

**Children's Television Worldwide II:
Gender Representation
in**



Germany

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1. Children's Television in Germany

The landscape of Germany is driven by 4 children's channels: KiKA, the public broadcasting children's channel, SuperRTL, who has actually 2 channels on air with one channel broadcasting the same program one hour after the first channel, Disney Channel and Nickelodeon. Additionally, there are several channels on pay per view but under 4% of market share and very small one online plus some children's slots in the channels of the public broadcasting system. Following the idea to concentrate on the main channels, which have 98% of the children's TV that children are really watching (Hofmann 2015), the sample is focusing on the four children's channels. The Dates of recording: 21.09.2017 – 24.09.2017 (without 22.09).

The sample analyses in Germany consists of 178 hours of explicit children's television, 133 hours of fictional shows, 512 programs (434 fictional shows), 1517 characters (fiction) and 902 human characters.

2. Sample Selection:

The sample is based on the following German television networks: KiKA, Disney Channel, Nickelodeon and SuperRTL. For these channels the children's program of the country is recorded in the agreed upon time frame and subsequently categorized and measured.

Dates of recording: 21.09.2017 – 24.09.2017 (without 22.09).

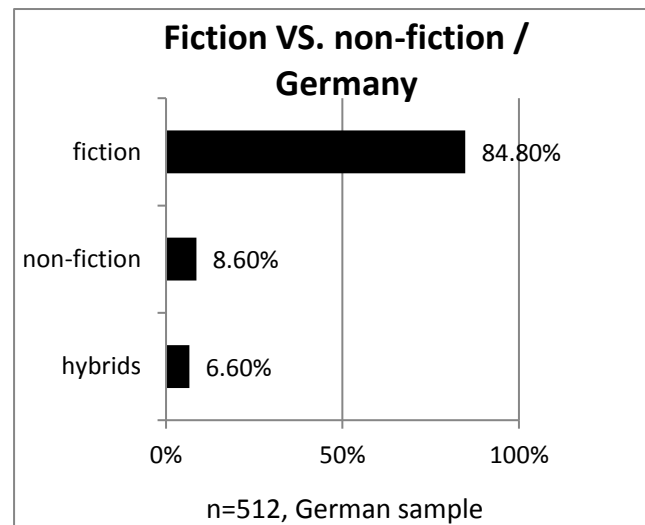
The sample analyses in Germany consists of 178 hours of explicit children's television, 133 hours of fictional shows, 512 programs (434 fictional shows), 1,517 characters (fiction) and 902 human characters.

Broadcasters	KiKA, Disney Channel, Nickelodeon, SuperRTL
Hours of recording	178:58 (133 fiction)
Programs	512 (434 fiction)
Characters in fiction	1,517 (902 human characters)

3. What is offered to children – Results at show level

3.1 Fictional or non-fictional programs?

Every show/piece of program of our sample has been coded. Advertisements and trailers are coded in blocks (i.e. 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 (sometimes one show consists of 2 episodes, like in *Sponge Bob*, but they are still one show.) The sample in 2017 altogether comprises 512 shows that can be categorized into different program types. 434 shows or 84.8% can be referred to as fiction, 44 shows (8.6%) were non-fictional entertainment. 34 were children's television hybrids (6.6%).



Papa Schlumpf – “Die Schlümpfe”

Disney Channel (Fiction)

Source: https://www.youtube.com/watch?v=Tq1dsQ2IF_w

Marwin – „An die Töpfe, fertig, lecker!”

Disney Channel (Non-Fiction)

Source: https://www.augsburger-allgemeine.de/img/schwabmuenchen/crop41055746/5049566713-cv16_9-w940/Copy-20of-20a1-1-.jpg



André – „Die Sendung mit dem Elefanten”

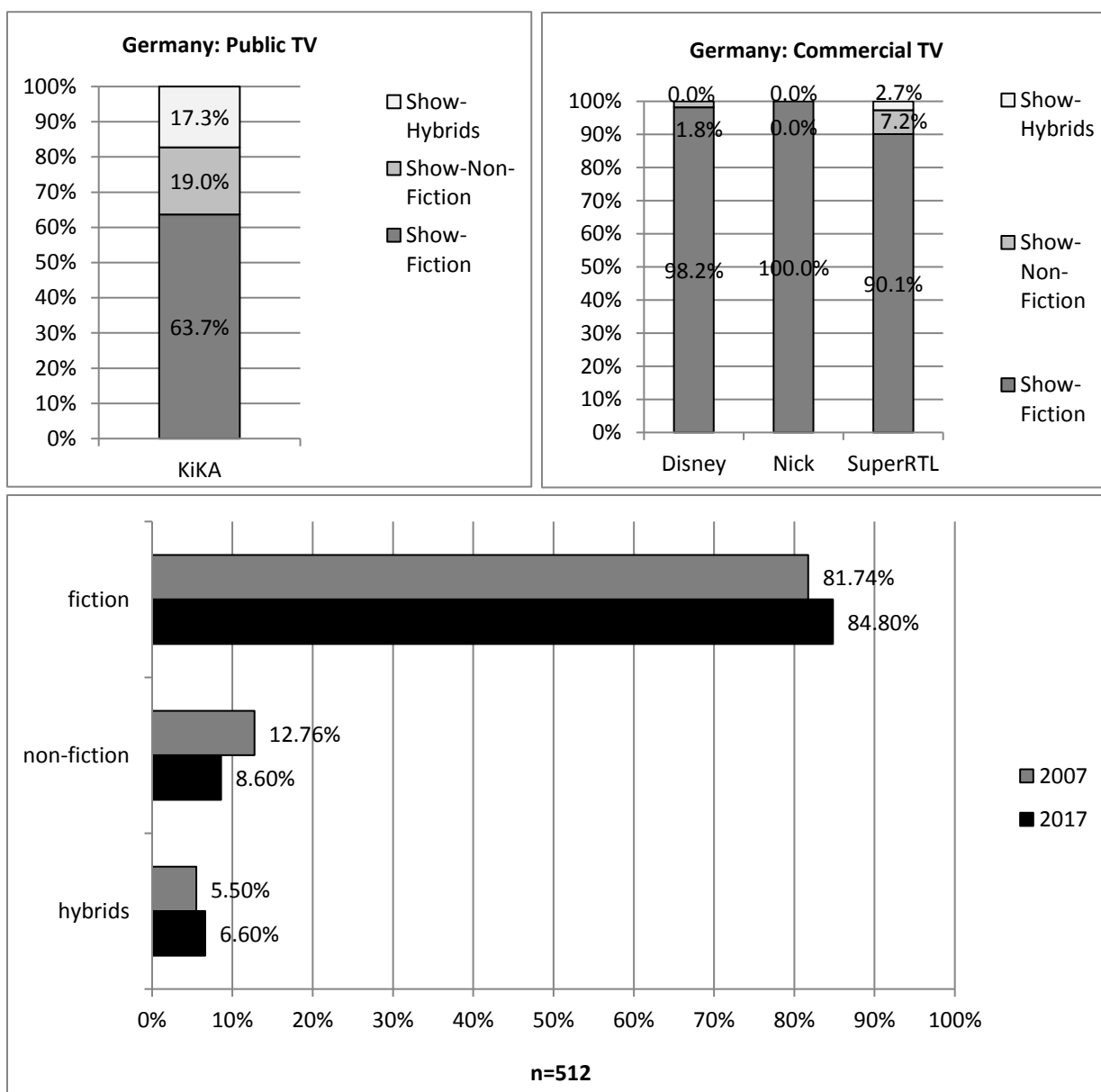
KiKA (Hybrids)

Source: <https://www.olis-bahnwelt.de/freizeit-und->

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Of interest for the further analysis of the children's programs are only the 434 fictional shows that were coded. Those are in 83.4% of the cases animation shows (n=361) and in 15.9% of the cases shows with real people (n=69). Then there is a puppet show with 0.2% and 2 mixed formats with 0.5%.

On the Public TV channel KiKA almost two thirds of the children's programs are Show-Fiction. Similarly to Public TV, Show-Fiction also dominates on Commercial TV, but with a greater percentage. All three Commercial TV programs consist mostly, if not only, of fictional programs.



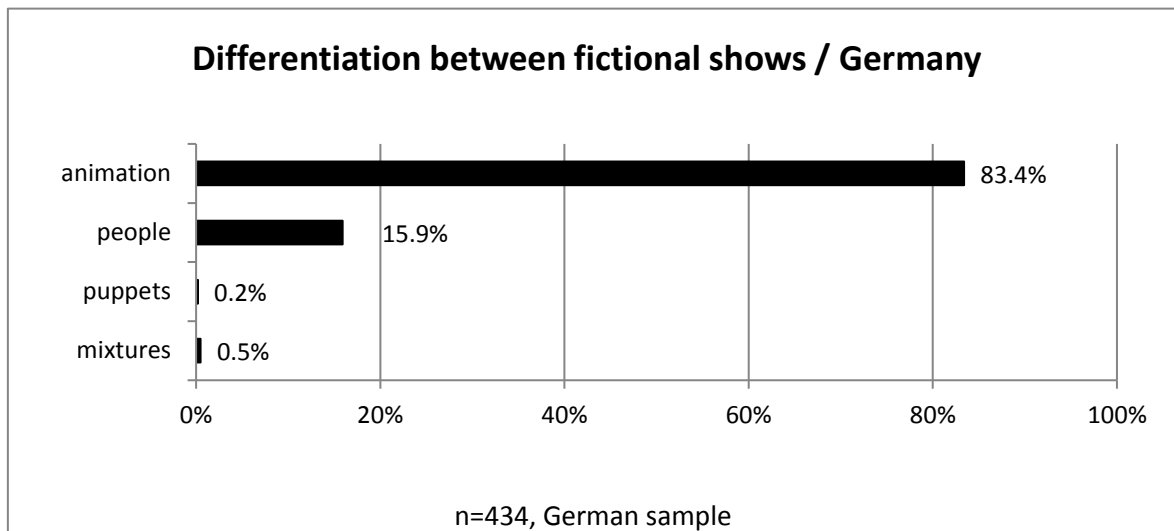
The comparison of the data from 2007 and 2017 shows that the share of the fictional shows is slightly bigger (81.74% in 2007; 84.80% in 2017), the share of non-fictional shows is smaller

(12.76% in 2007; 8.60% in 2017) and a slight rise can be observed in the share of the hybrids (5.50% in 2007; 6.60% in 2017). The “other/not recognizable” category is excluded.

Concerning the comparison of the Public and Commercial TV, the analysis shows that Public TV has lowered the amount of fictional programs (2007 Show-Fiction in KiKA: 73.9%) but the Commercial TV has increased its fictional share (2007 Show-Fiction in Nick: 83.0%; SuperRTL: 86.7%).

3.2 What type of fictional program?

Among all coded fictional programs, four general types can be made out. The question here is: Is it an animation or a puppet show or are there real people in it? Among the 434 recorded fictional shows there are 361 (83.4%) animation shows; in 69 shows (15.9%) real people are the actors/actresses, 1 is a puppet show (0.2%) and 2 are mixed formats (0.5%).

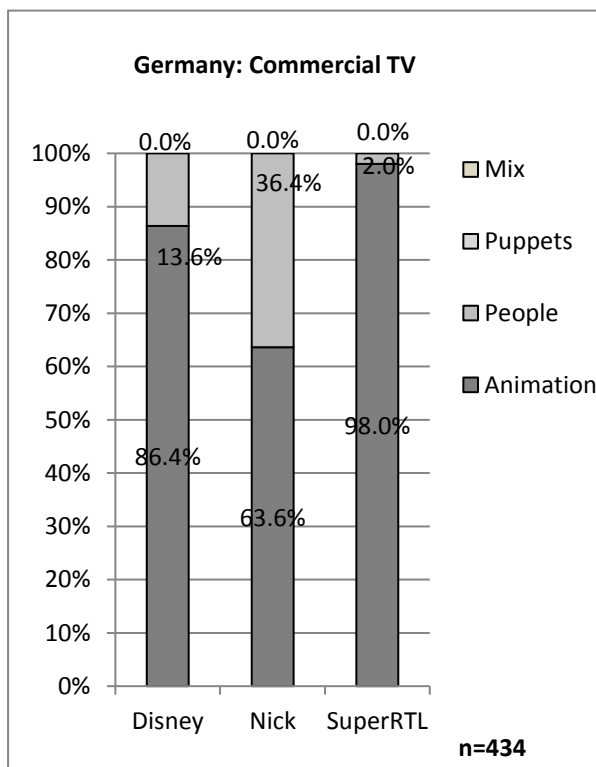
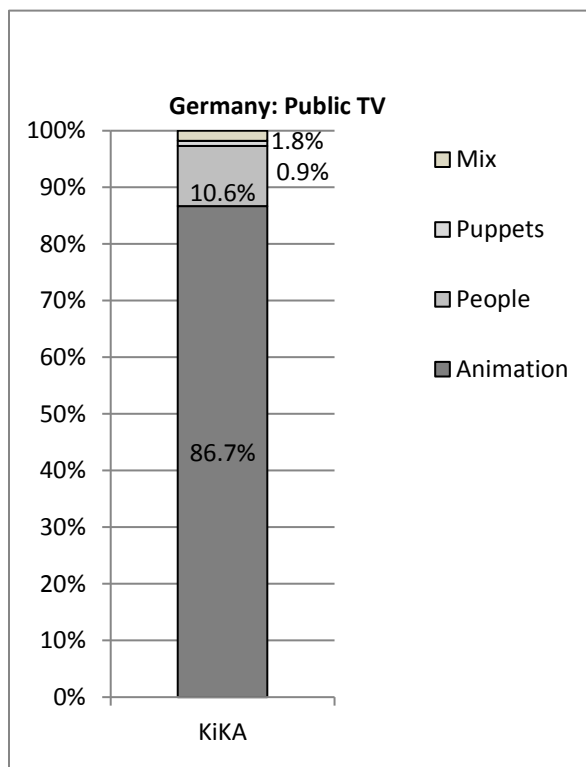


In comparison to 2007 there is fewer animation (2007: 88.8% / 2017: 83.4%) and twice as much live action (2007: 7.0% / 2017: 15.9%).

International comparison

	Animation	Live action	Pup- pets	Mix- tures
Taiwan	95.2%	4.2%	0.0%	0.6%
Canada	84.7%	2.8%	1.3%	11.1%
Cuba	83.6%	6.8%	0.0%	9.6%
Germany	83.4%	15.9%	0.2%	0.5%
USA	76.8%	12.1%	0.0%	11.1%
Israel	76.7%	19.7%	0.0%	3.7%
Belgium	75.3%	18.6%	0.2%	5.9%
UK	62.2%	25.0%	6.9%	5.8%
Average	79.7%	13.1%	1.1%	6.0%

With a percentage of 83.4% of animation on children's television Germany comes fourth in the international comparison and is above the average. The second largest group, shows with real



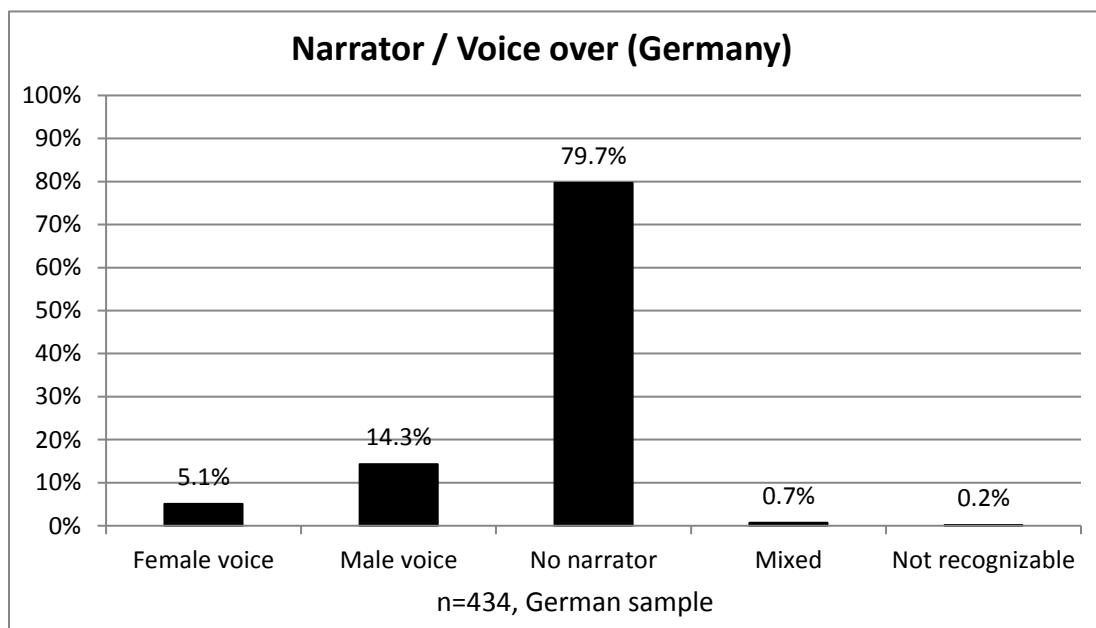
people, is with 15.9% also above international average. In the genres of puppet shows (0.2%) and mixtures (0.5%), German percentages are below the international average.

The international comparison in the ten-year gap shows less animation (2007: 83.9% / 2017: 79.7%) and more live action (2007: 8.9% / 2017: 13.1%). In 2007 Germany was also above the average, concerning animation (G: 88.8%; total: 83.9% in 2007).

On KiKA, animation programs make up 86.7% of all programs, whereas SuperRTL (Commercial TV) consists of 98.0% animation. Most real people could be seen on Nick (36.4%). Puppets and mixed fictional programs appear only on KiKA.

3.3 Who speaks?

The narrator figures were also coded. In 22 of all programs (5.1%) the voice of the narrator is female, whereas the number of the programs with male narrators is 62 (14.3%). No narrator is found in 346 of the programs (79.7%), both female and male narrators could be found in 3 programs (0.7%) and in 1 of the programs it is not recognizable, if there is a narrator or not (0.2%). Although most fictional shows have no dominant voice-over (79.7%), if there is a narrator, it is almost 3 times more often a male voice (14.3%) than a female voice (5.1%).

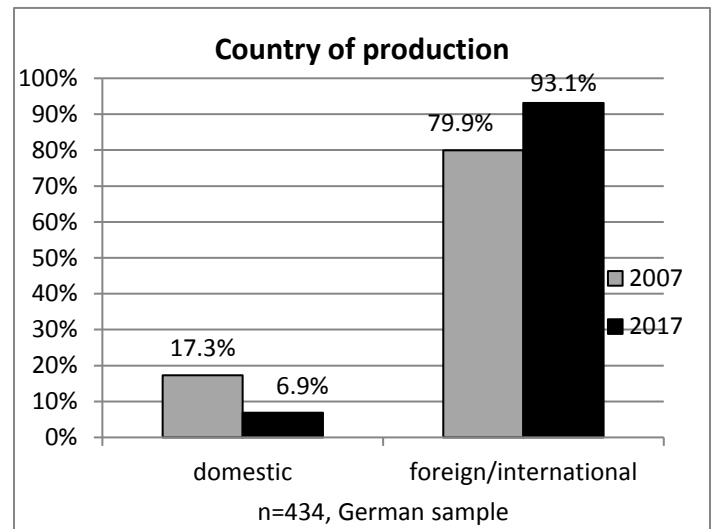
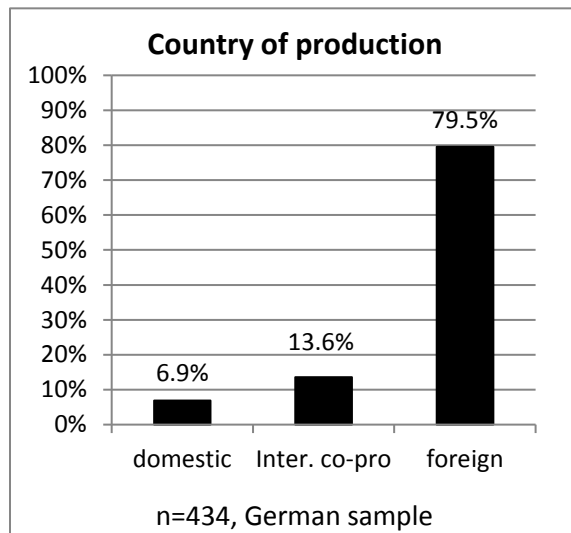


These results can be compared with the results from 2007. There is hardly any difference in the number of female/male characters (Female: 5.0% in 2007; 5.1% in 2017 / Male: 15.4% in 2007; 14.3% in 2017).

3.4 Where are the shows produced?

To answer this question, the country in which the show is produced was coded. Basis for evaluation were the final

credits of the programs, the TV guide magazines or other sources. The main question was whether it is a company from one's own country or from a foreign country, or whether the show is a co-production of the domestic broadcast with other countries. The fiction shows are in 79.5% of the cases productions from another country (n=344), 6.9% are produced in Germany (n=30) and 13.6% are international co-productions (n=59).



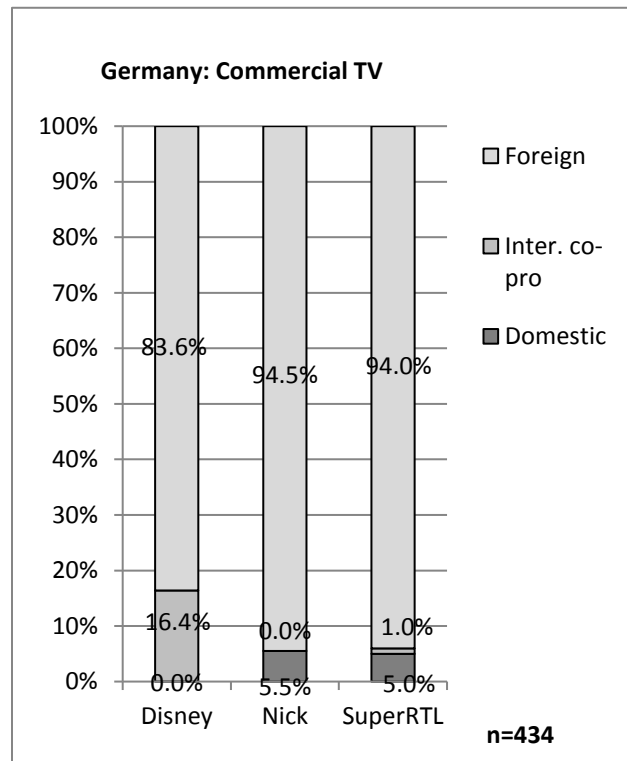
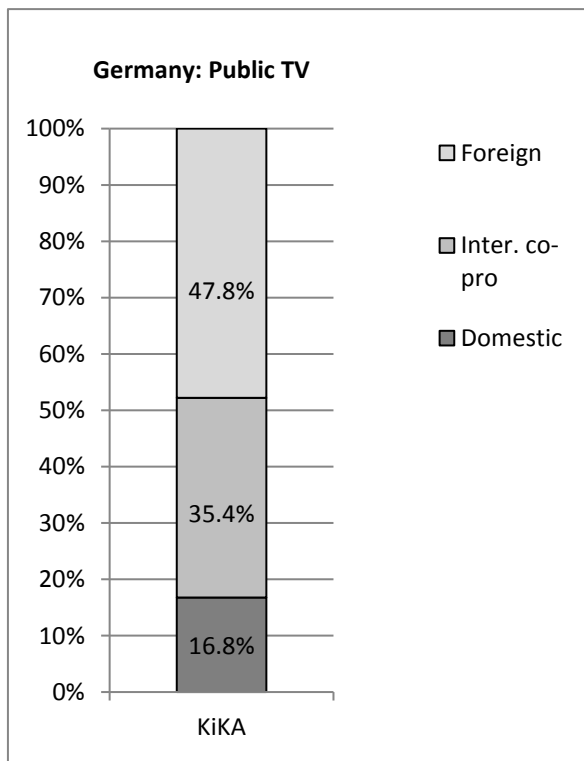
In comparison with the sample from 2007 the share of domestic productions has declined in the ten-year gap between the two studies (17.3% in 2007; 6.9% in 2017). Logically, the share of the non-domestic productions has increased significantly (79.9% in 2007; 93.1% in 2017). The “other/not recognizable” category is excluded.

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Of all programs shown in German children's television, 93.1% are foreign or international productions, while only 6.9% are domestic. Germany takes the penultimate, seventh place and is considerably below international average in terms of domestic productions.

International comparison

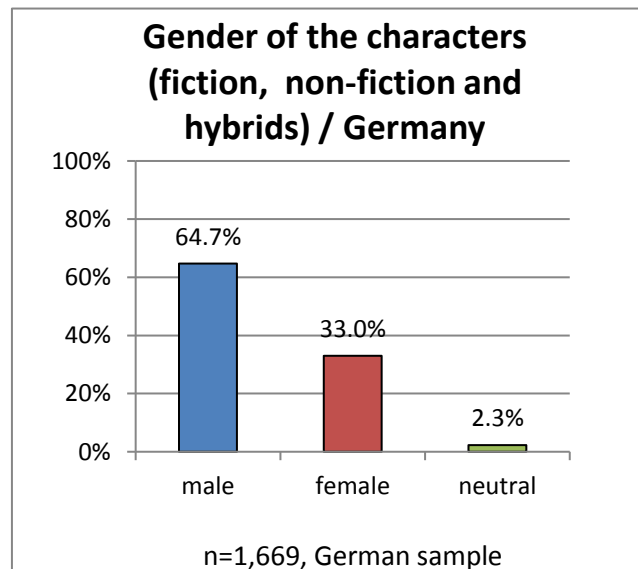
domestic prod.	
UK	63.1%
USA	58.7%
Cuba	25.4%
Israel	21.4%
Canada	20.7%
Belgium	8.5%
Germany	6.9%
Taiwan	3.6%
Average	26.0%



The comparison of Public and Commercial TV reveal a great difference in terms of the domestic and non-domestic productions. Domestic productions appear three times more often in KiKA than in Nickelodeon or SuperRTL. Disney has no domestic productions at all and among the Commercial TV channels Disney is the leader in terms of international co-productions, but KiKA is the overall leader in international co-productions with 35.4%. Commercial TV channels are the definite leader in terms of foreign productions. In comparison to 2007 the ratios are similar. However, there is a decrease in the domestic productions of KiKA (2007: 28,1%).

4. Who are the main characters?

A main character is a character that stands out due to constant presence and the explicit naming in the title or theme melody, or, in the context of an individual episode, a character that stands out due to constant presence and a significant role in moving the plot forward, even if not named in the title or theme melody. The first step is the analysis of the main characters' gender, based on grammatical terms, name of character, voice, and easily identifiable bodily characteristics. In terms of characters, in all shows (fiction, non-fiction and hybrids) 33.0% are female and 64.7% are male, which contradicts the idea of equal representation of both genders. Another 2.3% have no identifiable gender or were neutral.



Looking only at non-fictional programs, 32.9% of the main characters are female, 64.6% are male, and 2.5% of the main characters have no identifiable gender.

In the 434 fiction shows, 1,517 characters are identified as main characters, which is 25% less than the number of the main characters in the study from 2007 (n=2011). Although the share of the female characters (n=506) is extremely small (33.4%), it was even smaller in 2007 (31%). Male

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fictional characters constitute 65.4 % (n=992). 19 fictional characters (1.3%) have no recognizable gender.



Phoebe – „Henry Danger“

Nickelodeon (Fiction)

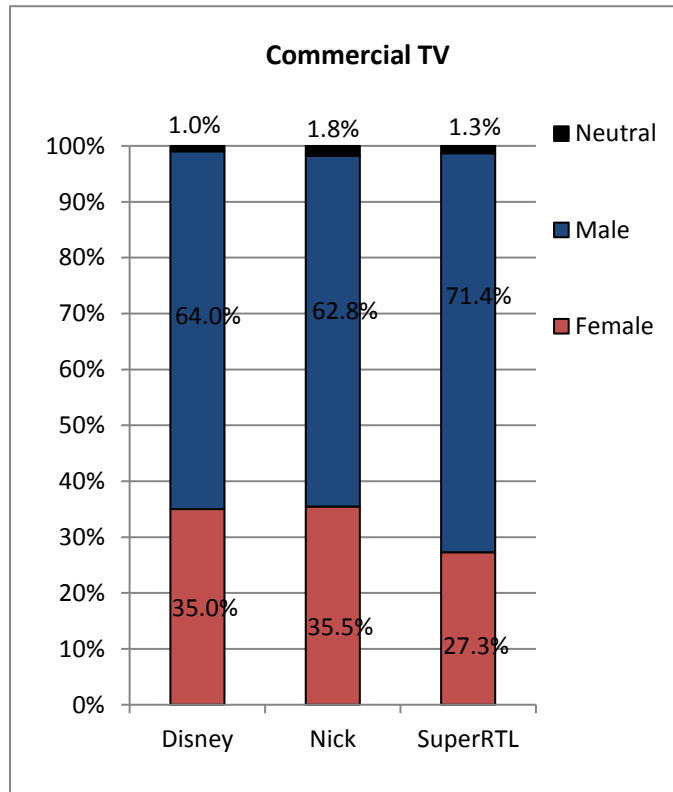
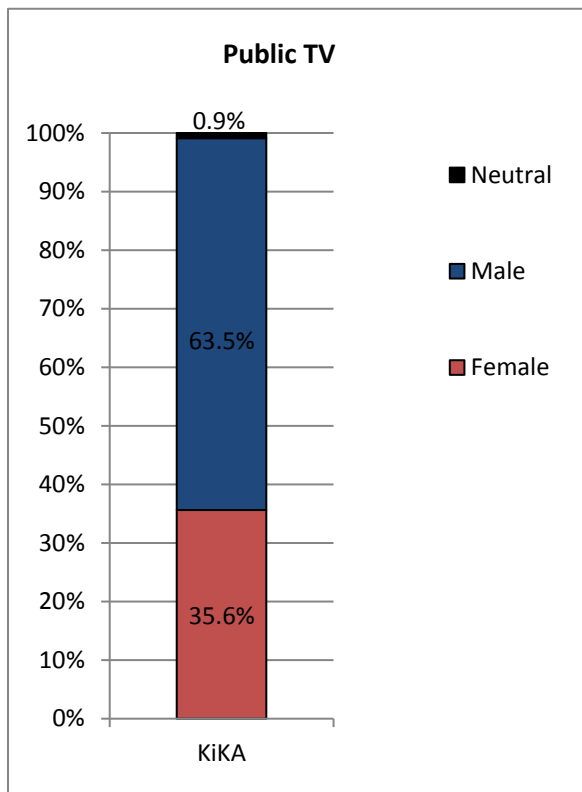
Source: <https://www.youtube.com/watch?v=H-1nKObAbgk>



Angelo – „Angelo“

SuperRTL (Fiction)

Source: <http://www.toggo.de/serien/angelo/index-116.htm>



KiKA, Disney and Nickelodeon have a similar share of female/male ($\approx 35/63\%$), but then again SuperRTL has 71,4% male and 27,3% female characters. In comparison to 2007, KiKA and Nick have increased their share of female characters, while SuperRTL has 1% less female characters. Disney was not included in the 2007 study.

Gender perspective: International comparison

The main characters of the fictional shows in German children's television are in 33.4% of the cases female, in 65.4% male and in 1.3% neutral. Among the examined countries Germany obtains the penultimate, seventh place in terms of female characters and, reciprocally, the second place in terms of male characters. Germany is therefore considerably above the international average, when it comes to male characters. In a modern country like Germany the gender balance should be much better, especially in children's TV.

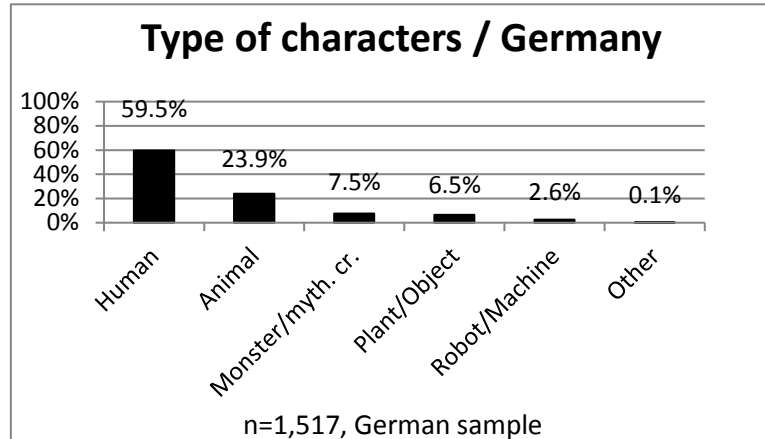
International comparison

female		male		neutral	
Cuba	41.1%	Israel	68.8%	Taiwan	12.5%
USA	38.2%	Germany	65.4%	UK	4.0%
UK	36.5%	Canada	64.3%	Belgium	2.4%
Canada	35.3%	Belgium	63.8%	Germany	1.3%
Taiwan	35.2%	USA	61.8%	Cuba	1.1%
Belgium	33.8%	UK	59.5%	Canada	0.4%
Germany	33.4%	Cuba	57.8%	Israel	0.0%
Israel	31.2%	Taiwan	52.3%	USA	0.0%
Average	35.6%	Average	61.7%	Average	2.7%

In 2007 the male characters in fiction shows made up 69% and the female – 31%. There is a positive change, when it comes to the equilibrium between male and female characters (Male: 65.4% / Female: 33.4% in 2017).

4.1 Fiction: Is the main character a human – animal – monster – object – machine?

Another interest of the study was finding out what the nature of the characters is. Is it a human, an animal, an object, a machine, etc.? 902 characters of the recorded are humans, which corresponds to a percentage of 59.5%. 362 characters (23.9%) are animals. The “monsters



or mythical creatures” appear as the third largest group. 114 characters (7.5%) can be assigned to this group. Furthermore, “plants and objects” consists of 98 characters (6.5%), “robot or machine” includes 39 characters (2.6%) and 2 characters are coded as “others” (0.1%).

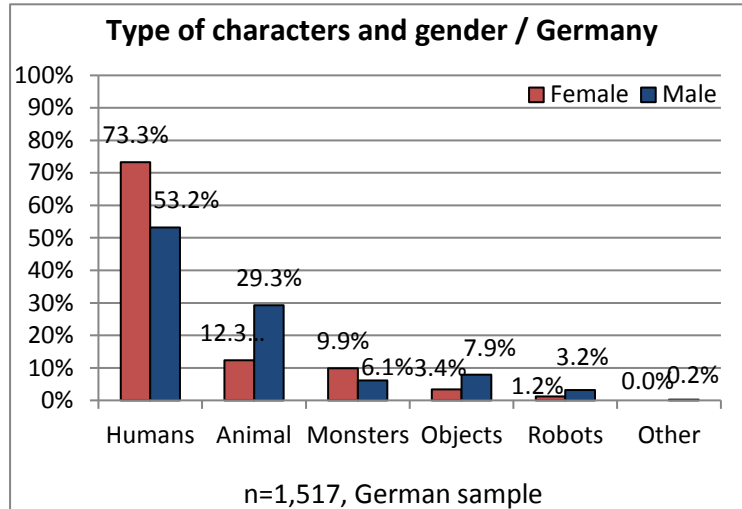
International comparison

	Human	Animal	Monster/etc.	Plant/Object	Robot/etc.	Other
Cuba	63.4%	27.5%	8.5%	0.3%	0.3%	0%
Belgium	61.2%	23.3%	9.3%	2.9%	3.3%	0%
Germany	59.5%	23.9%	7.5%	6.5%	2.6%	0.1%
Taiwan	56.8%	20.2%	15.0%	0.5%	6.2%	1.2%
Israel	55.4%	24.9%	15.4%	0.4%	3.8%	0.1%
UK	54.9%	27.7%	14.3%	1.3%	0.1%	1.7%
Canada	46.9%	34.0%	9.1%	1.5%	5.8%	2.7%
USA	41.4%	34.8%	18.3%	0.8%	4.7%	0%
Average	54.9%	27.0%	12.2%	1.8%	3.4%	0.7%

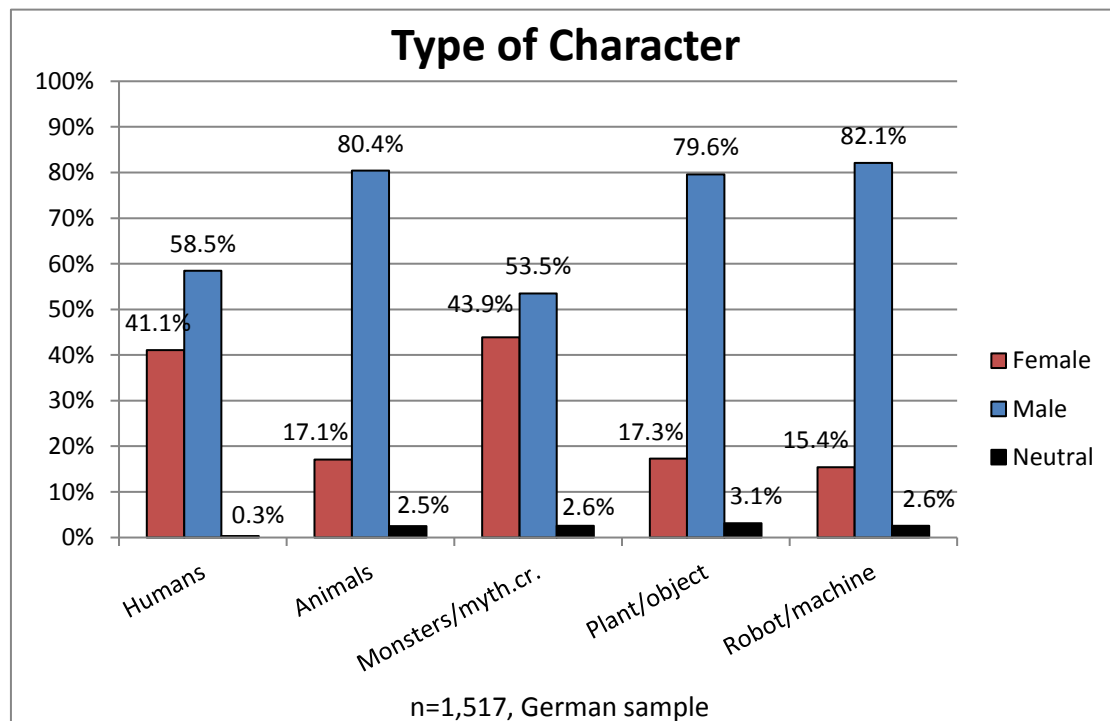
59.5% of the characters in German children's TV are human. 23.9% are animals.

Gender Perspective: Females and males according to the nature of the character

Of the female characters 371 (73.3%) are humans, 62 (12.3%) are animals, 50 (9.9%) are monsters or mythical creatures, 17 (3.4%) are plants or objects and 6 (1.2%) are robots or machines. The male characters are represented in 528 cases (53.2%) as humans and in 291 cases (29.3%) as animals. Monsters and mythical creatures with male gender are found in 61 characters (6.1%), 78 (7.9%) are plants or objects and 32 (3.2%) are robots or machines.



Of the humans 371 (41.1%) are female and 528 (58.5%) are male. The gender of the remaining 3 characters (0.3%) is not identifiable. Among the animals, 62 (17.1%) are female and 291 (80.4%) are male. The remaining 9 characters (2.5%) have no identifiable gender. The remaining 9 characters (2.5%) have no identifiable gender.

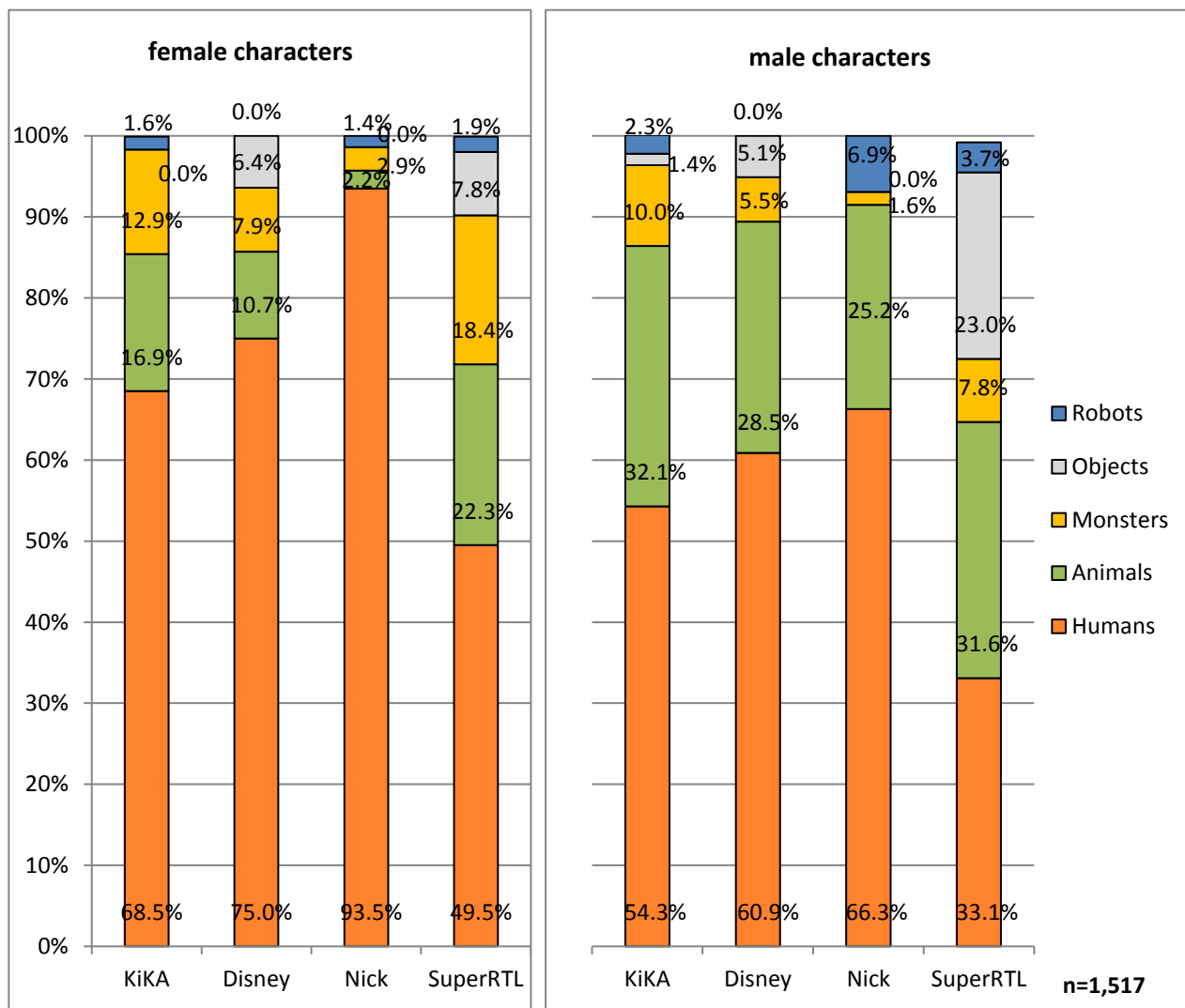


Among the monsters or mythical creatures 50 (43.9%) are female, 61 (53.5%) are male and 3 (2.6%) are gender-neutral.

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Of the plants and objects 17 (17.3%) are female, 78 (79.6%) are male and 3 (3.1%) are gender-neutral. Among the robots or machines 6 (15.4%) are female, 32 (82.1%) are male and 1 (2.6%) is neutral. The gender of the "other" 2 characters is male.

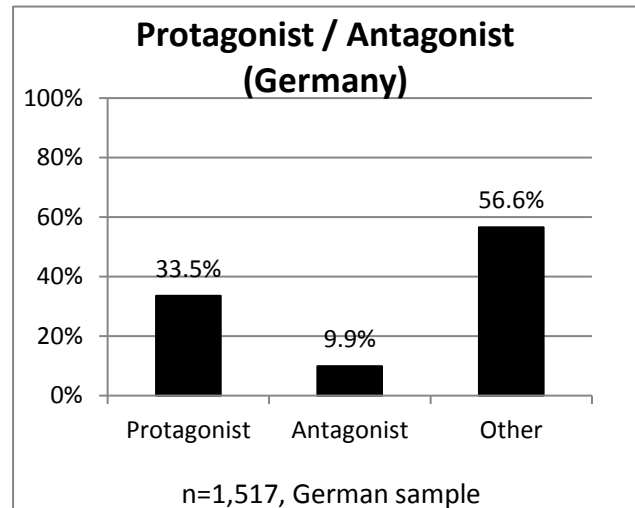
By comparing the results to those from ten years ago, it can be said that in the sample of 2017 there are noticeably more human characters (59.5%) and less animals (23.9%) than in 2007 (Humans: 54.8% / Animals: 30.7%). The fact to the matter is, there are more human characters introduced, which could have led to the introduction of more female human characters. Of the humans, 371 (41.1%) are female and 528 (58.5%) are male in 2017, whereas in 2007 there were 38.6% female (n=424) and 61.3% male (n=674) human characters. This positive change in the ratio between the genders corresponds to the overall change.



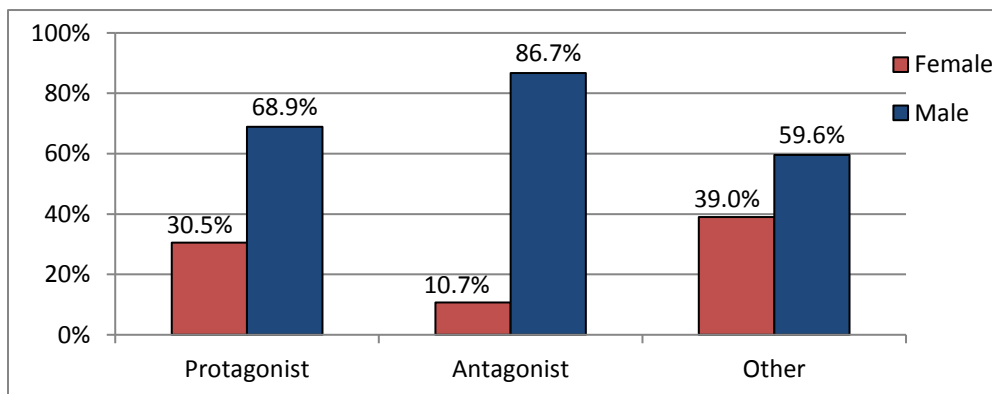
The highest percentage of female human characters could be found on Nickelodeon (93.5%) and the lowest percentage could be found on SuperRTL (49.5%). Ironically, this channel had the highest percentage back in 2007 (87.3%).

4.2 What is the general role in the story: Protagonist or Antagonist?

The analysis of the “general part” of the character in the context of the story shows that 508 of the characters in German's fictional children's programs are identified as protagonists. This corresponds to a relative part of 33.5%. On the other hand, there are 150 antagonists that constitute 9.9% of the characters. 859 characters could not be grouped neither as a protagonist nor as an antagonist (56.6%).



Of the protagonists counted, 155 (30.5%) are female and 350 (68.9%) are male. 3 (0.6%) protagonists are gender-neutral. Among the antagonists 16 (10.7%) are female, 130 (86.7%) are male and 4 antagonists (2.7%) are neutral. The characters that cannot be classified as neither protagonists nor antagonists can be split up as follows: 335 (39.0%) female, 512 (59.6%) male and 12 (1.4%) neutral. In 2007, the results concerning female/male and protagonists/antagonists are very close to those of 2017. Female protagonists in 2007 were 32.9% and male protagonists were 65.5%, whereas female antagonists were 11.9% and 85.2% male antagonists.



Among the female characters 155 (30.6%) are protagonists, 16 (3.2%) are antagonists and 335 (66.2%) are not identifiable. With regard to male characters, 350 (35.3%) are protagonists, 130 (13.1%) are antagonists and 512 (51.6%) are not identifiable. There are four times more male than female antagonists, which was also the case back in 2007 (F: 3.4% / M: 11.1%).

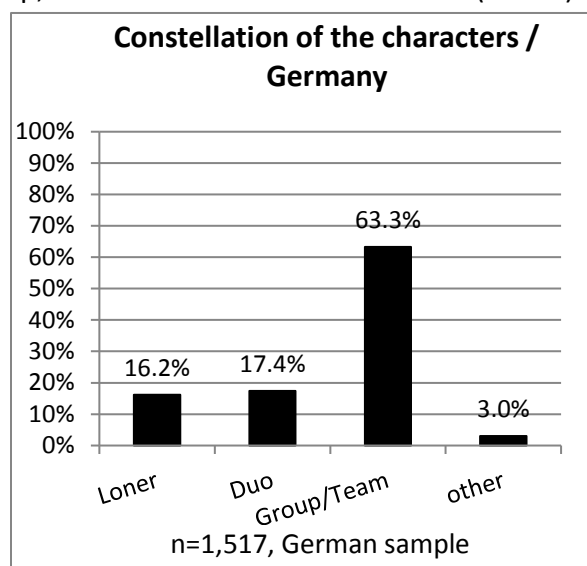
With a percentage of 9.9% of antagonists in children's TV, Germany ranks third in the international comparison and is slightly above the average. In comparison with 2007, Germany's percent rate of antagonists has risen by 1.1 % (2007: 8.8% / 2017: 9.9%), even though the average international percentage has decreased (2007: 13.7% / 2017: 9.5%).

International comparison

	Protagonist	Antagonist
Taiwan	78.2%	17.6%
Belgium	88.4%	10.6%
Germany	33.5%	9.9%
Cuba	90.4%	9.6%
Israel	90.3%	9.5%
UK	92.3%	7.6%
USA	93.3%	6.6%
Canada	95.0%	4.8%
average	82.7%	9.5%

4.3 In what kind of constellation does the main character act?

To analyse in what kind of constellation the main character is acting, the following questions was asked: Does he/she work and appear alone, in a group, or a duo? 246 of the characters (16.2%) are integrated into the plots as loners. 264 of the coded characters are part of a duo (17.4%). 961 of the characters (63.3%) and thus the majority are part of a group or a team. 46 (3.0%) could not be grouped into any of the categories. In comparison to 2007 there is a considerable increase in the groups and teams (2007: 54.0% / 2017: 63.3%) and decrease in the "duo" category (2007: 26.4% / 2017: 17.4%).



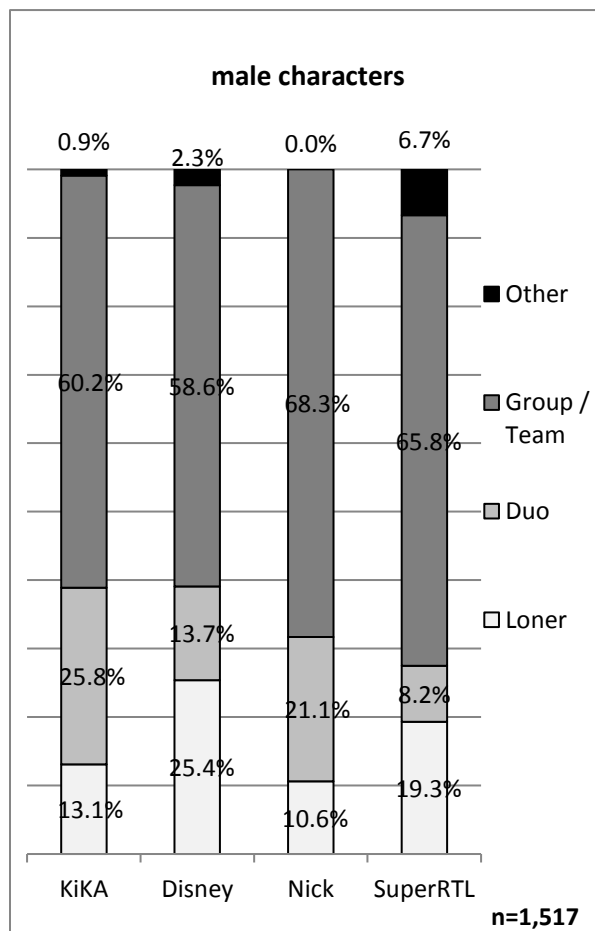
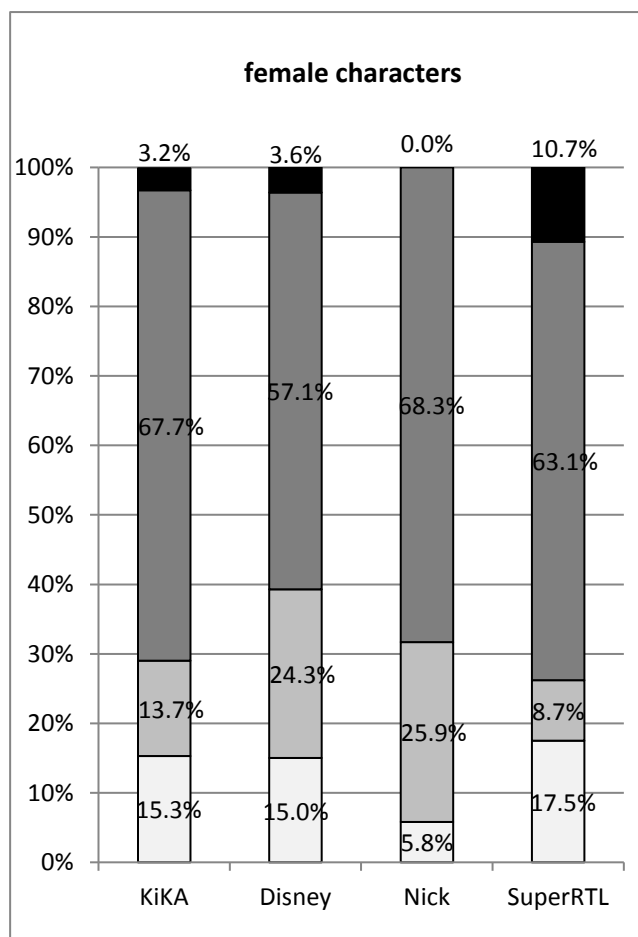
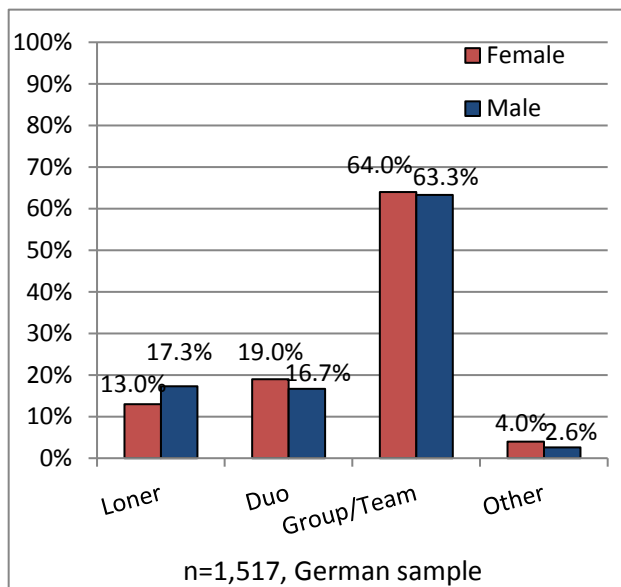
International comparison

	Loner	Duo	Group / Team
USA	2.2%	5.9%	92.0%
UK	9.5%	15.0%	75.4%
Canada	11.4%	16.4%	71.4%
Belgium	9.1%	24.7%	66.2%
Germany	16.2%	17.4%	63.3%
Cuba	20.2%	22.5%	57.3%
Israel	15.1%	31.1%	53.4%
Taiwan	17.3%	25.7%	53.1%
Average	12.6%	19.8%	66.5%

63.3% of the main characters in German children's TV are presented as part of a group or a team. On an international scale Germany is in the middle field and slightly below average. Therefore, the overall international presentation in groups or teams has risen (2007: 56.5% total) and so has the presentation in Germany (2007: 54.0% Germany).

Gender Perspective: Males are loners

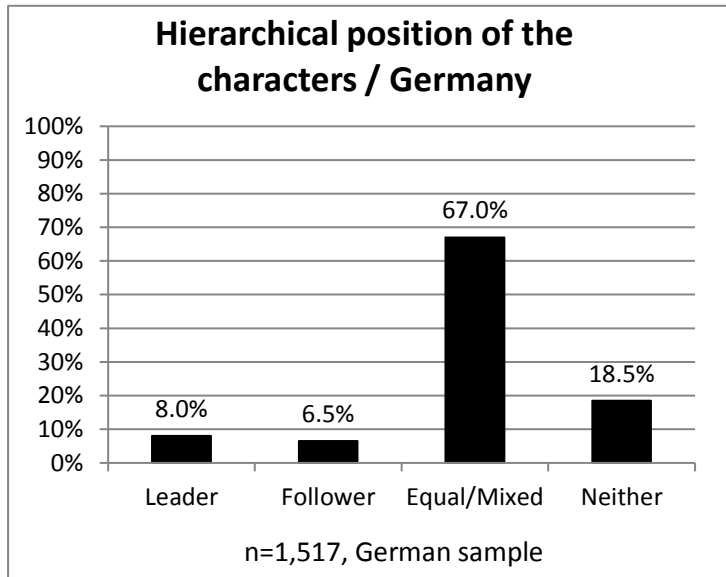
Of the female characters 66 (13.0%) are loners, 96 (19.0%) are in duos, 324 (64.0%) are a part of a group. The male characters are with 172 (17.3%) loners, 166 (16.7%) duos and 628 (63.3%) are a part of a group. The 2017 results confirm the results from 2007: males are still more often loners (F: 14.3%; M: 20.7% in 2007). Females, however, are more often presented in duos than ten years ago (F: 19.7%; M: 29.2% in 2007). Females figured more often in groups in 2007 (F: 65.0%; M: 49.4% in 2007), in 2017 males and females are almost the same in terms of group presentation.



The broadcaster with the highest percentage of female loners is SuperRTL (17.5%) but overall there are more male loners, especially on Disney (25.4%). Interestingly, Nick had 31.0% in terms of male loners in 2007 and in 2017 Nick has the lowest percent rate (10.6%).

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

This question concerns the characters' role in the social context. Who is dominant in the relationship and solution of the problem? Is there a clear leading character? 1017 (67.0%) of the characters appear as equals, regarding hierarchical positions. 121 (8.0%) are leaders, 98 (6.5%) are followers and for 280 (18.5%) characters the position is not clearly identifiable. In comparison to the results in 2007, equality among the characters has greatly increased (2007: 47.9% / 2017: 67.0%) and reciprocally, the leaders and the followers have decreased (2007: Leaders – 24.0%; Followers – 14.0% / 2017: Leaders – 8.0%; Followers – 6.5%).



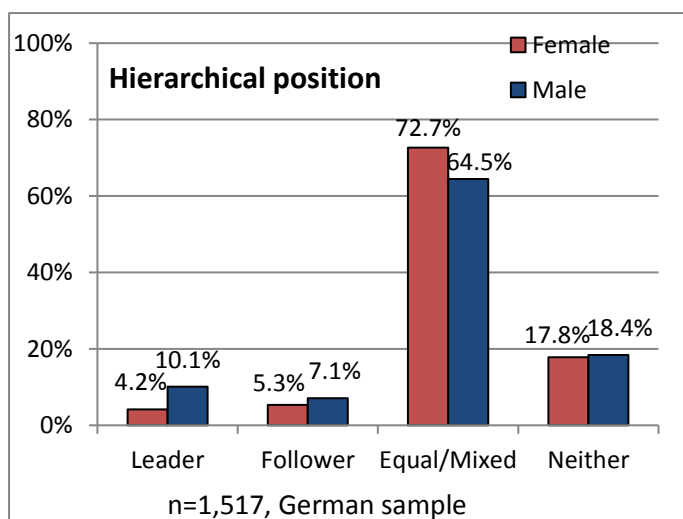
International comparison

	Leader		Follower		Equal
Cuba	54.2%	Cuba	32.7%	USA	81.2%
Israel	38.9%	Israel	25.9%	Canada	76.8%
Taiwan	27.7%	Taiwan	23.8%	Germany	67.1%
UK	25.6%	Belgium	19.4%	UK	66.0%
Belgium	22.5%	Germany	6.5%	Belgium	58.0%
Canada	13.9%	UK	6.2%	Israel	31.3%
USA	13.1%	Canada	6.1%	Taiwan	29.1%
Germany	8.0%	USA	5.7%	Cuba	10.7%
Average	25.5%	Average	15.8%	Average	52.5%

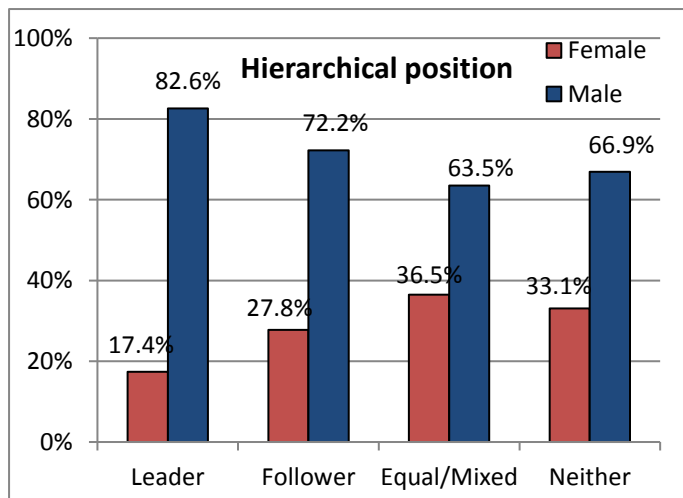
In 8.0% of the cases the main character is the leader of the group. In 6.5% of the cases the character is a follower and in 67.1% his or her hierarchical position is equal or mixed. The international comparison in the ten-year gap shows 5% average rise of the leaders and the equals (2007: Leaders – 20.5%; Equals – 47.7% / 2017: Leaders – 25.5%; Equals – 52.5%). The followers have almost the same percent rate (2007: 15.5%; 2017: 15.8%).

Gender Perspective: hierarchical positions / social context

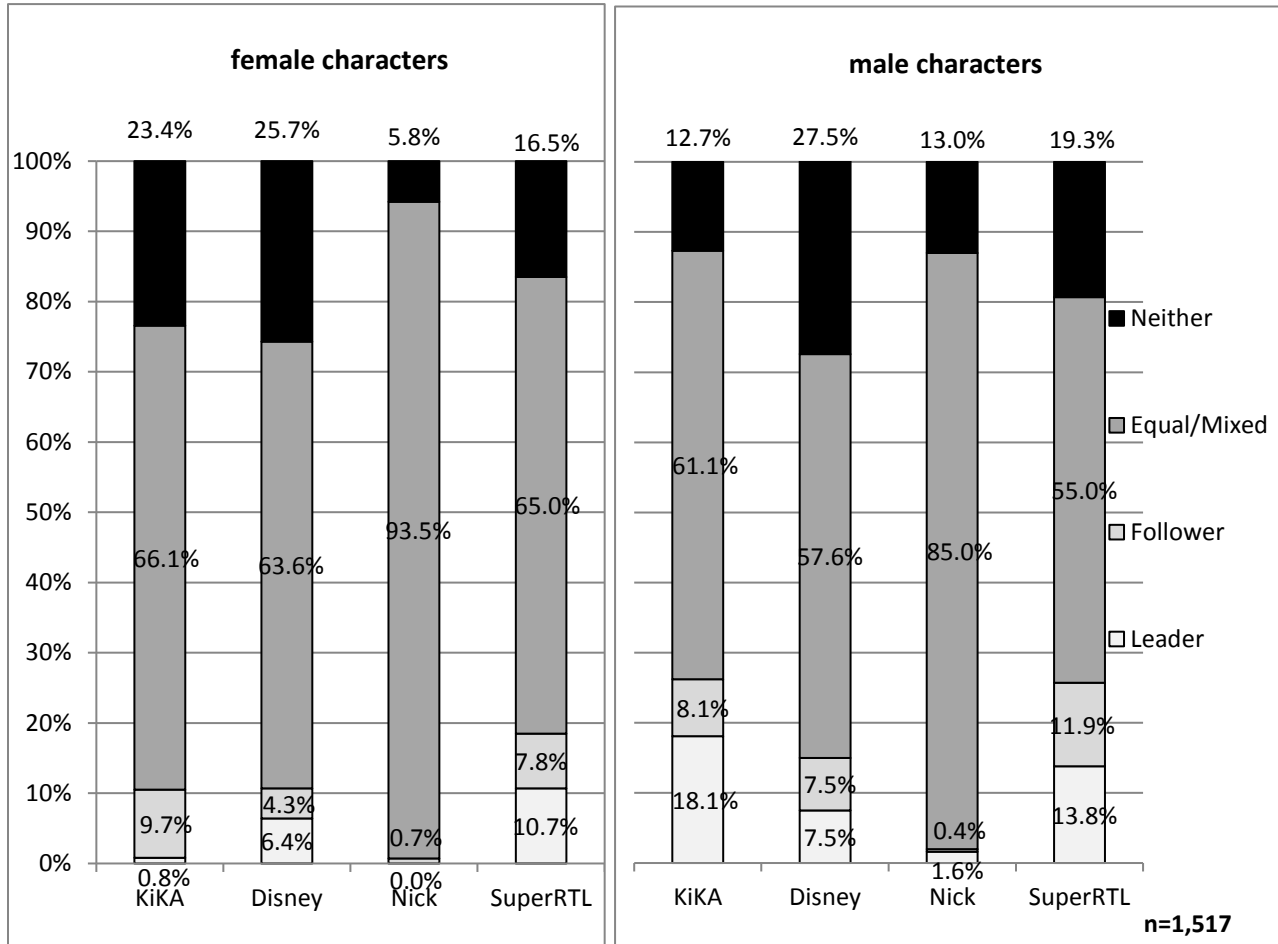
The female characters are in 21 (4.2%) of the cases leaders, 27 (5.3%) are followers, 368 (72.7%) are equal or mixed and for 90 (17.8%) it is not identifiable. The male characters are in 100 (10.1%) of the cases leaders, 70 (7.1%) are followers, 639 (64.5%) are equal or mixed and for 182 (18.4%) the hierarchical position was not identifiable. In comparison to 2007, the ratios are the same – more male leaders (the gap of 2017 is by 3% greater than that of 2007) and followers. The equals or mixed have an overall rise but the ratio is almost exactly the same (the gap is 3% smaller in 2017).



Of the leaders 21 (17.4%) are female and 100 (82.6%) are male. Among the followers the females are 27.8% (n=27) and the male characters make up 72.2% (n=70). 368 females are equals (36.5%), whereas 63.5% of the category consists of male characters (n=639). The hierarchical position of 90 female (33.1%) and 182 male characters (66.9%) could not be recognized.



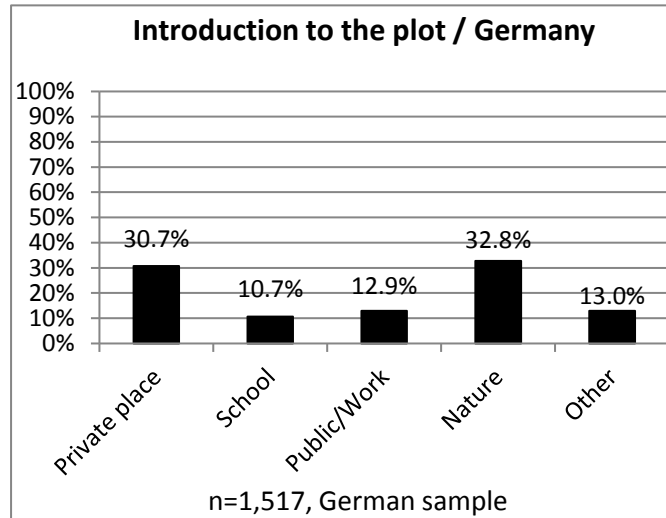
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The broadcasters with the highest percentage of female leaders are SuperRTL (10.7%), whereas KiKA has the highest share of male leaders (18.1%). Nick had the highest share of female leaders in 2007 (37.4%) but in 2017 there are no female leaders on Nick.

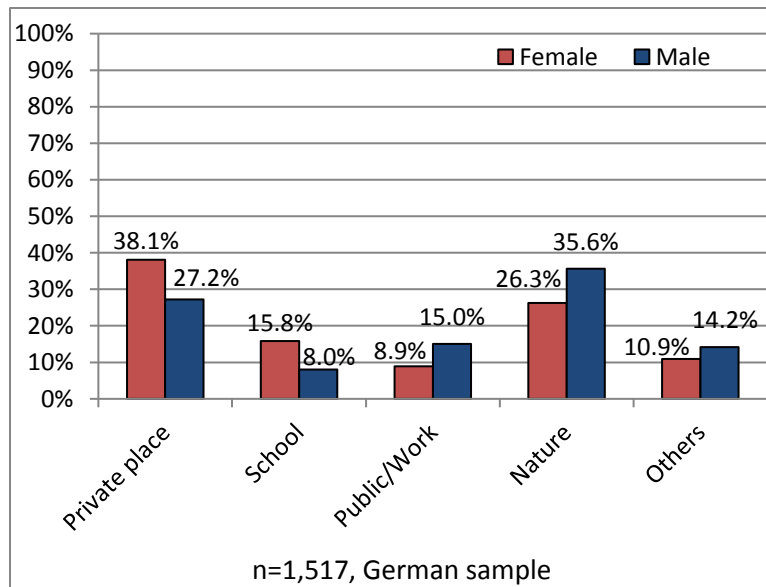
4.5 In which kind of surrounding is the character first shown ?

To analyze the surroundings in which the characters first appear in the show, the opening songs or titles have not been taken into account. The most common surrounding in which the character is introduced into the plot is nature. 498 (32.8%) of the recorded characters of this category appear here for the first time. Private places rank second with 465 (30.7%). 195 (12.9%) are introduced at public or work places and 162 (10.7%) characters are at school when they first appear. 197 (13.0%) are in other surroundings. The biggest difference, in terms of comparison with 2007, is that the 'nature' category has risen by 13% (2007: 19.2%) and ousted 'private place' from the first place in 2017, which had 41.9% back in 2007.



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

193 (38.1%) of the female characters in the sample are introduced to the plot in private settings, 80 (15.8%) are in school, 45 (8.9%) are in public places or at work and 133 (26.3%) are in nature. 55 (10.9%) are in other surroundings. 270 (27.2%) of the male characters are first introduced at a private place, 79 (8.0%) are in school, 149 (15.0%) are in public or at work and 353 (35.6%) are in nature. 141 (14.2%) are in other surroundings.



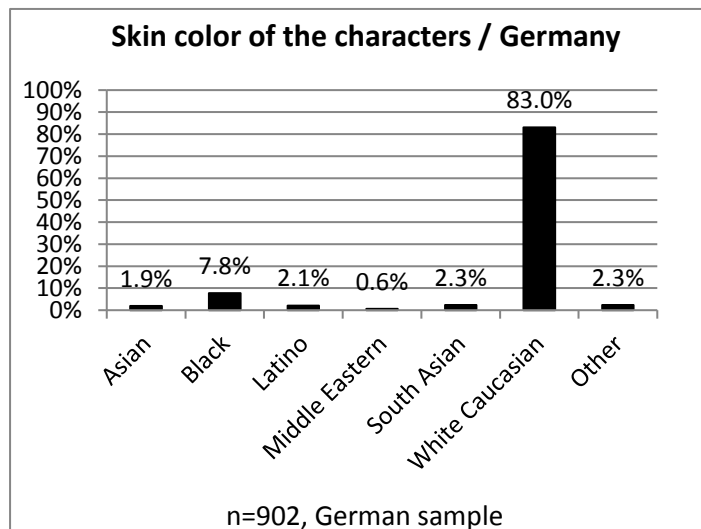
In comparison to the results in 2007, the female/male relations are the same in terms of who is more often introduced in what places. The gaps in 'private place' (gap in 2007: 4%; in 2017: 11%) and in 'nature' (gap in 2007: 2%; in 2017: 9%) have increased.

5. The analysis of the Human Characters

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

5.1 What skin colors or general ethnic affiliations can we see?

For coding the skin colors and ethnicities of the main human characters, the shape of the characters' eyes, their dark or tanned skin, etc. were taken into account. 17 (1.9%) of the human characters showed Asian physical traits. Black characters are found in 70 (7.8%) characters of the sample. 19 (2.1%) are classified as Latin-American, 5 (0.6%) as Middle-Eastern and 21 (2.3%) as South Asian. The majority, with 745 characters (83.0%), are Caucasian. 21 characters (2.3%) are classified as "Other" or are not identifiable.



International comparison

Asian		Black		Latin-American		White	
Taiwan	47.1%	UK	16.7%	Cuba	15.4%	Germany	83.0%
Cuba	15.4%	USA	12.2%	Taiwan	9.3%	Belgium	77.9%
USA	6.9%	Israel	9.9%	USA	8.9%	UK	74.8%
Israel	4.0%	Belgium	8.6%	Belgium	6.9%	Canada	74.4%
Canada	2.1%	Germany	7.8%	Israel	6.1%	Israel	66.4%
UK	2.1%	Cuba	7.4%	Germany	2.1%	USA	65.2%
Belgium	2.0%	Canada	5.4%	Canada	1.5%	Cuba	61.2%
Germany	1.9%	Taiwan	2.7%	UK	1.4%	Taiwan	28.7%
Average	10.2%	Average	8.8%	Average	6.5%	Average	66.5%

83.0% of the characters presented in German children's TV are white Caucasians, 7.8% are Blacks, 2.1% are Latin-Americans and 1.9% are Asians. On an international scale, the representation of white Caucasians is drastically above average, which constitutes the first position of Germany in terms of featuring white main characters. Therefore, Germany is below international average when it comes to the other three skin color categories, whereas Asians and Latin-Americans are represented considerably below average, and Blacks slightly so.

In comparison to the results in 2007, there is a 6% rise in terms of the white characters (2007: 77.5%) and 7% decrease in terms of the Asians (2007: 9.2%). The amount of black and Latin-American characters has changed, but not immensely (2007: 9.0 % Blacks; 1.4% Latin-American).

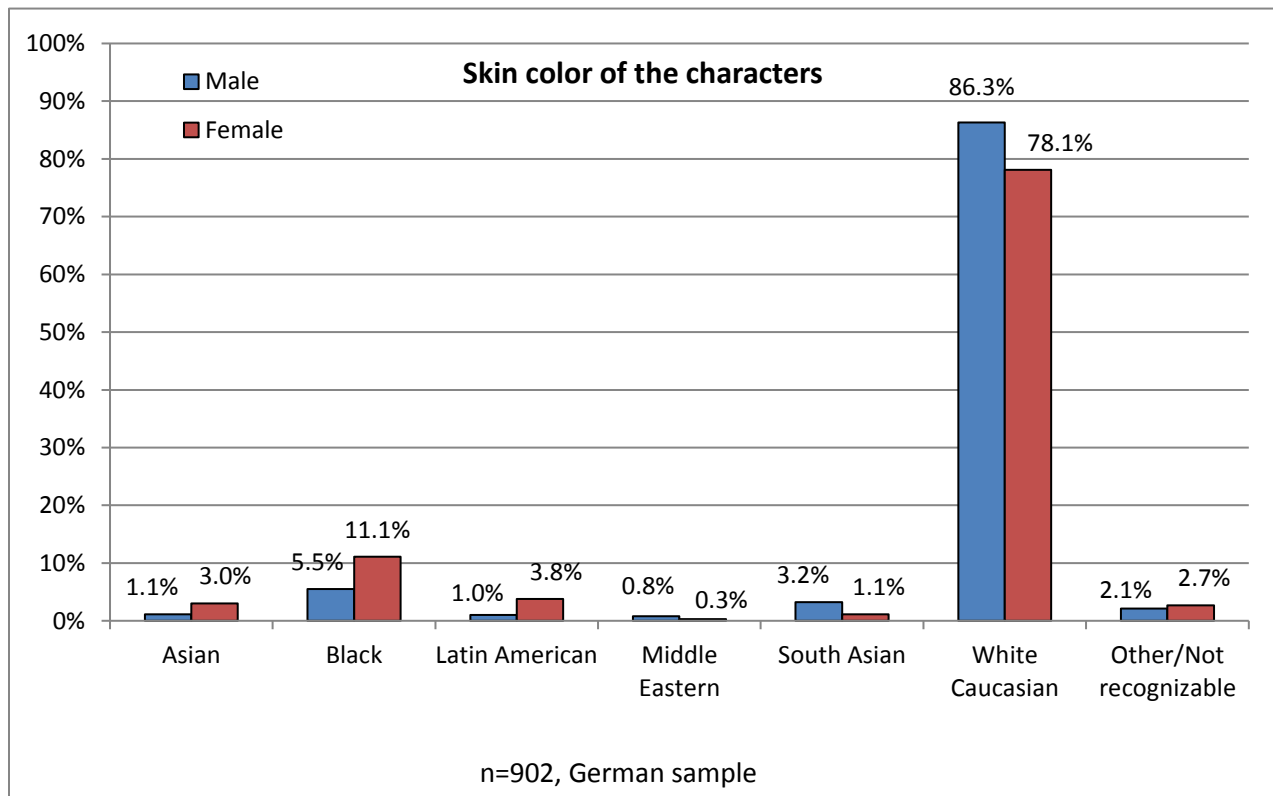
Germany's placing on an international scale was also compared to the placing ten years ago. The amount of white characters has risen, although the international average has declined (int. average of Whites in 2007: 72.2%; 2017: 66.5%). Germany is now the leader with regard to the white characters but has lost its higher position in regards to the Asian characters, where it is now taking the last place.

Gender perspective: Blacks are twice as often females

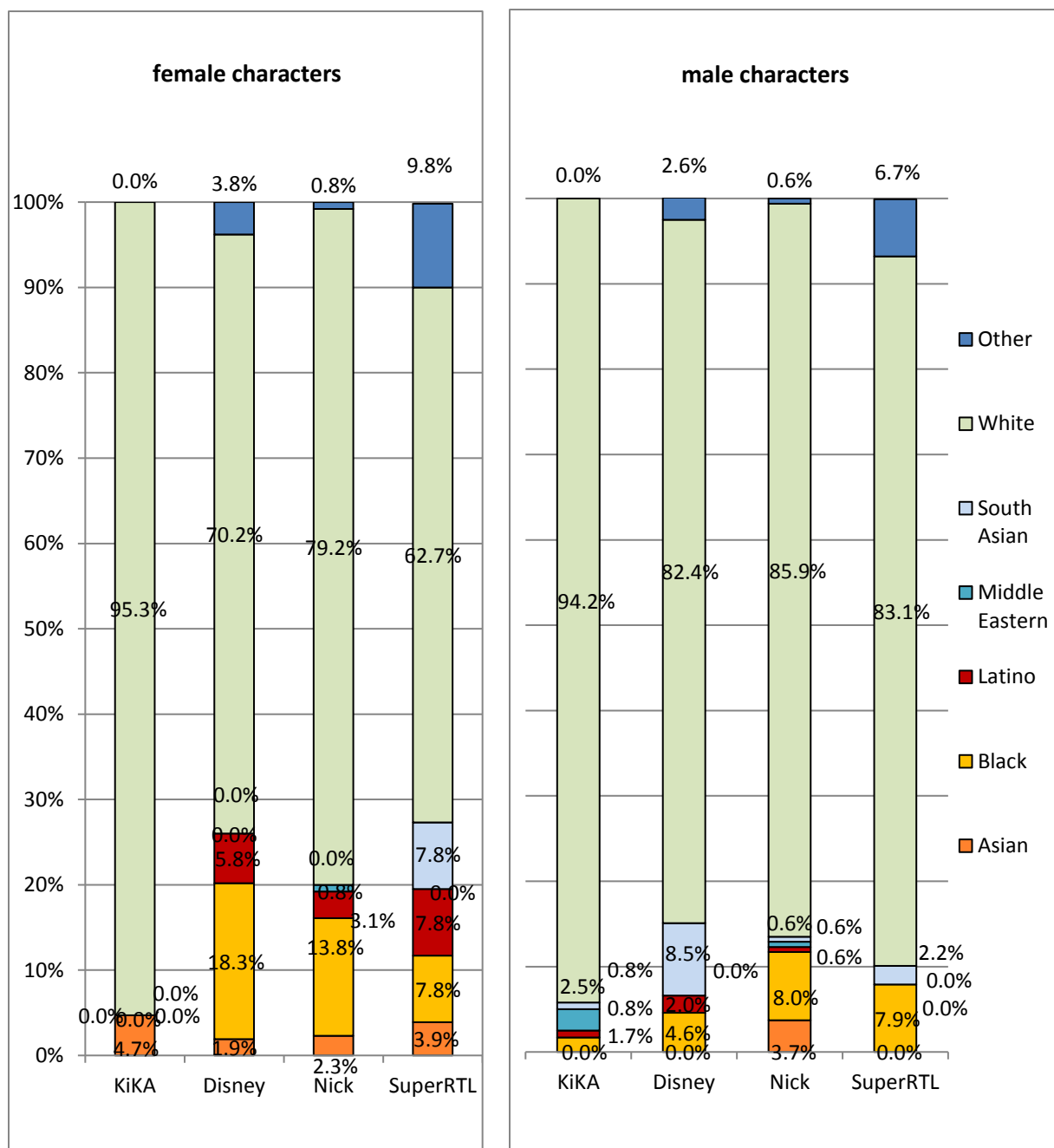
Out of the female characters, 289 (78.1%) are white Caucasians, 41 (11.1%) are Blacks, 14 (3.8%) are Latin-American, 11 (3.0%) are Asian, 4 (1.1%) are South Asian, 1 (0.3%) is Middle-Eastern and 10 (2.7%) are other or are not recognizable.

The male characters comprise 453 (86.3%) white Caucasians, 29 (5.5%) Blacks, 17 (3.2%) South Asians, 6 (1.1%) Asians, 5 (1.0%) Latin-Americans, 4 (0.8%) Middle-Easterners and 11 (2.1%) other or not recognizable.

In comparison to the results of 2007 there are two conspicuous differences. Asian characters have declined by around 5 times (Asians – M: 6.1% / F: 14.2% in 2007) and the situation by the black characters has undergone a change of places – in 2007 the male share was 3% higher than the female share, now the female black characters are twice as many as the male black characters (Blacks – M: 10.3% / F: 6.9% in 2007; M: 5.5% / F: 11.1% in 2017).



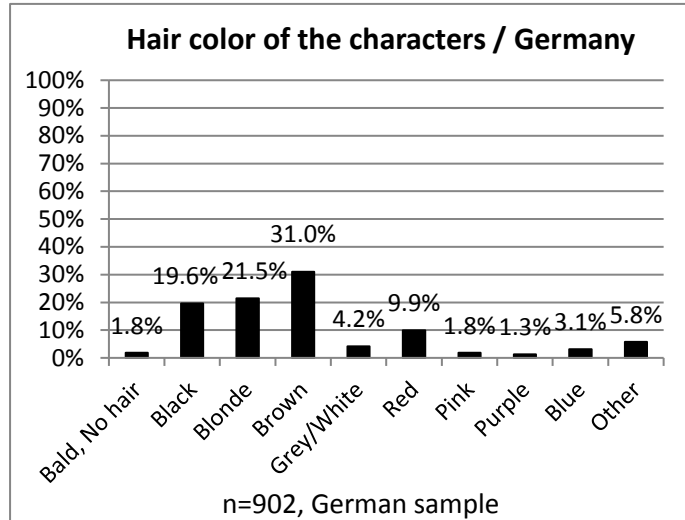
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The broadcaster with the highest percent rate of female and male white characters is KiKA (F: 95.3%; M: 94.2%). The most female black characters could be seen on Disney (18.3%) and the most male South Asian characters could be seen also on Disney (8.5%). The most female Asian characters are on KiKA (4.7%) and the only male Asian characters could be seen on Nick (3.7%). SuperRTL has 5 times less female Asian characters than in 2007 (20.0%).

5.2 What hair color do the characters have?

The characters' hair colors can be divided up into 10 different categories. 16 (1.8%) characters do not have any hair, 177 (19.6%) characters have black hair, 194 (21.5%) are blonde-haired and 280 (31.0%) have brown hair. 38 (4.2%) have grey or white hair, 89 (9.9%) have red hair, 16 (1.8%) are pink-haired, 12 (1.3%) have purple hair and 28 (3.1%) are blue-haired. 52



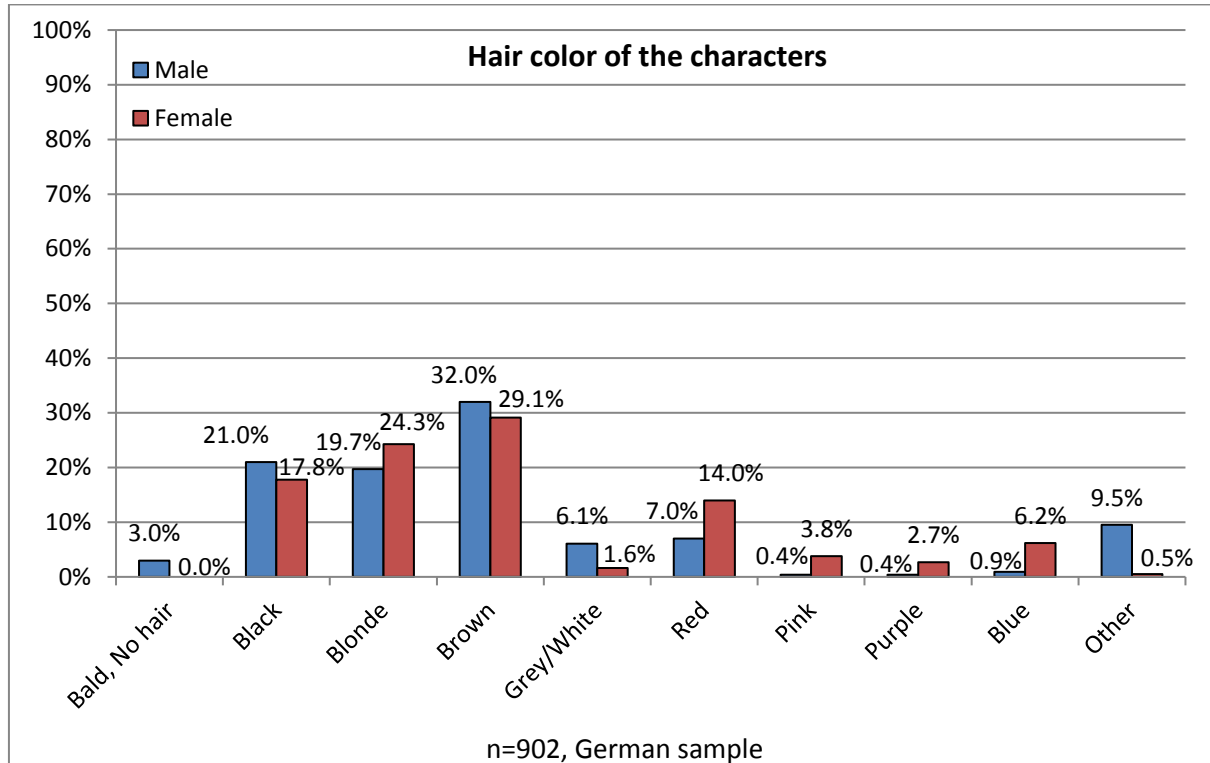
(5.8%) could not be categorized in any of the categories. During the 10 years there is a considerable rise, regarding the brown-haired characters (Brown: 23.3% in 2007). Bald, black-haired, blonde-haired and red-haired characters have declined (Bald: 4.3% / Black: 22.4% / Blonde 26.6% / Red: 12.9% in 2007). Pink, purple and blue hair colors were not present in the 2007 study.

Gender perspective: Four times as many grey-haired males

Out of the female characters every character has hair (bald ones – 0.0%), 66 (17.8%) have black hair, 90 (24.3%) have blonde hair and 108 (29.1%) have brown hair. Grey- or white-haired are 6 female characters (1.6%), red-haired are 52 female characters (14.0%), 14 (3.8%) have pink hair, 10 (2.7%) have purple hair and 23 (6.2%) have blue hair.

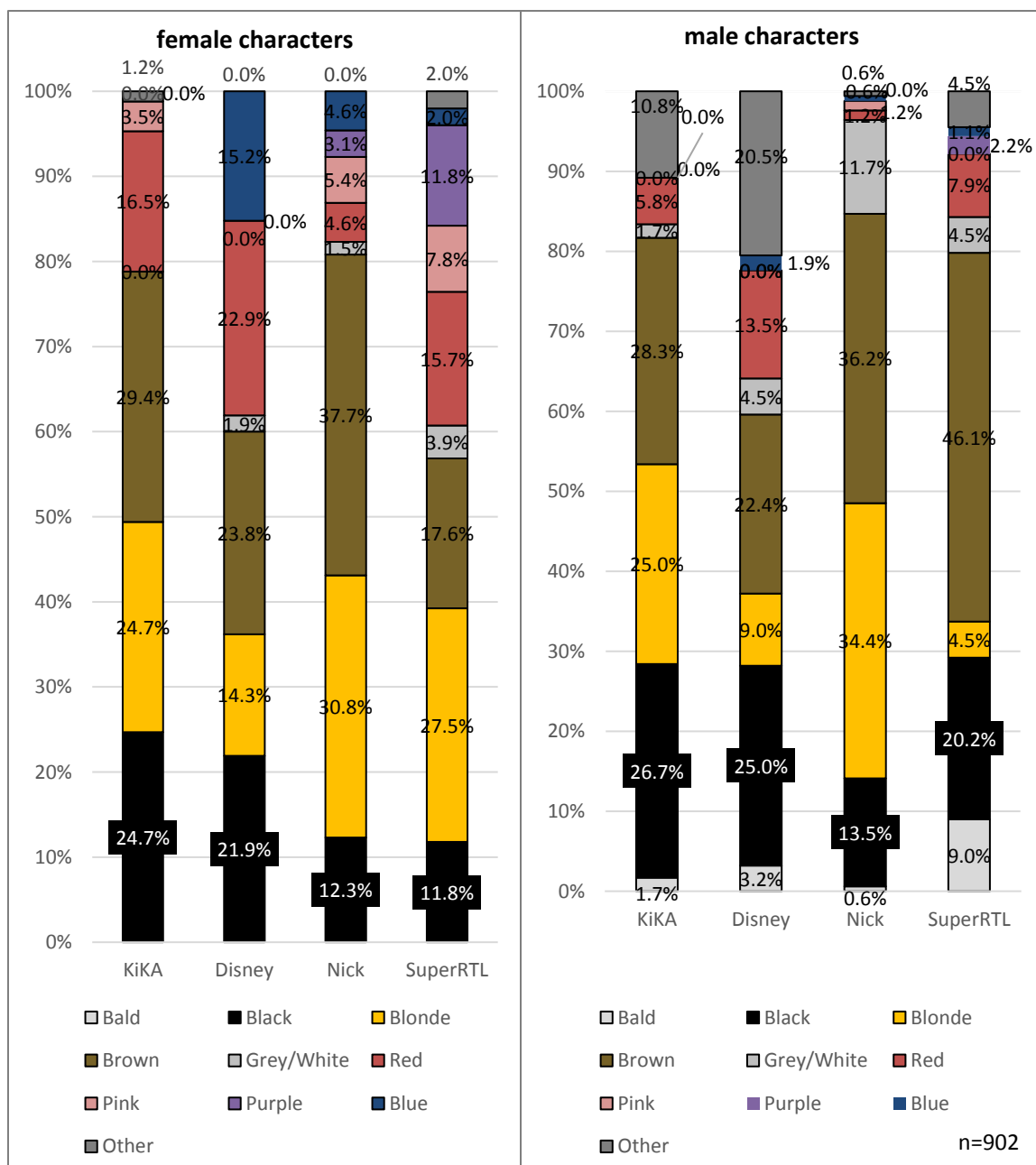
The male characters are with 16 (3.0%) with no hair, 111 (21.0%) have black hair, 104 (19.7%) have blonde hair and 169 (32.0%) have brown hair. 32 male characters are grey- or white-haired (6.1%), 37 are red-haired (7.0%), 2 are pink-haired (0.4%), 2 are purple-haired (0.4%) and 5 have blue hair (0.9%).

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The results of two of the categories could be referred as conspicuous. The blue-haired characters are six times more female than male. Four times more males than females could be observed among the characters with grey/white hair. There was a considerable gap in 2007, concerning the red-haired characters (M: 6.9% / F: 22.5% in 2007), whereas the females were three times as many. This gap has shrunk greatly (M: 7.0% / F: 14.0% in 2017).

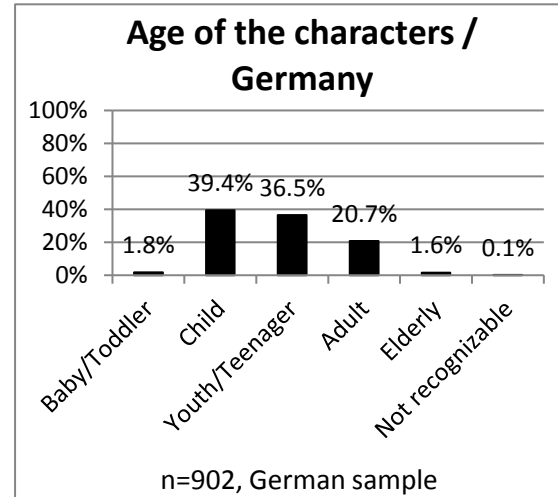
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The broadcaster with the most black-haired females and males is KiKA (F: 24.7%; M: 26.7%), whereas with most blonde characters again amongst the two is Nickelodeon (F: 30.8%; M: 34.4%). SuperRTL has almost three times more male brown-haired characters than female (F: 17.6%; M: 46.1%). Nick is the leader among the male grey-haired characters (11.7%) and SuperRTL among the bald males (9.0%).

5.3 What age are the characters?

The coding of age is based on outward appearance and content. Adult, if they have recognizable activities such as working, driving or have the role of a mother or a father. Elderly, if they have recognizable traits such as the role of a grandma or a grandpa or if they walk with a cane, for example.



In terms of age two larger groups could be found in the sample: 355 (39.4%) are children and 329 (36.5%) are teens. Only 16 (1.8%) are babies, 187 (20.7%) are adults and only 14 (1.6%) are elderly. For 1 character (0.1%) no exact age parameters could be given.

In comparison to the study in 2007 the teenager characters have increased by 50% (2007: 24.7%). Therefore, the percentages of other categories have declined – child characters appear by 5% less (2007: 44.5%), adult characters by 4% less (2007: 24.1%) and the elder characters are in 2017 three times less (2007: 4.9%). Also slightly more baby characters could be observed in 2017 (2007: 1.1%).

International comparison

Baby/ Toddler		Child		Youth/ Teenager		Adult		Elderly	
Germany	1.8%	Canada	49.5%	Israel	47.9%	UK	31.5%	UK	4.9%
Cuba	1.6%	USA	44.7%	UK	42.6%	Taiwan	29.4%	Taiwan	3.6%
Canada	0.8%	Cuba	42.2%	Belgium	42.1%	Israel	29.0%	Belgium	3.2%
UK	0.7%	Germany	39.4%	Germany	36.5%	Cuba	28.2%	Israel	2.5%
Taiwan	0.5%	Taiwan	36.9%	USA	33.7%	Germany	20.7%	USA	1.9%
USA	0.4%	Belgium	32.2%	Canada	27.3%	Belgium	20.1%	Germany	1.6%
Israel	0.1%	Israel	20.2%	Taiwan	27.2%	Canada	19.6%	Canada	0.9%
Belgium	0.1%	UK	15.4%	Cuba	27.2%	USA	19.3%	Cuba	0.8%
Average	0.8%	Average	35.1%	Average	35.6%	Average	24.7%	Average	2.4%

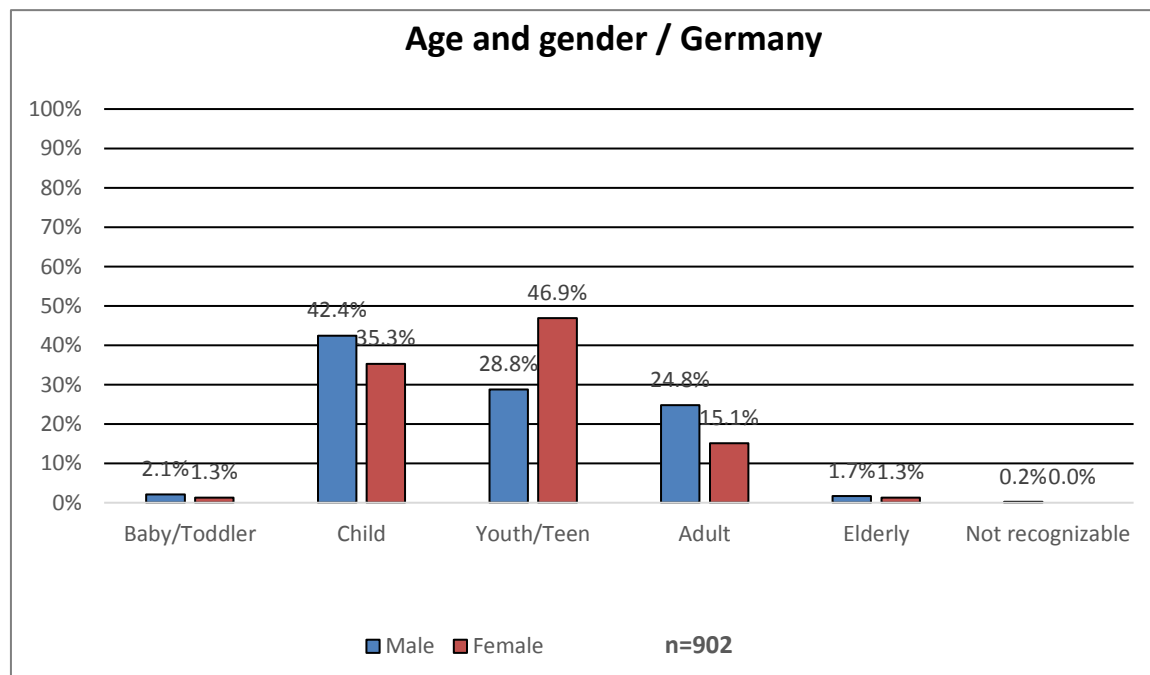
39.4% of the characters presented in German children's TV are children, i.e. Germany is slightly above international average. 36.5% are teens and 1.6% are elders, both being very close to the average. Adult characters constitute 20.7%, which is 4 percent below average. Concerning the baby characters, Germany takes the first place with 1.8%, which is a percentage more than two times as high as the international average.

Gender perspective: Girls are more often Teenagers, adults are more often male.

Out of the female characters 5 (1.3%) are babies or toddlers, 131 (35.3%) are children, 174 (46.9%) are teens, 56 (15.1%) are adults and 5 (1.3%) are elderly.

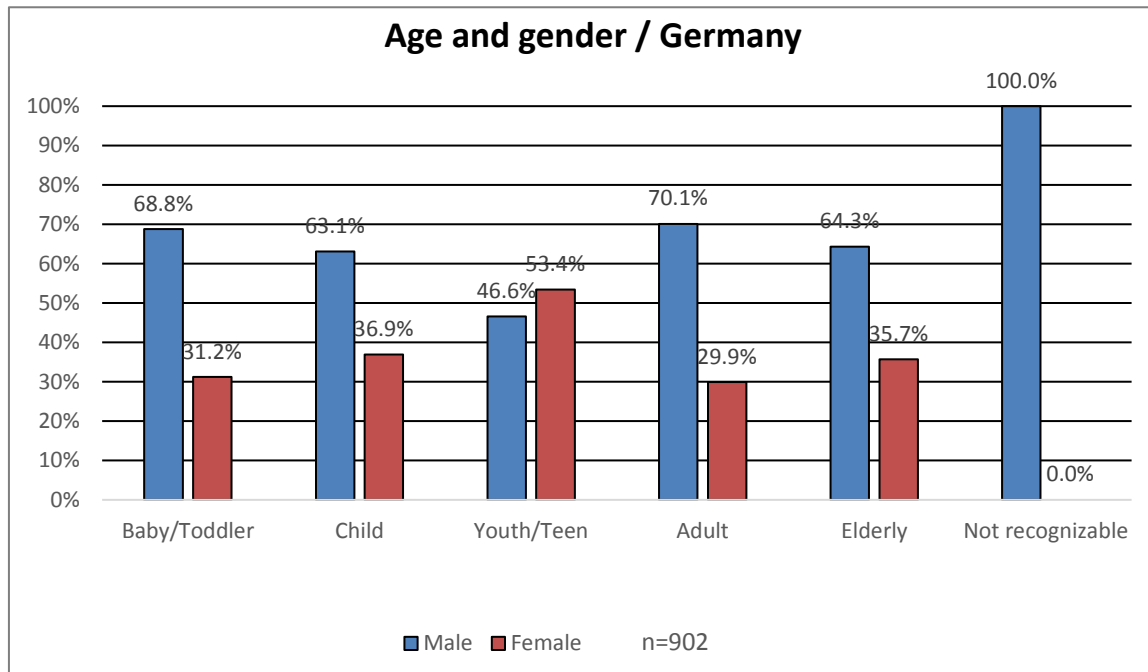
11 male characters (2.1%) are babies/toddlers, 224 (42.4%) are children, 152 (28.8%) are teens, 131 (24.8%) are adults and 9 (1.7%) are elders.

The tendency stated in the title of the paragraph is the same as in 2007, but then again somewhat strengthened. In 2007 the male children were 20.1% and the female children were 31.9%, whereas in 2017 both have a higher percent rate (M: 28.8%; F: 46.9%). This parallel increase keeps the same ratio between them. Among the adults both male and female have decreased but here the effect is stronger among the male adults – the ratio widens (2007: M: 26.6%; F: 20.3%).

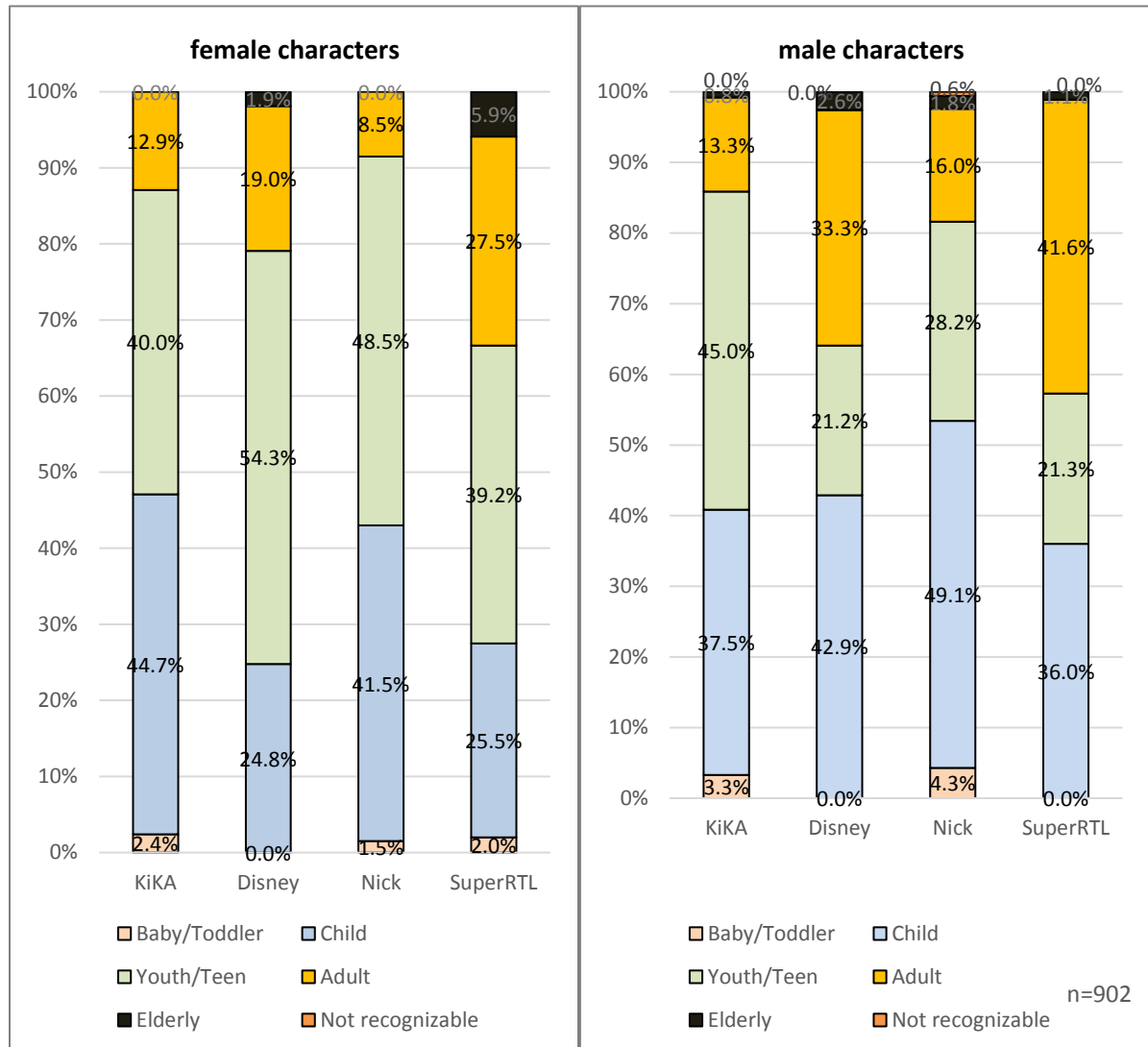


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5 of the baby characters are female (31.3%) and 11 are male (68.8%). Out of the children, 224 (63.1%) are male and 131 (36.9%) are female. Among the teenagers 46.6% are male characters (n=152) and 53.4% are females (n=174). 56 female characters are coded as adults (29.9%), whereas the adult male characters are 131 (70.1%). There are also 9 senior male (64.3%) and 5 female (35.7%) characters. There is one character whose age could not be recognized and it is male (100%).



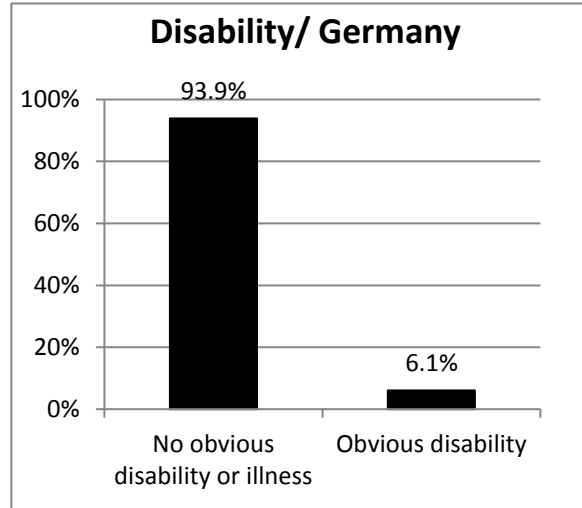
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The broadcaster with the highest percentage of male child characters is Nickelodeon (49.1%), whereas SuperRTL leads the male adult category (41.6%). KiKA has around twice as more male teens as the other three broadcasters (45.0%). The most interesting broadcaster here is Disney, with its ratio among teens and children - 54.3% female and 21.2% male teens, 24.8% female and 42.9% male children. SuperRTL had in 2007 the highest share among both female and male children (F – 63.0%; M: 71.9%), which is in 2017 not the case (F - 25.5%; M- 36.0%).

5.4 Which disabilities do the characters have?

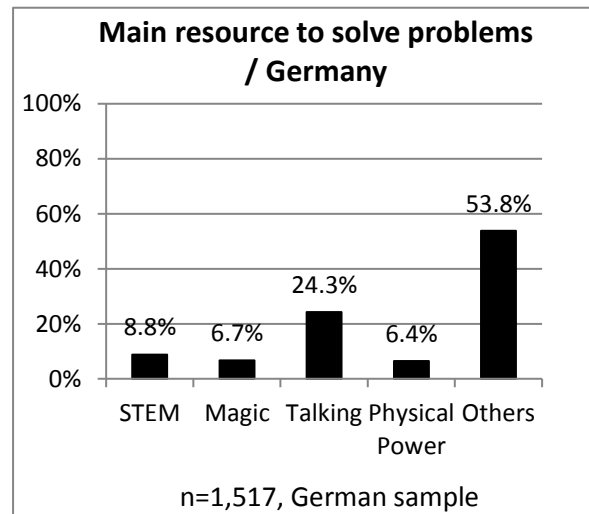
In this study, the main characters were coded as disabled if the character has a clearly identifiable disability (e.g. wheelchair, blindness) or a severe chronic illness (e.g. HIV/AIDS, cancer, diabetes), which can be seen obviously or is an important part of the character development. In the German sample, there are 55 characters (6.1%), who have obvious disabilities: male – 36 (6.8%) and female – 19 (5.1%).



No character with a serious chronicle disease has been found among the German characters. 93.9% of the characters have no recognizable disability, which is an upgrade to the representation of reality because in 2007 there were 99.5% characters with no disabilities whatsoever.

5.5 What is their main resource to solve problems?

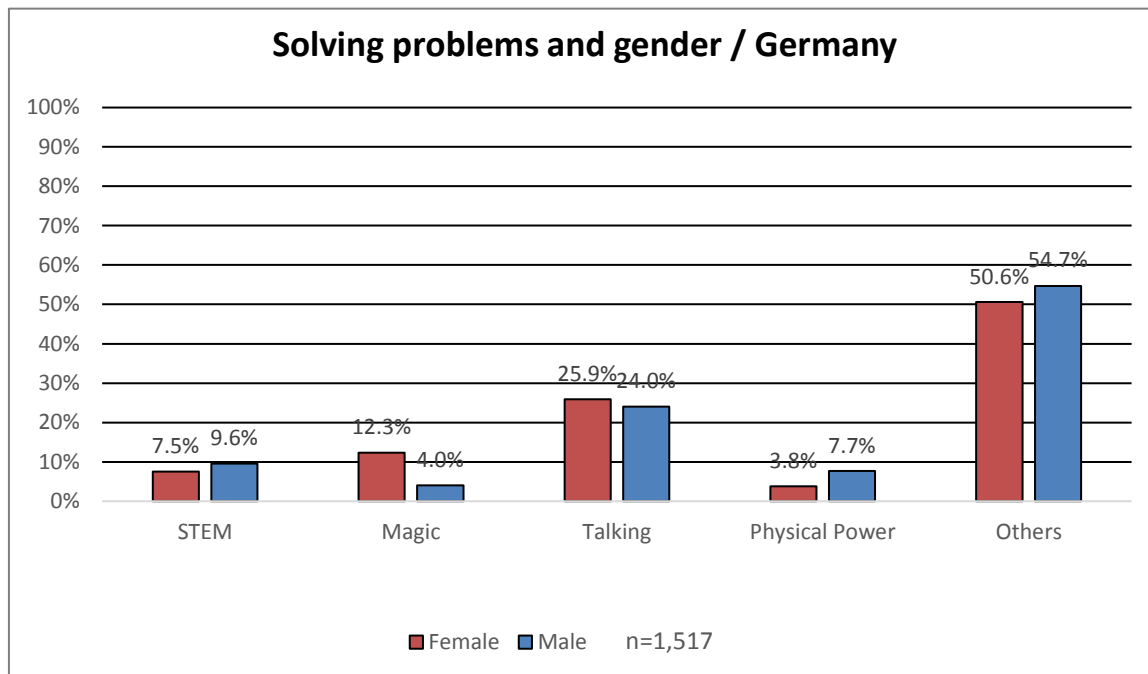
133 characters (8.8%) solve problems by using science, technology, engineering and/or mathematics (STEM). 102 characters (6.7%) are solving issues with magic, which is the use of supernatural powers to make things happen that would usually be impossible, such as making people disappear and/or the use of means such as charms or spells believed to have supernatural powers over natural forces. 369 (24.3%) are using talking, mediation, organizing and/or understanding. 97 (6.4%) use (natural or enhanced) physical power as their main resource to solve problems. 816 (53.8%) could not be categorized to any of the categories.



Gender perspective: Female characters solve their problems with magic three times more often, male characters use physical power two times more often.

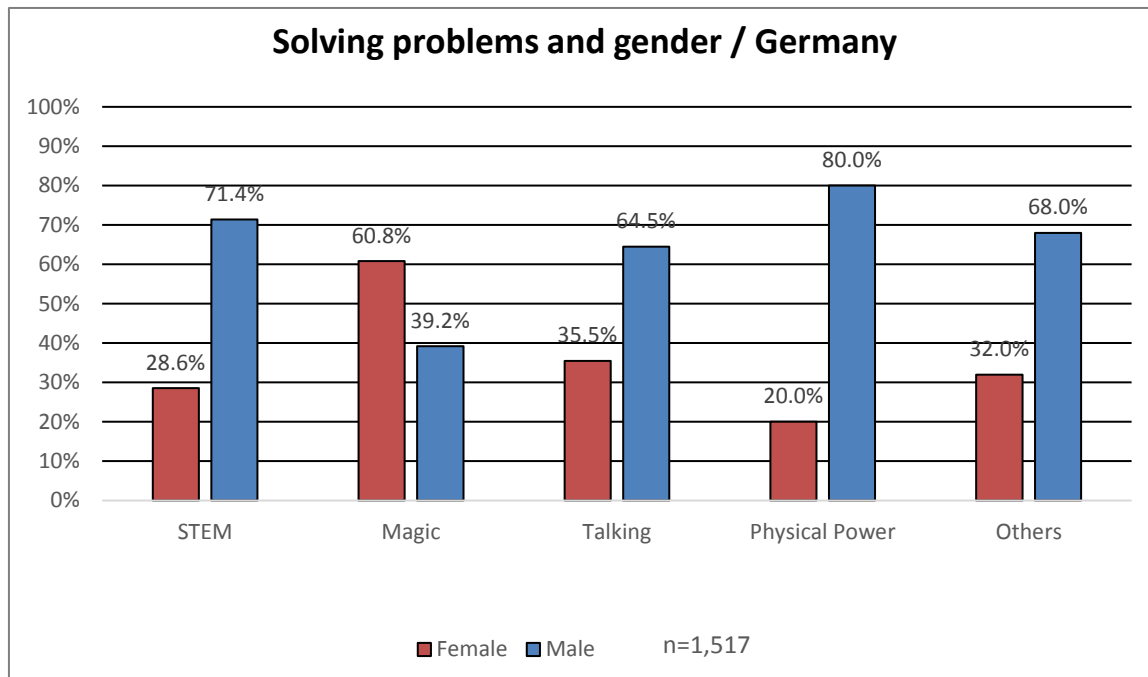
Of the female characters 38 (7.5%) use STEM, 62 (12.3%) use magic, 131 (25.9%) solve problems by talking, mediating, organizing and understanding, 19 (3.8%) use physical power and 256 (50.6%) solve their problems in an another way.

Of the male characters 95 (9.6%) do STEM, 40 (4.0%) do magic, 238 (24.0%) solve their problems by talking, mediating, organizing and understanding, 76 (7.7%) solve problems with the help of physical power. For 543 characters (54.7%) solving problems was done differently.



Out of the characters, who use STEM as a problem-solver 28.6% are female (n=38) and 71.4% are male (n=95). The magic category consists of 60.8% female characters (n=62) and 39.2% males (n=40). 131 females are using talking, mediation, organizing etc. as a problem-solver (35.5%), whereas the male characters are 238 (64.5%). 76 males make up 80.0% of the physical power group and the females, who use this method are 19 (20.0%). The majority of the characters pertains to the "Other" category (256 females with 32.0% and 543 males with 68.0%).

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International comparison

STEM		Magic		Talking		Power	
Israel	24.4%	Cuba	15.5%	UK	53.4%	Cuba	23.2%
UK	24.0%	Taiwan	10.8%	Taiwan	52.9%	Belgium	19.9%
USA	21.1%	Israel	9.9%	USA	51.8%	USA	17.8%
Canada	18.5%	Belgium	9.8%	Canada	50.3%	Canada	16.3%
Belgium	16.7%	USA	9.1%	Belgium	50.0%	UK	15.1%
Taiwan	11.1%	Canada	8.7%	Israel	48.7%	Taiwan	14.3%
Germany	8.8%	Germany	6.7%	Cuba	24.8%	Israel	13.5%
Cuba	7.2%	UK	3.6%	Germany	24.3%	Germany	6.4%
Average	16.5%	Average	9.3%	Average	44.5%	Average	15.8%

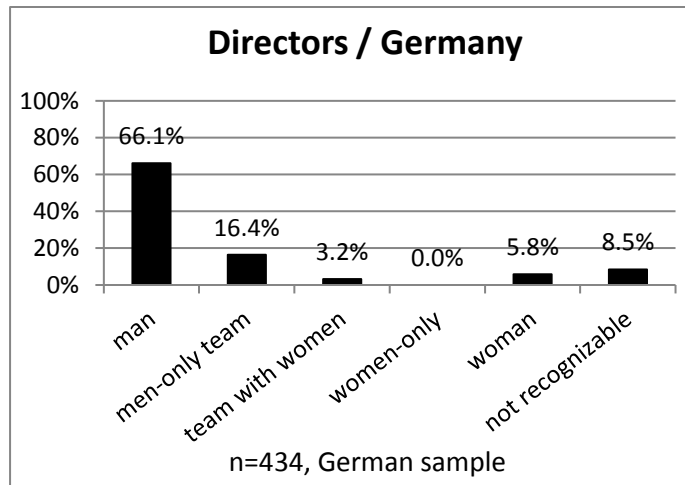
‘Others’ category here is excluded. In the ‘Others’ category Germany has a share of 53.8% and therefore is located so low, in respect to all categories, in the international comparison.

6. Production: How is the show directed, written, produced and created?

The information required for this abstract was derived from the credits of the show or when needed, from the internet.

6.1 Director

In the director category there are many autonomous male directors. 286 (66.1%) of the shows are directed by one man. 25 (5.8%) are directed by one woman. Teams with women constitute 14 (3.2%) of the directed shows and men-only teams direct 71 shows (16.4%). There are no directing teams in Germany, which consist only of women. For 37 shows (8.5%) is not clear who and how many are the directors.



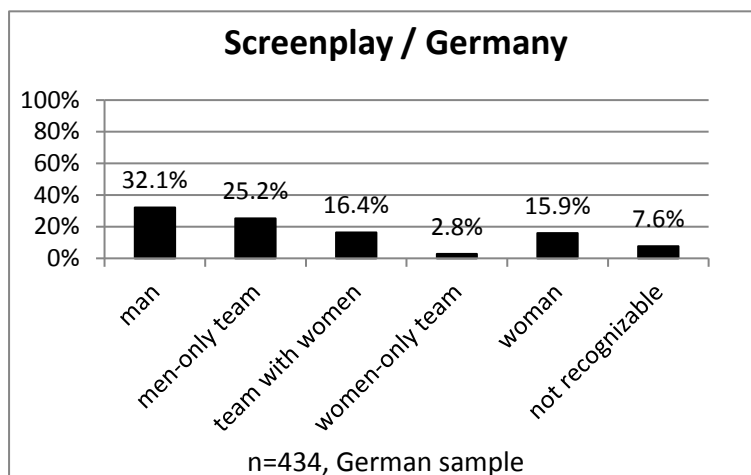
International comparison

Woman		Man		Team with		Men-only		Women-only	
Canada	9.9%	Belgium	70.0%	Taiwan	10.8%	USA	20.9%	USA	1.4%
Cuba	9.8%	Canada	69.6%	Israel	8.9%	Israel	17.5%	UK	0.7%
UK	8.6%	Israel	68.4%	USA	8.6%	Cuba	16.7%	Belgium	0.4%
Germany	5.8%	Taiwan	66.7%	Cuba	8.5%	Germany	16.4%	Canada	0.2%
USA	4.9%	Germany	66.1%	UK	6.8%	Belgium	15.9%	Germany	0.0%
Taiwan	4.4%	Cuba	64.9%	Canada	6.3%	Taiwan	15.0%	Taiwan	0.0%
Israel	4.3%	USA	59.2%	Belgium	4.7%	Canada	12.1%	Cuba	0.0%
Belgium	4.2%	UK	56.1%	Germany	3.2%	UK	9.1%	Israel	0.0%
Average	6.5%	Average	65.1%	Average	7.2%	Average	15.5%	Average	0.3%

Among the male directors and the men-only Germany is a little bit above the international average. In terms of female directors and especially teams with women Germany is under the average.

6.2 Screenwriter

139 shows (32.1%) are written by one man, whilst 69 (15.9%) are written by one woman. In terms of team writers, 71 (16.4%) shows are written by teams with women, 109 (25.2%) by men-only teams, and 12 (2.8%) are written by only-women teams. For 33 shows (7.6%) is not possible to say whether one person or a team write the script.



International comparison

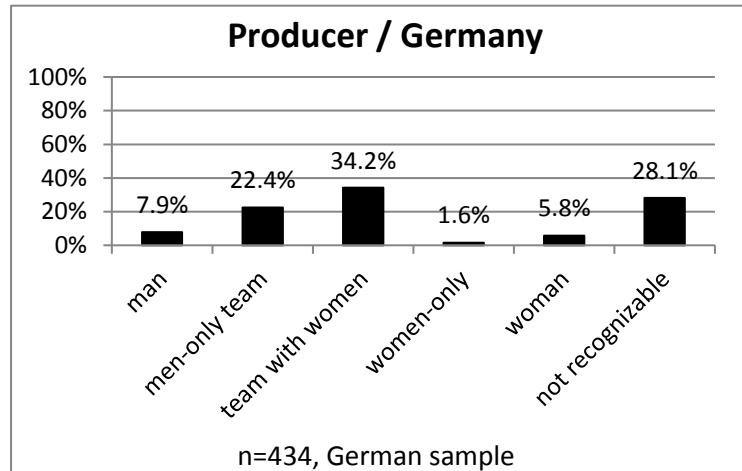
Woman		Man		Team with		Men-only		Women-only	
Canada	20.3%	Cuba	58.0%	Israel	54.1%	Germany	25.2%	USA	4.6%
UK	18.4%	Canada	43.8%	Taiwan	42.5%	USA	23.7%	Germany	2.8%
Germany	15.9%	Belgium	38.6%	Cuba	28.7%	Belgium	22.9%	Belgium	2.0%
USA	13.0%	Taiwan	32.2%	UK	28.3%	Israel	22.4%	Canada	1.3%
Belgium	12.6%	Germany	32.1%	USA	25.3%	Canada	19.0%	Taiwan	1.1%
Cuba	12.2%	USA	29.2%	Belgium	17.7%	Taiwan	13.1%	UK	1.0%
Taiwan	8.1%	UK	23.5%	Germany	16.4%	UK	12.5%	Israel	0.3%
Israel	4.9%	Israel	17.0%	Canada	14.2%	Cuba	1.1%	Cuba	0.0%
Average	13.2%	Average	34.3%	Average	28.4%	Average	17.5%	Average	1.6%

Among the screenwriters two conspicuous results concern the teams with and without a woman. Teams with women in Germany are with 12% under the international average, whilst teams without women are taking the first place as a share, compared to the other countries.

6.3 Producer

Teams with women constitute the highest share of the producers – 148 produced shows (34.2%).

There are 25 (5.8%) productions of one woman and 34 (7.9%) of one man. The number of shows without any female producers is 97 (22.4%) and of the shows with only female producers 7 (1.6%). Producer categorization is not possible for 122 shows (28.2%).



International comparison

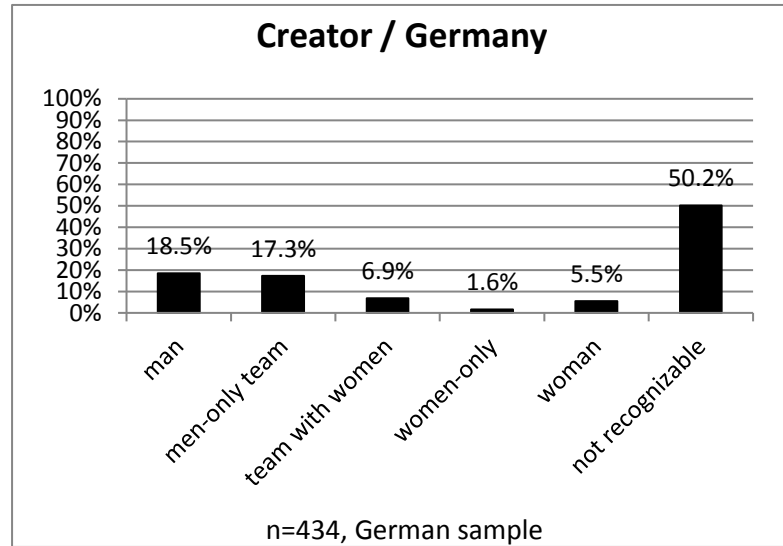
Woman		Man		Team with		Men-only		Women-only	
UK	31.5%	Cuba	42.4%	USA	64.3%	Cuba	25.0%	Israel	3.8%
Israel	16.5%	Taiwan	34.2%	Canada	56.8%	Taiwan	23.6%	Belgium	2.9%
Canada	15.8%	Israel	23.3%	Belgium	51.1%	USA	23.0%	Canada	1.7%
Taiwan	11.7%	UK	21.2%	Israel	37.9%	Germany	22.4%	Germany	1.6%
Belgium	7.2%	Canada	11.2%	Germany	34.2%	Belgium	20.9%	USA	1.4%
Cuba	6.3%	Belgium	9.9%	UK	29.4%	Israel	15.1%	UK	1.2%
Germany	5.8%	Germany	7.9%	Taiwan	27.2%	Canada	12.7%	Cuba	0.4%
USA	0.7%	USA	7.4%	Cuba	25.9%	UK	7.1%	Taiwan	0.3%
Average	11.9%	Average	19.7%	Average	40.9%	Average	18.7%	Average	1.7%

Among the producers the share of the only-men teams is higher than the international average and the only-women team are extremely close to the average. The other three components of

the category, namely women producers, men producers and a mixed production team, are drastically under the international average.

6.4 Creator

80 shows (18.5%) are created by one man, while 24 (5.5%) by one woman. "Team with women" makes up 30 shows (6.9%), men-only teams created 75 shows (17.3%) and 7 shows (1.6%) by women-only teams. 217 shows (50.1%) could not be grouped in any of the categories.



International comparison

Woman		Man		Team with		Men-only		Women-only	
Cuba	17.6%	USA	49.2%	Israel	16.3%	Cuba	27.7%	USA	1.9%
Canada	16.8%	Cuba	45.7%	UK	13.5%	Israel	24.4%	Canada	1.9%
UK	16.0%	Canada	45.1%	Canada	10.7%	USA	22.0%	Germany	1.6%
USA	13.0%	Belgium	37.7%	Taiwan	10.6%	Belgium	20.9%	Belgium	1.1%
Belgium	11.2%	Israel	36.0%	USA	10.2%	Germany	17.3%	Israel	0.3%
Israel	9.8%	Taiwan	26.9%	Cuba	9.0%	Canada	16.8%	Taiwan	0.0%
Taiwan	6.9%	UK	25.7%	Belgium	7.9%	UK	12.5%	Cuba	0.0%
Germany	5.5%	Germany	18.5%	Germany	6.9%	Taiwan	7.8%	UK	0.0%
Average	12.1%	Average	35.6%	Average	10.6%	Average	18.7%	Average	0.9%

In the German sample the 'not recognizable' category consists of 50.1%. This is a good reason for the explanation of the low percentages of Germany in this category.

7. Summary of the results

7.1 Germanys children's television in international comparison

The sample analyses in Germany consists of 178 hours of explicit children's television, 133 hours of fictional shows, 512 programs (434 fictional shows), 1,517 characters (fiction) and 902 human characters.

In some aspects the children's television in Germany is quite close to the average of the other 7 analyzed countries. It is a little bit above the average among the animated shows, the human characters, the antagonists and the child characters, whereas slightly below the average in terms of female characters and characters in groups/teams. The characters in the German children's TV tend to be less leaders and more equals. Two conspicuous differences are to be observed: white characters in Germany are 83.0% in opposition to the average result of 66.5%; the domestic production in Germany is 6.9% in relation to the international average of 26.0%.

However, the most concerning result is definitely the female representation among the characters. With 35.6% being the international average, a result at least 15% less than the actual share of women around the world, Germany as a representative of the modern European society should have at least more than the average, then again it has less (33.4%). Single women and teams with a woman, regarding directors/screenwriters/producers/creators, are always under the international average with the one exception of single women screenwriters.

In terms of the broadcasters some results are worthy of being pointed out:

- KiKA, as the only representative of the public TV in the German sample, shows diversity in their programs with 19.0% non-fiction and 17.3% mixed formats. All three Commercial TV programs consist mostly, if not only, of fictional programs.
- Nickelodeon astonishes with its high share of live action programs (36.4%), while the other three have at least 86% animated programs.
- SuperRTL has the least share of female characters - 27.3%. The share of the other three is around 35%.
- KiKA's representation of male leaders constitutes 18.1%. The female leaders do not even make it up to 1%.

- The representation of red-haired characters in KiKA, Disney and SuperRTL is hyperbolized, especially of the women characters.

7.2 Main differences between the German samples in the ten-year gap

- Fewer animation and twice as many live-action programs.
- Domestic production went from 17.3% to 6.9%.
- KiKA and Nickelodeon have increased their shares of female characters.
- The female/male proportion in fiction has increased from 31/69 up to 33.4/65.4 percent.
- Regarding the constellation of the characters an increase is to be seen in groups and a decrease in duos.
- The characters, who are equals in their socialization, have rocketed from 47.9% up to 67.0%.
- More white and less Asian characters are observed in the 'skin color' category; the situation by the black characters has undergone a change of places – in 2007 the male share was 3% higher than the female share, in 2017 the female black characters are twice as many as the male black characters.
- Red-haired characters are still overrepresented but their share has declined.
- In terms of the teenager characters there is a 50% increase.
- A considerable upgrade could be observed in respect to the 'disability' category – in 2007 only 0.5% of the characters had a recognizable disability.