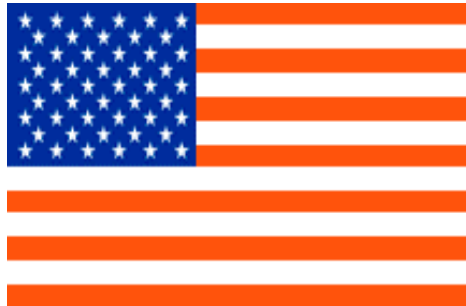


Children's Television Worldwide: Gender Representation

in



USA

Analysis and report by:

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

Project Directors:

Midwest: Prof. Norma Pecora
Ohio University, Athens

West: Prof. Divya C. McMillin,
University of Washington, Tacoma

East: Prof. JoEllen Fisherkeller,
New York University, New York

Children's Television Worldwide:

Gender Representation in US Children's Television

Children's Television in the USA

In the United States most children's programming is distributed nationally either on the five terrestrial broadcast networks [ABC, CBS, NBC, CW, Fox], three cable or video on-demand channels [ABC Family, ION, TLC], or on nine cable channels that are dedicated to children's programming with 24 hour programming [Cartoon Network, Discovery Kids, Disney, Nickelodeon, Nicktoons, The N, Noggin, Sprout, ToonDisney]. In addition, there are local public broadcasting stations across the USA that distributed children's programming non-commercial programming [PBS and PBS Digital]. Sprout, an on-demand channel, offers an interesting partnership between Comcast (a commercial cable company), HIT Entertainment and Sesame Workshop (production companies), and PBS. Programming on Sprout represents much the same found on PBS stations but its distribution reflects commercial systems like Disney and Nickelodeon. For the purposes of this study PBS programming was taped from WLIW/PBS and WNET/PBS in New York City; WOUB/PBS in Athens, Ohio; KBTC/PBS in Tacoma, Washington. There are very few local or regional programs available for children and, in fact, all programming in this sample is distributed nationally.

Data in the United States were collected from three regions: New York City representing a large urban area; Tacoma, Washington as a mid-size urban area; and, Athens, Ohio located in rural Appalachia. Each participating region taped all children's programming available in their area during a composite week from 15.05.2007 to 15.06.2007 between the hours of 7am and 7pm. The Table illustrates the networks covered by each region.

Children's Television Worldwide:

Gender Representation in US Children's Television

Regional Network Taping (15.05.2007 to 15.06.2007)

<u>New York, New York</u>	<u>Tacoma, Washington</u>	<u>Athens, Ohio</u>
ABC Family	Cartoon Network	ABC
Cartoon Network	CW	CBS
CW	Discovery Kids	NBC
Discovery Kids	Nickelodeon	Cartoon Network
Disney	Nicktoons	CW
Fox	Noggin	Disney Channel
Nickelodeon	PBS	Fox
Noggin	Sprout	ION
PBS	ToonDisney	Nickelodeon
ToonDisney		Noggin
		PBS
		TLC
		ToonDisney

The Disney Channel and Nickelodeon package their children's programming in age-specific blocks. Consequently data in this study is also represented as Playhouse Disney, an early morning block of preschool programming on the Disney Channel; and Jetix, an afternoon block that is primarily programming for boys. Nickelodeon's early morning preschool programming block is called Nick Jr.

As a result of the analysis, a total of 294 hours were coded. From these hours, we identified whether an element was programming, commercials or advertising, or trailers or promotional material. If it was programming it was further coded for type of programming including fiction, documentary/educational, game show, or a mixed format. In addition to coding these elements of the television hours, the characters found in fictional programming were coded for a number of characteristics including gender, age, race, size and social experiences.

At a program level, this report will discuss

- * the type of programming available to children (fiction versus reality)
- * the format of fictional programming (animation versus live action)
- * the source of fictional programming (domestic versus imported)
- * who tells the stories (narration).

Children's Television Worldwide:

Gender Representation in US Children's Television

At the character level, the report will discuss

- * the gender of the characters
- * the nature of the characters (human, animal, monster, machine)
- * the role of the characters as either protagonist or antagonist
- * the social relationship of the characters (as loners, as partners, as team)
- * the hierarchical position (leader, follower, equal)
- * the geographical space of the characters (public sphere versus private sphere)
- * the physical features of the characters (ethnicity, hair colour, age, size)

Within each of these analyses we will examine the US data and place it in the context of public or commercial systems, and the international data. For character data we also considered gender.

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

Analysis at the program level?

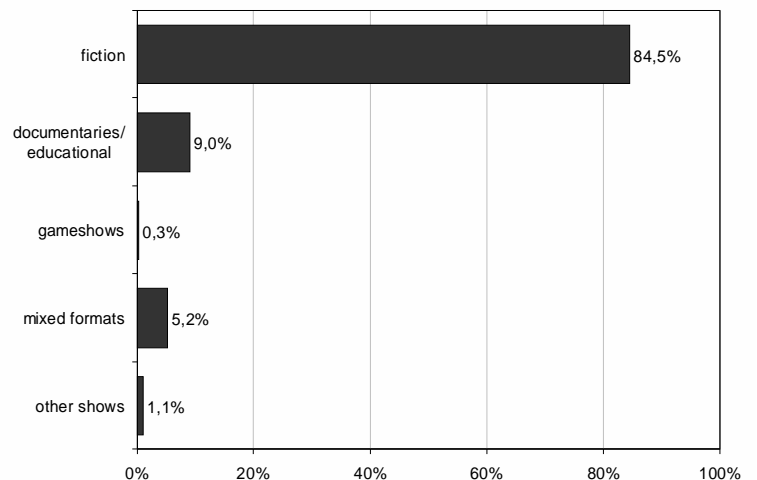
As stated, each element of the sample was coded including advertisements/commercials and trailers/teasers or promotional material. Advertisements and trailers were coded as a block (e.g. when there were six different commercials between two shows they were coded as one block). The beginning of a program was considered at the first opening credits and ended with the last of the closing credits (it may be that one show consists of two episodes like in SpongeBob but they were still one show).

Fiction versus Reality

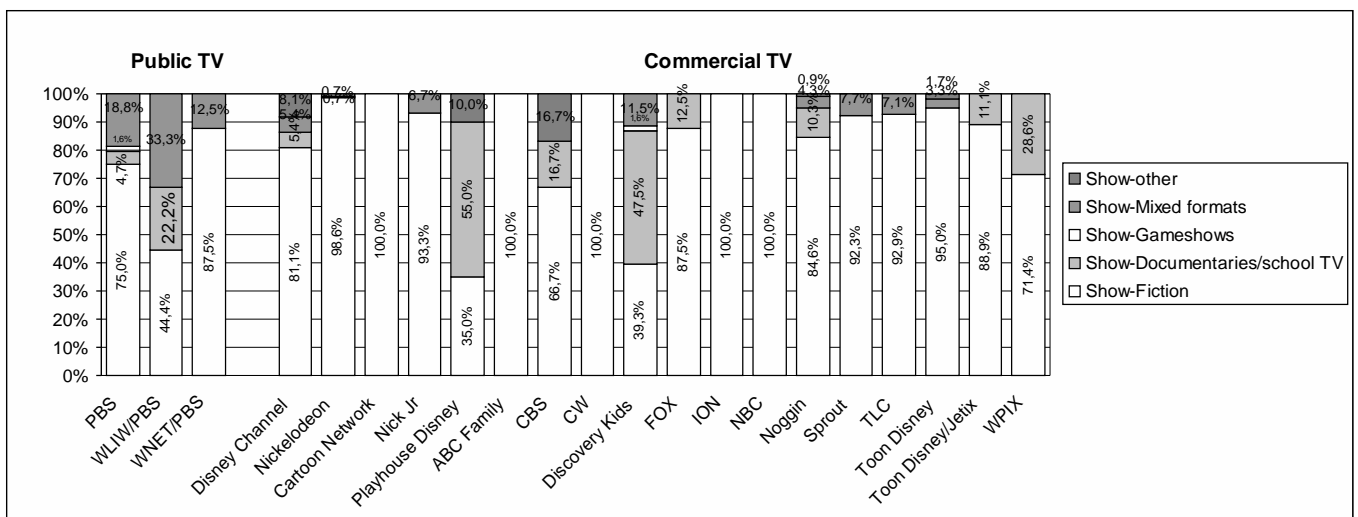
In the US sample 623 elements (84.5%) were identified as fictional stories; 66 (9.0%) were documentaries; 2 were game shows (0.3%); and 38 (5.2%) were mixed format.

This report will focus on the 623 programs identified as fictional.

Differentiation between fiction and non-fiction



IZI - Children's Television Worldwide 2007; basis: USA, n = 294 h children's programme



Children's Television Worldwide:

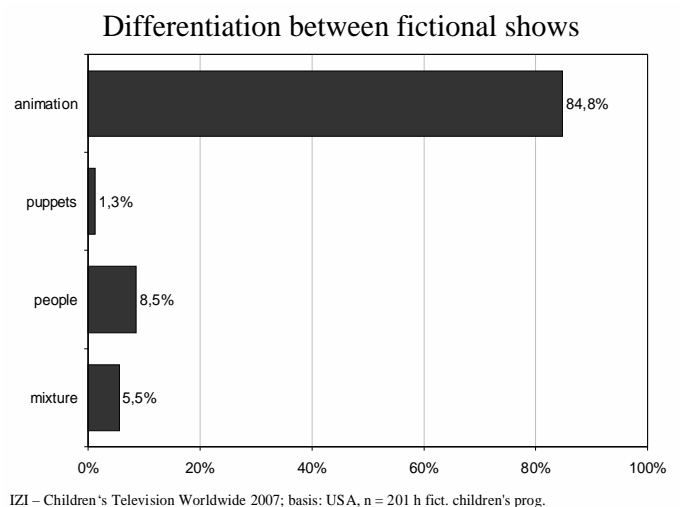
Gender Representation in US Children's Television

Clearly, in the US, children's television was dominated by fiction as a format. And this held true with both public broadcasting and commercial and cable television. About 75% of the programming on PBS was fictional; although, WLIW which is a sister station to WNET, was somewhat less likely to program fictional programming (44.4%). Sprout¹, however, had 92.3% of fictional programs.

On the commercial channels the most frequent format in US children's television also appeared to be fictional programming, all cable channels had at the minimum 80% of their programming as 'fictional.' The few exceptions would be Discovery Kids with about 39.3% and Playhouse Disney (35%).

Format of fictional programming

Once the dominant genre was identified, we considered the format for that programming. It was clear that fiction dominated the programming for children so the next question became the way in which that programming was represented. We coded the general presentation of programming and found that animation dominated the genre of fictional programming. Among the recorded



fictional shows 528 (84.8%) were formatted as animation. Only 53 (8.5%) were live action and 8 (1.3%) were puppet shows; 34 (5.5%) were a mixture of live action, puppet, and/or animation.

¹ Sprout is not really public broadcasting but rather a video on demand service owned by a US based cable company and HIT entertainment with Sesame Workshop

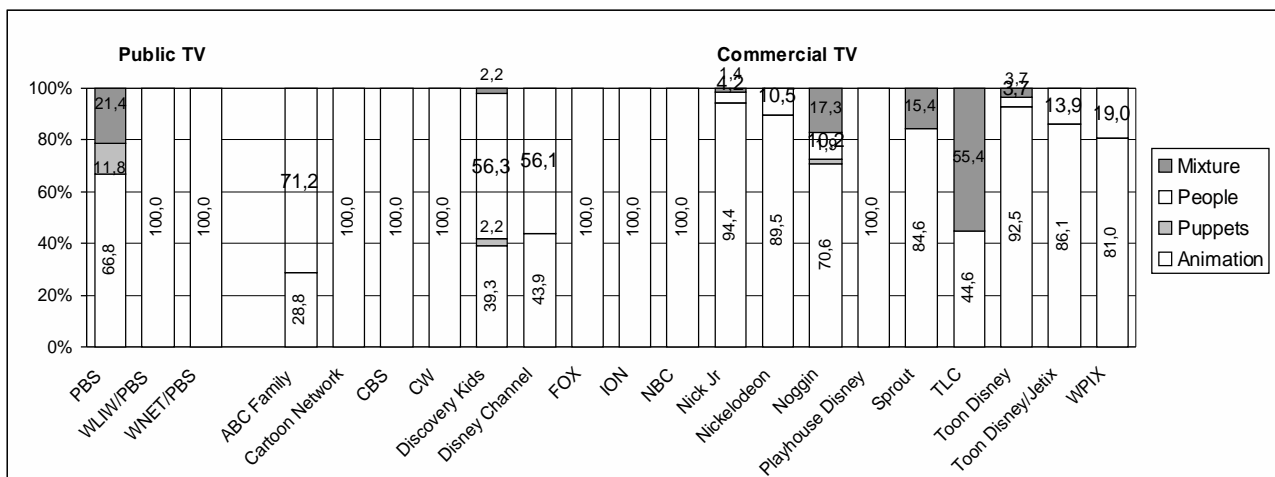
Children's Television Worldwide:

Gender Representation in US Children's Television

	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	83,8 %	2,4%	8,9%	4,5%	0,3%

It is clear from the data that is represented by New York, Ohio, and Washington State that the most frequent type of programming in children's television was (1) fiction and (2) animation. Here the US ranked among the average in those countries that participated in this study. In the US, 84.8% of the programs were animated where the average was 83.8% ; the US was well below the average on programs that use puppetry (1.3% compared to 2.4%) but reflected the average on the use of real life characters (US=8.5% ;

average 8.9%) .



Children's Television Worldwide:

Gender Representation in US Children's Television

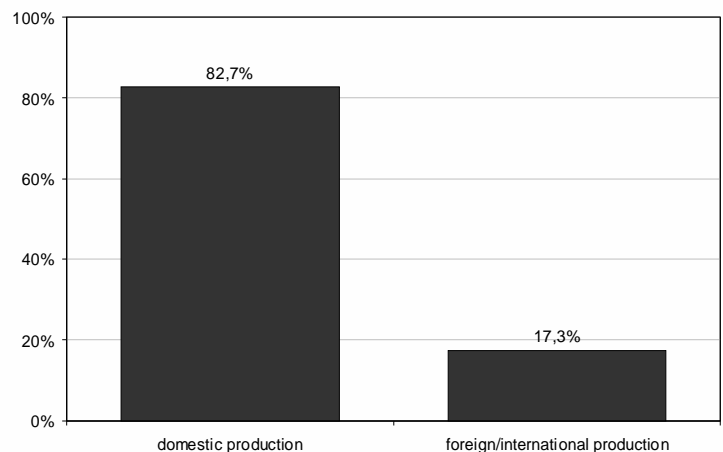
On two of the four public channels analysed, 100% of the programs were animation, and on Sprout there was both animation (84.6%) and programs that included a mixed format of animation, people and/or puppets (15.4%). On the other PBS stations 66.8% of the programs were animation, with 21.4% a mixture of animation, real life, and/or puppets, and 11.8% of puppets alone.

Seven of the ten commercial channels or programming blocks analysed here broadcast only animation (Cartoon Network, CBS, CW-Athens, Fox, ION, NBC, Playhouse Disney). ABC Family was most likely to have live-action programs (71.2%), and the highest share of mixed format was found on TLC (55.4%). Puppets were only shown on Discovery Kids (2.2%) and on Noggin (1.9%).

Imported versus domestic productions

Finally, at the program level, we coded the source of the programs. That is, whether the program was a domestic production or imported or international co-production. Judgements for this variable were made based on the program credits, program magazines, websites, and other resources. Again, focusing on only fictional programming (n=623) we found that 17.3% (n=108) of the programs were productions of another country and 82.7% (n=515) were domestic products.

Figure 8:Country of production



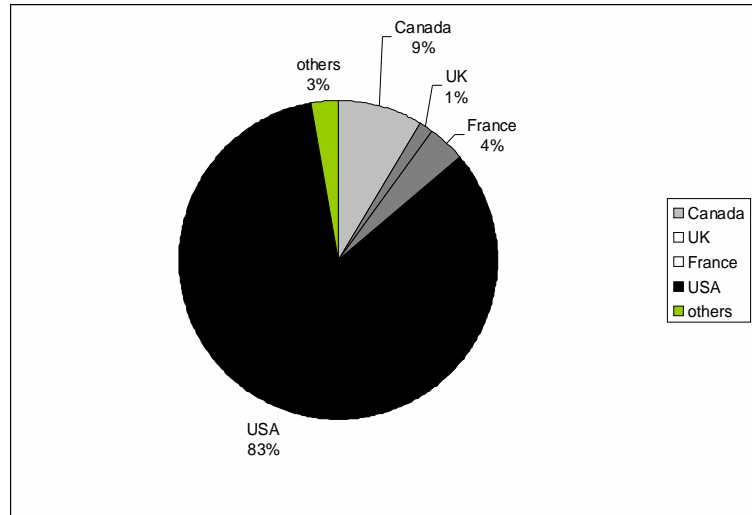
IZI – Children's Television Worldwide 2007; basis: USA, n = 201h fict. children's programme

Children's Television Worldwide:

Gender Representation in US Children's Television

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

Here the US ranks second in the number of domestic productions and is more than 60% above the international average of 22.6%.

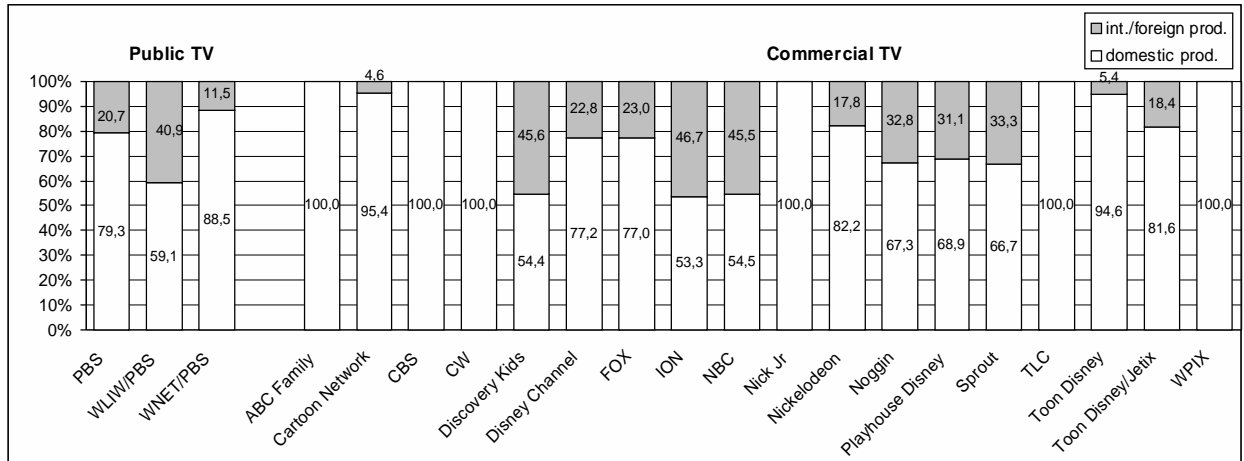


Of those programs produced outside the US, 9% were from Canada. Consequently, 91.7% of the fictional programs children see in the United States were from Northern American production houses. Other programs were from European countries such as the UK or France or from Australia or Japan.

On public television, the share of domestic productions in the US ranges from 66.7% on Sprout to over 79% on PBS in Tacoma and Athens and on WNET/PBS in New York City.

Children's Television Worldwide:

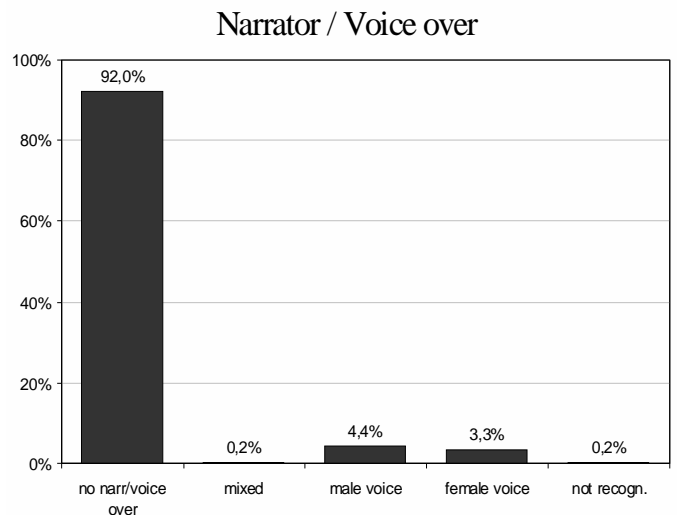
Gender Representation in US Children's Television



For the US commercial market, ION (46.7%), Discovery Kids (45.6%) and NBC (45.5%) offer the most international programming while about one-third of the programming from Noggin (32.8%), FOX (23%) and Playhouse Disney (31.1%) was not produced in the United States. In the US, increasingly there is a sharing of children's programming so for example ION and NBC both have over 45% of their programming as international; however, it should be noted that they were both owned by the same multinational corporation and both had the same line-up of programming for children.

Who tells the stories?

Once the genre and format were established, we addressed the issue of the gendered nature of the programs. The narrator or voice-over can, at the program level, create a sense of who tells the stories. Again, addressing only the fictional programs represented on children's television in the US, we found that in 566 (92.0%) of the programs there was no narrator; in 27 (4.4%) there was a male narrator; and in 20 (3.3%) of the programs the narrator was female.



IZI – Children's Television Worldwide 2007; basis: USA, n = 201h fict. children's programme

Children's Television Worldwide:

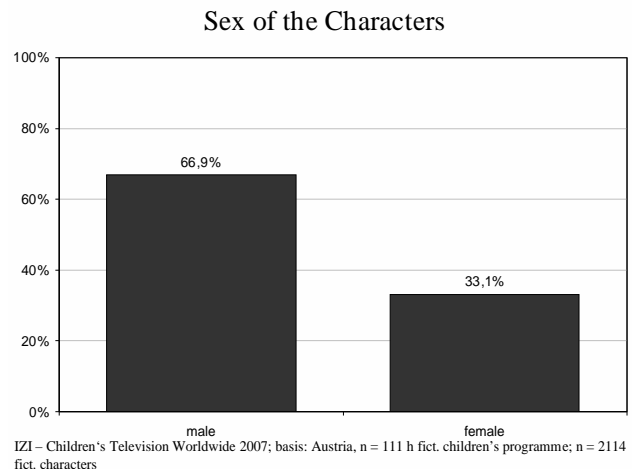
Gender Representation in US Children's Television

Who were the characters? Results at the character level

In this study we focused on the main characters of the fictional programs. These were defined as characters that were on screen at least 50% of an episode. Characters were coded for gender based on grammatical references (he/she), the name of the character, their voice, and other easily identifiable gendered characteristics. Of the 623 fictional programs, animation, puppetry, and live-action, 2704 characters were identified as 'main character.'

Male versus Female

Of all the characters in fictional programs on US children's television, over two thirds were male; 66.9% male (n=1719) and only 33.1% (n=851) were female. While in the 'real world' the proportion of male to female is much more proportionate at about 49% male to 51% female, this underrepresentation of girls appears to be a common factor in children's television generally.

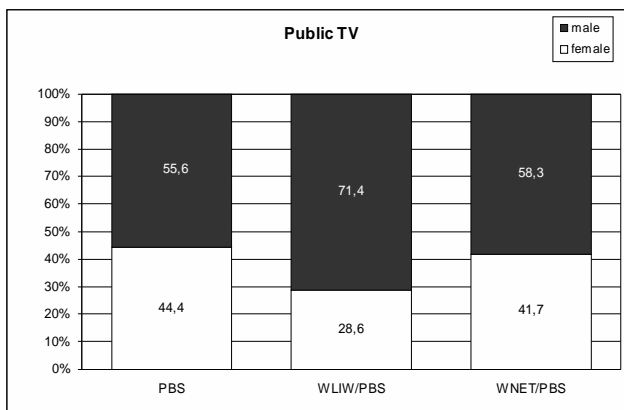


Children's Television Worldwide:

Gender Representation in US Children's Television

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%

Interestingly, public television represented by Sprout and WLIW in New York City were even

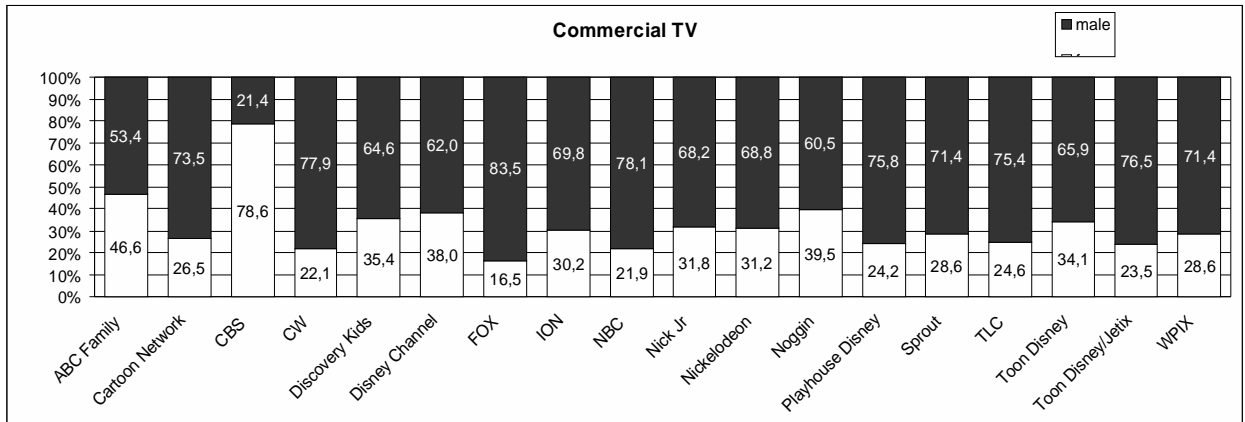


more disproportionate in their representation of male/female with 71.4% (Sprout) and 71.4% (WLIW) male characters on fictional television and 28.6% (Sprout) and 28.6% (WLIW) female characters, respectively. On the other channels, representing Athens and Tacoma, the proportion between the sexes was relatively more balanced.

Girls were significantly underrepresented in all the countries in this study. The USA stands at about the middle range and was only slightly above the average number of females and below the average number of males. The USA was well under Norway in the number of females on children's television which had a more representative number of females on children's television (though even Norway was still not at parity with the actual figures) and Argentina with 81.5% males.

Children's Television Worldwide:

Gender Representation in US Children's Television



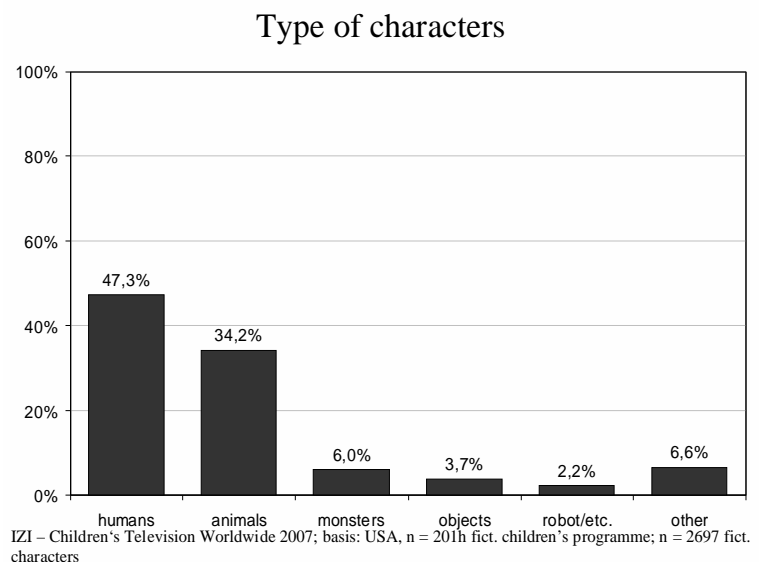
On commercial channels, the highest representation of male characters on children's programs was on Fox (83.5%), NBC (78.1%), CW (77.9%), ToonDisney/Jetix (76.5%), Playhouse Disney (75.8%) and TLC (75.4%). Only on CBS were girls over-represented against the general population with 78.6% of the characters as female. ABC and PBS were two of the most balanced broadcaster[N1] world wide. CBS with more female than male character is a positive exception in the world of children's television[N2]. Though it should be noted that the programming on CBS was targeted to young girls and consequently the programs were more likely to feature female characters.

What form were the characters: human - animal – monster – alien – machine?

In addition to coding gender, we were interested in the nature of the character. Were girls represented as cuddly animals, live action characters, machines? Of the characters identified, 34.2 % (n=915) were recorded as animals and 47.3 % (n=1278) were categorized as human (either in animation or live-action).

Furthermore, 6.0% (n=164) were

monsters and mythical creatures; 3.7% (n=101) were classified as plants or objects; and, 2.2% (59) were robots or machines



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

	Animal	Human	Monster/	Plant/	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%

Almost half, 47.3%, of all the characters represented in US-American children's television were human, either live-action or animated, and of those only 39.4 % were female characters. This places the US data as third from last in the international data of fictional characters as human, almost 12.0% below the international average.

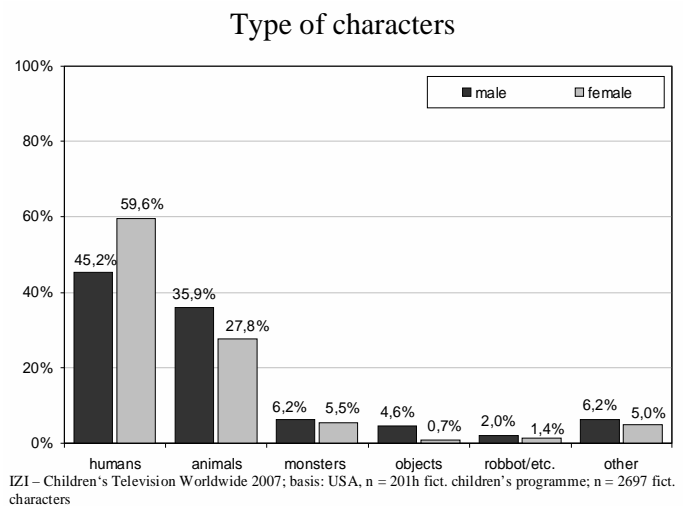
Children's Television Worldwide:

Gender Representation in US Children's Television

Gender perspective: More boys than girls

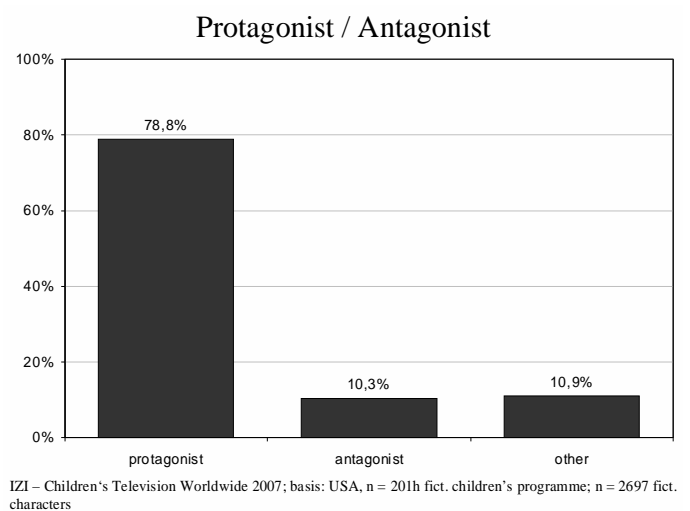
Of the female characters in the US data, 503 (59.6%) were humans, 234 (27.8%) were animal creatures, and 46 (5.5%) monsters or mythical creatures. The 42 (5.0%) other characters that were recorded included 12 (1.4%) robots or machines and 6 (0.7%) plants or other objects.

The male characters represented humans in 772 cases (45.2%) and animal creatures in 612 (35.9%) cases. Male gendered monsters and mythical creatures were found in 105 characters (6.2%), 34 (2.0%) were part of the plot as robots, and 78 male plants or objects (4.6%) could be counted. 105 male characters (6.2%) could not be assigned to any of the groups above.



Who gets to be the good guy: Gender as antagonist or protagonist

To better understand the roles assigned male and female characters, we coded the role girls/women and boys/men played in the narration of the story – were girls the good character and boys the bad? Of the characters 78.8% (2123) were identified protagonist. On the other hand, there were 277 (10.3%) antagonists. From the characters, 10.9% (n=295) could not be ascribed to either the role of protagonists or antagonists.



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

	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%

Comparing male and female antagonists to the international research projects, only 10.3% of all characters represented in US children's television were described as antagonists. Here the US ranks slightly below the overall average of 13.7%.

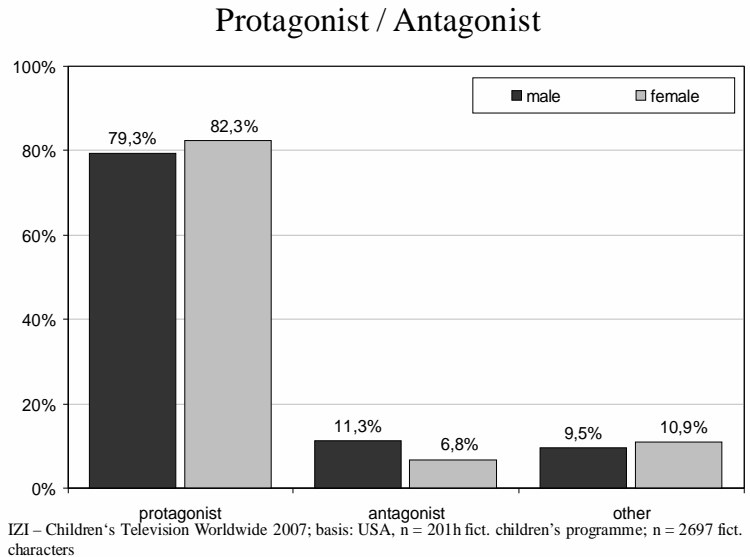
Gender Perspective: Antagonists were a more often male

Of the protagonists that could be identified by gender, 693 (32.8%) were female and 1349 (63.9%) were male. Among the 272 antagonists there were 57 (21.0%) female characters and 192 (70.6%) male characters.

Children's Television Worldwide:

Gender Representation in US Children's Television

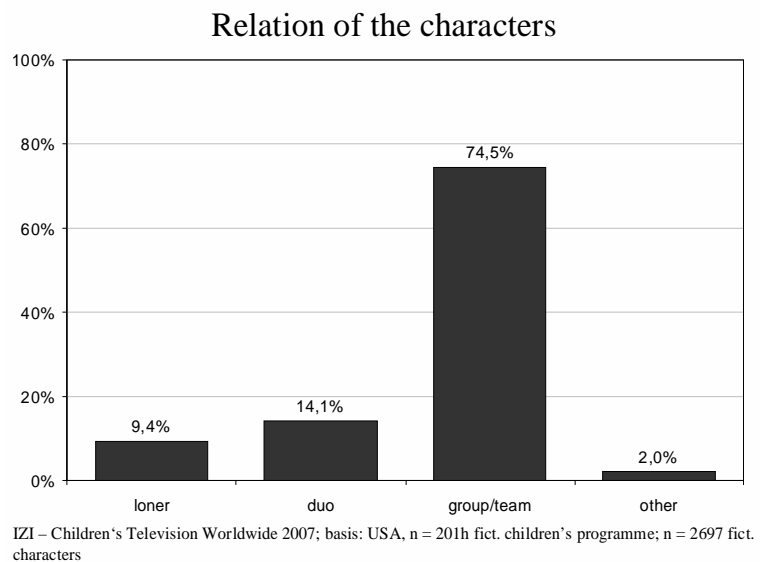
Among the female characters, 693 (82.3%) appear as protagonists. 57 (6.8%) of the female characters were antagonists. 92 (10.9%) were not identifiable. With regard to boys' or men's characters, there were 1349 (79.3%) protagonists. 192 (11.3%) men characters appear as antagonists, while 161 (9.5%) of the total cannot be identified.



What is the social network of a character?

In addition to the role male and female characters play to move the story line, we coded the constellation or social network in which the character acted: does he/she work alone, in a group, or a duo?

We found that 253 of these characters (9.4%) were integrated into the plot as loners; 380 were part of a duo (14.1%); and 2011 (74.5%) were part of a group. Thus the majority of the characters were part of a group or a team, respectively. 2.0% could not be grouped into any of the categories.



Children's Television Worldwide:

Gender Representation in US 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%

In the USA, 74.5% of all the characters represented in children's television acted in groups or teams. Here the US is second only to China and almost 20.0% above the international average. As a result, only 14.1% were part of a duo and 9.4% acted as loners.

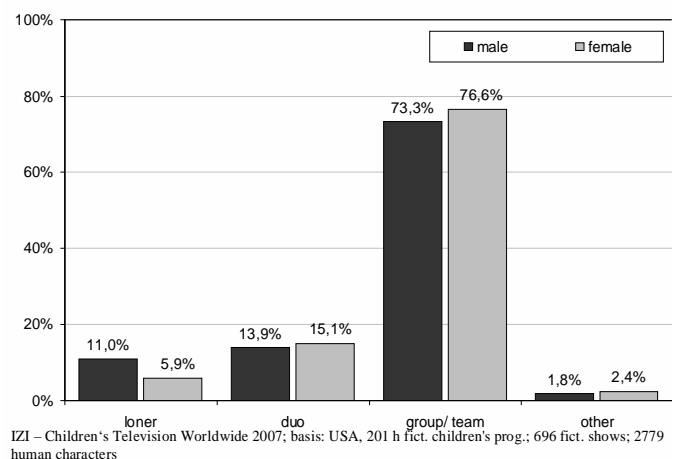
Gender Perspective: Loners were somewhat more often male, groups more often female

Of the female characters identified in this category, 50 (5.9%) were loner; 128 (15.1%) were duos; and 647 (76.6%) were a part of a group or team.

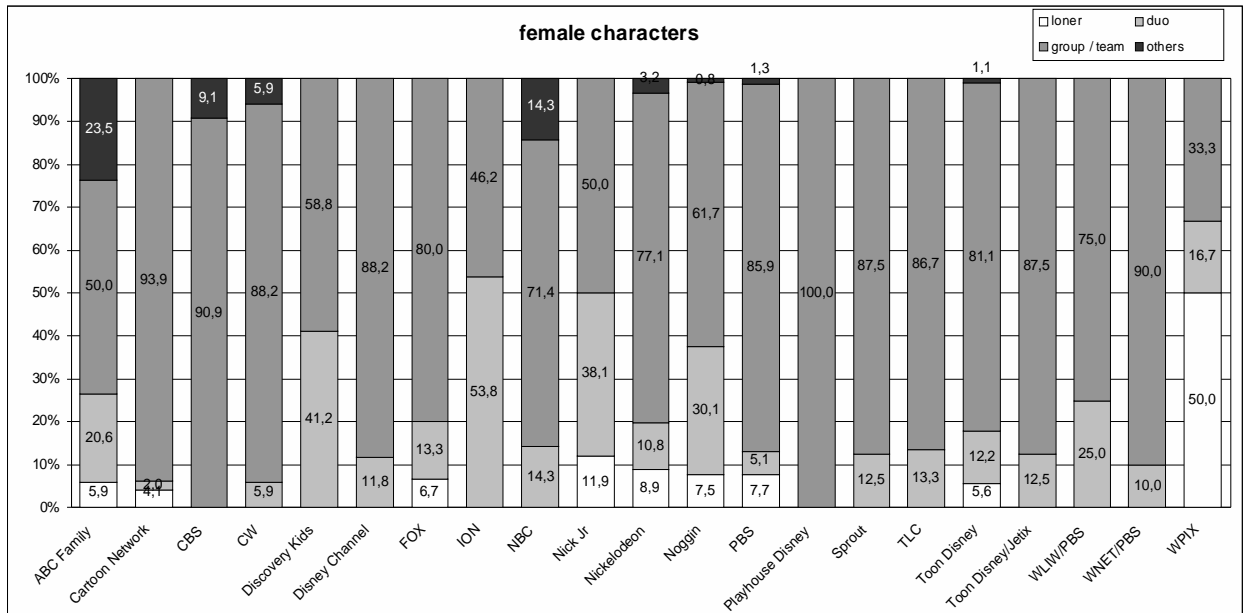
The male characters were also more likely to be part of a group since only 188 (11.0%) were loners; 239 (13.9%) were part of a duo; and 1251 (73.3%) were a part of a group.

However, male characters were twice as likely to be loners as were girls.

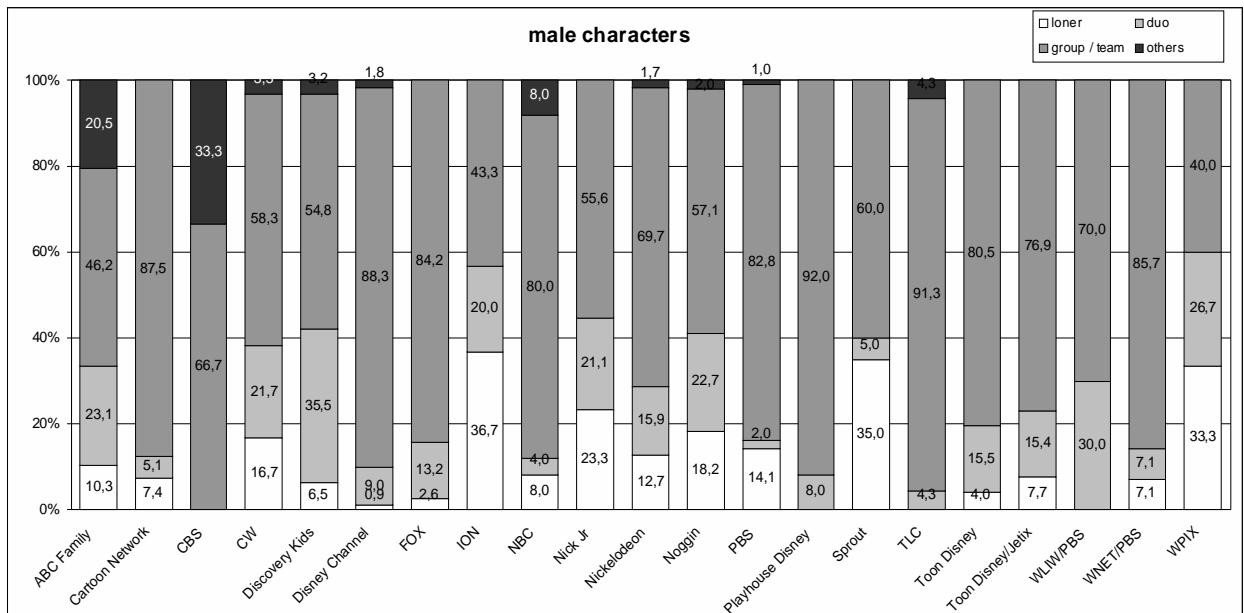
Relation of the characters



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



Apart from two channels, the majority of female characters act in groups or teams and on Playhouse Disney female characters were in groups in 100% of the programs. The highest share of female loners was on WPIX (50.0%).



When it comes to the male characters, the highest share of groups/teams was on Playhouse Disney (92.0%), TLC (91.3%), and the Disney Channel (88.3%). The highest percentages of male loners were broadcast by ION (36.7%), Sprout (35.0%) and WPIX (33.3%).

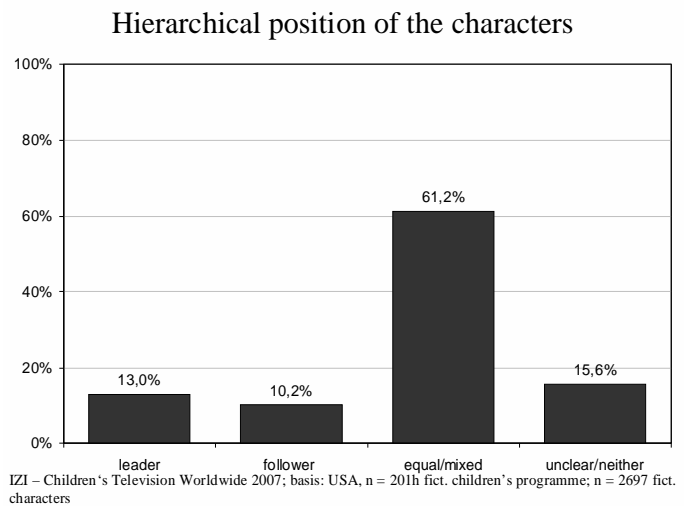
Children's Television Worldwide: Gender Representation in US Children's Television

What hierarchical role did characters assume in a program?

As an attempt to understand the gendered difference between male and female characters on children's fictional television, we coded the leadership characteristics in a social context. Who was dominant in the relationship? Who was responsible for the solution of the problem?

Using characters that could be clearly identified as leader, follower, or in an equal

position it appeared that 1645 (61.2%) of the characters were in an equal relationship; 352 (13.0%) demonstrated leadership qualities; 275 (10.2%) were more likely to follow; and, for 128 (15.6%) characters the position was not clearly identifiable.



Children's Television Worldwide:

Gender Representation in US Children's Television

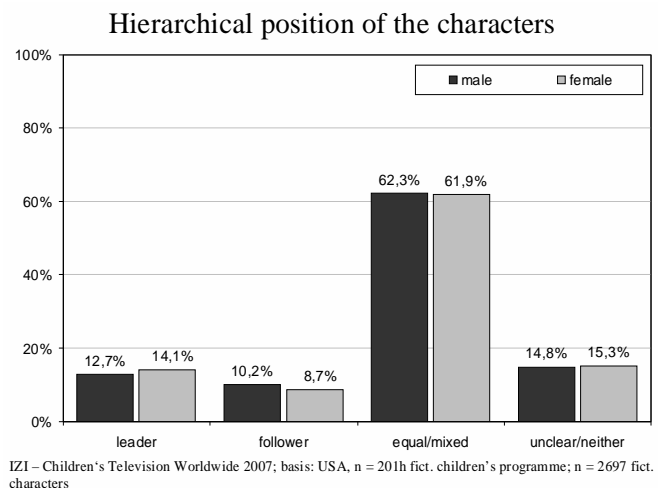
	Leader		Follower		equal or
Argentina	47,3%	Australia	34,6%	Malaysia	67,1%
Cuba	42,1%	New Zealand	32,7%	Belgium	65,9%
India	40,2%	UK	30,1%	Brazil	62,9%
China	30,8%	India	26,9%	Hungary	61,4%
Norway	28,4%	Egypt	20,7%	USA	61,2%
Syria	28,2%	Norway	19,8%	Kenya	56,7%
South Africa	28,2%	South Africa	19,5%	Slovenia	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%

Compared to the international data, in the USA, the country either ranked among the first third in the comparison or below the international averages. With 61.2% of the characters identified as in an equitable or mixed relationship, it is well above the international average of 47.7% of the characters in such a relationship. However, 13.0% only

of the characters were identified as leaders and 10.2% were identified as followers.

Gender Perspective: Hierarchical position of the characters were nearly balanced

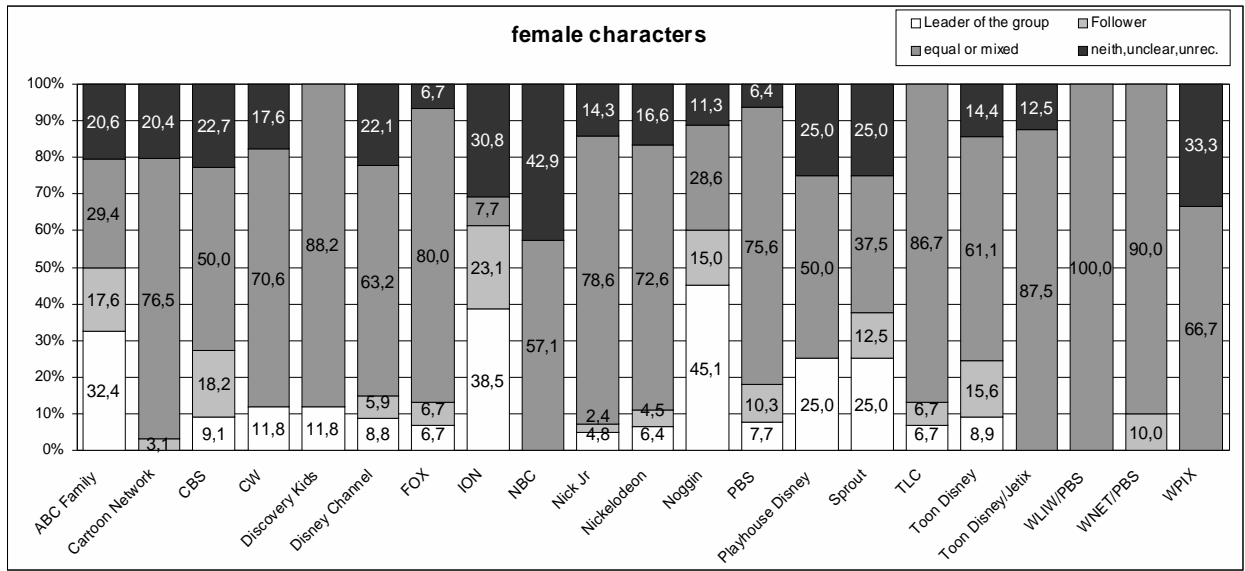
When we examine this from a gendered perspective, we identified 521 female characters (61.9%) were a part of an equal or mixed group; 120 (14.1%) female characters appeared as leaders; and 74 (8.7%) appeared as followers. For 15.3% of the characters the positioning was not identifiable.



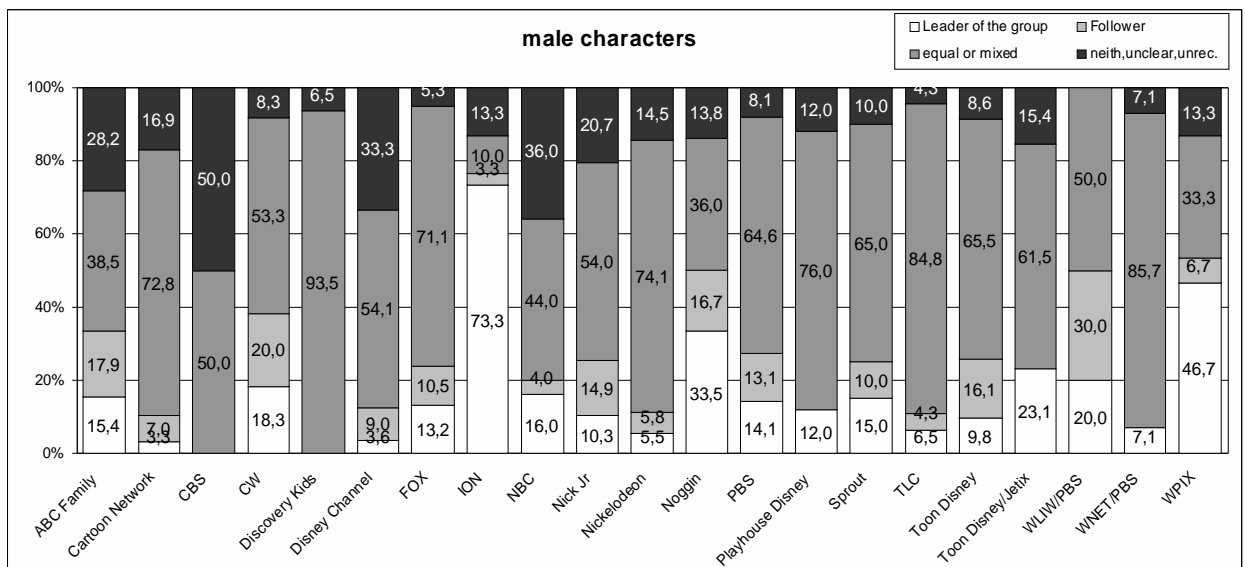
Children's Television Worldwide:

Gender Representation in US Children's Television

Among the male characters 1059 (62.3%) were a part of an equal or mixed group, and in 218 (12.7%) situations they were the leader of a group; 174 (10.2%) were more likely to be followers. For 14.8% of the characters, classification was not possible.



The highest percentage of female leaders was on Noggin (45.1%). The highest share of female followers was an Noggin (45.1%) and of female equals was on Toon Disney and WNET/PBS for a 100% each.



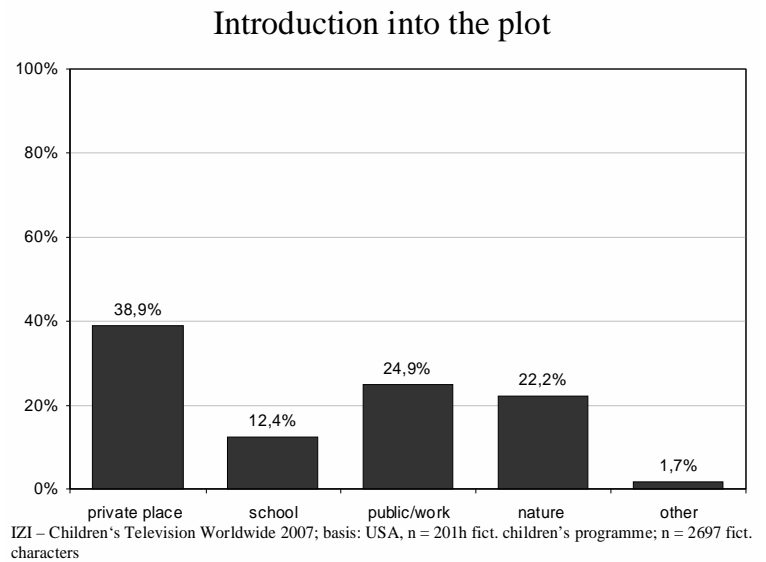
The highest percentage of male leaders was shown on ION (73.3%). The highest share of male followers was on WLIW/PBS (30.0%), and the highest share of males in equal or mixed position was shown on Discovery Kids (93.5%).

Children's Television Worldwide:

Gender Representation in US Children's Television

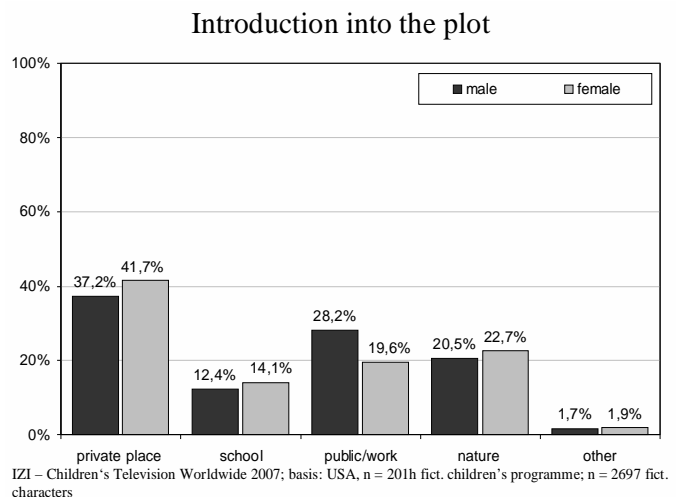
Were characters more likely to be introduced in the public or the private sphere?

We coded where the character was located when he or she first appeared in the program eliminating the open credits. The most common location at which the character was introduced into the plot was in a private space, 1040 (38.9%) of the recorded characters of this category appeared here for the first time. Public spaces such as work ranked second, here 666 characters (24.9%) were introduced for the first time. Nature was the setting for 593 (22.2%) characters; 331 (12.4%) characters were in school; and 45 (1.7%) at other locations (1.7%).



Gender Perspective: Females appeared slightly more often at private places and at school, males at public/work sphere

In the sample, 349 (41.7%) of the female characters identified were introduced into the plot in private settings; 164 (19.6%) of characters were introduced in public spaces or at work; 190 (22.7%) characters appeared for the first time in nature; 118 (14.1%) were introduced to the viewer in school; and, 16 (1.9%) characters at locations other than these categories. For male characters, 631 (37.2%) were first introduced in private settings; 478 (28.2%) were presented in public or at work; 347 (20.5%) characters were introduced in natural settings; and 210 characters (12.4%) were introduced in school; 28 (1.7%) of the male characters were introduced in none of the locations identified.



Children's Television Worldwide:

Gender Representation in US Children's Television

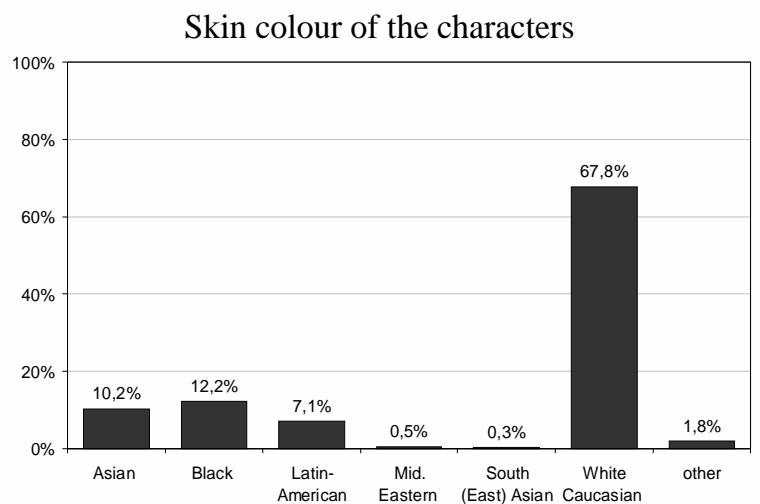
The physical attributes of the characters

For the characters that were identified as human or live-action, we further coded for physical attributes such as skin and hair colour, age, and body type. We also attempted to code for physical limitations or chronic health problems but of the characters coded in this category only 14 (0.8%) characters could be assigned to this category. Of those 3 were female characters and 11 were male characters.

What skin colour or general ethnic affiliations are represented?

Unfortunately, this is a very problematic category as ethnicity and skin colour are very complex systems to identify through simple classifications. For example, stereotypical characteristics such as skin colour and eye shape were used to define these categories. In the US the more appropriate coding is African American not Black. Therefore the reader is cautioned when asked to interpret these data.

As far as possible, the ethnicity of the primary live-action character was determined by physical accounts such as skin colour or shape of eyes. Based on this measure, there were 626 (67.8%) characters on US children's television who were White Caucasian; 112 (12.2%) characters who had Black skin; 66 (7.1%) were classified as Latin American; and, 5 (0.5%) were classified as Middle-East.



IZI – Children's Television Worldwide 2007; basis: USA, n = 201h fict. children's programme; n = 1279 fict. human characters

Although the figures above indicated that 67.8% of the live-action characters on US children's television were White Caucasian; measured against the international sample, US programming had among the most diverse programming.

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

(East) 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%

The US programming had a lower percentage of white Caucasians but a higher proportion of Asian, Black, and Latin-American characters than most of the other countries.

Children's Television Worldwide:

Gender Representation in US Children's Television

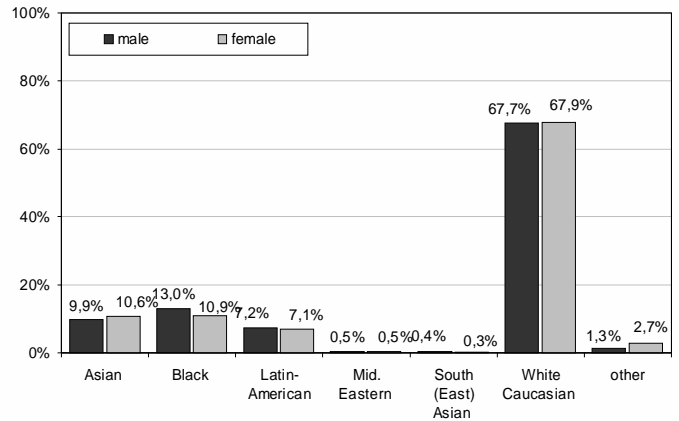
Gender Perspective: Ethnic background is nearly gender balanced

In the US, there were very little differences between male and female characters. Of the female characters who were identified by physical characteristics, 250 (67.9%) were White Caucasian; 39 (10.6%) Asians; 40 (10.9%) Blacks; 26 (7.1%) Latin-American; and 2 (0.5%) with characteristics of the Middle East.

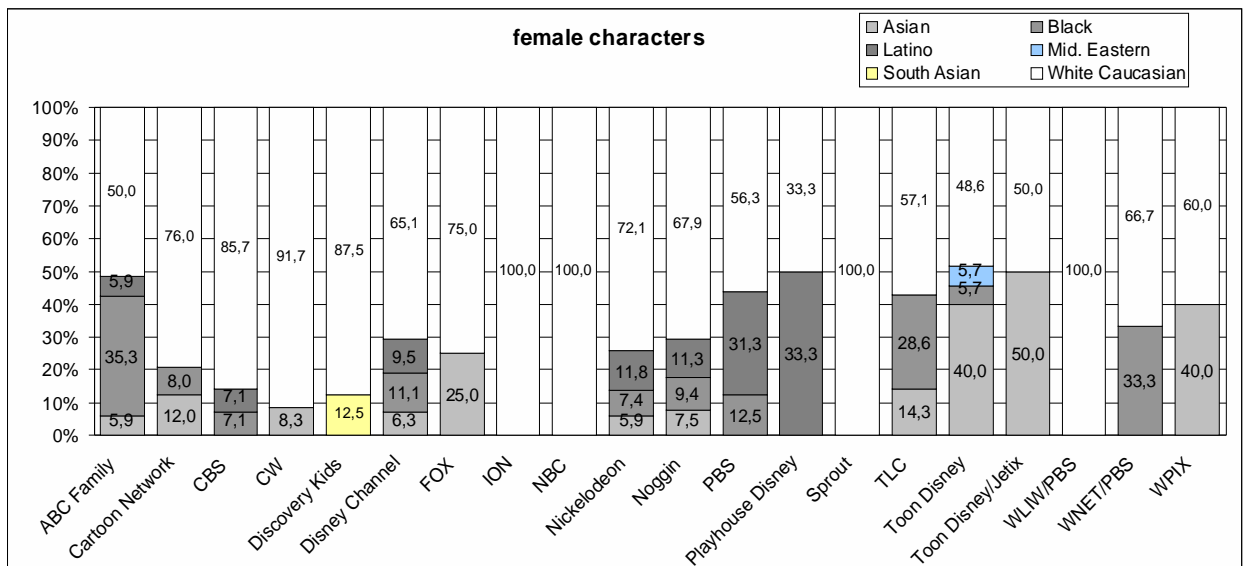
The male characters where race/ethnicity

was identified, there were White Caucasian, 375 (67.7%); 55 (9.9%) Asian; there were 40 (13%) Blacks; 40 (7.2%) of the characters were identified as Latin-American; and, 3 (0.5%) were identified as Middle Eastern.

Skin colour of the characters



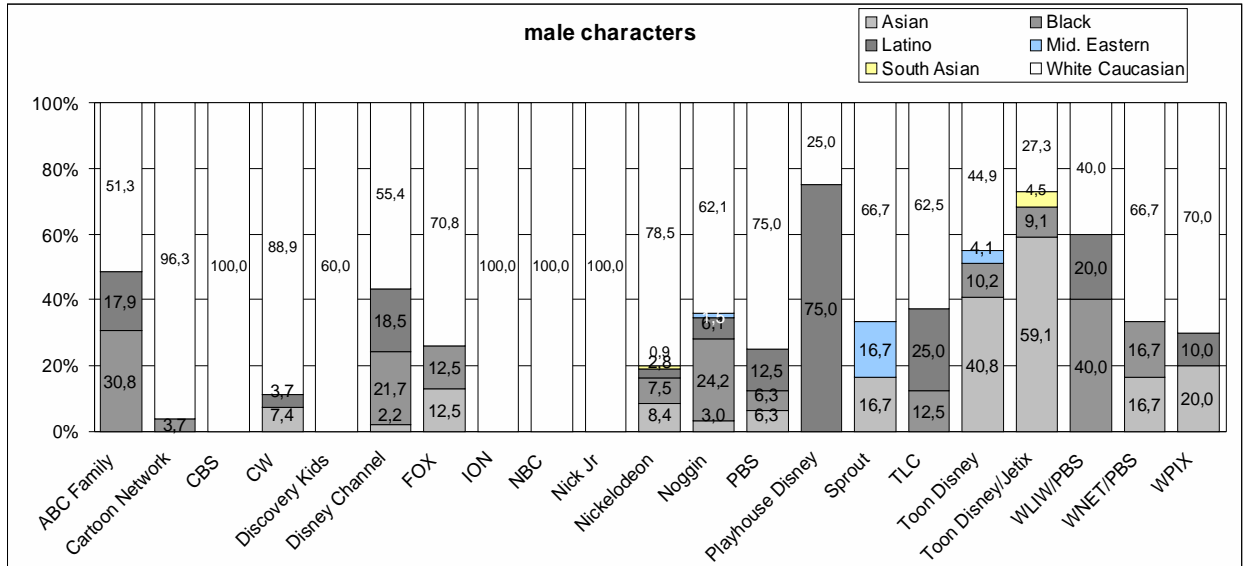
IZI – Children's Television Worldwide 2007; basis: USA, n = 201h fict. children's programme; n = 1279 fict. human characters



On four of the channels analysed (ION, NBC, Sprout and WLIW/PBS), 100% of the female characters represented in children's television were identified as White Caucasian. It was only on Playhouse Disney where White Caucasians, Latin-Americans and 'others' were in equal proportions at 33.3%. The highest percentage of female Black characters was a part of ABC Family (35.3%).

Children's Television Worldwide:

Gender Representation in US Children's Television

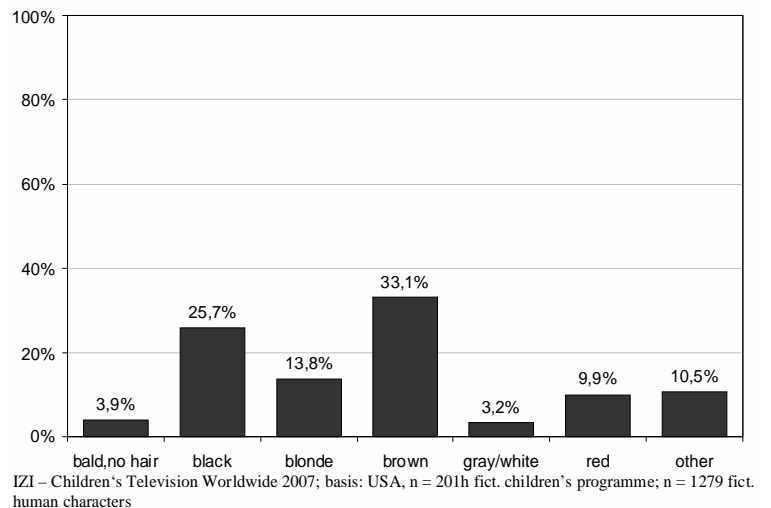


When it comes to male characters, they were also primarily White Caucasian on four channels (CBS, ION, NBC, Nick Jr.). The highest share of male Blacks was shown on WLIW/PBS (40.0%), and the highest percentage of male Latin-Americans could be found on Playhouse Disney (75.0%).

Hair colour of protagonists

Another physical characteristic coded was hair colour and we found that 35 (3.9%) of the characters did not have hair; 233 (25.7%) of the characters had black hair; and 301 (33.1%) characters had brown hair. In addition, 125 characters were blonde (13.8%); the hair of 29 people was grey or white (3.2%); and that of 90 (9.9%) characters had red hair.

Hair colour of the characters



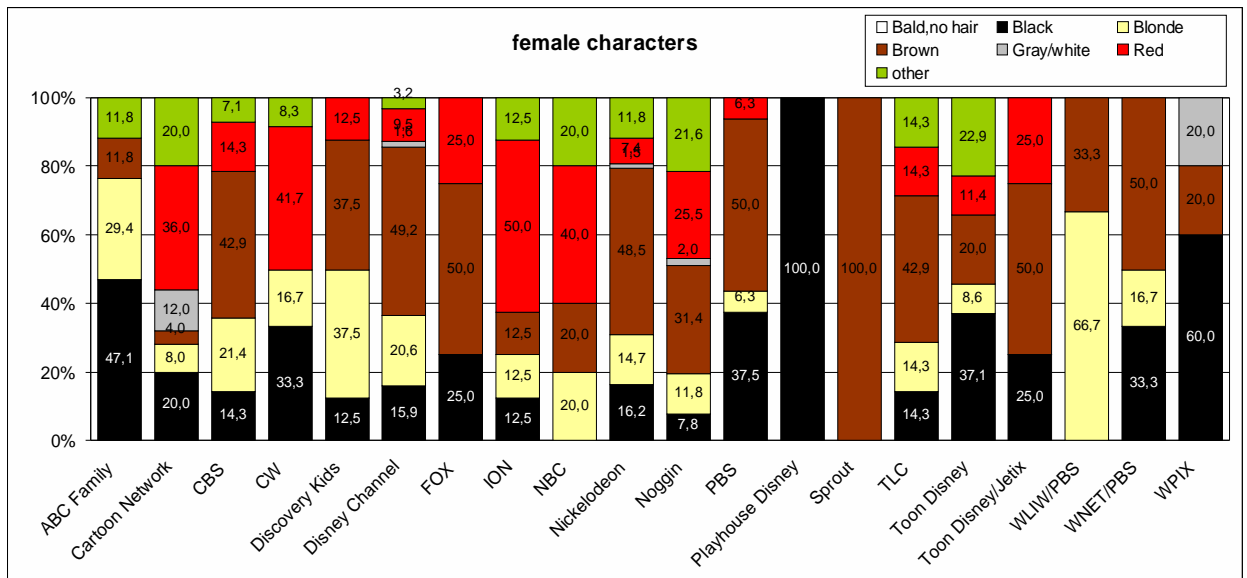
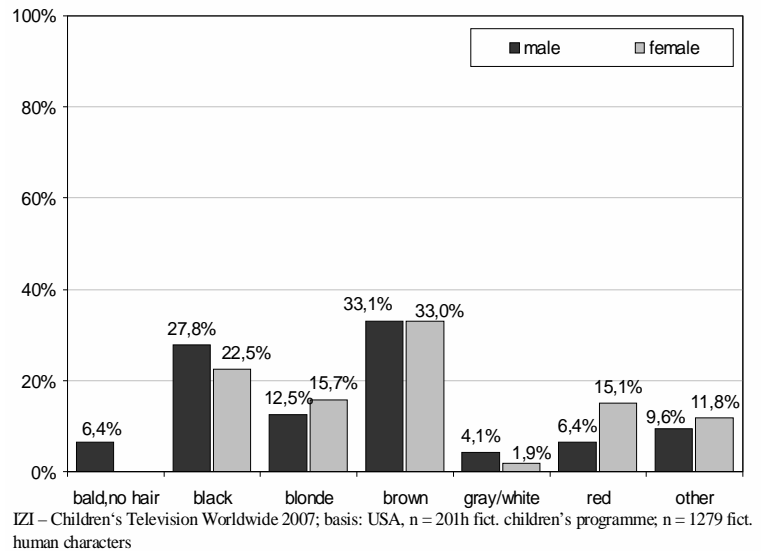
Children's Television Worldwide: Gender Representation in US Children's Television

Gender Perspective: Only males were bald and girls had red hair.

Out of the female characters 82 (22.5%) had black hair; 57 (15.7%) had blonde hair; 120 (33.0%) had brown hair; 7 (1.9%) had gray or white hair; and 55 (15.1%) had red hair.

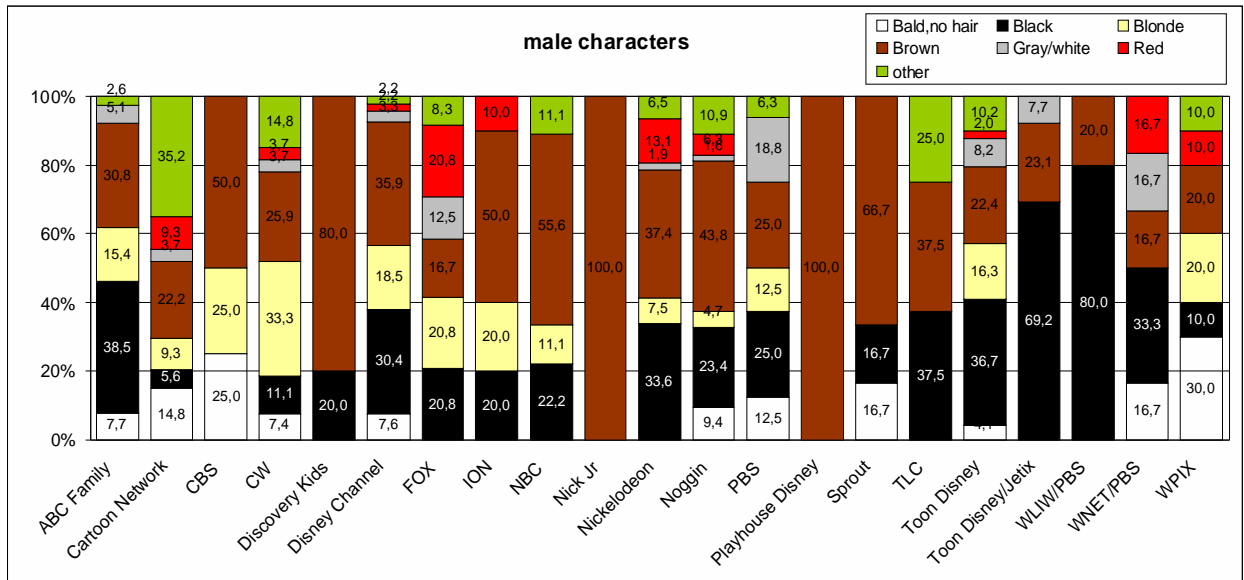
The male characters were represented by 35 (6.4%) characters were without hair; 151 (27.8%) had black hair; 68 (12.5%) had blonde hair; 180 (33.1%) had brown hair; 22 (4.1%) had gray or white hair; and 35 (6.4%) had red hair.

Hair colour of the characters



Only WLIW/PBS had a majority of female blonde characters (66.7%). The highest percentage of Black-haired females was on Playhouse Disney (100%), and the highest percentage of brown-haired girls had Sprout (100%). The highest share of red-haired females was shown on ION (50.0%).

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

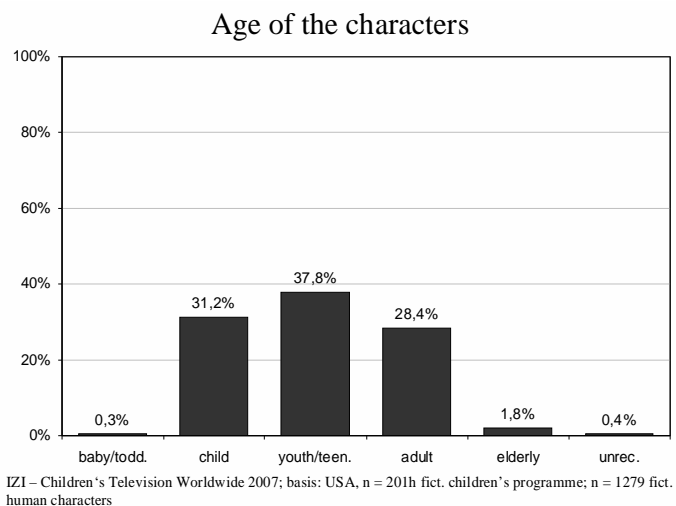


Among the males, a 100 % of them were brown-haired on Playhouse Disney and on Nick Jr. The highest percentage of black-haired males was broadcast on WLIW/PBS (80.0%). The highest share of blond males was shown by CW (33.3%), the highest share of red-haired by FOX (20.8%). The highest percentage of bald males was found on WPIX (30.0%).

What age were the characters?

We coded the age as far as visible or clear from the content. They were adult if they had the recognisable characteristics such as acquisition of earnings, grown-up role of mother/father, or elderly if there were recognisable traits such as the role of grandma/grandpa, walking with a cane etc.

Using these measures, 282 (31.2%) of the characters were identified as children and 258 (28.4%) were identified as adults. Only 3 (0.3%) were babies, 344 (37.8%) teenagers, and 16 (1.8%) seniors.



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

Baby/ Toddler		Child		Youth/ Teenagers		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	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	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	0,4%
total	1,6%	total	33,9%	total	29,3%	total	30,6%	total	4,1%

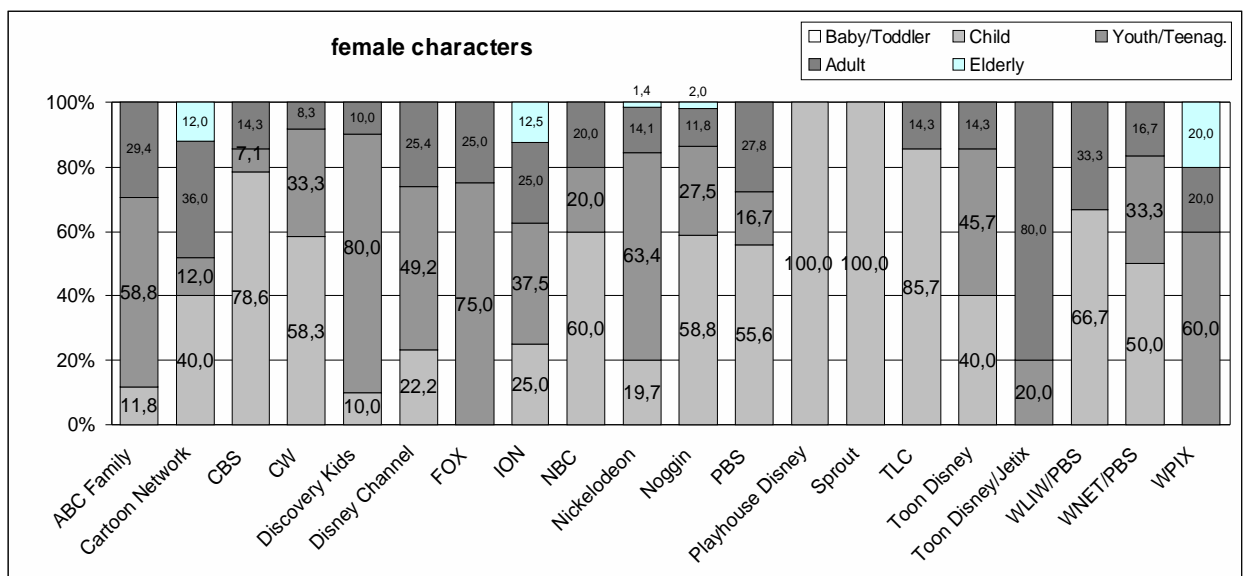
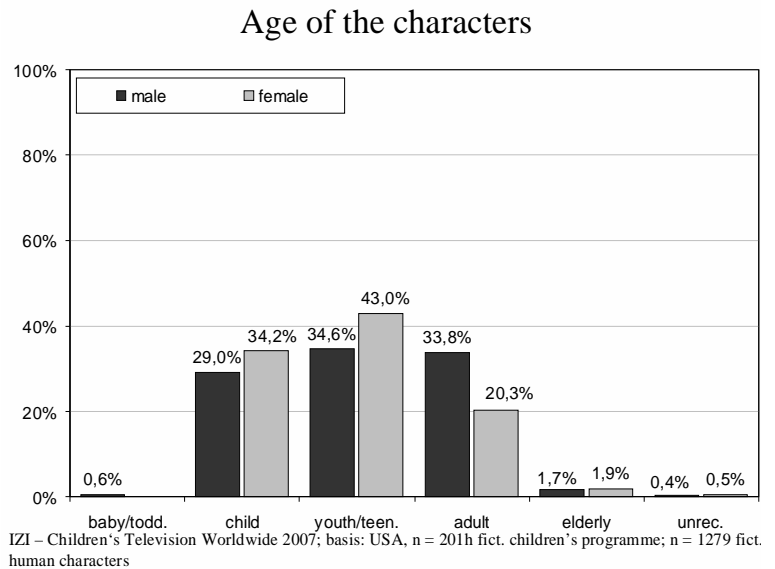
In the USA, most of the characters represented in children's television were Youths/Teenagers (37.8%). There were far fewer babies and toddlers on US children's television than in other countries where in the US there were less than 1% compared to an average of 1.6% in other countries. The US also had a slightly lower percentage of children (31.2%) compared to the average of other countries (33.9%). The same was true with adults and elderly where the US had 28.4% adult characters and the average of other countries was 30.6% and the US percentage of elderly was 1.8% compared to the average of other countries at 4.1%. However the US had far more youth or teenager characters (37.8%) compared to the international average of 29.3%.

Children's Television Worldwide:

Gender Representation in US Children's Television

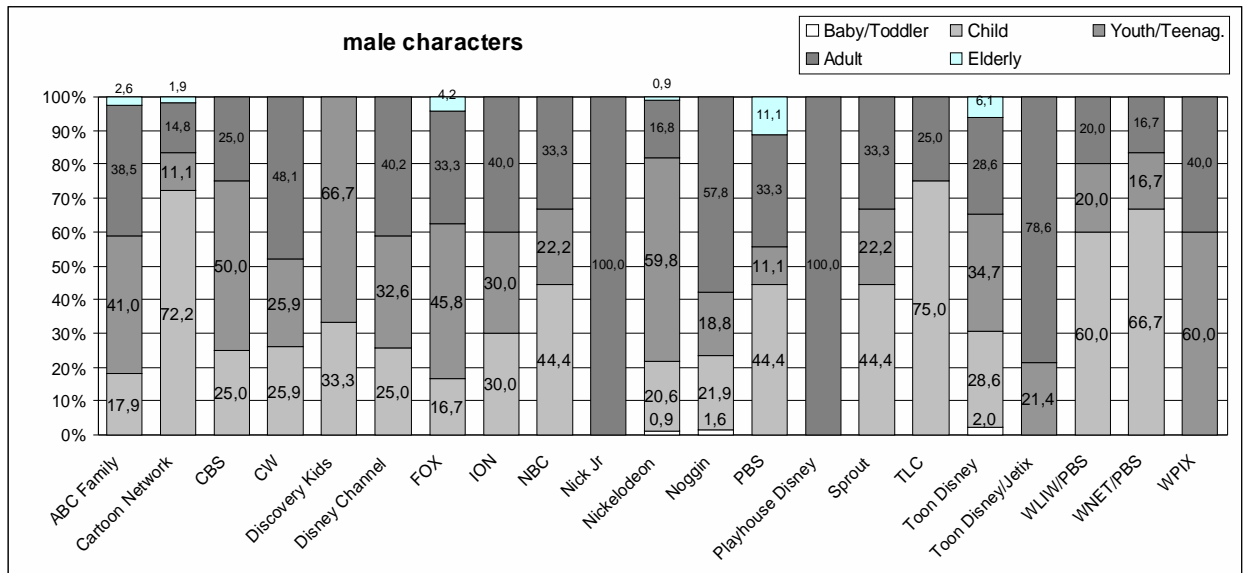
Gender Perspective: Children and teens were more often female, adults were more often male

Out of the characters identified as female, 125 (34.2%) were children; 157 (43.0%) were teens; 74 (20.3%) were adults; and 7 (1.9%) were elderly. Out of the characters identified as male 3 (0.6%) were babies or toddlers; 157 (29.0%) were children; 187 (34.6%) were teens; 183 (33.8%) were adults; and 9 (1.7%) were elderly.



The highest shares of female children was found on Playhouse Disney and Sprout (both at 100%). The highest percentage of female teens was found on Discovery Kids (80.0%), the highest percentage of adults was found on ToonDisney's Jetix (80.0%), and the highest percentage of elders was found on New York city's public station WPIX (20.0%).

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



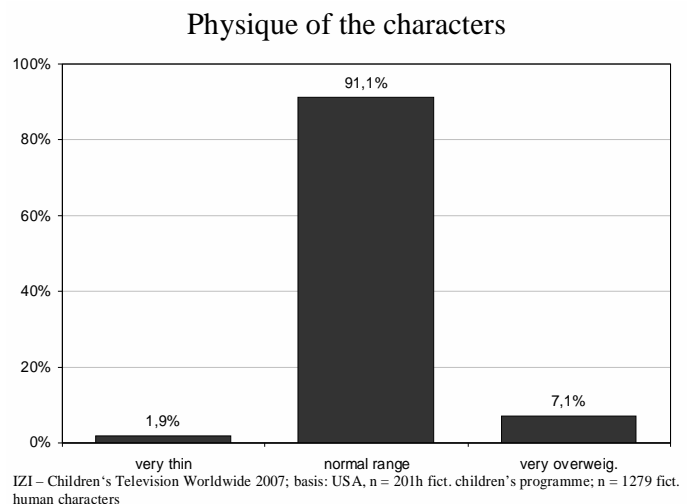
When it comes to the males, the highest percentages of adult males was found on Nickelodeon's Nick Jr and Playhouse Disney (both a 100%). The highest share of male children was on TLC (75.0%), and the highest share of male elderly was on PBS (11.1%).

Physique of characters

In addition to the previous characteristics, we also considered the body type of the fictional human characters.

What size was the main character?

We coded the body size or type of the main character using the categories of 'very thin,' 'normal range,' or 'very overweight. 834 (91.1%) of the characters in the sample were of average weight; 17 (1.9%) of the characters were very thin; and 65 (7.1%) were categorized as very overweight.



Children's Television Worldwide:

Gender Representation in US Children's Television

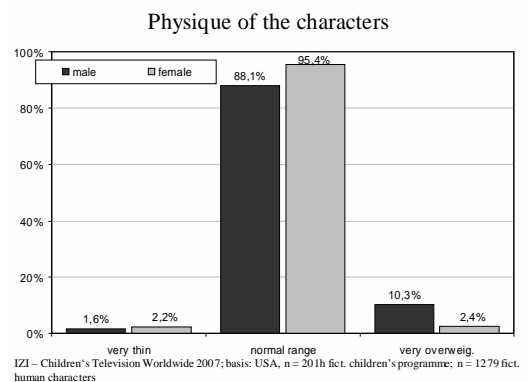
very thin		normal		very overweight	
Australia	27,5%	Israel	97,7%	Argentina	14,0%
UK	27,4%	Hong Kong	97,1%	Kenya	12,7%
Norway	18,6%	Hungary	94,2%	Germany	11,1%
New Zealand	18,1%	South Africa	92,7%	Belgium	10,9%
Syria	17,9%	Netherlands	92,6%	Austria	10,9%
Germany	14,0%	Brazil	91,2%	Canada	10,7%
Austria	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%

In the USA, 91.1% of the characters were of a normal body range. Here the US ranks above the average for characters that are in the normal body range type (91.1% compared to 84.1% for the international sample) and for the very overweight where the percentage of very overweight for the US was 7.1% and the international sample was 6.8%. In the US children are more likely to be seen as having normal body

type than in many of the other countries.

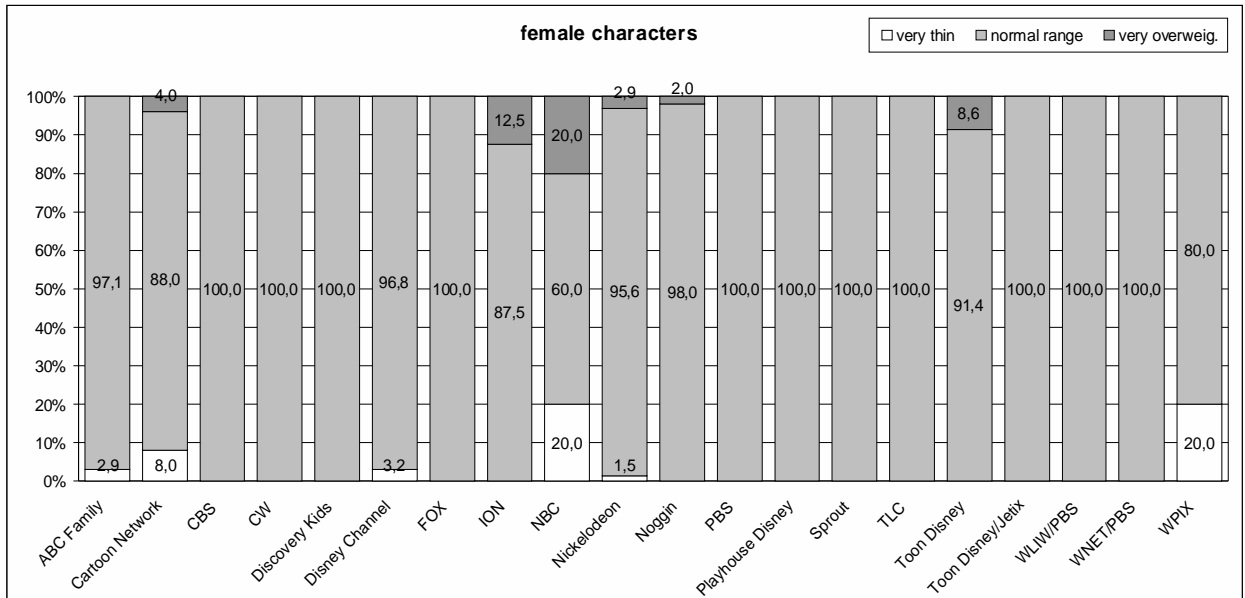
Gender Perspective: Overweight characters were more often male

Out of the female characters identified, 352 (95.4%) were in the normal range of body types; 8 (2.2%) were very thin; and 9 (2.4%) were very overweight. 481 (88.1%) male characters identified were in the normal range; 9 (1.6%) were very thin; and 56 (10.3%) were very overweight. Clearly a much larger proportion of the males are characterized as very overweight.

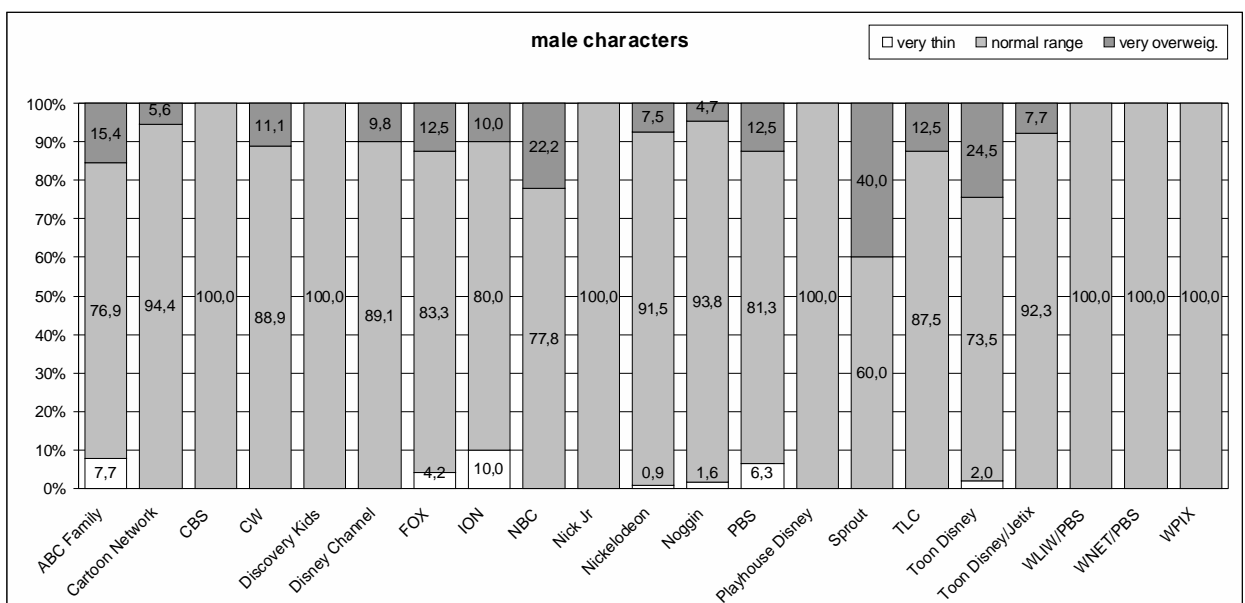


Children's Television Worldwide:

Gender Representation in US Children's Television



On the channels and block programming, most of the characters were of normal body range. The highest share of very thin females was on NBC and WPIX (both 20.0%). The highest percentage of very overweight females was also shown by NBC (20.0%).



When it comes to the males, a normal body range dominated the programming. The highest percentage of very thin males was found on ION (10.0%), and the highest share of very overweight males was on Sprout (40.0%).

Children's Television Worldwide:

Gender Representation in US Children's Television

Summary and Conclusion

For the most part, the US data were remarkably similar to the global data in this project, except for the notable exception of “country of production” – here, 82.7% of the programming were domestic productions. This is not surprising since much of the children's programming around the world is exported by the United States, yet very little is imported for US children. This variable is confounded in the United States data because much of the exported programming is difficult to identify as such. Production companies such as Nelvana and Cookie Jar [formerly Cinar] are based in Canada but work under contract for US providers. For example, *Arthur* is a program created by WGBH, a Boston public broadcasting company, but produced by Nelvana. Is that indeed an ‘imported’ program?

As with programs from other countries, over 80% of the programming was fictional and over 80% of that was animation. Of all fiction programs, those in the US were also more likely to be in the native language, with 97.4% of US programs in the native language compared to 81.8% of those in other countries. Where voiceovers were used in the US, it was more closely male (4.4%) to female (3.3%) than in other participating countries where the average was 14.6% male to 6.1% female.

Gender differences were much the same. In the United States 66.9% of the characters were male, 33.1% were female. This is compared to 67.9% male and 32.1% female globally. Protagonists and Antagonist data also closely reflected that of other countries – again perhaps reflected in the exporting of US programs. One thing not accounted for in that statement is the fact that female characters in the US are more likely to work in groups or teams (76.6%) as opposed to the global data (60.2%). Female characters were also far less likely to be loners in the United States, where 5.9% of the girls were coded as loners versus 17.6% in the world-wide data. Female characters were as likely to be leaders but more likely to be equal/mixed with U.S. data at 61.9% and world-wide data at 53.2%.

Speaking to the physical characteristics of the female characters, again there were many similarities between the two data sets – US and world-wide. One area of difference though was in skin colour, where children generally were more likely to be coded as ‘black’ (12.2%) or ‘Latin-American’ (7.1%) than in the world wide data, where only 6.4% of the children were black or 2.6% Latin-American. But when it comes to hair colour, female character's hair was

Children's Television Worldwide:

Gender Representation in US Children's Television

almost as often brown (33.0%) as it was with all the characters coded (33.1%) from other countries; however, other hair colouring including gray was similar across the data sets.

There was a higher percentage of youth in the U.S. data with 37.8% of the U.S. characters identified as 'youth' compared to 29.3% in other countries. Finally, characters in the US were less likely to be coded as 'very thin' with 1.9% of the characters coded such in the US data and 9.1% in the overall data. Of those in the U.S. only 2.2% of the female characters were coded as 'very thin' but 14.8% of the world-wide female characters were considered as 'very thin.' As with most of the global data, people with disabilities do not appear in children's television. Finally, in the US, there appeared to be little difference between public service and commercial programming.

We have learned much from this project, to highlight a few name - in the US

- *the stories told do not reflect reality but are all too often a fictional account of the world
- *the world that is chronicled represents a European world story
- *girls and minorities of race and disability are still not visible on television

Therefore, we have but one recommendation – diversity. We recommend that there be a diversity of characters, of stories and tales told, of formats and genres, of exported as well as imported programming, of places and voices. Our call is not so much for equal numbers based on an arbitrary measure but for a diversity of characters and situations and ideas.

However, we also recommend that the next step in this project be one that moves beyond labels that tend to be 'messy' and embedded in cultural and contextual circumstances. CBS appears to be dominated by young girls since 100% of the characters are female but that is not so much an attempt to bring girls to parity but rather to counter-program and market to a female audience. It is important that we all, researchers and content creators, reflect on the use of labels and language. That we are all more self-reflexive in the work we do.