

Children's Television Worldwide: Gender Representation

in



United Kingdom

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Children's Television Worldwide:

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General information about the Children's Television in the United Kingdom

The UK media system features the public broadcaster BBC and various commercial television channels. There are 25 children's television channels in the UK, some public, some commercial. The most watched children's channels are CBBC (Children's BBC for primary school aged children) and CBeebies (for preschool children), both part of BBC, and CITV (Children's Independent Television). These three channels are available on a basic cable or satellite service to over 85% of the UK population.¹ Commercial channels include Cartoon Network UK, CITV, Disney Channel UK, Fox Kids UK and Nickelodeon.

Looking at the total children's television provision in the UK, we can see that there has been a phenomenal growth in the provision of children's programming over the past decade. In 1998 there were 5 children's channels, where there are now 25 with approximately 113,000 hours of programmes annually. On the one hand, this can be seen as a positive development since there is now much more choice of television programming for child audiences. However, out of the total amount of programming available, some 61% of programmes available to most households through digital TV and Freeview (available to most households at low cost) and a high percentage of cable and satellite children's channel packages are comprised of imports, most of which are from the United States. Pressure groups such as Save Kids TV, amongst others, point out that the number of UK produced programmes now constitutes a small percentage of overall children's programming output.

Although the results shown in this study suggest that the amount of UK originated input is quite high – 67.7% of the fictional programme in the sample are UK productions versus 32.3% from another country, this finding is skewed by the fact that two of the three channels sampled were BBC channels. Although these are still the most watched, the children's media programming environment is currently undergoing substantial change, with a marked shift toward greater commercialisation and a reduction of indigenous production on both commercial UK based channels and on the BBC.

These concerns are expressed because not only are British made programmes for children the most popular with wide audiences, including children; they also hold a cultural learning element. It is important for children to learn about their own culture as well as different cultures, viewpoints and opinions. A recent study conducted by OfCom (2007) asking parents about children's television found that they continue to value the role children's television plays in

¹ <http://www.guardian.co.uk/media/2007/sep/20/digitaltvradio.television>

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British society, but less than half now believe that it is fulfilling the general requirement to public service which continues to be a requirement not only of the BBC, but also of channels such as ITV, Channel 4 and Channel 5.

Save Kids TV argues that in order to fulfil the public service requirement that greater investment needs to be made by British TV companies. At the moment, there is a tendency for these companies to fill the extra channels with cheap imports, most of which come from the US and most of which are animations. Channel 4 no longer makes children's programmes and ITV (until recently the UK's second largest kids' TV commissioner) has ceased all new children's production. They are deserting the children's audience partly because it doesn't provide enough revenue. Channel 5 has cut back their children's programming too. The international channels - Disney, Nickelodeon and Cartoon Network - produce some programming in the UK, but not enough to fill the gap and much of that has to be international in its focus so that it can be used on their channels in other territories.

As Save Kids TV has recently stated,

British kids would be the losers if their choice is diminished and their diet restricted to mainly American imports. No-one in our campaign would suggest that American programmes are all bad. Many of them are entertaining, stimulating and excellently produced. What we argue for is a mixed diet of programming so that kids get a window on their world and the wider world²

It is within this context that we can certainly discern an array of cultural and economic pressures shaping gender representation on British television.

Sample selection:

The sample is based on the following British television networks: CBBC, CBeebies and CITV. 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: 11.06.2007 – 16.06.2007.

The sample analysed here consists of 102 hours of explicit children's television, 91 hours of fictional shows, 522 programmes (260 fictional shows), 1124 characters (fiction) and 627 human characters.

² <http://www.savekidstv.org.uk/action/why-we-need-to-save-kids%E2%80%99-tv/>

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What is offered to children - Results at show level:

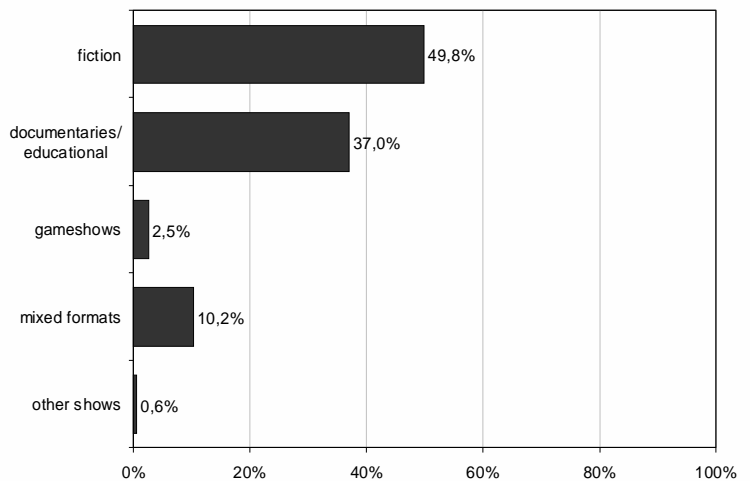
More fictional or a more non-fictional programs?

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).

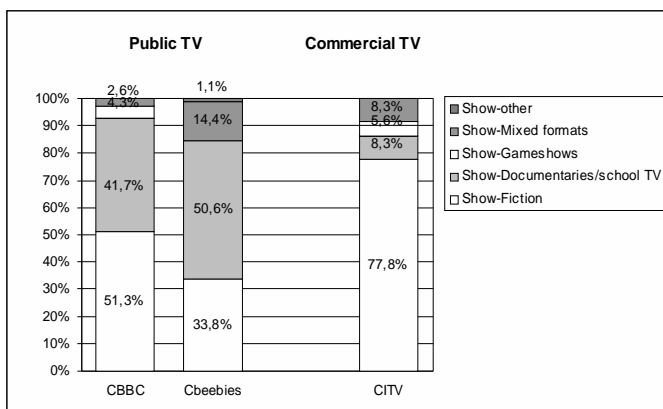
The sample comprises altogether 522 shows that can be categorized into different programme types. 260 shows or 49.8% can be referred to as fiction, 193 shows (37.0%) were documentaries, 53 were mixed formats (10.2%) and 13 game shows (2.5%).

Of interest for the further analysis of the children's programmes are only the 260 fictional shows that were coded. Those are in 55.0% of the cases animation shows and in 12.3% of the cases shows with real people (n=32). Then there are 28 puppet shows (10.8%) and 54 mixed formats (20.8%).

Differentiation between fiction and non-fiction



IZI – Children's Television Worldwide 2007; basis: UK, n = 102 h children's programme



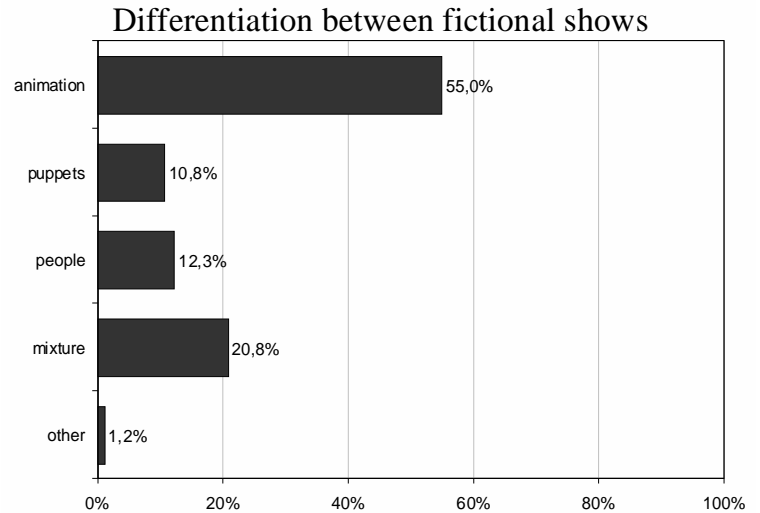
In children's TV in the UK, the most frequently shown programme is Show-Fiction, whereof CBBC broadcast 51.3% and Cbeebies 33.8%. On British Commercial TV, however, the Show-Fiction format has a share of 77.8% in children's programme elements.

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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 260 recorded fiction shows were 143 (55.0%) animation shows. 54 shows (20.8%) were mixtures, in 32 shows (12.3%) real people are the actors/actresses, 28 (10.8%) were puppet shows. Three shows (1.2%) could not be assigned to any of the categories above.



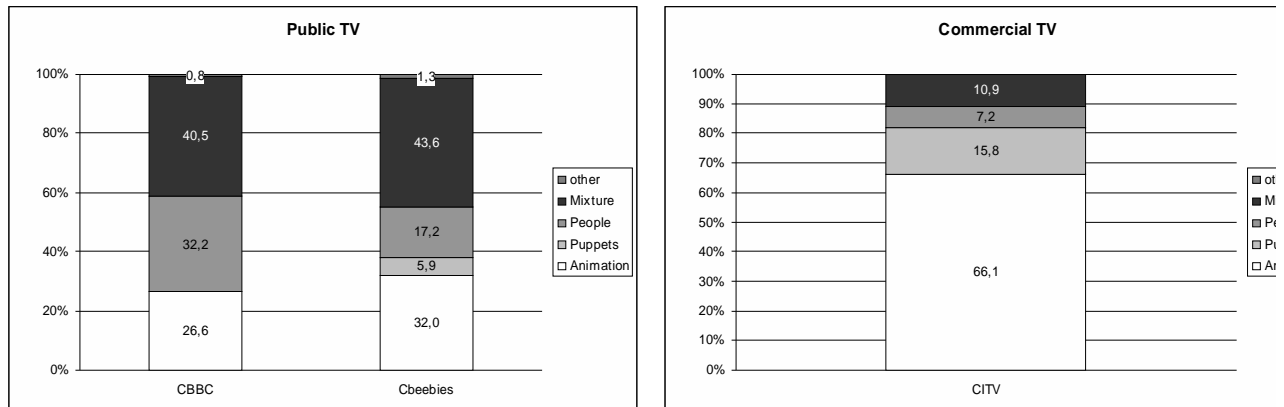
IZI – Children's Television Worldwide 2007; basis: UK, n = 91 h fict. children's programme

	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%

Only 55.0% of all formats shown in British children's TV are Animation. Even if this is still a share above 50.0%, here the UK takes second the last place in the international comparison and is almost 30.0% below the average. Then the Mixtures take the second place with 20.8%, followed by People with 12.3% and by Puppets with 10.8%.

The UK children's television has one of the widest varieties worldwide regarding the way how fictional stories are produced.

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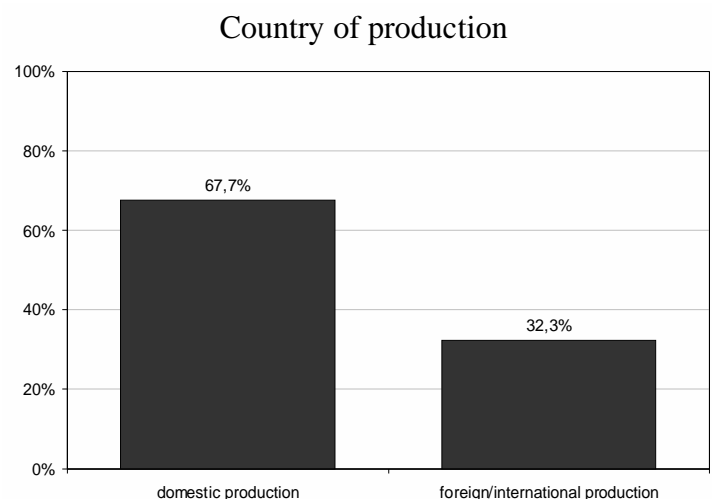
On the two Public Channels analysed Mixtures are the most dominant type, with programme shares of 40.5% and 43.6% respectively. With different proportions, they are followed by People on CBBC (32.2%) and by Animation on Cbeebies (32.0%) respectively. With this low percentage of animation (CBBC: 26.6% and Cbeebies: 32.0%) the UK children's public programmes are among the world wide leading broadcasters.

Different to Public TV, in British Commercial TV Animation has a share of 66.1%, i.e. almost exactly two thirds. Far behind are Puppets (15.8%), Mixtures (10.9%) and People (7.2%).

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 67.7% of the cases produced in their own country (n=176) and in 32.3% of the cases productions of another country (n=84). As indicated in the introduction to this report, this finding is skewed by the inclusion of two BBC channels, which have the highest percentage of indigenous production. The rationale behind including CBBC, Cbeebies and CITV is that they are the channels accessible to widest audience (over 85% of all households).

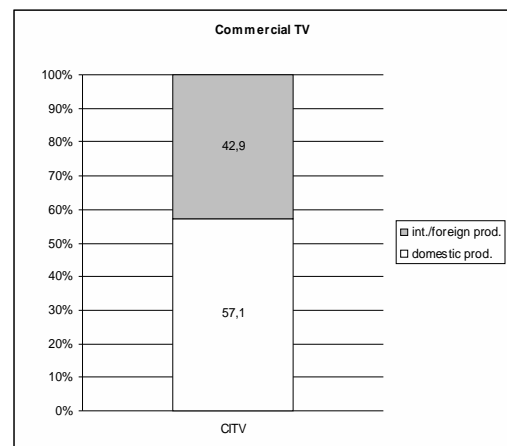
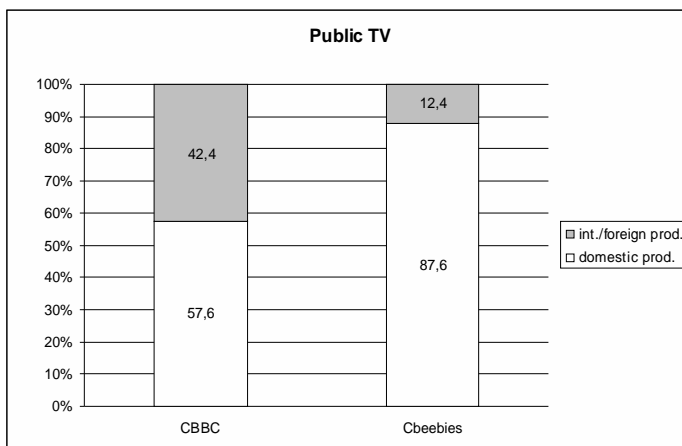
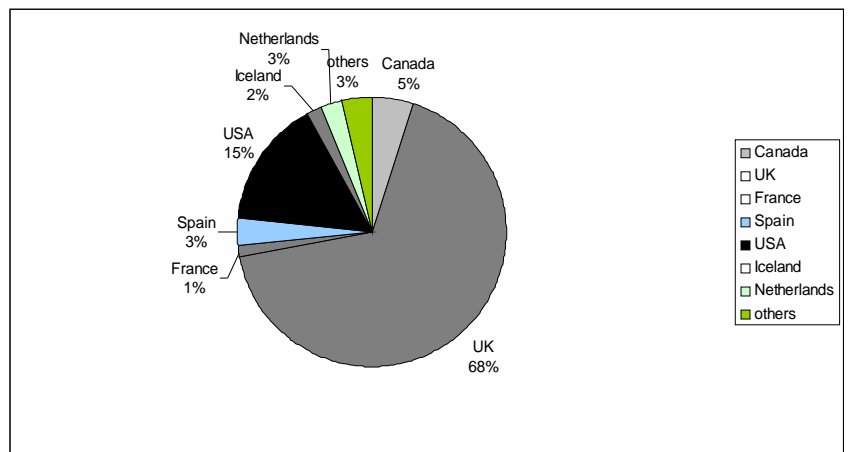


IZI – Children's Television Worldwide 2007; basis: UK, n = 91 h fict. children's programme

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domestic prod.	
Malaysia	82,7%
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%

67.7% of British children's TV is domestically produced. These are more than two thirds of the productions, so here the UK holds the third place of all the countries compared and is more than 45.0% above the international average.



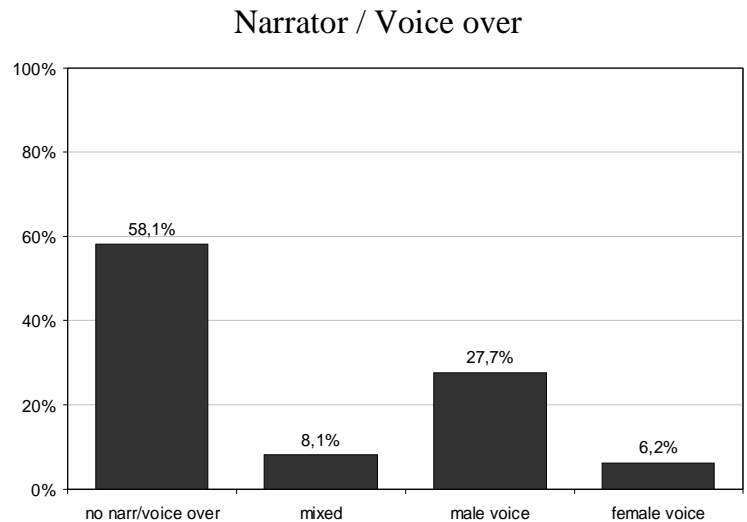
On British Public TV, more than the half of all children's TV on CBBC (57.6%) and more than three quarters (87.6%) on CBeebies are from domestic production. Small rests of 42.4% or rather of 12.4% are internationally or foreign produced. On British Commercial TV there is still a share of 57.1% of domestic productions in children's TV, and 42.9% of the programme is internationally or foreign produced.

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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 151 (58.1%) fiction shows there was no narrator, in 72 shows (27.7%) there was a male narrator, in 21 shows (8.1%) the narrators were mixed and in 16 shows (6.2%) the narrator was female. There are mainly male voices as narrators in the UK's children's programme.



IZI – Children's Television Worldwide 2007; basis: UK, n = 91 h fict. children's programme

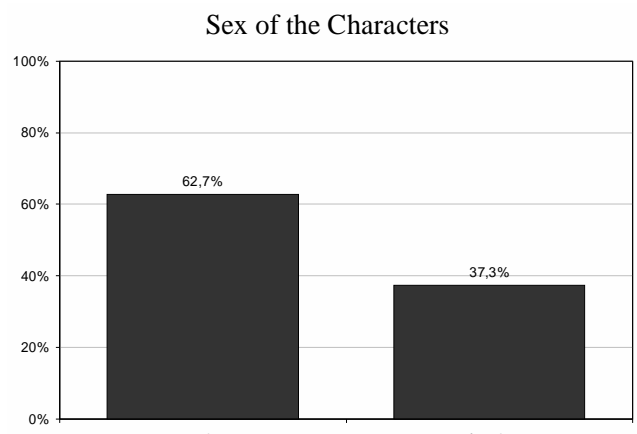
Who are the main characters? Results at character level³

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

In terms of characters, in the 260 fiction shows 1124 were identified as main characters.

Gender perspective: Who are the heroes and heroines of UK's children's television?

The characters of the fictional shows in British children's television were in 37.3% of the cases female and in 62.7% male.



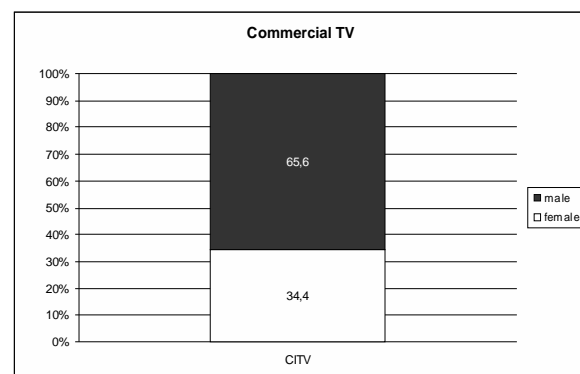
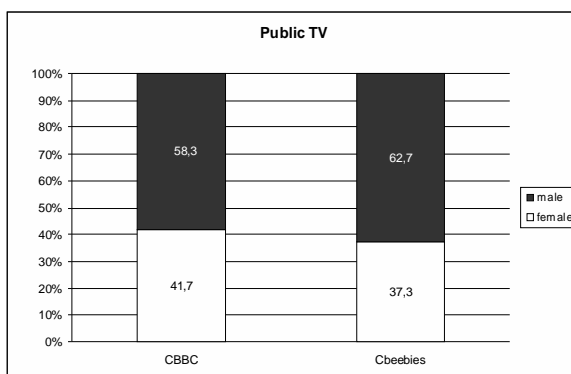
IZI – Children's Television Worldwide 2007; basis: Austria, n = 111 h fict. children's programme; n = 2114 fict. characters

³ 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%

62.7% of all the characters shown in British children's TV are male. Here the UK takes fourth the last place of all the countries compared, yet is only 5.2% below the international average. Correspondingly, with 37.3% of female characters, the UK takes the fourth place in the comparison and yet is only 5.2% above the average. But still the UK is in the leading group of broadcasters regarding female main characters.



Generally, the majority of the characters represented in British Public children's TV is male. But the gender-proportion on the two channels varies. On CBBC 58.3% of the characters are male and 41.7% female, but on CBeebies 62.7% are male and only 37.3% are female. On Commercial TV the gender-proportion is more traditional than on Public TV: almost two thirds of the characters represented are male (65.6%) and almost only one third is female (34.4%).

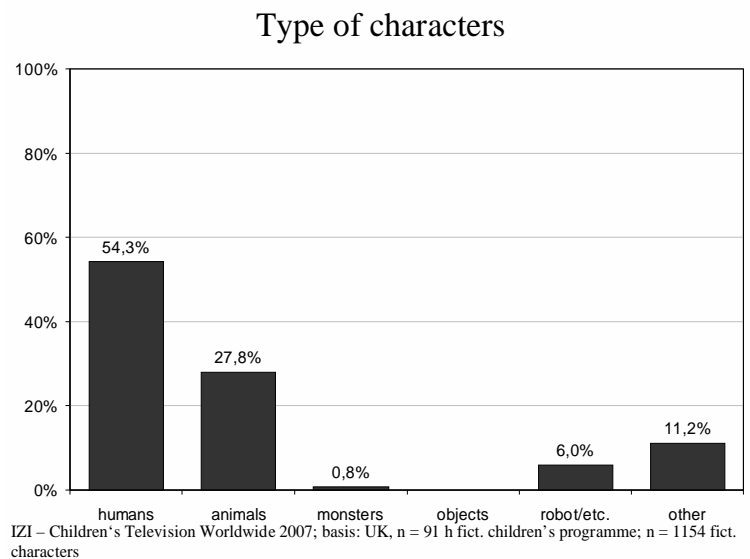
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While in most other countries the public broadcasters present a lower percentage of female main characters than the commercial stations, in the UK the BBC's children's television is closer to gender equality, but haven't reached it yet!

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.?

627 characters of the recorded were human, which accords to a percentage of 54.3%. 319 of the characters (27.8%) were animals. Part of this group is, for example, Pom of *Fimbles*. Furthermore 129 other characters (11.2%) were recorded. 69 of the characters (6.0%) can be assigned to the robots or machines group and nine to the monsters and



mythical creatures (0.8%), e.g. Grease Pit of *Biker Mice from Mars*.

Of the humans 250 (39.9%) were female and 377 (60.1%) were male. Of the animals 105 (64.1%) were female and 191 (27.4%) male. Two animals were recorded as neutral (0.7%). 47 of the other characters were female (39.8%), 68 were male (57.6%) and three were not identifiable (2.5%). Of the machines and robots which were counted, 11 (16.7%) were female and 55 were male (83.3%). Of the monsters which were counted, 41(12.5%) were female and 7 (87.5%) were male.

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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%

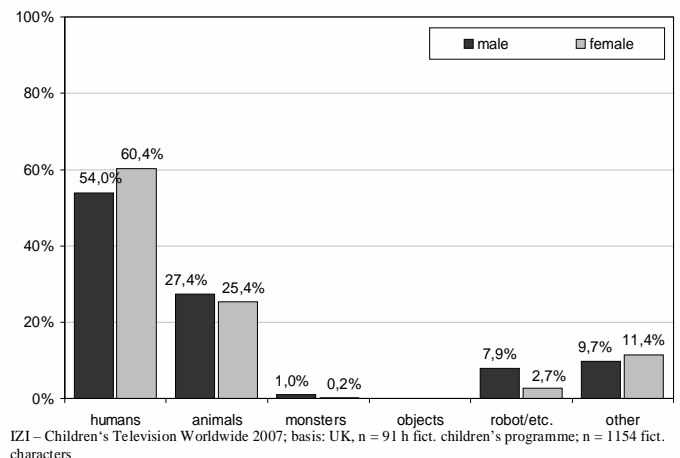
54.3% of all the characters represented in British children's TV are Human. So here, the UK ranks amongst a broader middle field but also belongs to the final third of all the countries compared and is slightly more than 5.0% below the international average.

Gender Perspective: More female humans and more male robots

Of the female characters 250 (60.4%) were humans, 105 (25.4%) were animals and 47 (11.4%) were grouped into the others category. 11 female characters (2.7%) were robots or machines and one was a monster or mythical creature (0.2%).

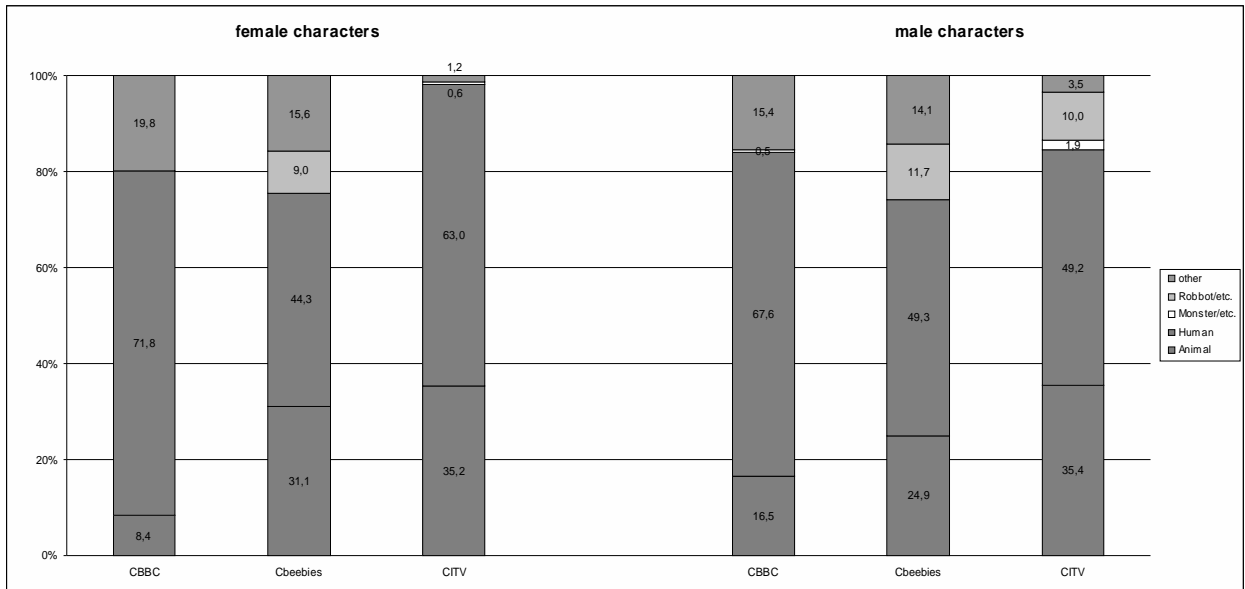
The male characters are represented in 377 cases (54.0%) as humans and in 191 (27.4%) cases as animals. 68 male characters (9.7%) were grouped into the

Type of characters



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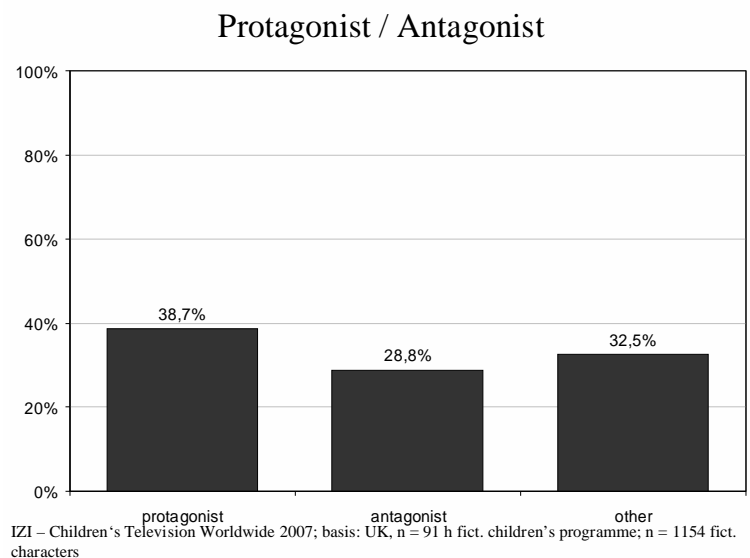
other category, 55 (7.9%) in the robots and machines category and seven (1.0%) were monsters and mythical creatures.



When it comes to gender, most of the female characters represented on Public TV are Human, on CBBC even with a share of 71.8%. On Cbeebies, however, there are fewer female Humans (44.3%) than on CITV (63.0%). The highest percentage of male Humans was shown on CBBC 67.6%. On CITV there was a share of 49.2% of Human males and the highest share of male Animals (35.4%).

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? 455 of the characters in British children's television were identified as protagonists. This corresponds to a relative part of 38.7%. 383 characters (32.5%) are classified in the others group. Finally there are 338 antagonists that constitute 28.8% of



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the characters.

Of the protagonists counted, 174 (39.1%) are female and 268 (60.2%) male. 3 characters (0.7%) could not be identified. Among the antagonists there are 101 (30.6%) female characters and 229 (69.4%) male characters. The characters that could not be classified as neither protagonist nor antagonist can be split up as follows: 141 (40.6%) of the characters are female, 204 (58.8%) are male and 2 characters (0.6%) were not identifiable.

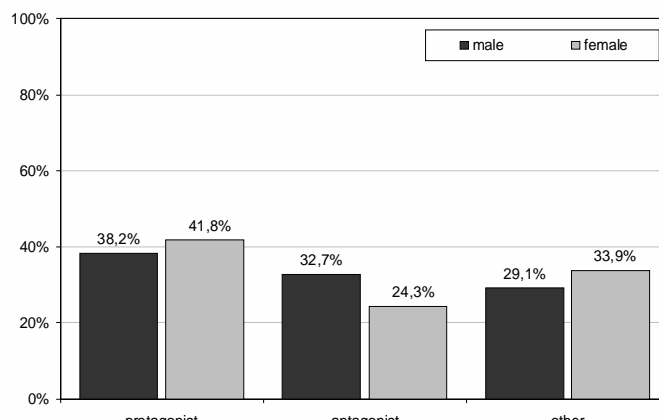
	Antagonist
UK	28,8%
Australia	27,3%
South Africa	23,5%
Cuba	21,4%
China	18,8%
Malaysia	17,9%
Brazil	15,9%
Norway	15,7%
Argentina	15,5%
Netherlands	15,4%
India	15,3%
Egypt	15,0%
Kenya	15,0%
Syria	14,9%
Hungary	13,6%
Slovenia	12,8%
Canada	11,9%
New Zealand	11,7%
USA	10,3%
Austria	9,5%
Germany	8,8%
Hong Kong	6,5%
Belgium	6,4%
Israel	4,5%
Total	13,7%

28.8% of all the characters represented in British children's TV can be described as Antagonists. So here, the country takes the very first place of all the countries compared and is slightly more than 15.0% above the international average. It seems Great Britain likes to tell stories with antagonists!

Gender Perspective: More male antagonists

455 of the characters in British children's television were identified as protagonists. This corresponds to a relative part of 38.7%. 383 characters (32.5%) are classified in the others group. Finally there are 338 antagonists that constitute 28.8% of the characters.

Protagonist / Antagonist



IZI - Children's Television Worldwide 2007; basis: UK, n = 91 h fict. children's programme; n = 1154 fict. characters

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Of the protagonists counted, 174 (39.1%) are female and 268 (60.2%) are male. 3 characters (0.7%) could not be identified as either. Among the antagonists there are 101 (30.6%) female characters and 229 (69.4%) male characters.

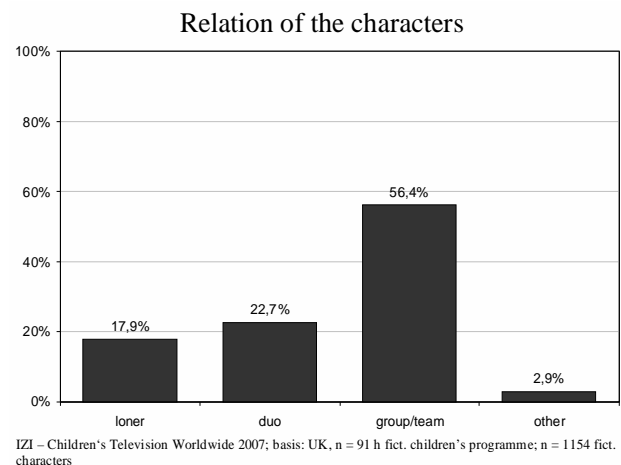
Among the female characters, 174 (41.8%) appear as protagonists. 141 (33.9%) characters were not identifiable and 101 (24.3%) of the female characters are antagonists.

With regard to boys' or men's characters, there are 268 (38.2%) protagonists. 229 (32.7%) men characters appear as antagonists, while 204 (29.1%) of the total cannot be identified.

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?

647 of the characters (56.4%) are integrated into the plot as part of a group, 261 of the coded characters in this category are part of a duo (22.7%), 206 (17.9%) are loners and 33 (2.9%) could not be grouped into any of the categories.



Children's Television Worldwide:

Gender Representation in British Children's Television

	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%

56.4% of all characters shown in British children's TV acted in groups or teams. Here the country ranks amongst a broad middle field and is very close to the international average. Next are duos with 22.7% and loners with 17.9%.

Children's Television Worldwide:

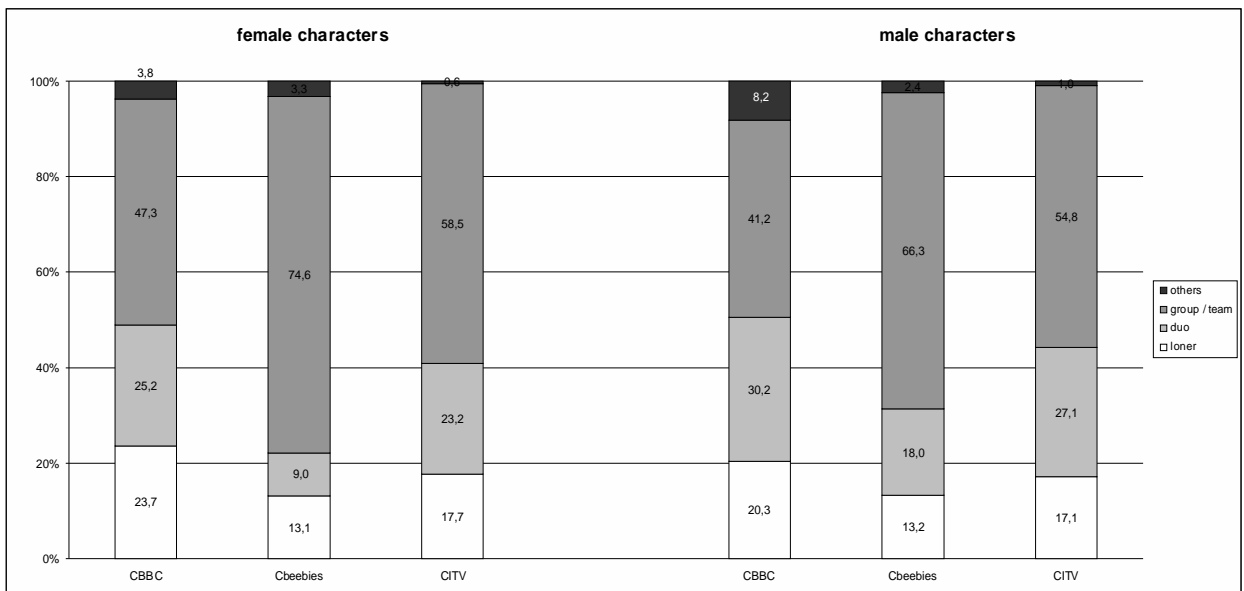
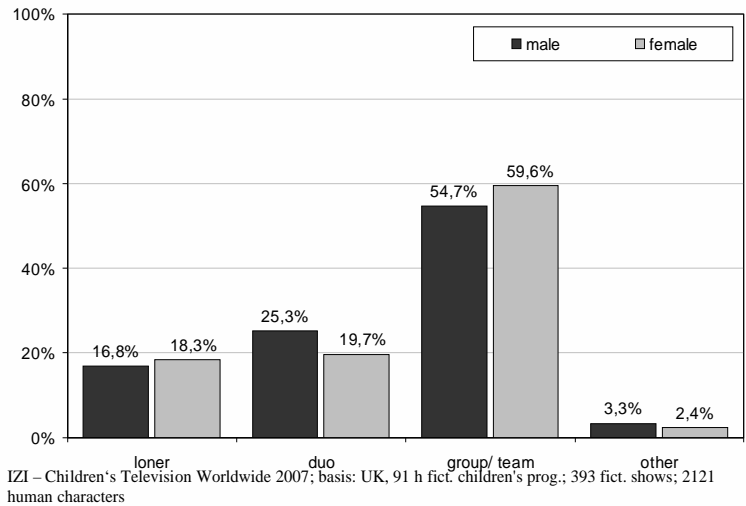
Gender Representation in British Children's Television

Gender Perspective: Males more often in duos, females in groups

Of the female characters 248 (59.6%) are part of a group, 82 (19.7%) are duos, 76 (18.3%) are loners and ten could not be assigned to any of the categories (2.4%).

The male characters are with 381 (54.7%) part of a group, with 176 (25.3%) duos, with 117 (16.8%) loners, and 23 could not be assigned to any of the categories (3.3%).

Relation of the characters



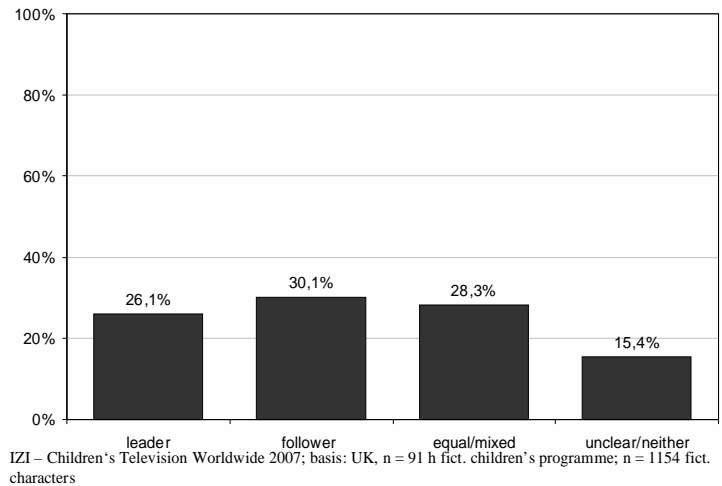
The highest percentage of females in groups or teams was shown by CBeebies (74.6%). The highest share of female duos (25.2%) and of female loners (23.7%) respectively had CBBC. Considering male characters, the highest percentage of male groups or teams was broadcast by CBeebies (66.3%). And the highest shares of male duos (30.2%) and of male loners respectively (20.3%) were shown on CBBC. So in this category, the proportions among the sexes are relatively even on the channels.

Children's Television Worldwide: Gender Representation in British 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? 345 (30.1%) of the characters appear in a following, regarding hierarchical positions. 325 (28.3%) are equals and 300 (26.1%) are leaders. For 177 (15.4%) characters the position was not clearly identifiable.

Hierarchical position of the characters



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

The majority of characters represented in British children's TV are either Followers (30.1%), share in an equal or mixed position (28.3%), or are Loners (26.1%). Nevertheless the UK takes the very third place in the comparison of Followers, second the last place concerning characters with an equal or mixed position, and with regard to Leaders the

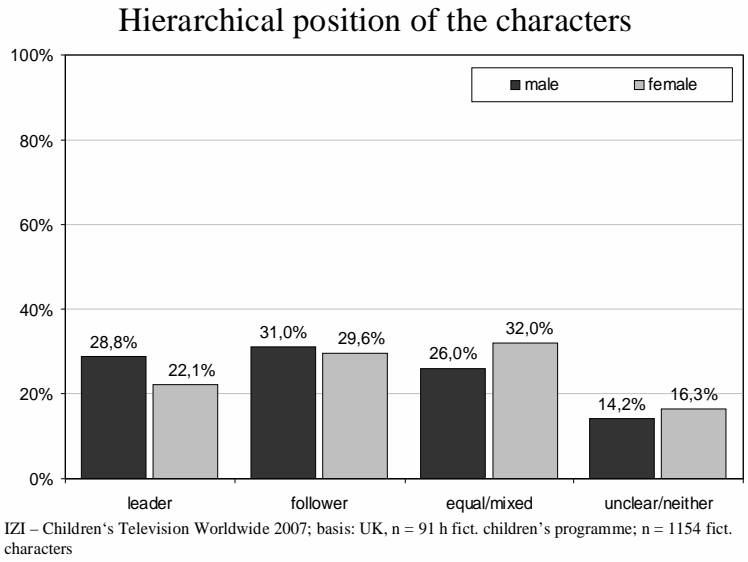
country ranks amongst the international middle field. It seems that Great Britain puts not so much the focus on main characters in groups.

Children's Television Worldwide:

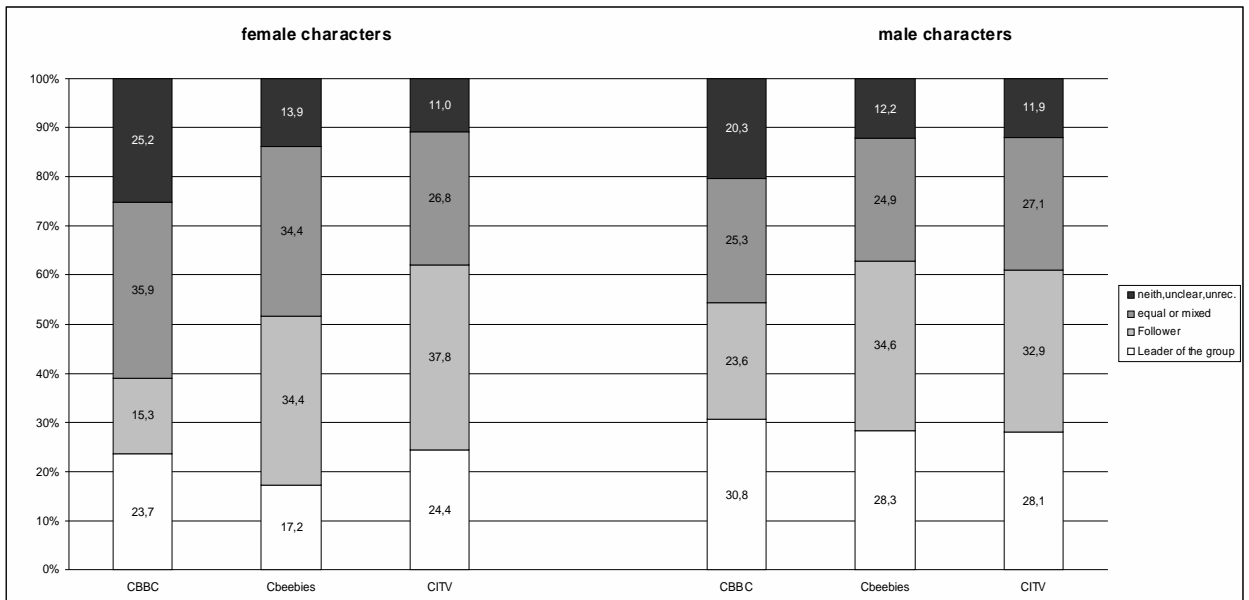
Gender Representation in British Children's Television

Gender Perspective: A bit more males as leaders and followers, females as equals

The female characters are in 133 (32.0%) of the cases equal or mixed. 123 female characters (29.6%) appear as followers and 92 (22.1%) as leaders. For 68 characters (16.3%) the constellation was not identifiable. Among the boy and man characters 216 (31.0%) are in a following position and 201 (28.8%) are leader of a group. While 181 (26.0%) are equal or mixed, the position of 99 (14.2%) characters was not clearly identifiable.



There appears to be a more even distribution of female and male characters in the position of leader, follower and mixed than in the international results. With the latter, there is a greater emphasis on equal/mixed positions than is the case in the UK.



The highest percentage of female Followers was broadcast on CITV (37.8%). The highest share of females in an equal or mixed position had CBBC (35.9%), and the highest percentage of female leaders was shown on CITV (24.4%). When it comes to the males, the highest percentage of followers had Cbeebies (34.6%). The highest share of male characters with an equal or mixed

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

position was broadcast on CITV (27.1%), and the highest share of male leaders on CBBC (30.8%).

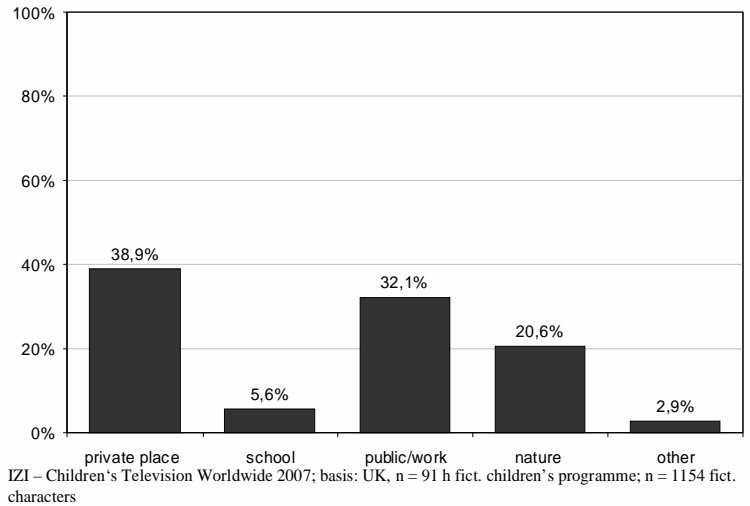
At which location is the character introduced into the plot?

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. 445 (38.9%) of the recorded characters of this category appear here for the first time. Public spaces or work, respectively, rank second. Here, 367 characters (32.1%) of the characters

are introduced for the first time. 236 characters are in nature in their introduction scene (20.6%), 64 characters (5.6%) are in school, and 33 at other locations (2.9%).

Introduction into the plot

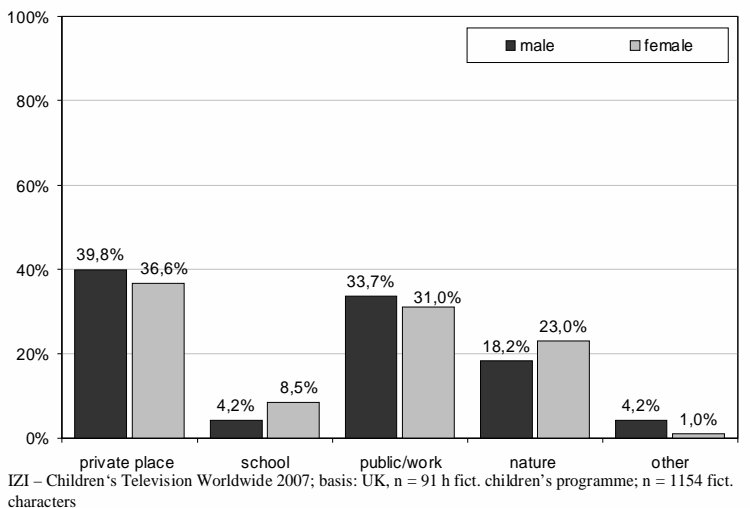


Gender Perspective: Males appear more often at private and public/work place, females more often at school and in nature sphere

151 (36.6%) of the female characters in the sample are introduced into the plot in private settings. 128 (31.0%) appear for the first time at work or in public places, 95 (23.0%) of the characters are introduced in nature. 35 (8.5%) characters are introduced to the viewer at school and four characters are introduced in neither of these locations (1.0%).

278 (39.8%) of the male characters

Introduction into the plot



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

are first introduced in private settings. 235 (33.7%) are presented in public or at work. At third position are nature locations with 127 characters (18.2%). In school 29 male characters (4.2%) are introduced and also 29 characters could not be assigned to any of the locations above (4.2%).

These results differ somewhat from the international findings, with a higher percentage of both girls and boys being first presented in public spaces than is the case with the international figures. Slightly higher numbers of boys are presented for the first time in private settings than is the case for girls. Girls are twice as likely to show up for the first time in a school setting (slightly higher than the international results) and more likely than boys in UK programmes and both boys and girls in the international results, to show up for the first time in nature. This would seem to suggest that there is less connection between girls and the private sphere than is generally found in international results, thus presenting them in a more diverse array of environments than those held to be more traditionally assumed.

The analysis of the Human Characters

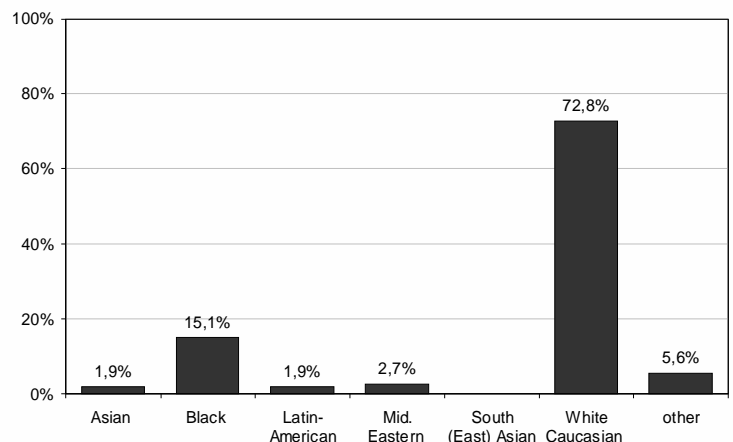
The characters which were coded as humans were furthermore coded according to their skin colour, hair colour, their age and their physique as well as possibly existing disabilities.

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.

11 (1.9%) of the human characters have shown Asian physical traits. Black characters were found in 89 (15.1%) characters of the sample. 11 (1.9%) were classified as Latin-American and 16 (2.7%) as Middle East. The majority, with 426

Skin colour of the characters



IZI – Children's Television Worldwide 2007; basis: UK, 91 h fict. children's prog.; 393 fict. shows; 2121 human characters

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

characters (72.8%), were Caucasian. All in all, 33 (5.6%) characters were classified as Other or were not identifiable.

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%

With 72.8% of white Caucasian characters in children's TV, the UK ranks amongst the international middle field in this category and is very close to the average. But with the representation of 15.1% of Blacks, the UK takes the very first place in the comparison. Far behind are Asians and Latin-Americans.

Children's Television Worldwide:

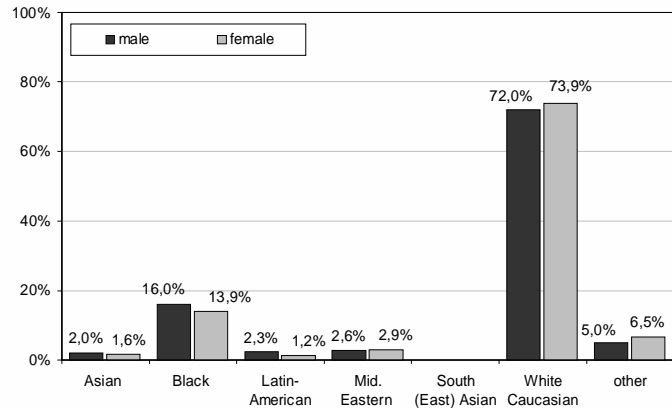
Gender Representation in British Children's Television

Gender Perspective: Asians, Blacks and Latin-Americans are more often male

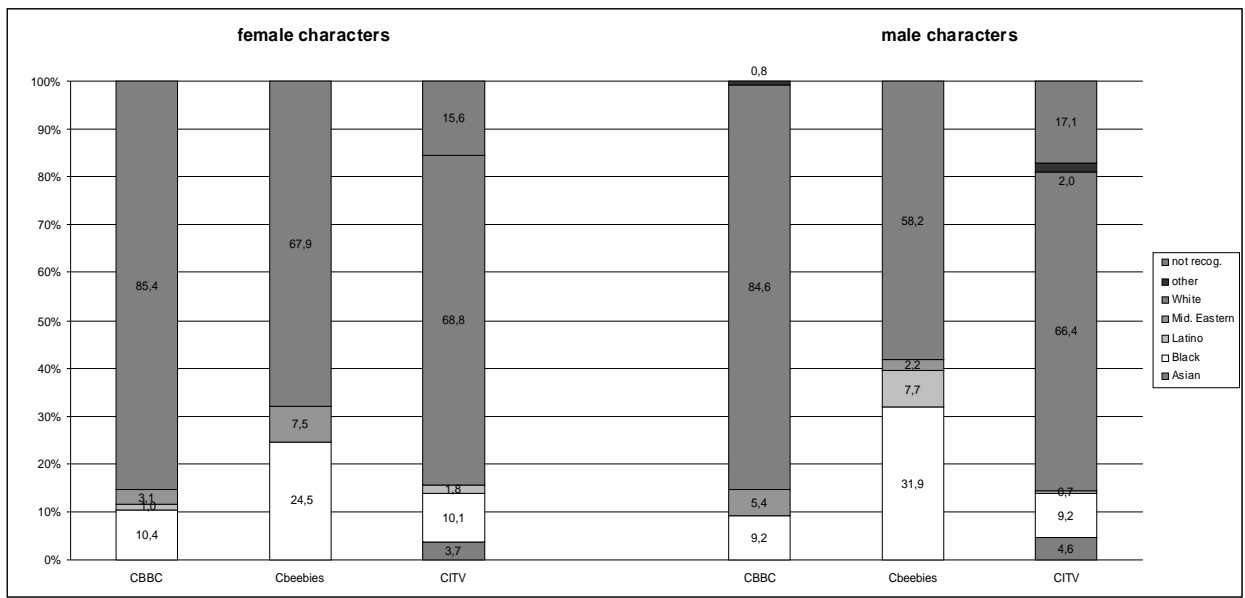
Out of the female characters 181 (73.9%) are white Caucasians, 4 (1.6%) Asians, 34 (13.9%) Blacks, 3 (1.2%) Latin-Americans and 7 (2.9%) with typical traits of the Middle East are a part of a group.

The male characters are with 247 (72.0%) white Caucasians, 7 (2.0%) Asians, 55 (16.0%) Blacks, 8 (2.3%) Latin-Americans and with 9 (2.6%) from Middle East.

Skin colour of the characters



IZI – Children's Television Worldwide 2007; basis: UK, 91 h fict. children's prog.; 393 fict. shows; 2121 human characters



The highest percentage of white Caucasian females was shown on CBBC (85.4%). The highest share of black females had Cbeebies (24.5%), and the highest share of female Middle Eastern characters had Cbeebies (7.5%), too. When it comes to male characters, the highest percentage of white Caucasians was broadcast on CBBC (84.6%). The highest share of male Blacks was shown on Cbeebies (31.9%), but the highest share of males from the Middle East on CBBC (5.4%).

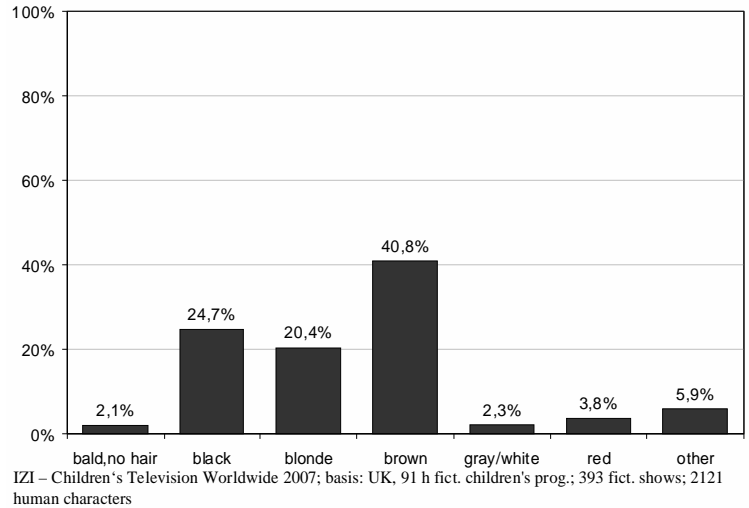
Children's Television Worldwide:

Gender Representation in British Children's Television

Hair colour of protagonists

We coded the hair colour of protagonists and found that 12 (2.1%) characters did not have any hair, 138 (24.7%) characters had black hair and 228 (40.8%) characters had brown hair. 114 characters were blonde (20.4%), the hair of 13 people was grey or white (2.3%), and that of 21 red (3.8%). 33 people were categorised in the category Other (5.9%).

Hair colour of the characters

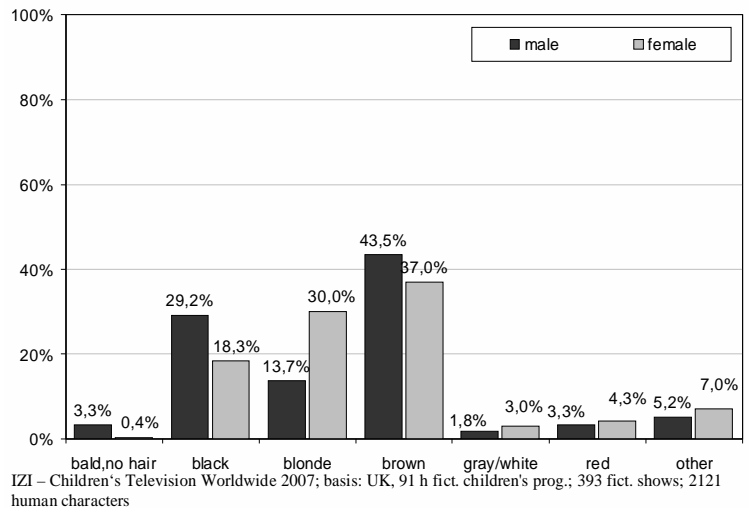


Gender Perspective: Males have more often black or brown hair, females are more often blonde

Out of the female characters 1 (0.4%) has no hair, 42 (18.3%) have black hair, 69 (30.0%) blonde hair, 85 (37.0%) have brown hair, 7 (3.0%) have gray or white hair and 10 (4.3%) have red hair.

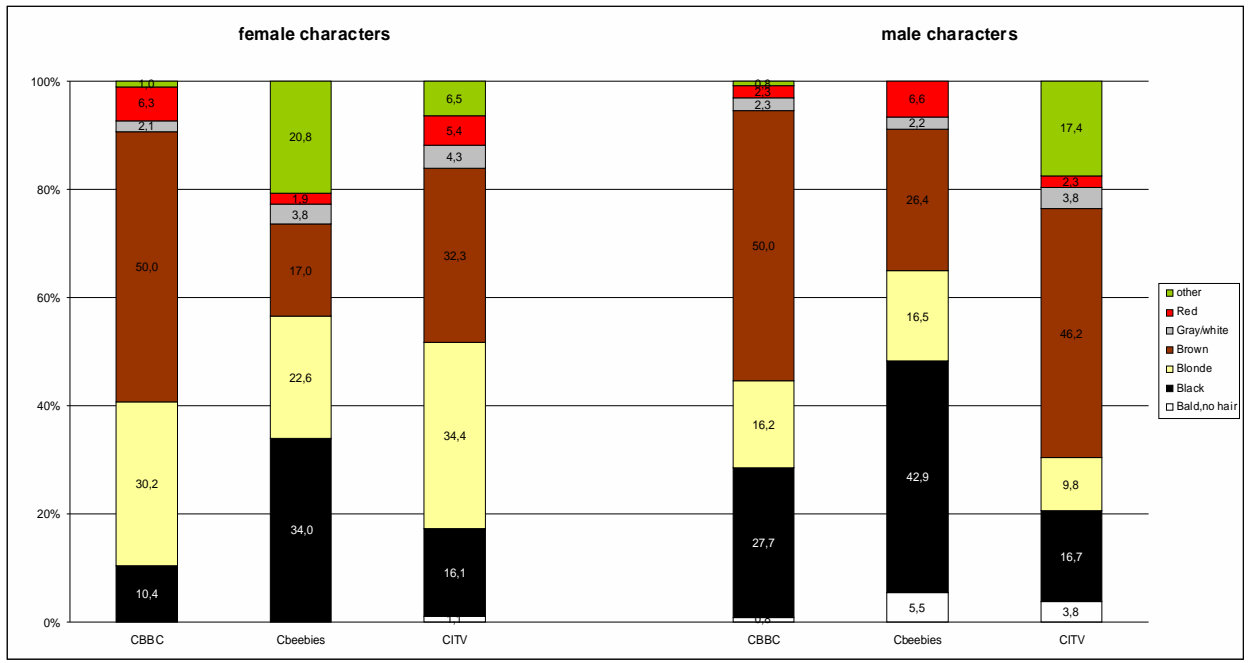
The male characters are with 11 (3.3%) without hair, with 96 (29.2%) black-haired, 45 (13.7%) blonde hair, 143 (43.5%) brown hair, 6 (1.8%) have gray or white hair and 11 (3.3%) have red hair.

Hair colour of the characters



It is remarkable that red hair is less often represented in the children's television channels sampled here in comparison to most other European countries.

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



The highest percentage of female characters with brown hair appeared on CBBC (50.0%). The highest share of black-haired females had CBeebies (34.0%), and the highest share of female blondes CITV (34.4%). When it comes to the male characters, 50.0% of brown-haired individuals appeared on CBBC. The highest share of black-haired males showed up on CBeebies (42.9%), and the highest percentages of male blondes on CBeebies (16.5%) and CBBC (16.2%). The highest percentage of bald males broadcast appeared on CBeebies (5.5%).

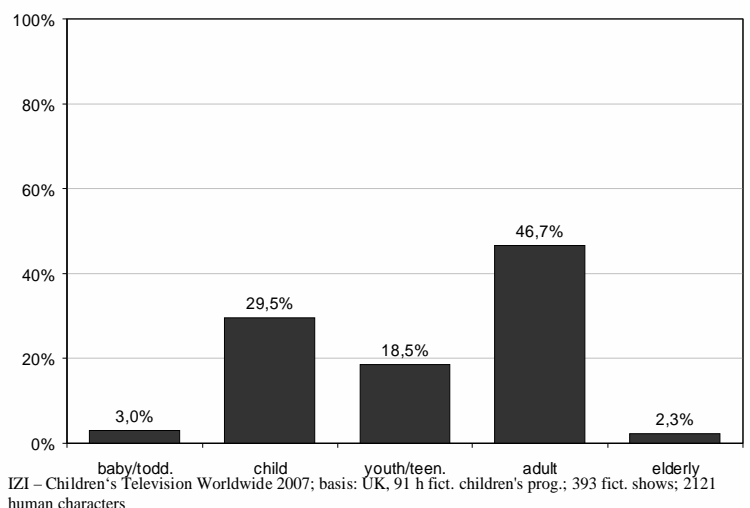
What age are the protagonists?

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.

169 (29.5%) of the characters are children and 267 (46.7%) are adults.

Only 12 (3.0%) are babies, 106 (18.5%) teenagers, and 13 (2.3%) seniors.

Age of the characters



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

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

In British children's TV a majority of the characters represented are Adults - 46.7%. Here the country takes the very fifth place of all the countries compared and is quite above the international average. Next are children at 29.5% and Youths/Teenagers at 18.5%. Here the UK ranks amongst the middle field or rather at the end in the comparison. And with 2.3% of all characters represented falling into the elderly category, the UK takes fourth last place of all countries.

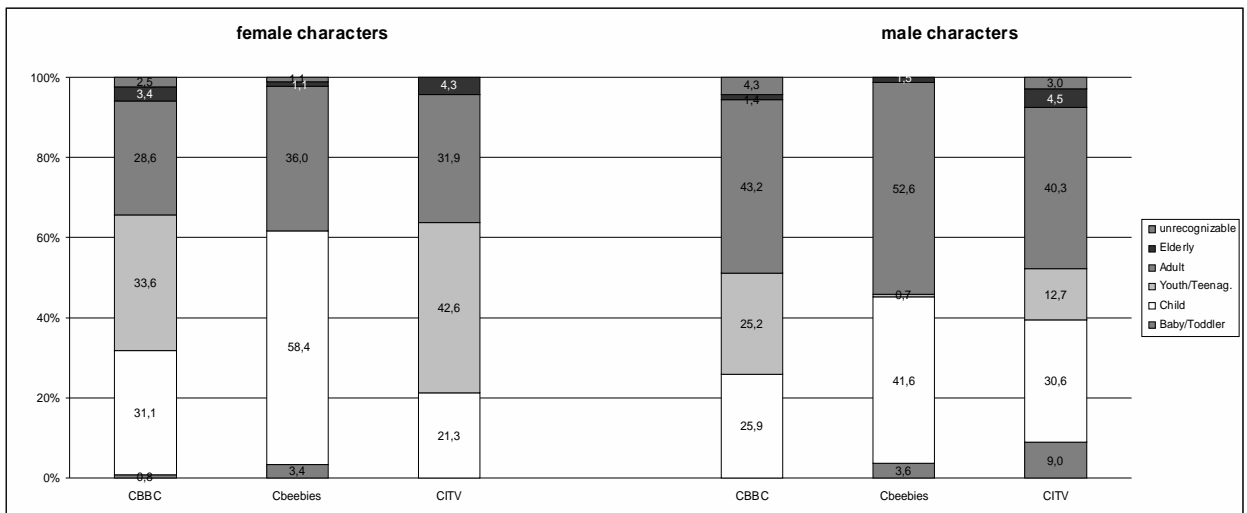
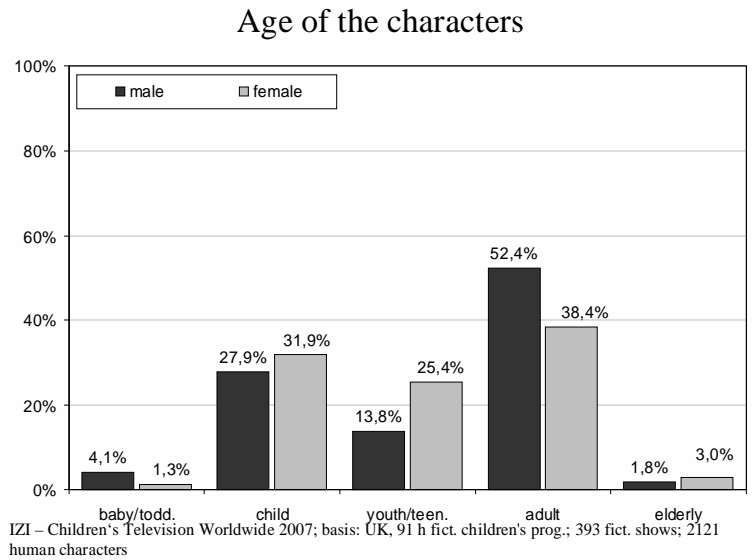
Children's Television Worldwide: Gender Representation in British Children's Television

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

Out of the female characters 3 (1.3%) are Babies or Toddlers, 74 (31.9%) are children, 59 (25.4%) teens, 89 (38.4%) adults and 7 (3.0%) seniors.

Out of the male characters 14 (4.1%) are Babies or Toddlers, 95 (27.9%) are children, 47 (13.8%) teens, 178 (52.4%) adults and 6 (1.8%) seniors.

There is quite a high share of male adults on children's TV in the UK.



The highest percentage of female children showed up on Cbeebies (58.4%). The highest share of female Youth/Teenager characters appeared on CITV (42.6%). The highest share of Adults had Cbeebies (36.0%). The highest percentage of female Elders were on CITV (4.3%). When it comes to the male characters, the highest percentage falling into the children category appeared on Cbeebies (41.6%). But this channel also had the highest share of male Adults (52.6%) across the three channels sampled here. The highest share of Youth/Teenagers characters appeared on CBBC (25.2%), and the highest percentage of male Elders characters appeared on CITV (4.5%).

Children's Television Worldwide:

Gender Representation in British Children's Television

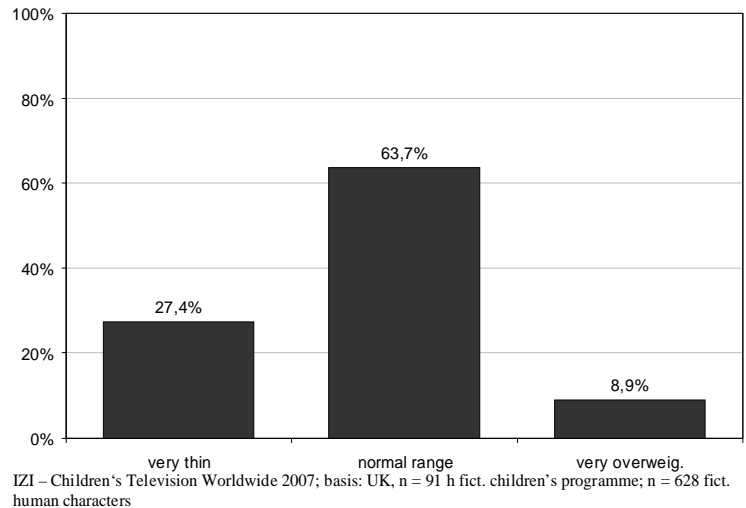
Physique of characters

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

431 (63.7%) of the sample were of average weight. 192 (27.4%) of the characters were very thin, and 55 (8.9%) very overweight.

Physique of the 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%

63.7% of all characters represented in British children's TV are of a normal body range. Here the country takes the last place in the comparison to other countries in the sample and is more than 20.0% below the international average. Correspondingly, the UK takes the second place in the comparison with the representation of very thin characters (27.4%), while 8.9% of the characters are overweight. With the latter, the UK still ranks

amongst the first third.

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

Gender Perspective: Females are more often thin, males more often overweight

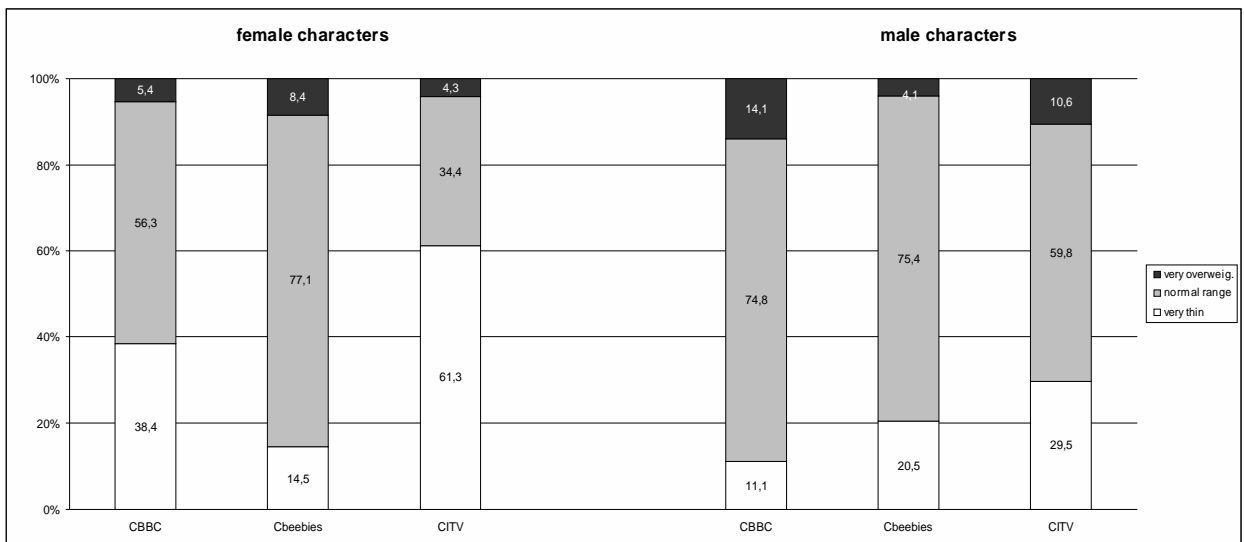
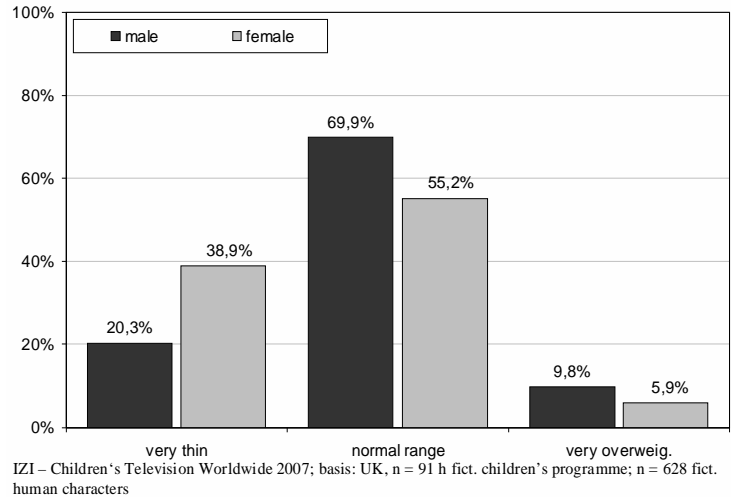
Out of the female characters 159 (55.2%) are in the normal range, 112 (38.9%) are very thin and 17 (5.9%) are very overweight.

272 male characters (69.9%) are in the normal range, 79 (20.3%) are very thin and 38 (9.8%) are very overweight.

There is more of an emphasis on thinness in both boy and girl characters, and also slightly more

overweight boy and girl characters than in the international results. There were markedly fewer characters, both boys and girls fitting into the "normal" range than is suggested by the international findings.

Physique of the characters



The highest percentage of females with a normal body range showed up on CBeebies (77.1%). The highest share of very thin females appeared on CITV (61.3%), and the highest share of female overweight could be found on CBeebies again (8.4%). Considering the male characters, the highest percentages of those with a normal body range were found on CBeebies (75.4%) and on CBBC (74.8%). The highest percentage of very thin males appeared on CITV (29.5%), and the highest share of overweight males on CBBC (14.1%).

Children's Television Worldwide: Gender Representation in British 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 can be seen obviously or is an important part of character construction.

Eight disabled characters are among the recorded and coded characters of the British sample. Therefore, 98.8% of all characters are without any recognizable disability.

Out of the female characters 289 (99.0%) are without any recognisable disability and three (1.0%) are obviously disabled.

Out of the male characters (98.7%) are not disabled, while five (1.3%) have got a recognisable disability.

Children's Television Worldwide:

Gender Representation in British Children's Television

Summary of Results

The findings showed that children's television in the UK has with 55% animation, 21% mixed formats, 12% programmes with real people and 11% Puppet shows one of the biggest variety regarding the "nature" of fictional programme world wide. But still the percentage of programmes with real people is quite low.

High percentage of domestic productions

68% of British children's TV is domestically produced. These are more than two thirds of the productions, so here the UK is one of the leading countries worldwide. However, it should be noted that only 1% of children's programmes in the sample are made in Britain and are being shown for the first time.

Girls are underrepresented

Even if the UK channels sampled here produce most of their programmes domestically, 63% of all the characters shown in British children's TV are male. In an international comparison, the percentage of 37% of female characters puts the UK in the leading group worldwide. The reality of Great Britain is 51% female and 49% male, which is not represented in children's television.

UK tells its stories with many antagonists, followers and less main characters in groups

We found some interesting results like the UK children's TV has the highest percentage of antagonists worldwide, there appear to be more female and male characters in the position of follower than in the international results and not so many main characters are a part of a group.

These results differ somewhat from the international findings, with a higher percentage of both girls and boys being first presented in public spaces than is the case with the international figures. Slightly higher numbers of boys are presented for the first time in private settings than is the case for girls. Girls are twice as likely to show up for the first time in a school setting (slightly higher than the international results) and more likely than boys in UK programmes and both boys and girls in the international results, to show up for the first time in nature. This would seem to suggest that there is less connection between girls and the private sphere than is generally found in international results, thus presenting them in a more diverse array of environments than those held to be more traditionally assumed.

Children's Television Worldwide:

Gender Representation in British Children's Television

High representation of black main characters but far behind with Asians and Latinos

With a representation of 15.1% of Blacks, the UK takes the first place in the international comparison. Far behind are Asians and Latinos. What is interesting to note in the UK is that where ethnicity of the character is other than Caucasian, slightly more of these characters are female than male. In the category Caucasian, however, a greater proportion of male characters fit this category than females.

Adults are the main characters on children's TV

In British children's TV a majority of 46.7% of the characters represented are Adults. Here the UK is among the top group of countries where adults play the main role in children's television

Nearly 40% of the female characters are "very thin"

Only 63.7% of all characters represented in British children's TV are of a normal body range. Here the country takes the very last place in the international comparison and is more than 20.0% below the international average. Correspondingly, the UK takes the second place in the comparison with the representation of very thin characters (27.4%), while 8.9% of the characters are overweight. With the latter, the UK still ranks amongst the first third.

There is more of an emphasis on thinness in both boy and girl characters, and also slightly more overweight boy and girl characters than in the international results. There were markedly fewer characters, both boys and girls fitting into the "normal" range than is suggested by the international findings. Out of the female characters 112 (38.9%) are very thin compared to 79 male characters (20.3%) who are very thin.