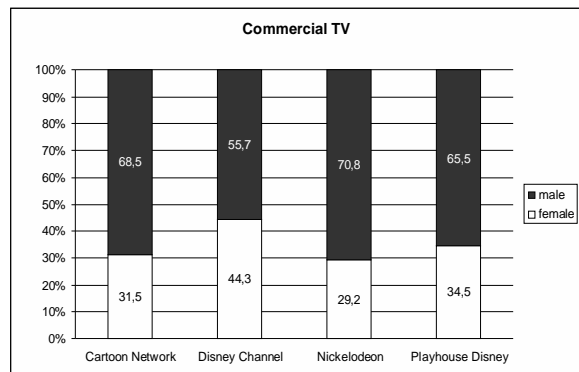
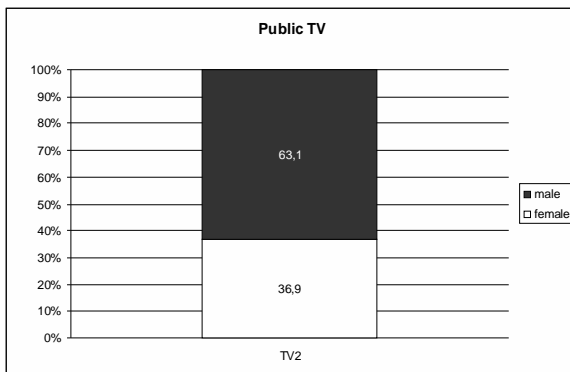
¹ Please note: The quantity of cases varies because of a different number of the missing. In the glossary the maximum number of cases is accounted.

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

With a proportion of 35.2% female characters in its CTV, New Zealand is in 6th place and above the international average.



In public TV 36.9% of the characters are female. Regarding female characters appearing in children programs the commercial stations range from 29.2% (Nickelodeon) to 44.3% (Disney Channel).

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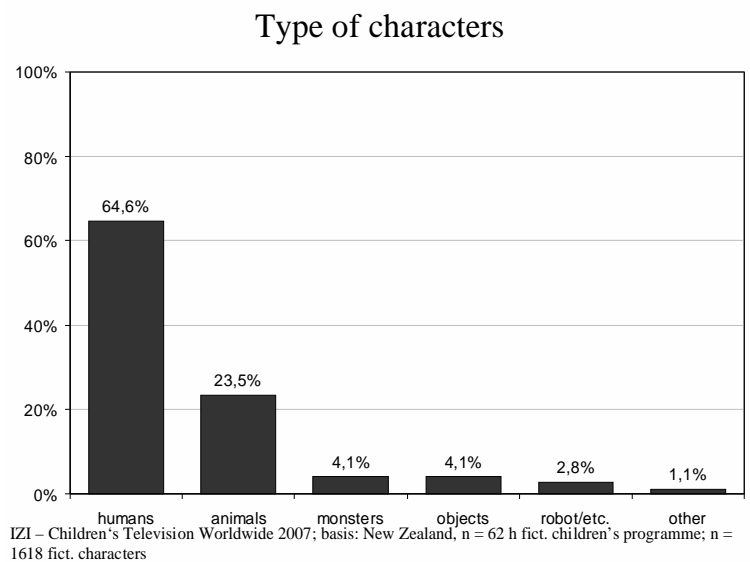
Gender Representation on New Zealand Children's Television

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

We coded generally the nature of the character, that is whether it was a human, an animal, an object, or a machine.

379 characters of the recorded were animals, which accords to a percentage of 23.5%. Part of this group is, for example, Richie of *Sparkle Friends*. 1045 of the characters (64.6%) are humans. The monsters and mythical creatures appear as the third largest group. 66 characters (4.1%) can be assigned to this group, i.e. Jake Long American Dragon of *The Dark Shadow*. Furthermore, 66 plants or objects (4.1%), 45 robots or machines (2.8%), and 17 other characters (1.1%) were recorded.

Of the animals 69 (18.2%) were female and 307 (81.0%) male. For 3 (8.0%) characters the gender was not identifiable. Of the humans 437 (41.8%) were female and 561 (53.7%) were male. 47 (4.5%) characters could not be identified. Among the plants, 45 were male (68.2%), 20 were female (30.3%) and one neutral (1.5%). Of the



machines and robots which were counted, 41 (91.1%) were male and 4 were female (8.9%).

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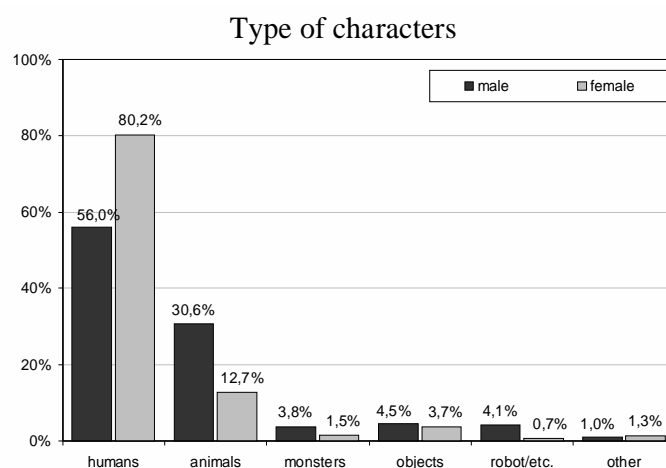
	Animal	Human	Monster/ etc.	Plant/ Object	Robot/ etc.	other
Kenya	12,8%	77,0%	9,2%	0,3%	0,6%	0,1%
South Africa	12,6%	74,3%	1,5%	0,1%	11,1%	0,5%
Malaysia	6,4%	72,8%	4,6%	16,2%	0,0%	0,0%
Slovenia	17,9%	70,9%	4,9%	0,5%	4,4%	1,4%
Egypt	21,7%	70,0%	3,2%	0,3%	4,3%	0,4%
Israel	26,8%	66,9%	3,1%	1,6%	1,5%	0,1%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

In New Zealand's CTV, 64.5% of the characters are human which is above the international average.

Gender Perspective: Humans are more often female, animals more often male

Of the female characters 437 (80.2%) were humans and 8 (1.5%) were monsters or mythical creatures and 69 female characters (12.7%) were animals. 20 female characters (3.7%) were recorded as plants or objects, 4 (0.7%) as robots or machines and 7 (1.3%) as other.

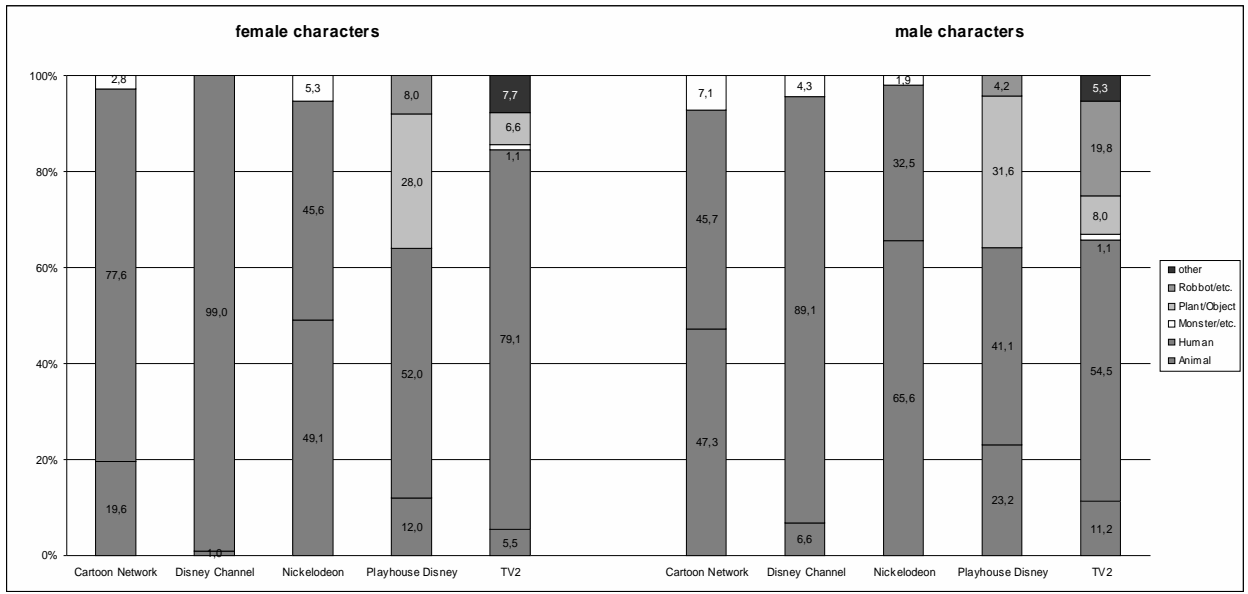
The male characters are represented in 561 cases (56.0%) as humans and in 307



IZI – Children's Television Worldwide 2007; basis: New Zealand, n = 62 h fict. children's programme; n = 1618 fict. characters

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(30.6%) cases as animals. Male monsters and mythical creatures accounted for 38 characters (3.8%). 41 (4.1%) were part of the plot as robots, and 45 male plants or objects (4.5%) could be counted. 10 (1.0%) could not be assigned to any of the groups above.

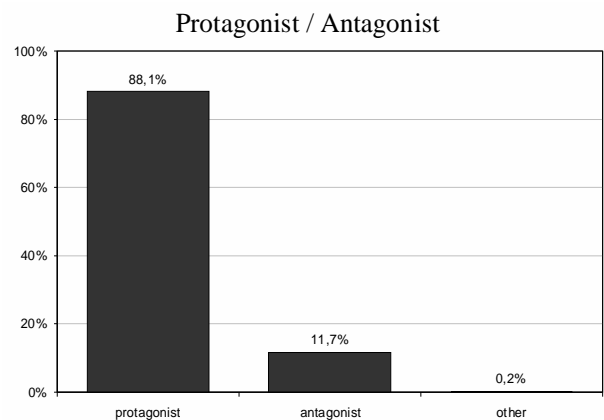


The highest percentage of female animals was found on Nickelodeon (49.1%), while the almost only humans were counted on the Disney Channel (99%). The highest percentage of female plants (28%) and also the highest percentage of robots (8%) were found the most on Playhouse Disney.

The highest percentage of male animals appeared on Nickelodeon (65.6%), while the highest percentage of male humans was on the Disney Channel (89.1%). The highest percentage of male plants was found on Playhouse Disney (31.6%) and the highest percentage of robots appeared on TV2 (19.8%).

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? 1425 of the characters in New Zealand children's television were identified as protagonists. This corresponds to a relative part of 88.1%. On the other hand, there are 190 antagonists that constitute 11.7% of the



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characters. 3 characters could be ascribed to neither type (0.2%).

Of the protagonists counted, 509 (35.7%) were female and 859 (60.3%) male. 57 characters (4.0%) could not be identified. Among the antagonists there were 33 (17.6%) female characters and 143 (76.1%) male characters. 12 characters (6.4%) were not identifiable. The 3 characters that could be classified as neither protagonist nor antagonist were female.

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

With a proportion of 11.7% antagonists in CTV, New Zealand is slightly below the international average.

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Gender Perspective: Males are more than twice as often as females the bad guys

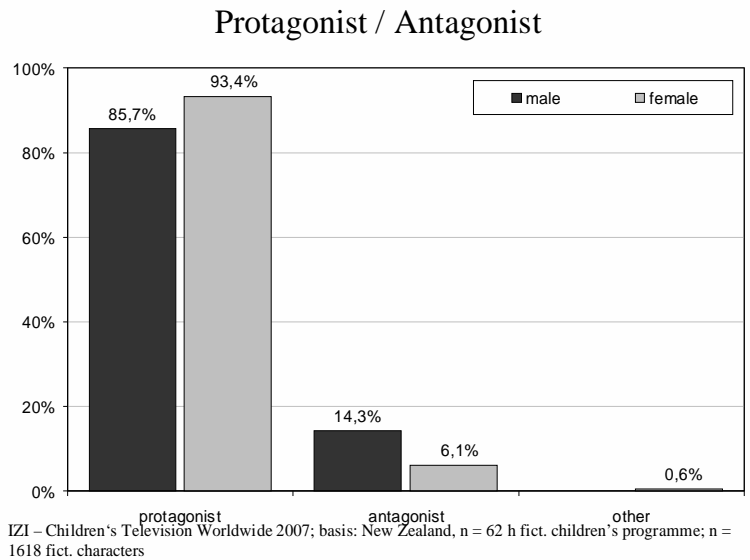
1425 of the characters in New Zealand children's television are identified as protagonists. That corresponds to a relative part of 88.1%. On the other hand there are 190 antagonists, making up 11.7% of the characters. 3 characters could not be classified as either of the two types (0.2%).

Of the protagonists counted, 509 (35.7%) were female and 859

(60.3%) were male. 57 characters (4.0%) could not be identified as either. Among the antagonists there were 33 (17.6%) female characters and 143 (76.1%) male characters.

Among the female characters, 509 (93.4%) appear as protagonists. 33 (6.1%) of the female characters were antagonists. 3 (0.6%) were not identifiable.

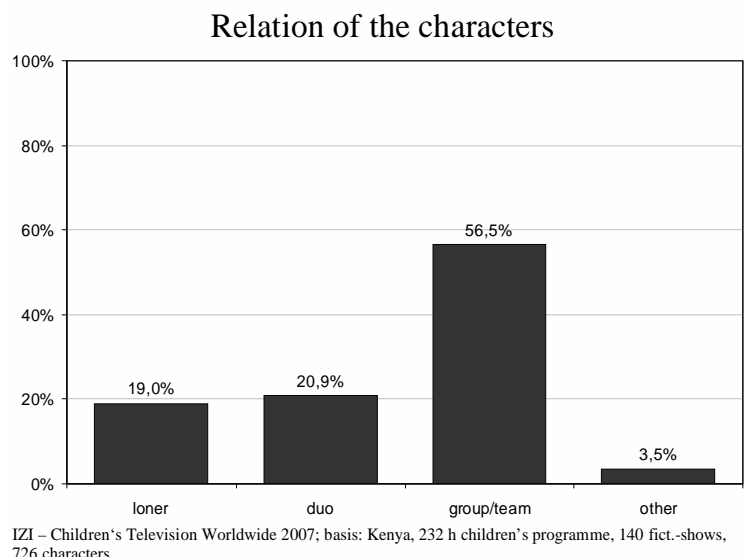
With regard to boys' or men's characters, there are 859 (85.7%) protagonists. 143 (14.3%) men characters appear as antagonists.



In what kind of relation is the character?

We coded the kind of constellation the main character appeared or acted in. For example, did he/she work alone, in a group or a duo?

308 of the characters (19.0%) were integrated into the plot as loners. 339 of the coded characters in this category were part of a duo (20.9%). 914 (56.5%) and thus the majority of the characters were part of a group or a team, respectively. 3.5% could not be grouped into any of the categories.



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

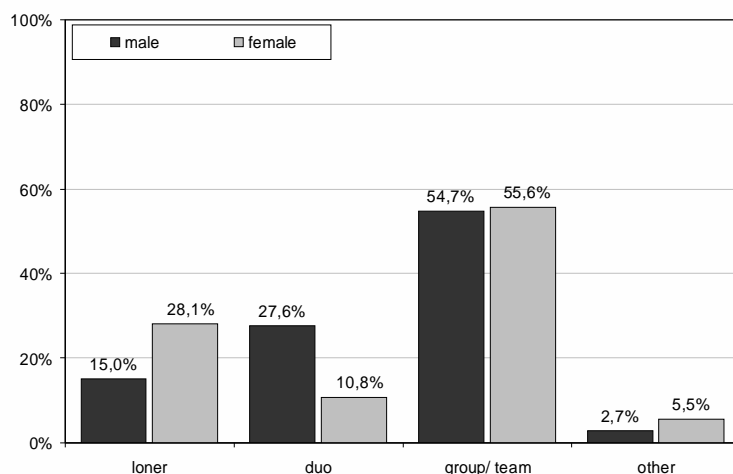
Regarding the percentage of characters appearing as part of a group, New Zealand is exactly on the international average.

Gender Perspective: Females more often as loners, males in duos

Of the female characters 153 (28.1%) were loners, 59 (10.8%) were in duos and 303 (55.6%) were a part of a group.

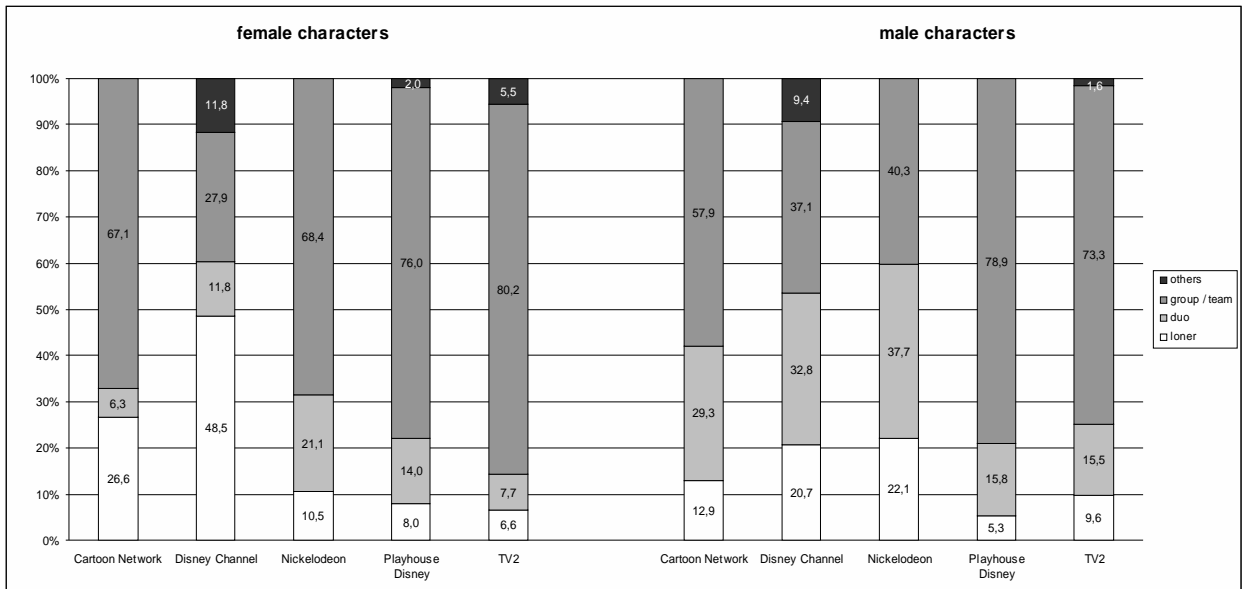
Of the male characters, 150 (15.0%) were loners, 277 (27.6%) were in duos and 548 (54.7%) were part of a group.

Relation of the characters



IZI – Children's Television Worldwide 2007; basis: New Zealand, n = 62 h fict. children's programme; n = 1618 fict. characters

Children's Television Worldwide: Gender Representation on New Zealand Children's Television



The highest percentage of female loners can be found on Disney Channel (48.5%), while the highest percentage of females in duos appeared on Nickelodeon (21.1%) and the highest percentage of females appearing as part of a teams was found on TV2 (80.2%).

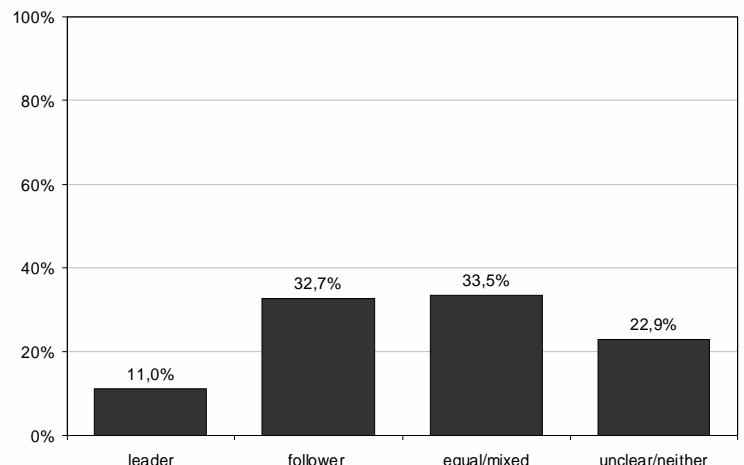
The highest percentage of male loners was found on Nickelodeon (22.1%), while the highest percentage of male characters appearing in duos was counted on Nickelodeon (37.7%) and the highest percentage of males in groups were found on Playhouse Disney (78.9%).

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

542 (33.5%) of the characters appear as equals regarding hierarchical positions. 178 (11.0%) are leaders. 529 (32.7%) are part of a following, and for 365 (22.9%) characters the position was not clearly identifiable.

Hierarchical position of the characters



IZI – Children's Television Worldwide 2007; basis: New Zealand, n = 62 h fict. children's programme; n = 1618 fict. characters

Children's Television Worldwide:

Gender Representation on New Zealand Children's Television

	Leader		Follower		equal or mixed		neither, unclear
Argentina	47,3%	Australia	34,6%	Malaysia	67,1%	Canada	48,9%
Cuba	42,1%	New Zealand	32,7%	Belgium	65,9%	Netherlands	37,5%
India	40,2%	UK	30,1%	Brazil	62,9%	Hong Kong	32,9%
China	30,8%	India	26,9%	Hungary	61,4%	Israel	30,7%
Norway	28,4%	Egypt	20,7%	USA	61,2%	New Zealand	22,9%
Syria	28,2%	Norway	19,8%	Kenya	56,7%	Egypt	15,9%
South Africa	28,2%	South Africa	19,5%	Slovenia	54,8%	China	15,6%
Slovenia	27,3%	Syria	16,8%	Hong Kong	53,5%	USA	15,6%
Australia	27,1%	Hungary	16,6%	Syria	53,4%	UK	15,5%
Kenya	26,7%	Canada	15,0%	Germany	47,9%	Norway	15,3%
UK	26,1%	Malaysia	14,1%	Austria	47,7%	Austria	14,8%
Germany	24,0%	Germany	14,0%	Cuba	46,1%	Brazil	14,5%
Austria	23,8%	Argentina	13,6%	Netherlands	45,9%	Belgium	14,1%
Egypt	23,3%	Austria	13,6%	Israel	45,5%	Germany	14,1%
Hungary	18,5%	Kenya	12,1%	China	45,0%	Malaysia	10,6%
Brazil	13,8%	Israel	10,3%	South Africa	42,9%	South Africa	9,4%
Israel	13,5%	Cuba	10,3%	Egypt	40,2%	Australia	8,9%
USA	13,0%	USA	10,2%	Argentina	39,1%	Slovenia	8,9%
Belgium	11,4%	Netherlands	10,1%	Norway	36,5%	Kenya	4,5%
New Zealand	11,0%	Slovenia	9,0%	New Zealand	33,5%	Hungary	3,5%
Canada	9,9%	Brazil	8,8%	India	30,7%	India	2,2%
Malaysia	8,2%	China	8,6%	Australia	29,4%	Cuba	1,6%
Hong Kong	6,7%	Belgium	8,6%	UK	28,3%	Syria	1,5%
Netherlands	6,4%	Hong Kong	6,9%	Canada	26,3%	Argentina	0,0%
total	20,5%	total	15,5%	total	47,7%	total	16,3%

In New Zealand's CTV there are less leaders and characters in equal positions than the international average. But considering its followers, New Zealand takes 2nd place and is way above the international average.

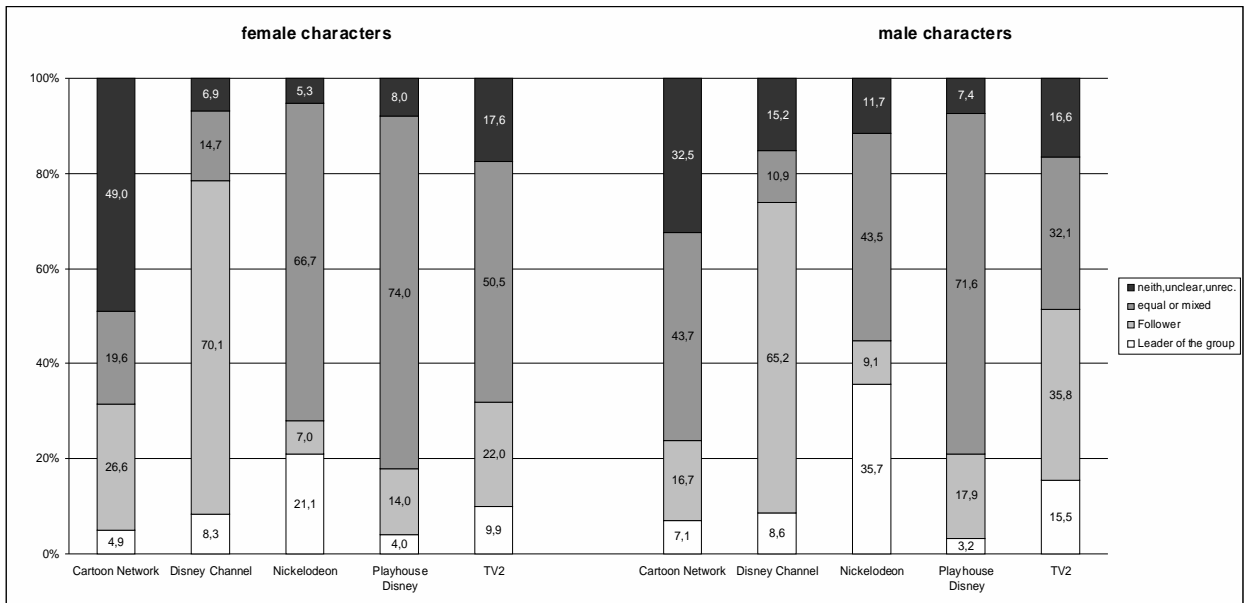
Gender Perspective: Males appear more often as leaders, females as followers

The female characters were in 179 (32.8%) of the cases equal or mixed. 47 female characters (8.6%) appeared as leaders and 212 (38.9%) as followers. For 107 characters (19.6%) the constellation was not identifiable.

Among the boy and man characters 359 (36.0%) were equal or mixed and in 131 (13.1%) cases leader of a group. 317 (31.8%) were part of the following and for 191 characters (19.1%) the classification was not possible.

Children's Television Worldwide:

Gender Representation on New Zealand Children's Television



The highest percentage of females in leading positions can be found on Nickelodeon (21.1%), while the highest percentage of followers was counted on Disney Channel (70.1%) and the highest percentage of female characters in equal positions on Playhouse Disney (74.0%).

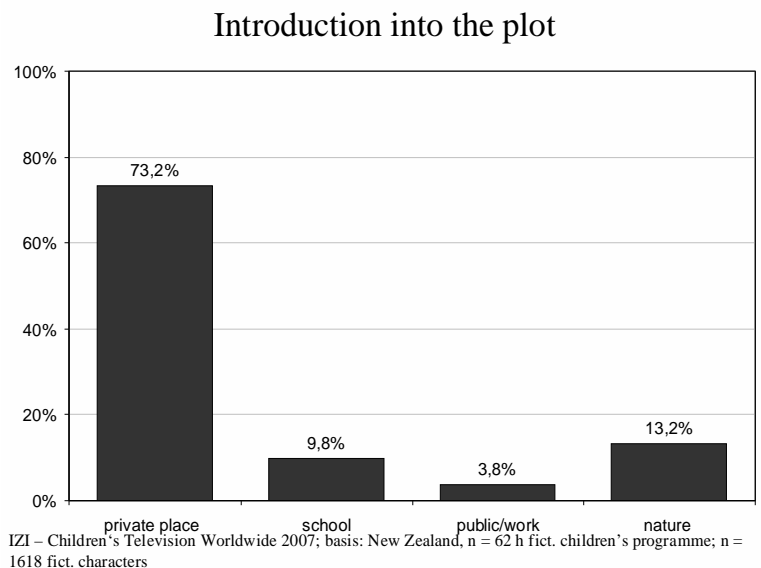
The highest percentage of males in leading positions appeared on Nickelodeon (35.7%), while the highest percentage of followers was found on the Disney Channel (65.2%). The highest percentage of males in equal positions could be found on Playhouse Disney (71.6%).

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. 1185 (73.2%) of the recorded characters of this category appeared here for the first time. Nature settings ranked second. Here, 214 characters (13.2%) of the characters were introduced for the first time.

158 characters were at school in their introduction scene (9.8%) and 61 characters (3.8%) were in public places or at work.



IZI – Children's Television Worldwide 2007; basis: New Zealand, n = 62 h fict. children's programme; n = 1618 fict. characters

Children's Television Worldwide:

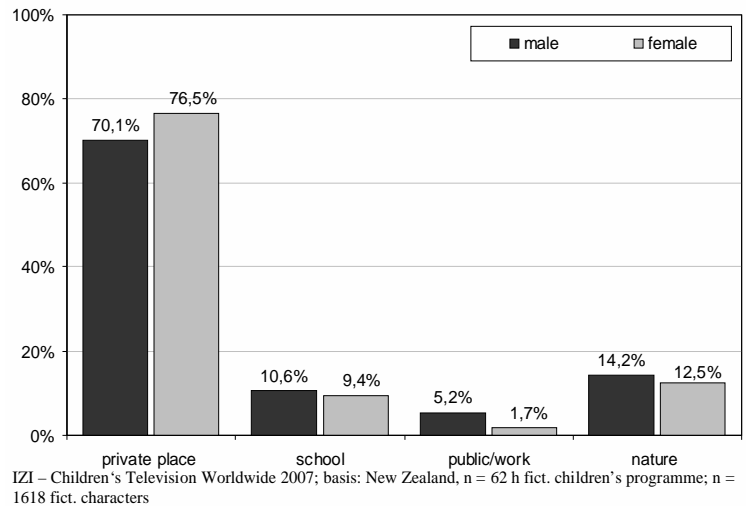
Gender Representation on New Zealand Children's Television

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

417 (76.5%) of the female characters in the sample were introduced into the plot in private settings. 9 (1.7%) of the characters were introduced in public spaces or at work. 68 (12.5%) characters appeared for the first time in nature. 51 (9.4%) were introduced to the viewer in school.

702 (70.1%) of the male characters were first introduced in private settings. 52 (5.2%) were presented in public or at work. In nature locations 142 male characters (14.2%) were introduced and 106 at school (10.6%).

Introduction into the plot



The analysis of the Human Characters

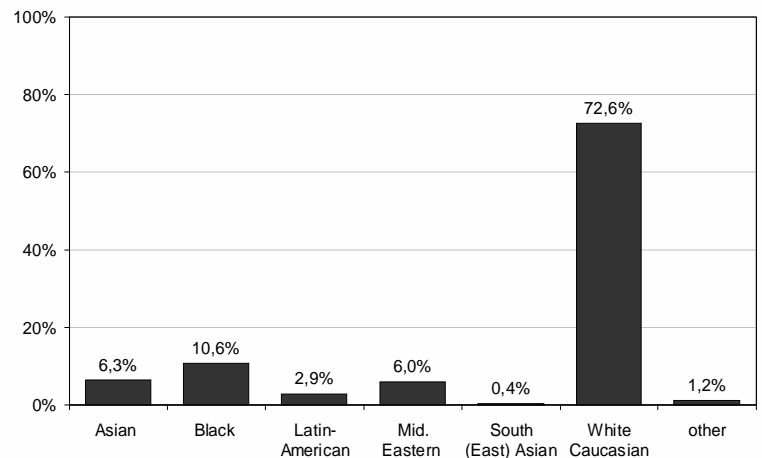
The characters which were coded as humans were furthermore coded according to their skin colour, hair colour, their age, and their physique as well as disabilities.

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.

61 (6.3%) of the human characters have shown Asian physical traits. Black characters were found in 103 (10.6%) characters of the sample. 28 (2.9%) were classified as Latin-American and 58 (6.0%) as Arab or Middle East. The majority, with 704 characters (72.6%), were Caucasian. All in all, 12 characters were classified as Other.

Skin colour of the characters



Children's Television Worldwide:

Gender Representation on New Zealand Children's Television

Asian		Black		Latin-American		White Caucasian	
Hong Kong	65,0%	UK	15,1%	Australia	10,6%	Cuba	91,5%
China	64,4%	USA	12,2%	USA	7,1%	Argentina	90,0%
Egypt	41,5%	New Zealand	10,6%	Israel	4,6%	Belgium	86,7%
Syria	26,2%	Germany	9,0%	Brazil	4,4%	Slovenia	86,5%
Hungary	18,6%	Austria	8,8%	Hong Kong	4,0%	South Africa	80,8%
Kenya	11,0%	South Africa	8,7%	Syria	3,6%	Canada	80,0%
USA	10,2%	Syria	8,3%	Kenya	3,5%	Netherlands	78,5%
Germany	9,2%	Brazil	7,9%	Canada	3,4%	Brazil	78,3%
Austria	9,0%	Kenya	7,0%	Netherlands	3,1%	Hungary	78,2%
Israel	7,5%	Belgium	6,6%	New Zealand	2,9%	Germany	77,5%
Netherlands	6,4%	Canada	6,6%	South Africa	2,7%	Austria	77,5%
New Zealand	6,3%	Argentina	6,0%	UK	1,9%	Norway	76,7%
India	6,3%	Israel	5,1%	Cuba	1,7%	Israel	76,4%
Brazil	5,9%	Australia	4,2%	Egypt	1,4%	Australia	74,9%
South Africa	5,7%	Netherlands	4,2%	Austria	1,4%	UK	72,8%
Canada	4,8%	Norway	3,7%	India	1,4%	New Zealand	72,6%
Belgium	4,3%	Slovenia	3,0%	Germany	1,4%	Kenya	68,9%
Slovenia	4,2%	Egypt	2,6%	Norway	0,9%	USA	67,8%
Norway	4,2%	China	2,0%	Belgium	0,9%	India	60,3%
Australia	3,2%	Cuba	1,7%	Hungary	0,9%	Syria	52,4%
UK	1,9%	India	1,6%	China	0,2%	Egypt	45,4%
Cuba	0,9%	Hungary	1,5%	Slovenia	0,1%	Hong Kong	30,3%
Argentina	0,0%	Hong Kong	0,4%	Argentina	0,0%	China	14,8%
Malaysia	0,0%	Malaysia	0,0%	Malaysia	0,0%	Malaysia	12,7%
total	11,7%	total	6,4%	total	2,6%	total	72,2%

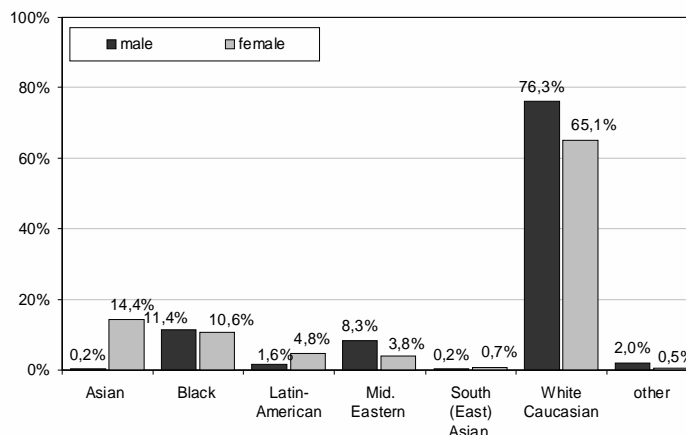
Considering Asian characters appearing in CTV, New Zealand is below the international average, while it is on 3rd place regarding blacks and about the average regarding Latin-American and white Caucasian characters.

Gender Perspective: Nearly only female Asians

Out of the female characters 271 (65.1%) are white Caucasians, 60 (14.4%) Asians, 44 (10.6%) blacks, 20 (4.8%) Latin-American and 16 (3.8%) with typical traits of the Middle East are a part of a group.

The male characters are with 387 (76.3%) white Caucasians, 1 (0.2%) Asian, 58 (11.4%) Blacks, 8 (1.6%)

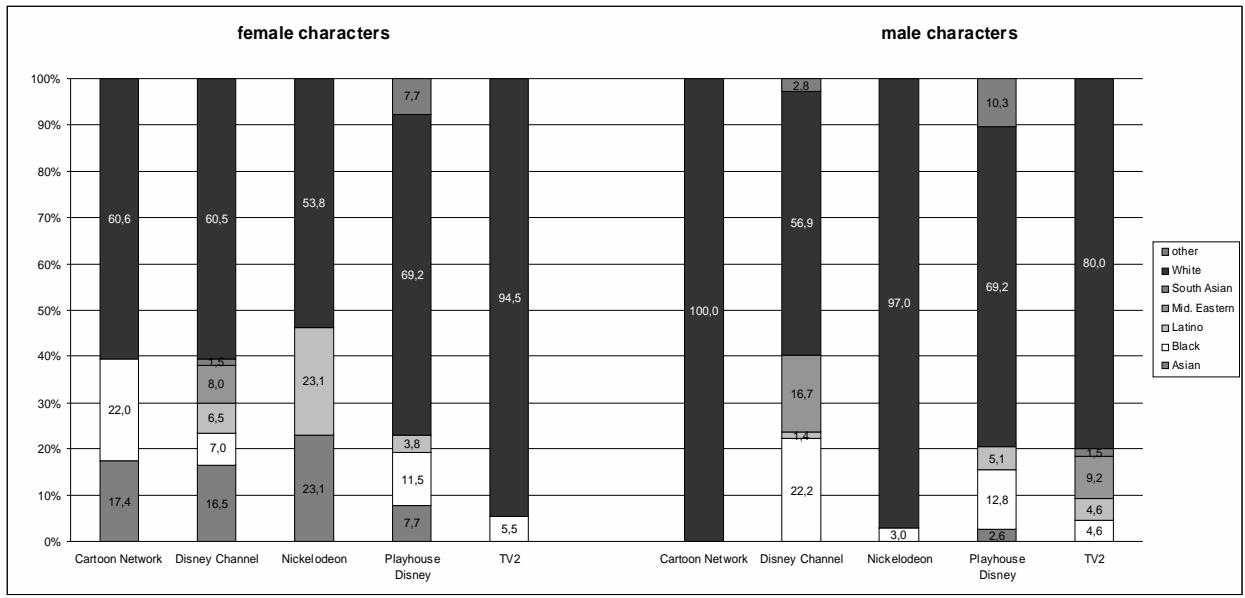
Skin colour of the characters



IZI – Children's Television Worldwide 2007; basis: New Zealand, n = 62 h fict. children's programme; n = 1045 fict. human characters

Children's Television Worldwide: Gender Representation on New Zealand Children's Television

Latin-American and with 42 (8.3%) Middle East.

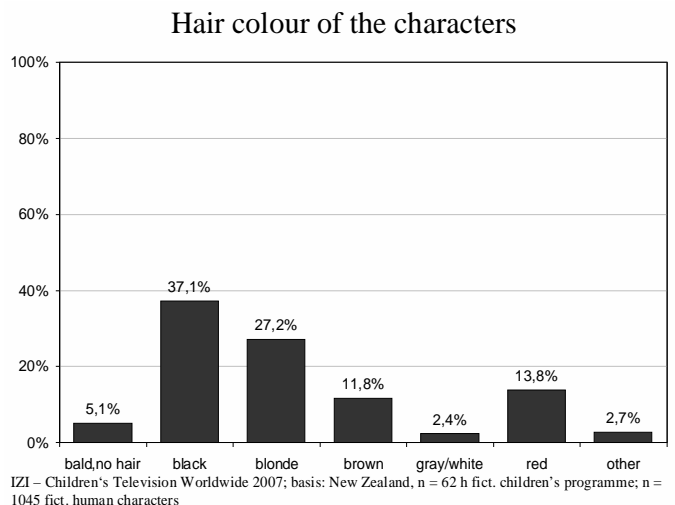


The highest percentage of Asian females was found on Nickelodeon (23.1%), the highest percentage of Blacks (22%) on Cartoon Network. The highest percentage of Latin-Americans was counted on Nickelodeon (23.1%), the highest percentage of Middle Eastern on the Disney Channel (8%) and the highest percentage of white Caucasian females was found on TV2 (94.5%).

The only male Asians appeared on Playhouse Disney (2.6%), while the highest percentage of Latin-Americans was found on TV2 (4.6%). The highest percentage of male Middle Eastern was found on the Disney Channel (16.7%). The highest percentage of white Caucasians was on Cartoon Network, which tells its stories exclusively with white Caucasian male characters (100%).

Hair colour of protagonists

We coded what the hair mostly look like. 49 (5.1%) characters did not have any hair, 360 (37.1%) characters had black hair and 114 (11.8%) characters had brown hair. 264 characters were blonde (27.2%), the hair of 23 people was grey or white (2.4%), and that of 134 red (13.8%). 26 people were categorized in the category Other (2.7%).



Children's Television Worldwide:

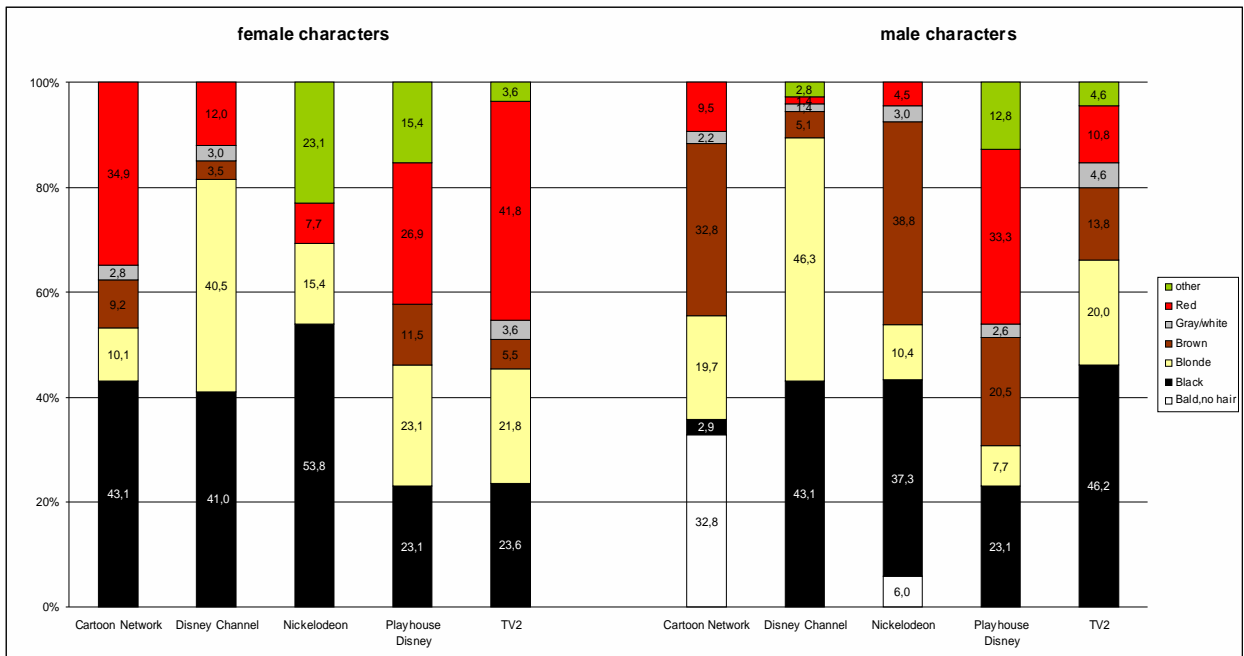
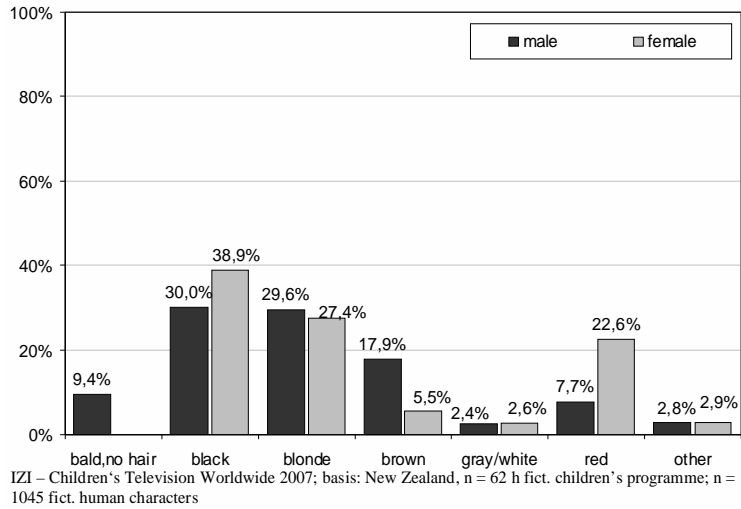
Gender Representation on New Zealand Children's Television

Gender Perspective: Only males are bald, female are more often red-haired

Out of the female characters 162 (38.9%) have black hair, 114 (27.4%) blonde hair, 23 (5.5%) have brown hair, 11 (2.6%) have gray or white hair and 94 (22.6%) have red hair.

The male characters are with 49 (9.4%) without hair, 152 (30.0%) black-haired, 150 (29.6%) blonde, 91 (17.9%) have brown hair, 12 (2.4%) have gray or white hair and 39 (7.7%) have red hair.

Hair colour of the characters



The highest percentage of black-haired females was counted on Nickelodeon (53.8%), while the highest percentage of blonde females was found on the Disney Channel (40.5%), the highest percentage of brown-haired on Playhouse Disney (11.5%) and the highest percentage of red-haired females on TV2 (41.8%). Bald men appeared on Cartoon Network (32.8%) and on Nickelodeon (6%), while the highest percentage of black-haired men was counted on the Disney

Children's Television Worldwide:

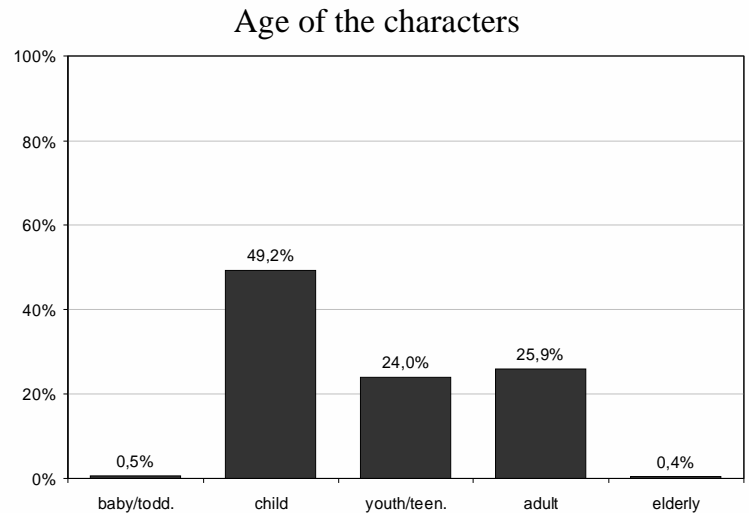
Gender Representation on New Zealand Children's Television

Channel (43.1%) and also the highest percentage of blondes (46.3%). The highest percentage of red-haired men could be found on Playhouse Disney (33.3%).

What age are the protagonists?

We coded the age as far as visible or clear from the content. Adult were coded as such if they had the recognisable characteristics such as acquisition of earnings, role of mother/father, etc. or elderly if there were recognisable traits such as role of grandma/grandpa, walks with cane, etc.

477 (49.2%) characters were children and 251 (25.9%) were adults. Only 5 (0.5%) were babies, 233 (24.0%) teenagers, and 4 (0.4%) seniors.



IZI – Children's Television Worldwide 2007; basis: New Zealand, n = 62 h fict. children's programme; n = 1045 fict. human characters

Children's Television Worldwide:

Gender Representation on New Zealand Children's Television

Baby/ Toddler		Child		Youth/ Teenager		Adult		Elderly	
Egypt	8,7%	Malaysia	64,3%	Hungary	58,1%	Argentina	62,0%	Argentina	12,
Kenya	6,7%	China	52,5%	Netherlands	42,9%	Brazil	54,9%	Norway	9,
Netherlands	6,1%	New Zealand	49,2%	Israel	41,6%	Cuba	48,6%	Brazil	8,
Cuba	4,1%	Germany	44,5%	Australia	40,3%	Egypt	47,7%	Canada	7,
UK	3,0%	Austria	44,1%	USA	37,8%	UK	46,7%	Syria	6,
China	1,8%	Hong Kong	43,7%	South Africa	36,7%	Belgium	42,9%	Kenya	5,
Israel	1,6%	Kenya	40,4%	India	36,4%	Canada	42,8%	Slovenia	5,
Germany	1,1%	Syria	36,1%	Slovenia	35,1%	India	37,1%	Egypt	5,
Austria	1,1%	Slovenia	34,1%	Hong Kong	31,8%	Norway	34,0%	Germany	4,
Canada	1,0%	Netherlands	32,2%	Norway	27,9%	Kenya	32,2%	Austria	4,
New Zealand	0,5%	USA	31,2%	Syria	26,5%	Syria	31,3%	South Africa	4,
South Africa	0,5%	Canada	29,8%	Belgium	24,9%	Australia	30,4%	China	4,
Norway	0,5%	UK	29,5%	Germany	24,7%	Malaysia	30,2%	Belgium	4,
USA	0,3%	South Africa	29,5%	Austria	24,6%	South Africa	28,7%	Cuba	3,
Brazil	0,2%	Norway	27,0%	New Zealand	24,0%	USA	28,4%	Hungary	3,
Belgium	0,1%	Israel	26,8%	China	22,1%	Israel	25,9%	Malaysia	3,
Slovenia	0,1%	Belgium	26,6%	Brazil	19,6%	New Zealand	25,9%	Australia	3,
Argentina	0,0%	Australia	26,0%	Canada	19,2%	Slovenia	25,3%	Netherlands	3,
Australia	0,0%	Egypt	25,5%	Cuba	18,9%	Austria	24,6%	Israel	2,
Hong Kong	0,0%	Cuba	24,7%	UK	18,5%	Germany	24,1%	India	2,
Hungary	0,0%	India	23,9%	Argentina	18,0%	Hungary	23,1%	UK	2,
India	0,0%	Brazil	15,9%	Kenya	15,0%	Hong Kong	22,7%	Hong Kong	1,
Malaysia	0,0%	Hungary	15,2%	Egypt	13,2%	China	19,3%	USA	1,
Syria	0,0%	Argentina	8,0%	Malaysia	2,4%	Netherlands	15,6%	New Zealand	0,
total	1,6%	total	33,9%	total	29,3%	total	30,6%	total	4,

With a proportion of 0.5% babies and toddlers in its CTV, New Zealand is below the international average, also regarding teens, adults and its elderly characters (in last place). But considering the number of children New Zealand is on 3rd place on an international scale.

Children's Television Worldwide:

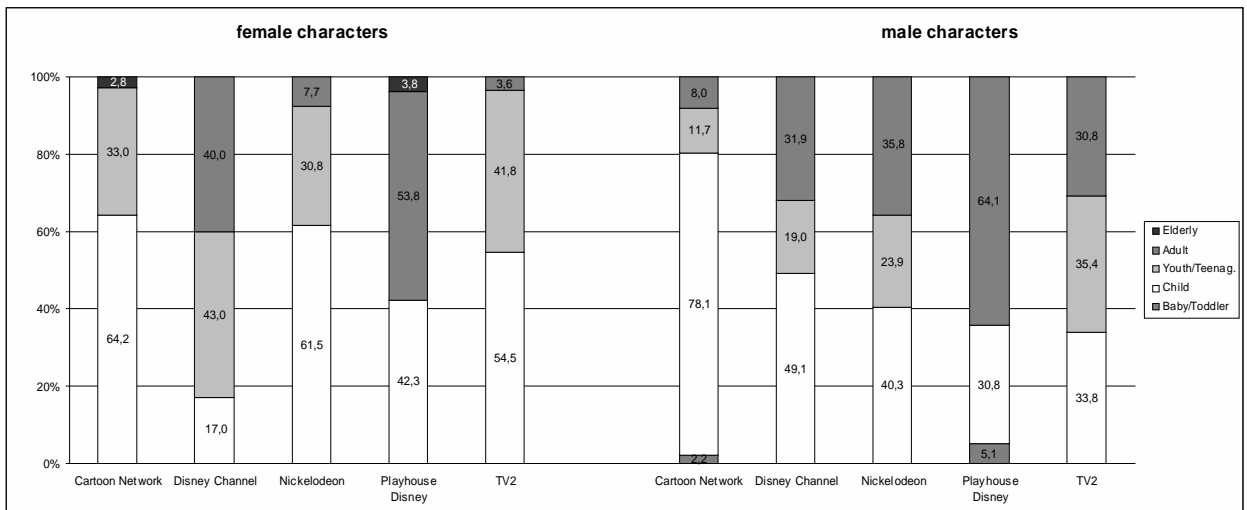
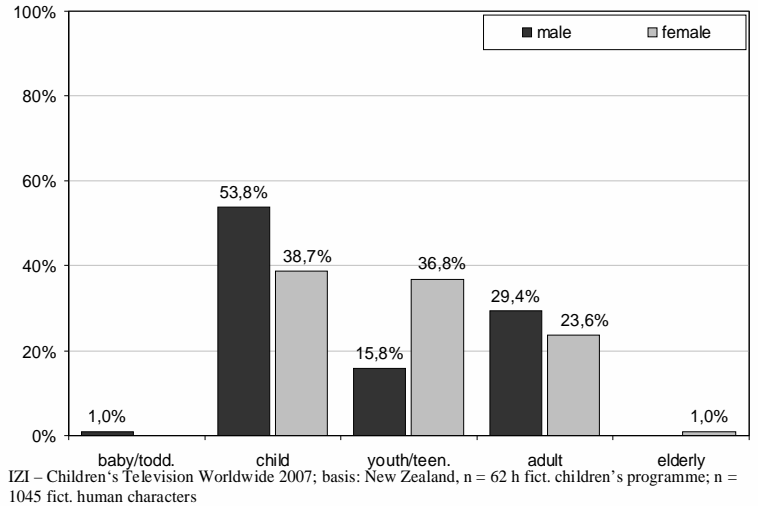
Gender Representation on New Zealand Children's Television

Gender Perspective: Children are more often male, teens more often female

Out of the female characters 161 (38.7%) were children, 153 (36.8%) teens, 98 (23.6%) adults and 4 (1.0%) seniors.

Out of the male characters 5 male characters (1.0%) were babies or toddlers, 273 (53.8%) were children, 80 (15.8%) teens and 149 (29.4%) adults.

Age of the characters



There were no female babies in New Zealand CTV, while the highest percentage of female children could be found on Cartoon Network (64.2%). The highest percentage of female teens was found on Disney Channel (43.0%), while the highest percentage of female adults appeared on Playhouse Disney (53.8%). Elderly females appeared only on cartoon Network (2.8%) and on Playhouse Disney (3.8%).

The only male babies appeared on Cartoon Network (2.2%) and on Playhouse Disney (5.1%), while the highest percentage of children could be found on Cartoon Network (78.1%). The highest percentage of male teens appeared on TV2 (35.4%) and the highest percentage of adult characters on Playhouse Disney (64.1%). There were no elderly males in New Zealand CTV.

Children's Television Worldwide:

Gender Representation on New Zealand Children's Television

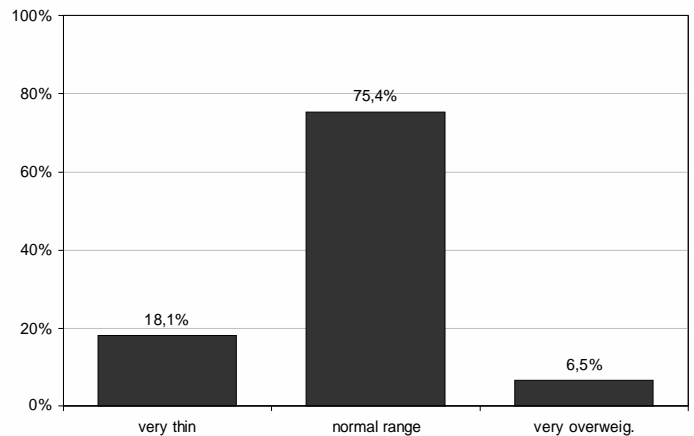
Physique of characters

What weight or shape does the main character have?

We coded whether the body of the main character was in the normal range or whether the authors of the show wanted to point out clearly that the character is an overweight or very thin one.

731 (75.4%) of the sampled characters were of average weight. 176 (18.1%) of the characters were very thin, and 63 (6.5%) very overweight.

Physique of the characters



IZI – Children's Television Worldwide 2007; basis: New Zealand, n = 62 h fict. children's programme; n = 1045 fict. human characters

very thin		normal range		Very overweight	
Australia	27,5%	Israel	97,7%	Argentina	14,0%
UK	27,4%	Hong Kong	97,1%	Kenya	12,7%
Norway	18,6%	Hungary	94,2%	Germany	11,1%
New Zealand	18,1%	South Africa	92,7%	Belgium	10,9%
Syria	17,9%	Netherlands	92,6%	Austria	10,9%
Germany	14,0%	Brazil	91,2%	Canada	10,7%
Austria	13,9%	USA	91,1%	UK	8,9%
Egypt	11,7%	Malaysia	90,5%	China	7,9%
Slovenia	11,3%	Cuba	88,9%	Norway	7,4%
Kenya	10,2%	India	88,8%	Malaysia	7,1%
China	8,1%	Slovenia	88,2%	USA	7,1%
India	6,1%	Canada	86,5%	Egypt	7,1%
Cuba	4,9%	Belgium	86,3%	New Zealand	6,5%
Brazil	4,2%	China	84,1%	Cuba	6,2%
Argentina	4,0%	Argentina	82,0%	Netherlands	5,9%
Canada	2,8%	Egypt	81,2%	South Africa	5,4%
Belgium	2,7%	Syria	78,6%	India	5,1%
Malaysia	2,4%	Kenya	77,1%	Brazil	4,7%
Hungary	2,4%	New Zealand	75,4%	Australia	3,7%
South Africa	2,0%	Austria	75,2%	Syria	3,6%
USA	1,9%	Germany	75,0%	Hungary	3,4%
Netherlands	1,5%	Norway	74,0%	Hong Kong	2,5%
Israel	0,6%	Australia	68,8%	Israel	1,7%
Hong Kong	0,4%	UK	63,7%	Slovenia	0,5%
total	9,1%	total	84,1%	total	6,8%

With a proportion of 18.1% very thin characters, New Zealand is on 4th place and has twice as many thin characters as in the international average. Regarding its overweight characters it is around the average and below average considering normalized characters.

Children's Television Worldwide:

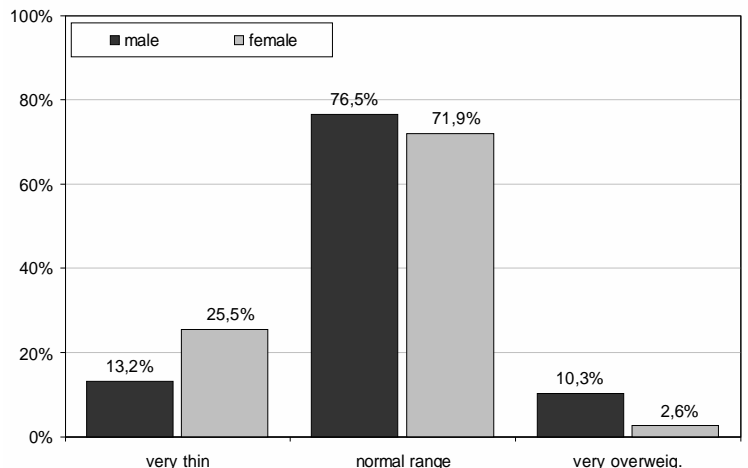
Gender Representation on New Zealand Children's Television

Gender Perspective: Thin characters are mostly female, overweight characters are mostly male

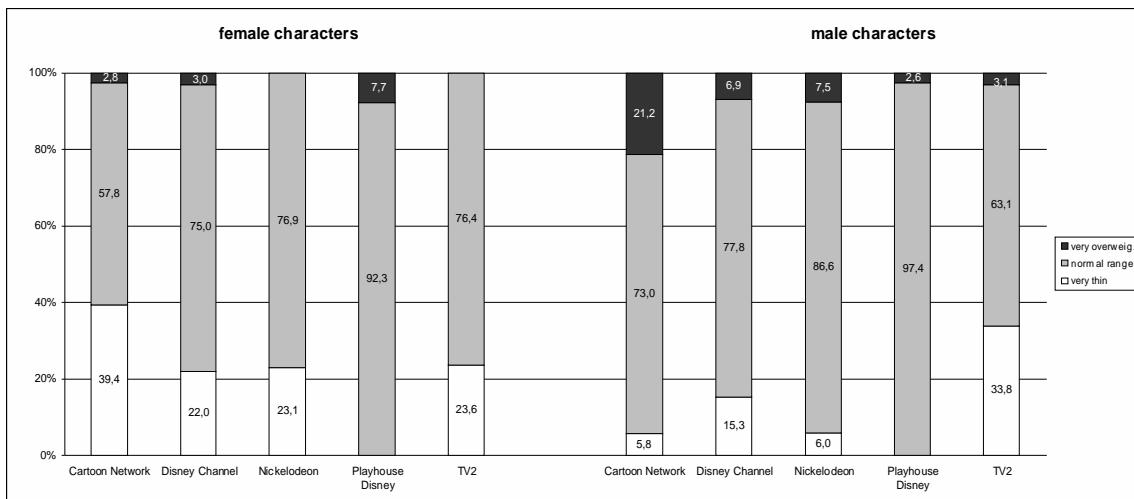
Out of the female characters 299 (71.9%) were in the normal range, 106 (25.5%) were very thin and 11 (2.6%) were very overweight.

388 male characters (76.5%) were in the normal range, 67 (13.2%) were very thin and 52 (10.3%) were very overweight.

Physique of the characters



IZI – Children's Television Worldwide 2007; basis: New Zealand, n = 62 h fict. children's programme; n = 1045 fict. human characters



The highest percentage of thin females appeared on Cartoon Network (39.4%), while there were no thin characters on Playhouse Disney. The highest percentage of overweight thin females appeared on Playhouse Disney (7.7%), while there were no overweight characters on Nickelodeon and TV2.

The highest percentage of thin males appeared on TV2 (33.8%), while no thin males were found on Playhouse Disney. The highest percentage of overweight males could be found on Cartoon Network (21.2%).

Children's Television Worldwide: Gender Representation on New Zealand Children's Television

Disabilities of main characters: Nearly not there!

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

6 characters with disabilities were among the recorded and coded characters of the New Zealand sample. And these characters were female. 99.0% of all characters were without any recognizable disability.

Children's Television Worldwide:

Gender Representation on New Zealand Children's Television

GENERAL CONSIDERATIONS

The sample we analysed here consists of 103 hours of explicit children's television, 62 hours of fictional shows, 423 programmes (382 fictional shows), 1617 characters (fiction) and 1045 human characters.

In international comparison a lot of tendencies in New Zealand Television are close to the average of the other 23 analysed countries. For example, it contains a very high percentage of animation. At some points the New Zealand children's television was outstanding in international comparison; hence we want to highlight some of the results to promote quality.

- With a proportion of **0.5% domestically produced shows**, **New Zealand is second to last in the international comparison** and way below the international average (there were more domestically produced shows in public TV than in commercial TV)
- With a proportion of **35.2% female characters** in its CTV, New Zealand is in 6th place and **above the international average**.
- In New Zealand CTV, 64.5% of the characters are human which is above the international average.
- With a proportion of 11.7% antagonists in CTV, New Zealand is slightly below the international average (more than twice as many male antagonists)
- New Zealand CTV had twice as many followers than the international average, but half as many characters in leading positions (males were more often leaders, females more often followers)
- It had half as many Asian characters as the international average but all such characters were females
- Only males characters were bald, female characters were more often red-haired
- The number of children characters is way above the international average (49% in New Zealand vs. 33.9% international average), number of babies is below average (0.5% in New Zealand vs. 1.6% international average) number of elderly is way below average (0.4% vs. 4.1%), Children were more often male, while teens were more often female
- **Twice as many thin characters as in the international average**. Thin characters were mostly female, and overweight characters were mostly male.