

Children's Television Worldwide II:
Gender Representation
in



Argentina

Project Director German Team: Dr. Maya Götz (IZI, München)

Sampling: Aldana Duhalde

Coding: Msc. Eileen Sanabria Herrera, Yaumara Rodriguez Hernandez, Malena Maria Perez Torres, Ariel Lopez Sanchez

Statistical analysis and report by: Dr. Ole Hoffmann, Mila Markova and Martin Velez

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1. General information about children's TV in Argentina

Television is one of the most advanced media in Argentina. 'Born' on October 17th, 1951, Argentine television is strongly rooted in the culture and idiosyncrasy of the country, being the day-to-day favorite of Argentines for more than 60 years. The general landscape shows historically the most varied genres and television formats. There is a wide range of domestically produced programs, as well as local versions of formats acquired abroad, and in some cases co-productions of national and foreign programs. The first television station in Argentina is the national one - Channel 7, today called TV PÚBLICA, which currently has the highest coverage nationwide. It is followed by other open commercial television Stations: América 2 Channel, TELEFE Channel, EL TRECE Channel, and EL NUEVE Channel. With a large number of broadcasters based in different cities of the country, Argentina is in a world scale, highly rated in the matter of the export of television formats.

In contrast, in terms of Children's TV, even when there were attempts to establish a minimum quota of daily content for kids (for example the Audiovisual Communication Services Law in 2009), the reality shows that the open commercial channels have no commitment to this goal and do not offer almost anything to this specific audience in their programming. Only a few isolated weak local programs can be found, some acquisitions and some old classics for kids. Definitely the schedule of Argentines channels does not take into account the broadcasting necessities of the kids.

On the other hand, in the 1990s, the expansion of cable television led the country to an unusual case in Latin America. The fact to the matter is, Argentina is one of the most remarkable countries in the world in terms of the number of cable TV subscribers. In the last decade TV services in Argentina reached more than 80% of households, affirming the trend of migration of the television audience to these platforms. There is a wide variety of specialized subscription television, both operated in Argentina and internationally. Among them we can find several channels for kids such as Cartoon Network, Discovery Channel, and Disney Channel. The case of Pakapaka Channel is a particular one. It is the only one that was created in Argentina to produce

a significant percentage of local content specifically meant for kids. Pakapaka was launched originally under the umbrella of the Minister of Education. Today it depends on the Media Federal Public System and shares some of its contents with the National Open Channel, previously called "la TV Pública", that reaches the whole country. Since the beginning, it has been aimed at the development of the national and Latin American identity with regard to the productions meant for the youngest audiences. From its first steps, as a slot in Educational "Canal Encuentro", it was very well received, especially since the moment when all the Public Schools were involved in the distribution of some of its iconic programs (like Zamba, whose main character helped to create empathy and familiarity between the kids, the teachers and the channel brand). Pakapaka, the only domestic station for children in Argentina, is today active, broadcasting daily local contents, producing several formats and participating in international exchanges and co-productions. The channel keeps on being a role model for the rest of the Latin American community.

2. Sample selection

The sample is based on the following Argentinean television networks: Cartoon Network, Disney Channel, Pakapaka.

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:

Monday 6 November 2017 - Pakapaka / from 07:00 to 21:00

Tuesday 7 November 2017 - Cartoon Network / from 07:00 to 21:00

Wednesday 8 November 2017 - Disney Channel / from 07:00 to 21:00

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Monday 13 November 2017 - Cartoon Network / from 07:00 to 21:00

Tuesday 14 November 2017 - Disney Channel / from 07:00 to 21:00

Wednesday 15 November 2017 - Pakapaka / from 07:00 to 21:00

Monday 20 November 2017 - Disney Channel / from 07:00 to 21:00

Tuesday 21 November 2017 - Pakapaka / from 07:00 to 21:00

Wednesday 22 November 2017 - Cartoon Network / from 07:00 to 21:00

The sample analyses in Argentina consists of 126 hours of explicit children's television, 478 programs (426 fictional shows), 1196 characters (fiction) and 738 human characters.

Broadcasters	Cartoon Network, Disney Channel, Pakapaka
Hours of recording	126
Programs	478 (426 fiction)
Characters in fiction	1,196 (738 human characters)

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

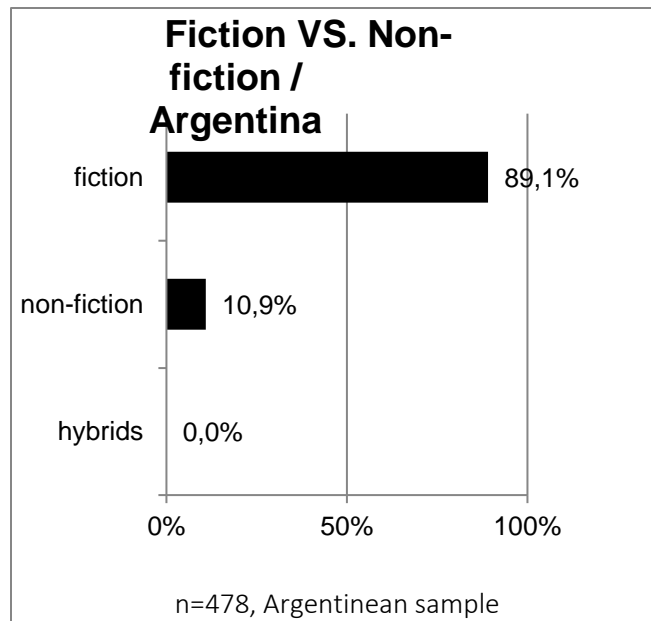
3.1. Fictional or non-fictional?

We coded every show/piece of program of our sample. Advertisements and trailers are coded in blocks (e.g. there are 6 different commercials between two shows, they are coded as one block). A show begins with the opening and normally ends with the credits (it can be so that one show consists of 2 episodes, like in Sponge Bob, but they are still one show.)

The sample in 2017 comprises altogether 478 shows that can be categorized into different program types. 426 shows or 89.1% can be referred to as fiction and 52 shows (10.9%) were non-fictional entertainment. Of interest for the further analysis of the children's programs are only the 426 fictional shows that were coded.

Those are in 89.1% (n=369) of the cases animation shows and in 9.0% of the cases shows with real people (n=37). Mixed formats are 1.2% of the programs (n=5). There are no puppet shows.

The comparison of the data in 2007 and in 2017 shows that the share of the fictional shows is bigger (72.3% in 2007; 89.1% in 2017) and the share of non-fictional shows is also bigger (6.4% in 2007; 10.9% in 2017). Mixed formats were 17.0% in 2007, whilst there are none in 2017.



Gender Representation in Argentinean Children's Television



Hugo - "La gran pregunta"

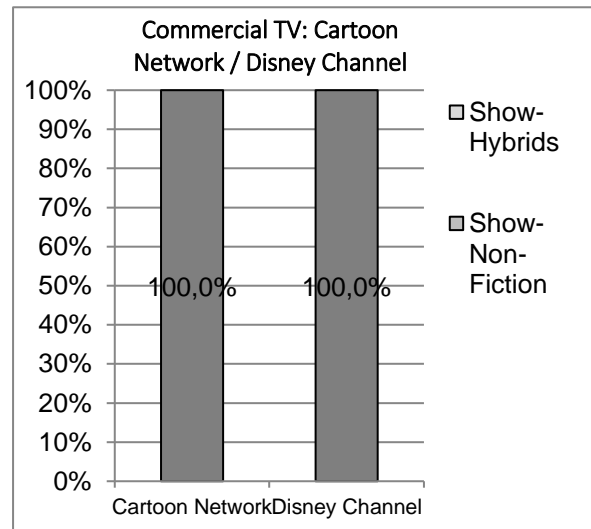
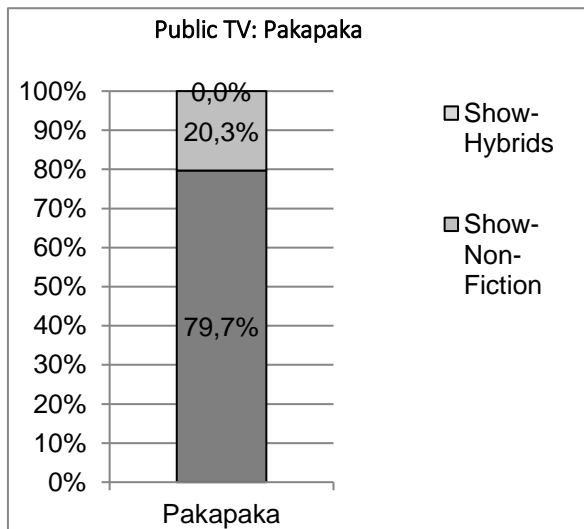
Pakapaka (Fiction)

Source: http://hero.wikia.com/wiki/File:Vector_de_doki_discovery_kids_la_by_umbravivens-d6ufdne.png

Dino - "Dinopaka"

Pakapaka (Non-Fiction)

Source: <https://www.youtube.com/watch?v=--rUwEx2YKo>

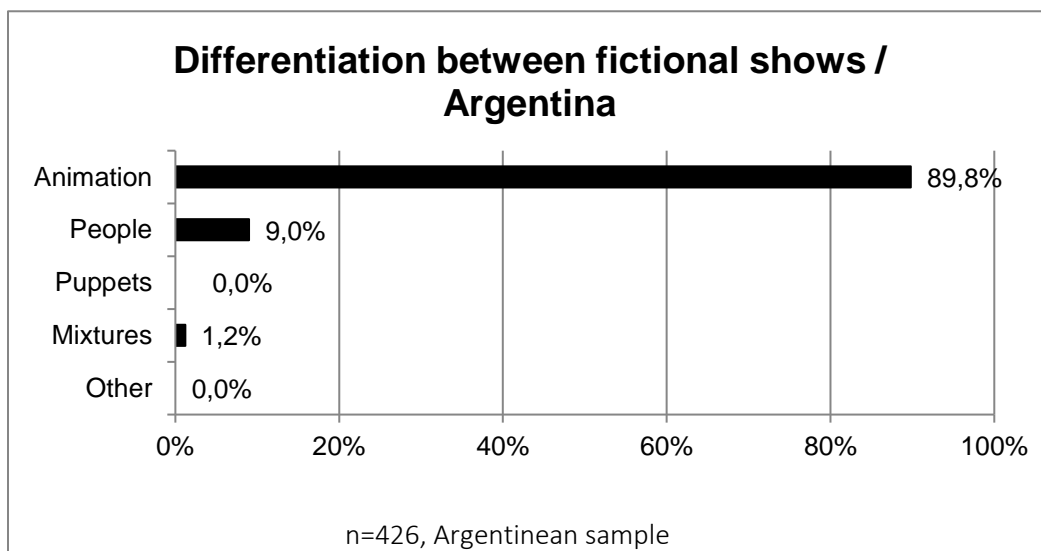


Pakapaka is the only representative of the Argentinean public TV. This children's TV has 20.3% nonfictional entertainment, which is the only share of such entertainment in the Argentinean

sample because the two commercial TVs, Cartoon Network and Disney Channel, have only fictional programs.

3.2. What type of fictional program?

We coded the general type/genre of show. The question here is: Is it an animation or a puppet show or are there real people in it? Among the 426 recorded fictional shows there are 369 (89.8%) animation shows; in 37 shows (9.0%) real people are the actors/actresses, 5 are mixed formats (1.2%). No puppet shows are found in the sample.



In comparison to 2007 there is more animation (2007: 58.8% / 2017: 89.8%) and less live action (2007: 17.6% / 2017:9.0%). The puppet shows were in 2007 17.6% and in 2017 there are none.

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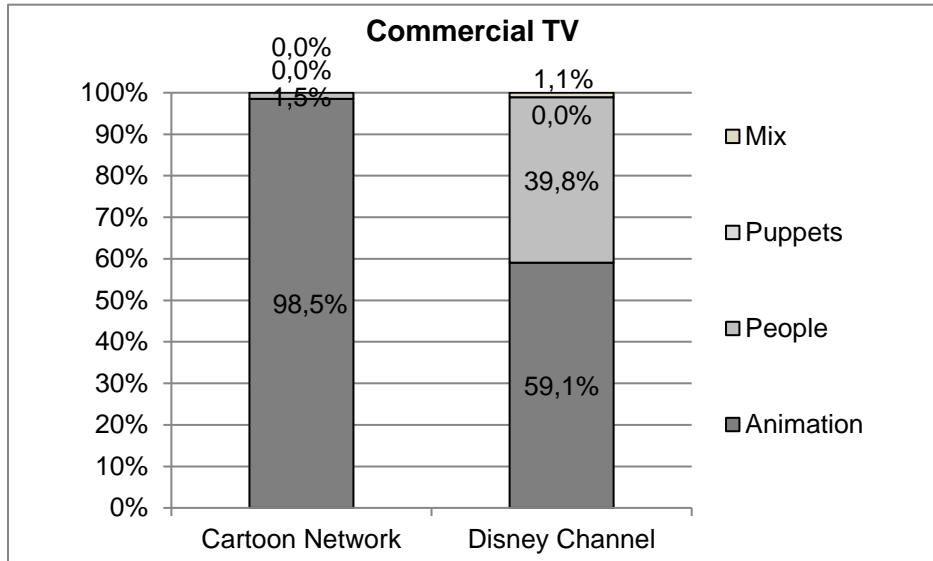
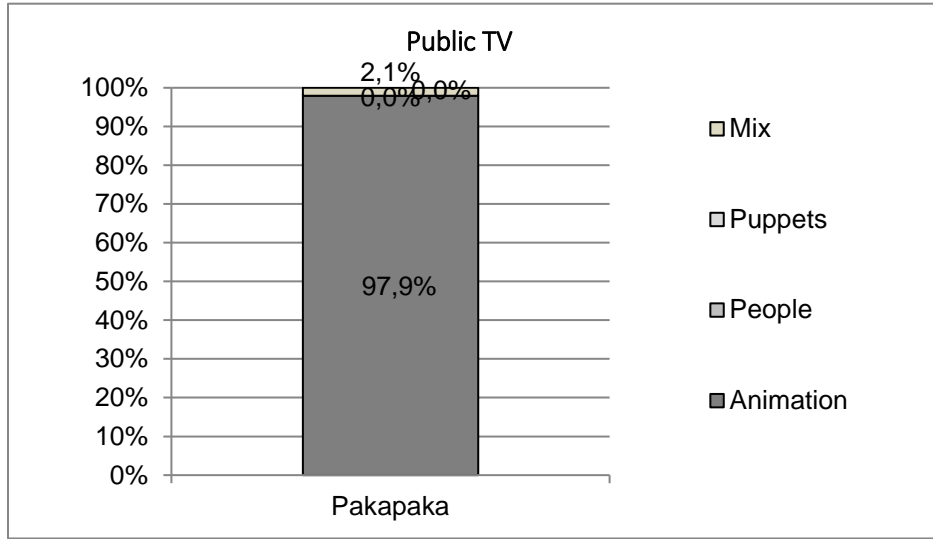
International comparison

	Animation	Live action	Puppets	Mixtures
Taiwan	95.2%	4.2%	0%	0.6%
Brazil	90.6%	7.9%	0%	1.5%
Argentina	89.8%	9.0%	0%	1.2%
Canada	84.7%	2.8%	1.3%	11.1%
Cuba	83.6%	6.8%	0%	9.6%
Germany	83.4%	15.9%	0.2%	0.5%
USA	76.8%	12.1%	0%	11.1%
Israel	76.7%	19.7%	0%	3.7%
Belgium	75.3%	18.6%	0.2%	5.9%
UK	62.2%	25.0%	6.9%	5.8%
Average	81.0%	13.0%	1.1%	4.9%

With a percentage of 89.8% of animation on children's television Argentina comes third in the international comparison and is above the average. The shows with real people and mixtures are under the international average. The international comparison in the ten-year gap shows less animation (2007: 83.9% / 2017: 81.0%) and more live action (2007: 8.9% / 2017: 13.0%). In 2007, Argentina was below the average, concerning animation (A: 58.8%; total: 83.9% in 2007).

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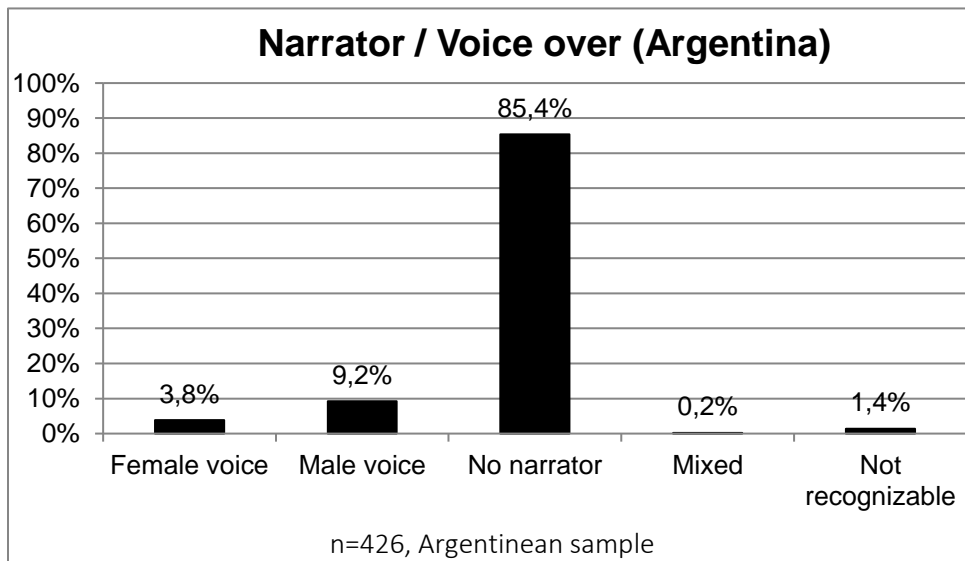


The commercial channel Cartoon Network is the leader in the representation of animation on the Argentinean Children's television (98.5%). The public channel Pakapaka ranks second with the percentage of 97.9. In the "Live action" category, Disney Channel is the leader among the TV channels with 39.8%.

3.3. Who speaks?

Almost 3 times more male narrators than female narrators!

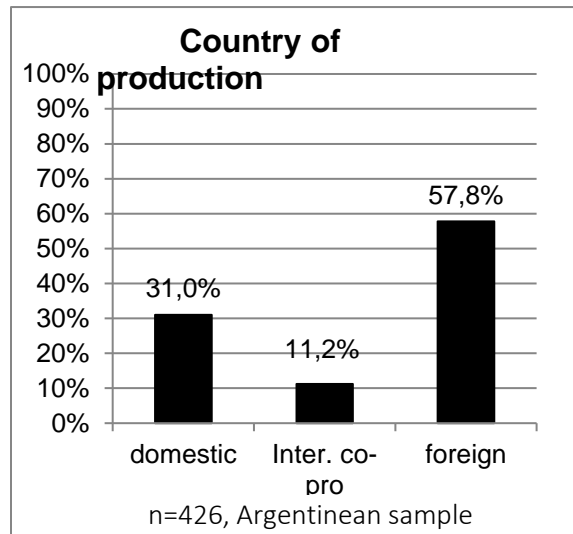
The narrator figures were also coded. In 16 of all programs (3.8%), the voice of the narrator is female, whereas the number of the programs with male narrators is 39 (9.2%). No narrator is found in 364 of the programs (85.4%). Both female and male narrators could be found in 1 program (0.2%) and in 6 of the programs it is not recognizable, if there is a narrator or not (1.4%). Although most fictional shows have no dominant voice-over (85.4%), if there is a narrator, it is almost 3 times more often a male voice (9.2%) than a female voice (3.8%).



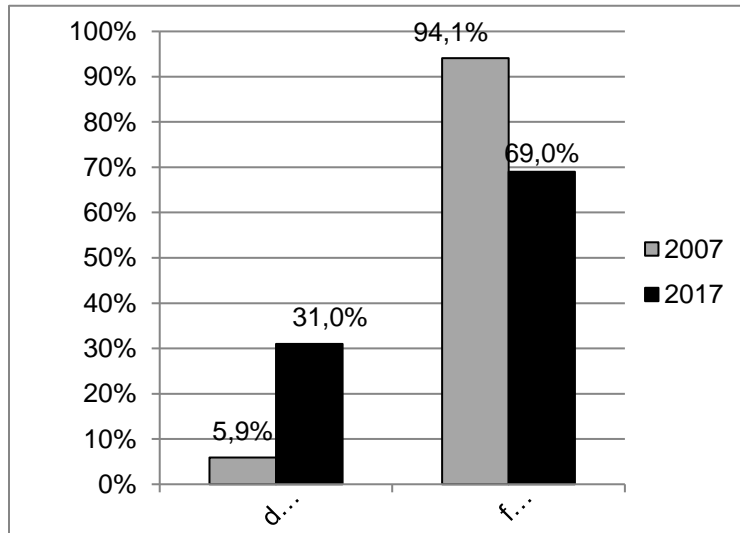
In 2007, there were 14.7% male narrators vs. 11.8% female narrators – both percent rates have decreased in the 10-year-gap, but then again, the percentage of the female narrators has decreased twice as more. There was no narrator in 73.5% of the programs.

3.4. Where are the shows produced?

We coded in which country the show is produced. Basis for evaluation were the final credits, the TV guides 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 57.8% of the cases productions from another country (n=243), 11.2% are international co-productions (n=47) and 31.0% are produced in Argentina (n=130).



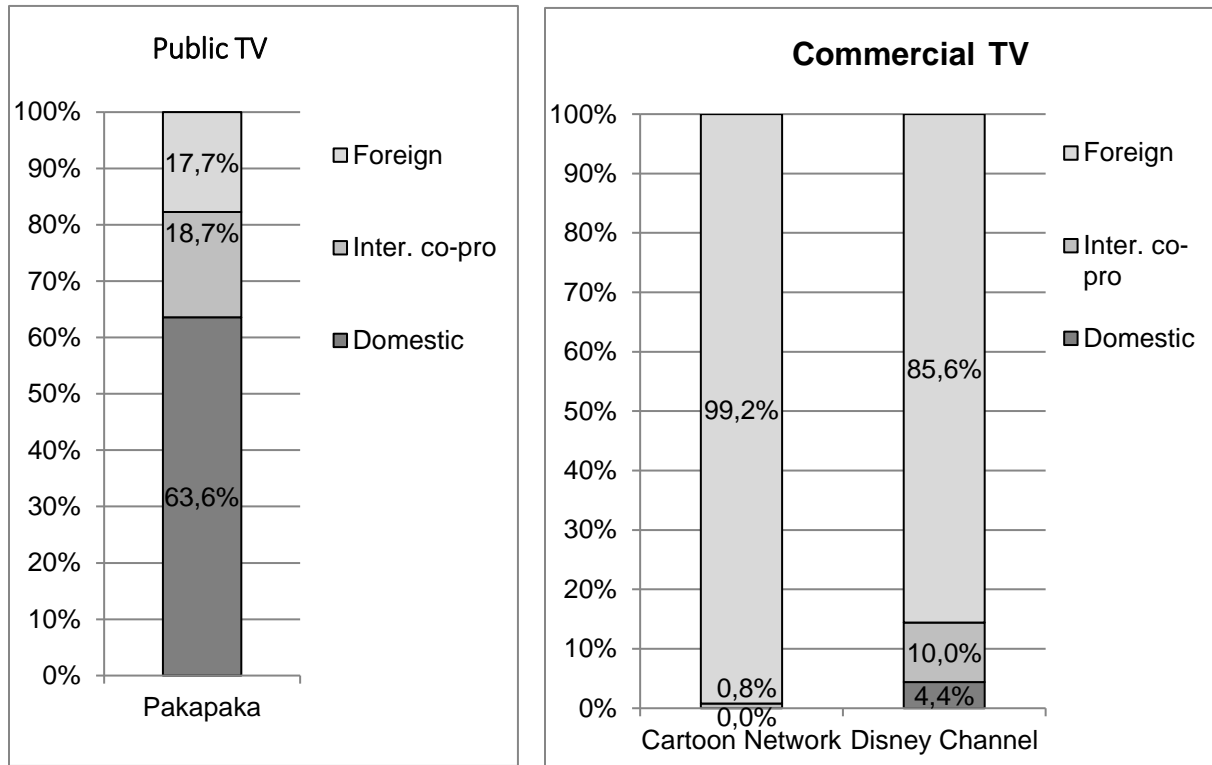
In comparison with the sample from 2007 the share of domestic productions has risen in the ten-year gap between the two studies (5.9% in 2007; 31.0% in 2017). Logically, the share of the non-domestic productions has decreased (94.1% in 2007; 69.0% in 2017).



International comparison

Domestic production	
UK	63.1%
USA	58.7%
Argentina	31.0%
Cuba	25.4%
Israel	21.4%
Canada	20.7%
Brazil	14.1%
Belgium	8.5%
Germany	7.1%
Taiwan	3.6%
Average	25.9%

Of all programs shown in Argentinean children's television, 69% are foreign or international productions, while 31% are domestic. Argentina takes the third place and is above the international average in terms of domestic productions.



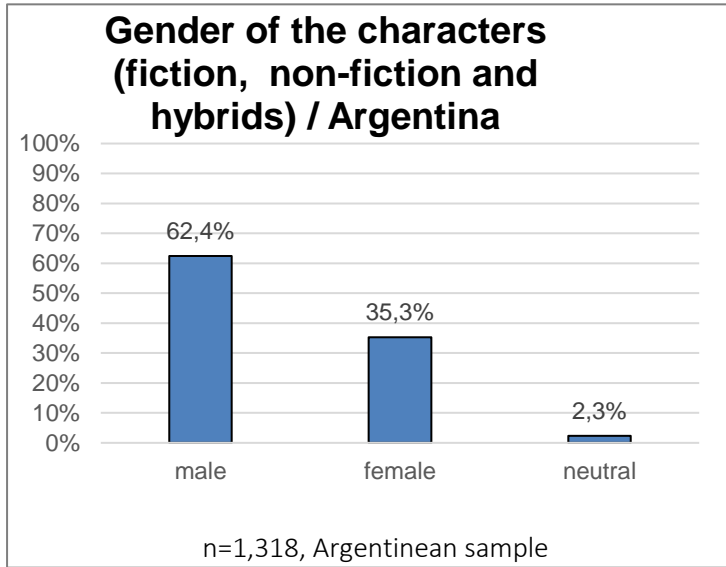
The public TV broadcaster Pakapaka has the most domestic and international co-productions among the three broadcasters. Cartoon Network and Disney Channel have their majority in foreign productions - the shows in Cartoon Network are, however, much more pronounced with their foreign productions percentage of more than 99%.

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.

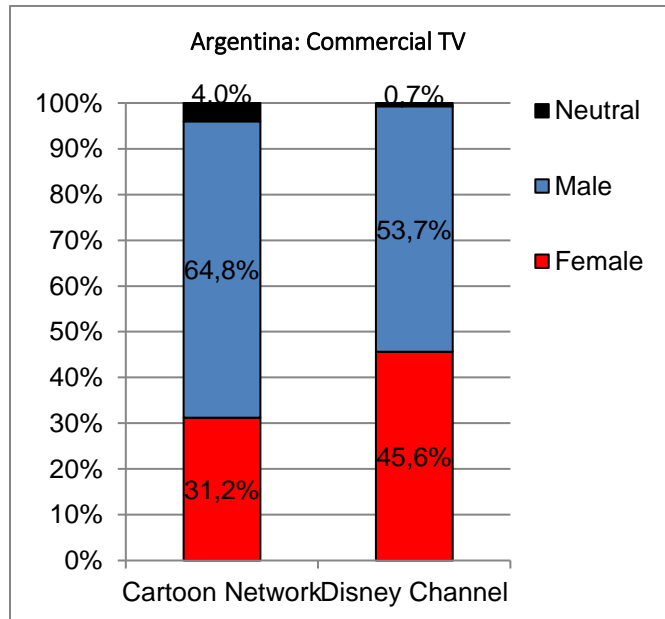
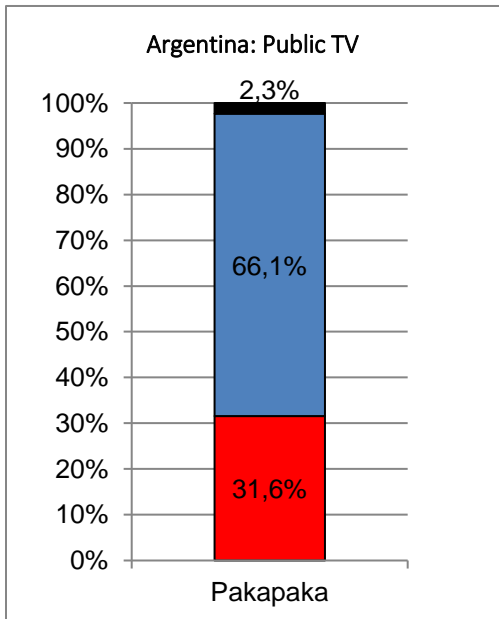
Gender Representation in Argentinean Children's Television

In terms of characters, in all shows (fiction, non-fiction and hybrids) 62.4% are female and 35.3% are male, which somewhat 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, 40.2% of the main characters are female, 59.8% are male.

In the 426 fiction shows, 1,196 characters are identified as main characters. The share of the female characters (n=416) is rather small (34.8%). However, it is almost two times more balanced than it was in 2007 (18.5%). Male fictional characters constitute 62.7% (n=750). In 2007 they were 81.5%. 30 fictional characters (2.5%) have no recognizable gender.



Disney Channel has the best female to male ratio (45.6% / 53.7%). Both Pakapaka (31.6% / 66.1%) and Cartoon Network (31.2% / 64.8%) have a proportion of less than one third female to all characters.

Gender perspective: International comparison

The main characters of the fictional shows in Argentinean children’s television are in 34.8% of the cases female, in 62.7% male and in 2.5% neutral. Among the examined countries Argentina obtains the 7th place in terms of female characters and the 5th place in terms of male characters. The proportion of female and male characters in Argentina is very close to that of the international average.

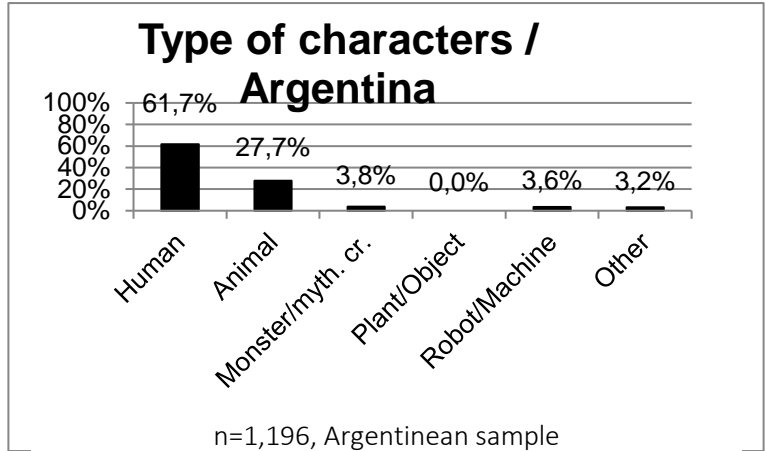
International comparison

female		male		neutral	
Cuba	40.7%	Israel	68.8%	Taiwan	12.5%
Brazil	40.4%	Germany	65.4%	UK	4.0%
USA	38.2%	Canada	64.3%	Argentina	2.5%
UK	36.5%	Belgium	63.8%	Belgium	2.4%
Canada	35.3%	Argentina	62.7%	Germany	1.3%
Taiwan	35.2%	USA	61.8%	Cuba	1.1%
Argentina	34.8%	UK	59.5%	Brazil	0.5%
Belgium	33.8%	Brazil	59.1%	Canada	0.4%
Germany	33.4%	Cuba	58.2%	Israel	0.0%
Israel	31.2%	Taiwan	52.3%	USA	0.0%
Average	35.9%	Average	61.9%	Average	2.2%

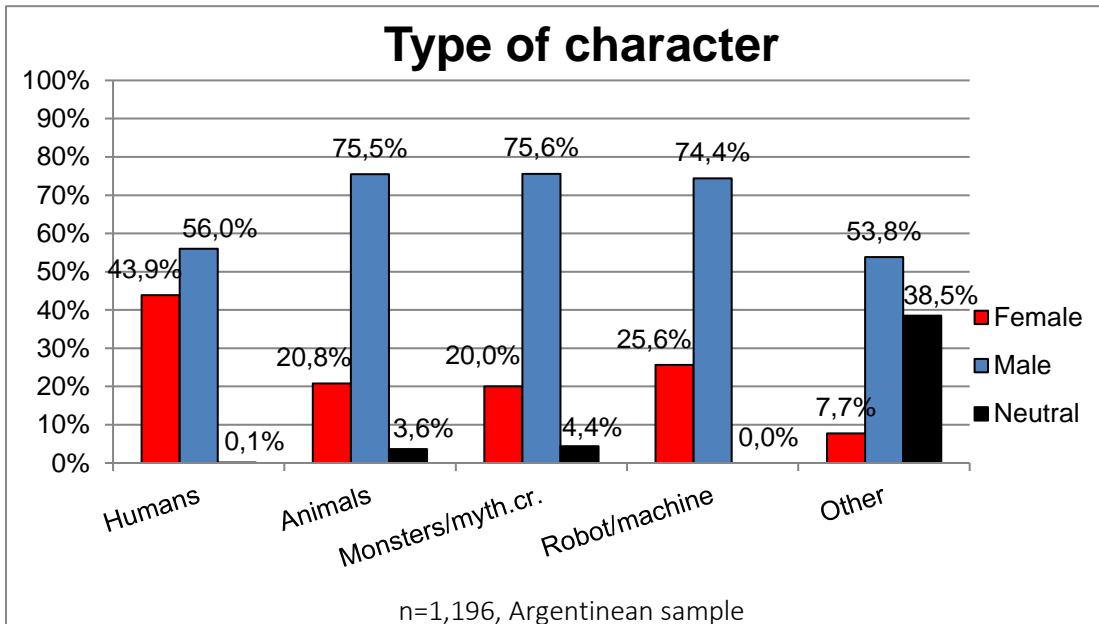
In 2007 the male characters in fiction shows made up 81.5% and the female – 18.5%. There is more than a double positive change, when it comes to the equilibrium between male and female characters (Male: 62.7% / Female: 34.8% in 2017).

4.1. 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.? 738 characters of the recorded are humans, which corresponds to a percentage of 61.7%. 331 characters (27.7%) are animals. The “monsters



or mythical creatures” appear as the third largest group with its 45 characters (3.8%). “Robot or machine” includes 43 characters (3.6%). 39 characters could not be sorted in any of the categories (3.2%).



Of the humans 324 (43.9%) are female, 413 (56.0%) are male and 1 (0.1%) has no recognizable gender. Among the animals 69 (20.8%) are female, 250 (75.5%) are male and 12 (3.6%) have no recognizable gender. Among the monsters or mythical creatures 9 (20.0%) are female, 34 (75.6%) are male and 2 (4.4%) are gender-neutral.

Among the robots or machines 11 (25.6%) are female and 32 (74.4%) are male. Of the 'other' category 3 (7.7%) are female, 21 (53.8%) are male and 15 (38.5%) are gender-neutral.

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 (61.7%) and less animals (27.7%); (Humans: 45.5% / Animals: 30.0% in 2007). In 2007 the objects were 13.6% of the sample, whereas in 2017 there are none.



Pardo - "We bare bears"

Cartoon network (Fiction: Animal)

Source:

<http://es.escandalosos.wikia.com/wiki/Pardo>



Estornudo - "Los 7E in Temporada de alergias"

Disney Channel (Fiction: Human character)

Source:

<http://es.the7d.wikia.com/wiki/Estornudo>

International comparison

	Human	Animal	Monster/etc.	Plant/Object	Robot/ etc.	Other
Cuba	63.4%	27.5%	8.5%	0.3%	0.3%	0.0%
Argentina	61.7%	27.7%	3.8%	0.0%	3.6%	3.2%
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%
Brazil	57.3%	31.2%	6.1%	0.0%	4.9%	0.5%
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%	0.0%
Average	55.4%	27.8%	10.9%	1.4%	3.6%	0.9%

1.7% of the characters in Argentinean children's TV are human. 27.7% are animals.

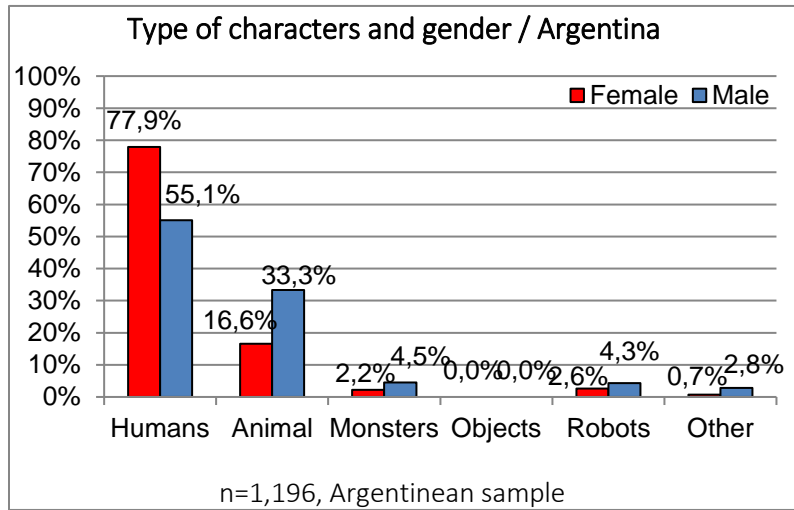
Gender Perspective: Females and males according to the nature of the character

Of the female characters 324 (77.9%) are humans, 69 (16.6%) are animals, 9 (2.2%) are monsters or mythical creatures, 11 (2.6%) are robots/machines and 3 (0.7%) other. The male characters are represented in 413 cases (55.1%) as humans and in 250 cases (33.3%) as animals.

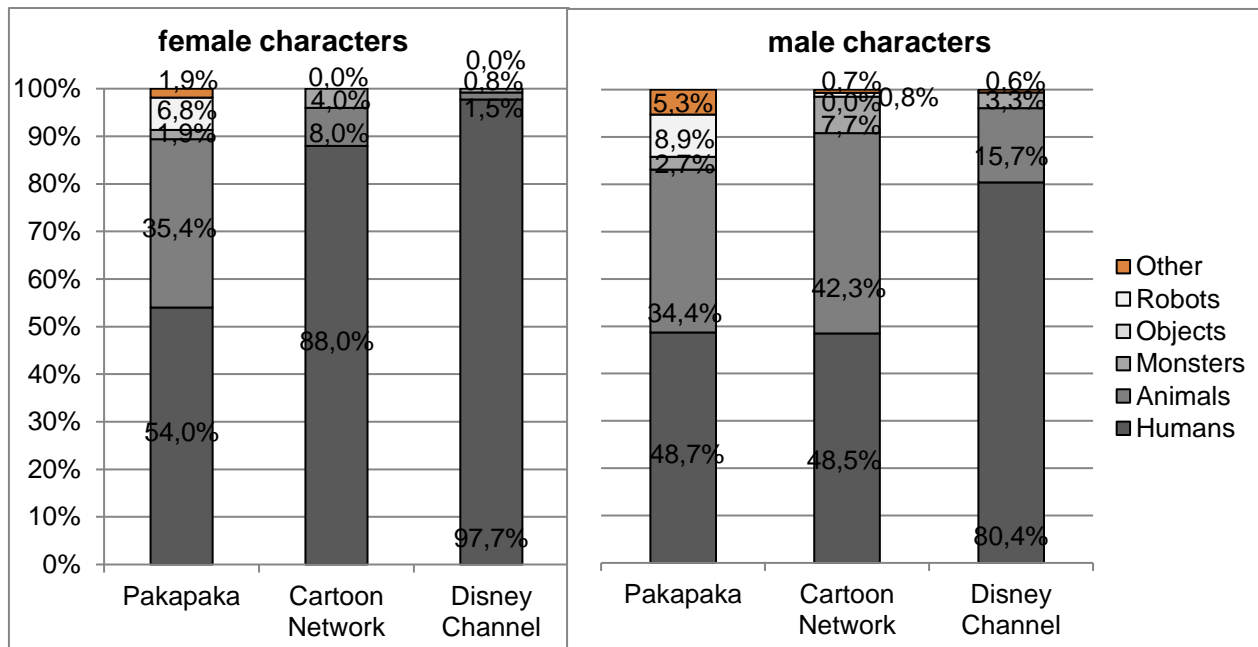
Monsters and mythical creatures with male gender are found in 34 characters (4.5%), 32 (4.3%) are robots or machines and 21 (2.8%) other.

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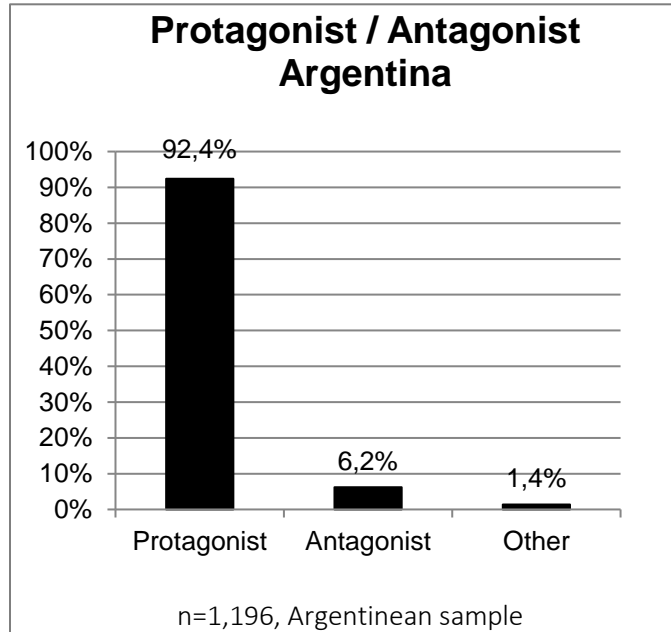
Comparing the results with those from 2007, it can be observed that humans and animals have changed places in terms of which gender is more likely to be in the two categories – in 2007 humans were more often male (F: 40.0% / M: 47.7%) and animals were more often female (F: 40.0% / M: 28.4%). Moreover, the female monster characters were in 2007 with 14% more (F: 20.0% / M: 5.7%), while in 2017 the number of female monsters has shrunk significantly (F: 2.2% / M: 4.5%).



Disney Channel is the leader among the human female and male characters. Regarding gender, Cartoon Network seems to be the most dependent with its 5 times more animal male characters, whereas the representative of the public TV Pakapaka has similar percent rates between the two genders.

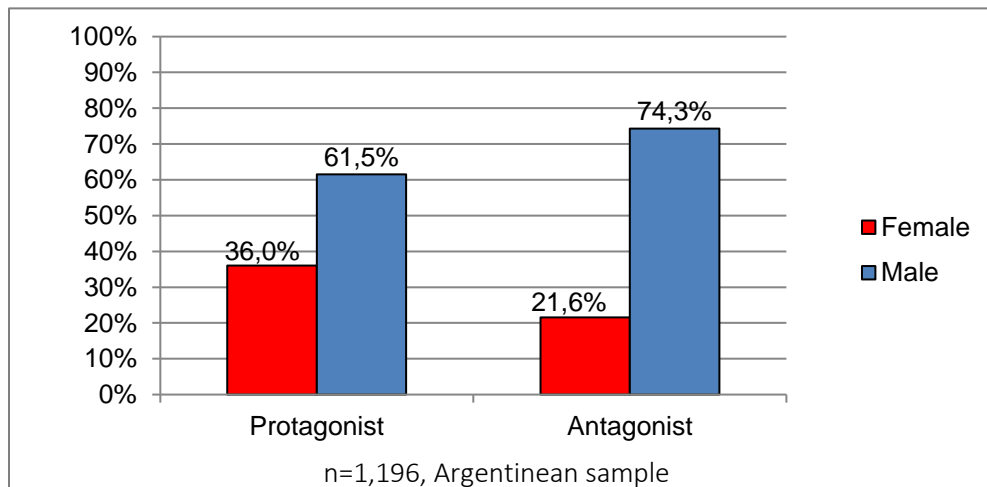
4.2. What is the general role in the story: Protagonist or Antagonist?

The analysis of the "general part" of the character in the context of the story shows that 1,105 of the characters in Argentina's fictional children's programs are identified as protagonists. This corresponds to a relative part of 92.4%. On the other hand, there are 74 antagonists that constitute 6.2% of the characters. 17 characters (1.4%) pertain to the "Other" category. The antagonists have decreased more than twice (2007: 15.5%).



Of the protagonists counted, 398 (36.0%) are

female and 680 (61.5%) are male. 27 (2.4%) protagonists are gender-neutral. Among the antagonists 16 (21.6%) are female, 55 (74.3%) are male and 3 (4.1%) are neutral. The 'other'



category is excluded.

Among the female characters 398 (95.7%) are protagonists and 16 (3.8%) are antagonists. With regard to male characters, 680 (90.7%) are protagonists and 55 (7.3%) are antagonists. During the ten-year-gap the male antagonists have decreased by 11%. The female antagonists had a similar percentage (4.0%).

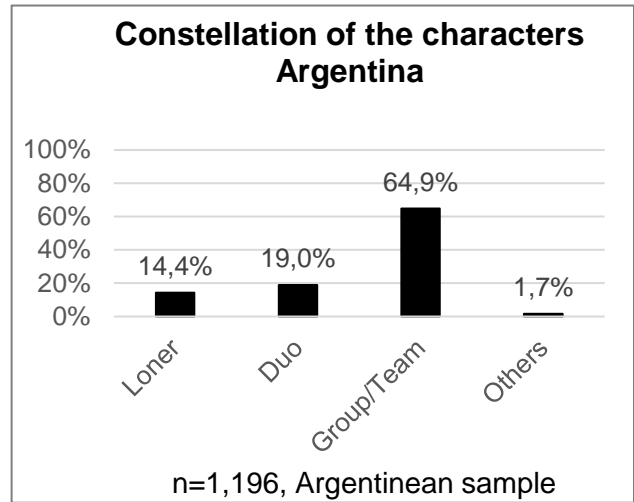
International comparison

	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%
Argentina	92.4%	6.2%
Canada	95.0%	4.8%
Brazil	94.5%	4.5%
Average	86.8%	8.1%

The antagonists in Argentina are with 2% below the international average, which gives them the 8th place.

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 appear, in a group or a duo? 172 of the characters (14.4%) are integrated into the plot as loners. 227 of the coded characters are part of a duo (19.0%). 773 of the characters (64.8%) and thus the majority are part of a group or a team. Another 20 characters (1.7%) pertain to



the “Others” category. In comparison to 2007 we can observe a considerable increase in the groups and teams (2007: 40.9% / 2017: 64.9%) and a significant decrease in the other two categories - “duo” (2007: 29.1% / 2017: 19.0%) and loners (2007: 30.0% / 2017: 14.4%).

International comparison

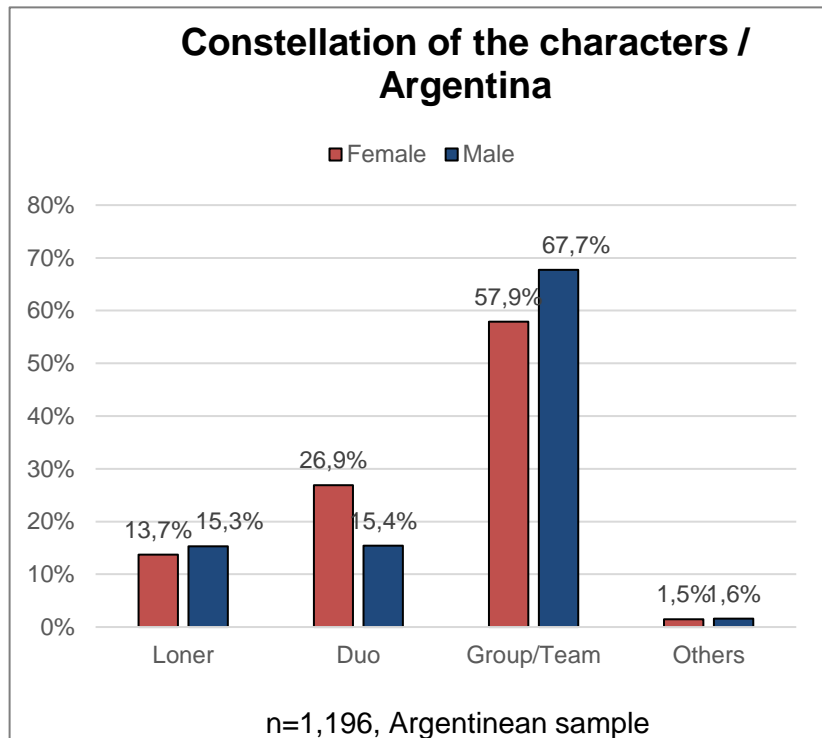
	Loner	Duo	Group / Team
USA	2.2%	5.9%	92.0%
UK	9.5%	15.0%	75.4%
Canada	11.4%	16.4%	71.4%
Belgium	9.1%	24.7%	66.2%
Argentina	14.4%	19.0%	64.9%
Germany	16.2%	17.4%	63.3%
Cuba	20.2%	22.5%	57.3%
Brazil	35.9%	6.9%	55.6%
Israel	15.1%	31.1%	53.4%
Taiwan	17.3%	25.7%	53.1%
Average	16.2%	17.5%	65.2%

Almost 65% of the main characters in Argentinean children’s TV are presented as part of a group or a team, which leads the country to the fifth place and thus in the middle of the international scale. Therefore, we can state that the overall international presentation in groups or teams has risen (2007: 56.5% total), stating that Argentina has made a significant progress (2007: at the bottom of the list with 40.9%).

Gender Perspective: Females more often in duos

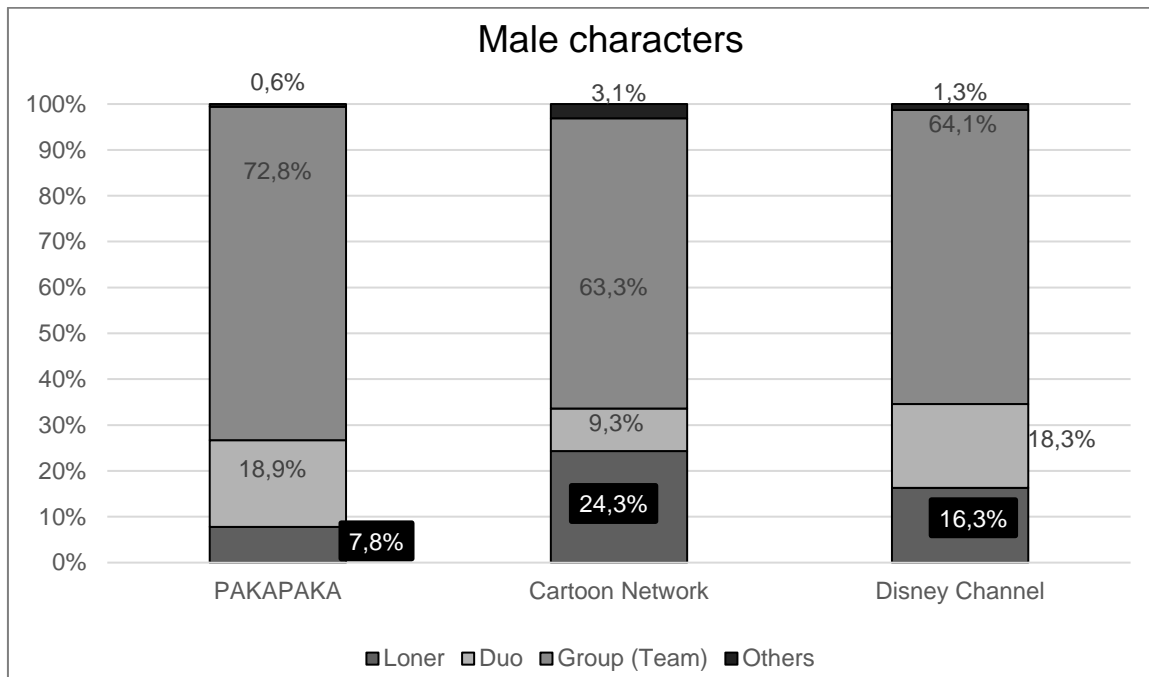
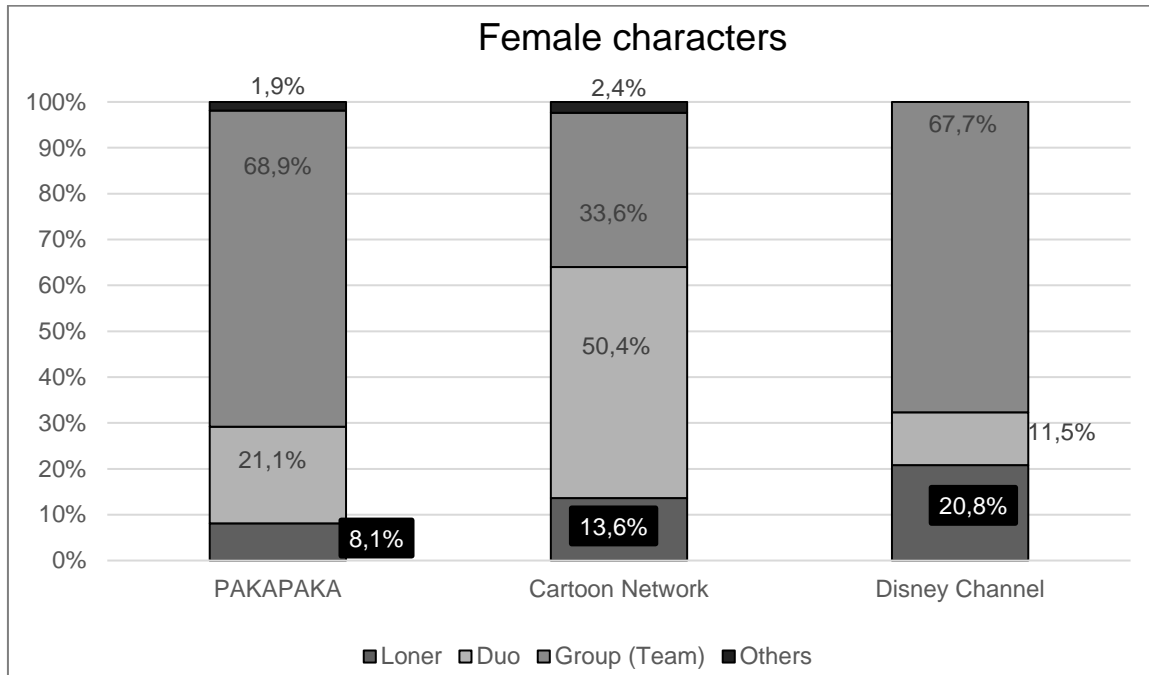
Of the female characters 57 (13.7%) are loners, 112 (26.9%) are in duos and the majority of 241 (57.9%) are a part of a group. 6 characters were represented in another constellation (1.4%).

114 (15.3%) of the male characters are loners, 115 (15.4%) are in a duo and 505 (67.7%) are a part of a group. The “Others” category consists of 12 characters (1.6%).



In comparison to the results in 2007, there is a big decrease in the percentages of “loners” (Female: 25.0%-13.7% / Male: 31.8%-15.3%). Regarding the duos, there are a great increase in the female share (5.0% in 2007 vs. 26.9% in 2017) and a decrease of the male share (35.2% in 2007 vs. 15.4% in 2017). The females and males are less often part of a group (2007 – Female: 70.0% / Male: 33.0%).

Gender Representation in Argentinean Children's Television



The broadcaster with the highest percentage of female loners is Disney Channel (20.8%). Interestingly, the majority on Cartoon Network are the female duos with 50.4%, whereas the overall number of male duos is significantly smaller.

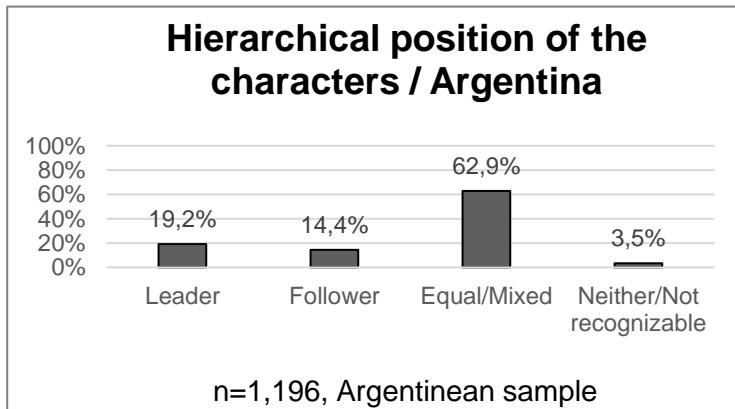
Despite the fact that the sample of 2007 analyses other TV channels, we can state that there was a channel, where the female characters were represented exclusively in groups (100% on Channel 9) and another channel with only male loners (100% on Channel 7).

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?

745 (62.9%) of the characters appear as equals, regarding the hierarchical position.

228 (19.2%) are leaders, 171 (14.4%) are part of a following and the position of 41 characters (3.5%) is not clearly identifiable.



In comparison to the results in 2007, equality among the characters has increased greatly (2007: 39.1% / 2017: 62.9%) and reciprocally, the leaders have decreased more than twice (2007: 47.3% / 2017: 19.2%). The percentage of the followers is almost the same (2007: 13.6% / 2017: 14.4%). In 2007 there were no characters, whose position cannot be recognized, whereas their percentage is 3.5% in 2017.

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%	Argentina	14.4%	Brazil	65.0%
Brazil	25.1%	Brazil	10.0%	Argentina	62.9%
Argentina	19.2%	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	24.0%	Average	13.6%	Average	58.3%

In the “leader” category Argentina’s percentage is almost 5% below the international average. Although Argentina takes middle position in the representation of following and equal characters, the Argentinean share is above the international average in both cases.

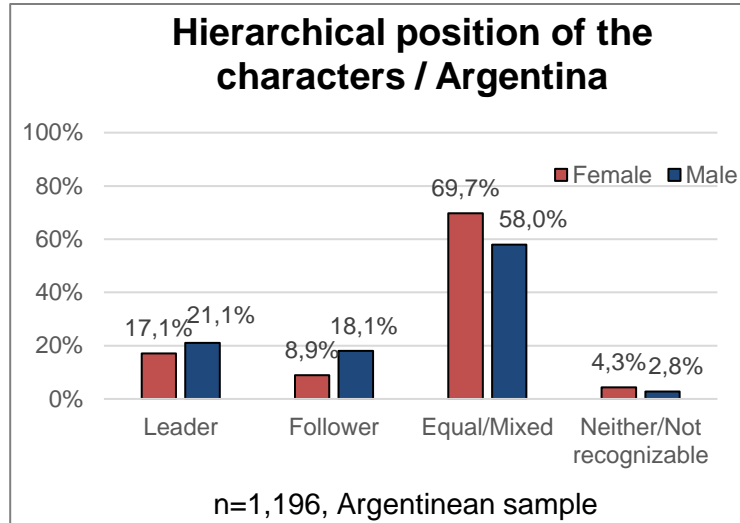
The international comparison in the ten-year gap shows a rise of the leaders and the equals (2007: Leaders – 20.5%; Equals – 47.7% / 2017: Leaders – 24.0%; Equals – 58.3%). The followers have decreased a bit (2007: 15.5%; 2017: 13.6%).

Gender Perspective: Females more often equal

The female characters are in 71 (17.1%) of the cases leaders, 37 (8.9%) are followers, 288 (69.6%) are equal or mixed and 18 (4.3%) are not identifiable.

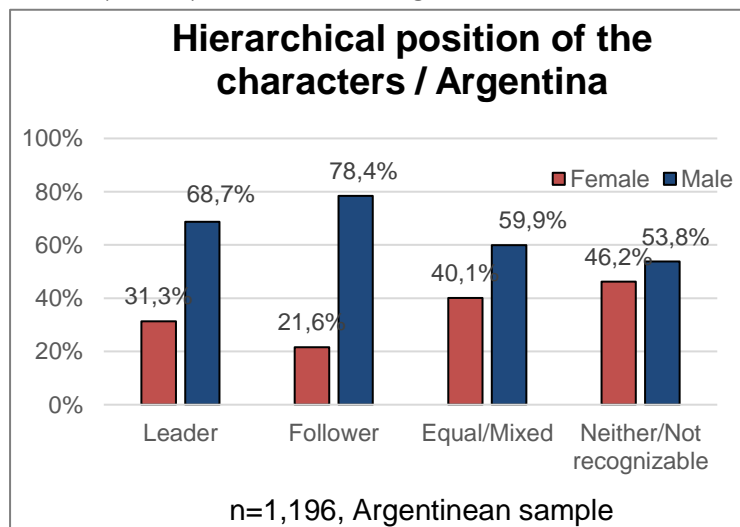
The male characters are in 156 (21.1%) of the cases leaders, 134 (18.1%) are followers and 430 (58.0%) are equal or mixed. 21 (2.8%) could not be recognized.

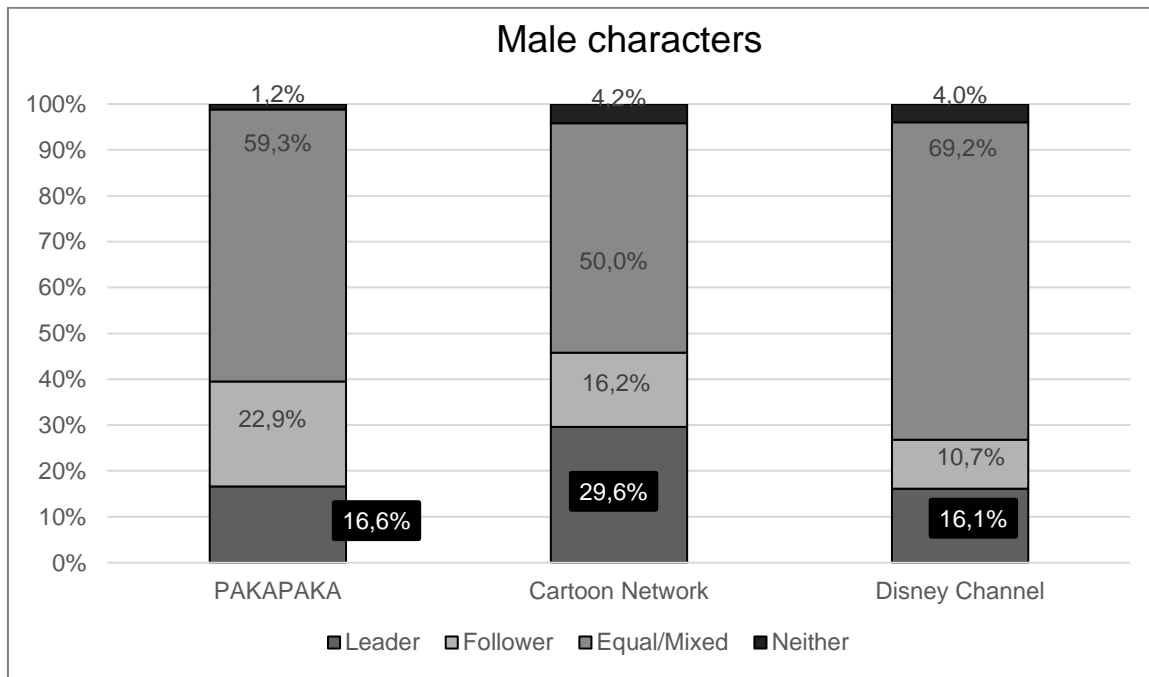
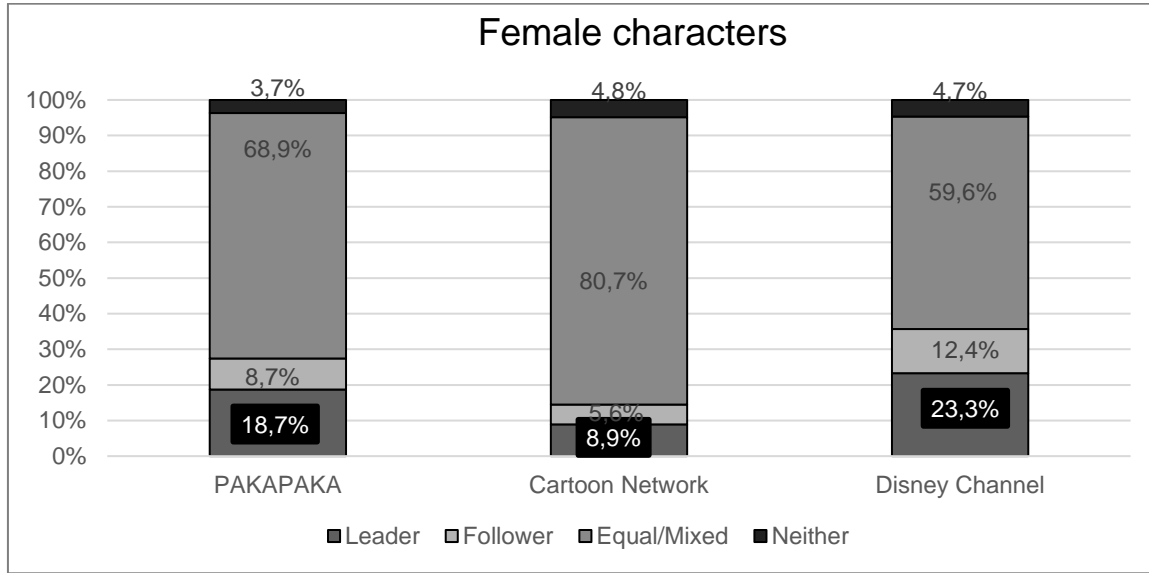
In comparison to 2007, we can observe the same ratios. There are



again more male leaders (the gap has stayed at 3% between male and female leaders). Among the second category, there was about 10% difference between male and female followers in 2007 and the difference is relatively the same in the new sample. The equals or mixed have an overall rise, but the newest results show a smaller gap (2007: Female 50.0%, Male 35.2%/ 2017: Female 69.7%, Male 58.0%).

Of the leaders 71 (31.3%) are female and 156 (68.7%) are male. Among the followers the females are 21.6% (n=37) and the male characters make up 78.5% (n=134). 288 females are equals (40.1%), whereas 59.9% of the category consists of male characters (n=430). There are only 39 characters, whose hierarchical position could not be recognized: 18 females (46.2%) and 21 males (53.8%)



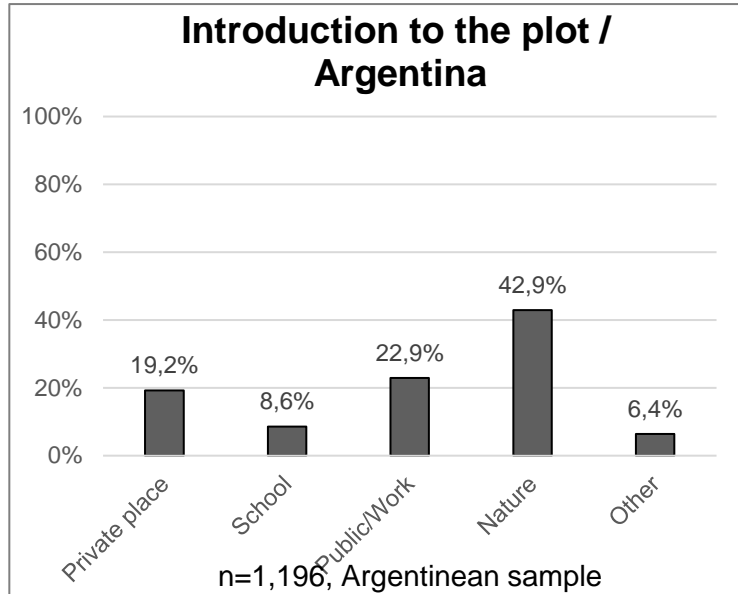


The broadcaster with the highest percentage of female leaders is Disney Channel (23.3%), whereas the most male leaders could be found on Cartoon Network (29.6%). The highest share of female followers (12.4%) is again on Disney Channel and the public TV channel Pakapaka offers the most male followers with a percentage of 22.9.

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 location at which the character is introduced in the plot is outside in the nature. 512 (42.9%) of the recorded characters of this category appear here for the first time. Public and work place ranks with 273 (22.9%) second. 229 (19.2%) are introduced in a private place and 103 (8.6%) are at school. 77 characters (6.4%) are in another surrounding.

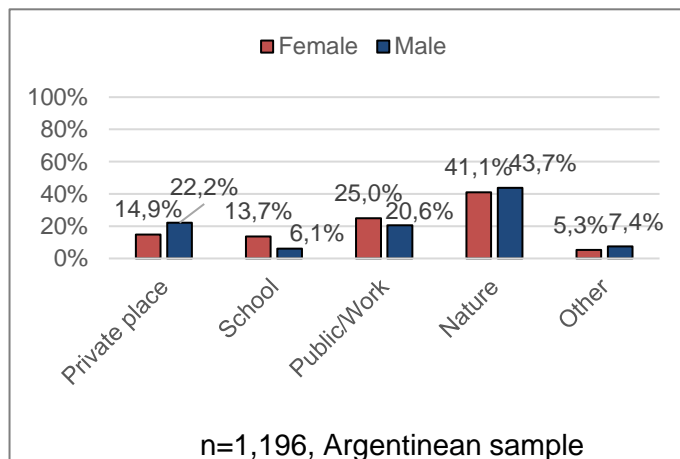


The biggest difference, in terms of the comparison with 2007, is that the 'nature' category has risen with over 30% (2007: 10.0%) and ousted in 2017 'private place' from the first place, which had 56.4% back in 2007. The school as a place of introduction has increased greatly, compared to the results from the former sample (2007: 0.9%).

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

171 (41.1%) of the female characters' first appearance is in the nature, 104 (25.0%) are in a public or a work place, 62 (14.9%) are in a private place, 57 (13.7%) in school and the 22 (5.3%) left are in another surrounding.

327 (43.7%) of the male characters are first introduced in the nature, 166



(22.2%) are in a private place, 154 (20.6%) are in public or at work, 46 (6.1%) are in school and 55 (7.4%) pertain to the "Others".

In comparison to the results in 2007, we can observe a conspicuous difference of the overall representation. In 2007, the most common introduction place was a private place with 56.4%, whereas the percentage in 2017 is 19.2%. Regarding the female-male ratios, there are some differences, for example the male characters were more often represented in a public or a work place (2007: Male - 35.2% / Female - 25.0%). There were also more female characters with first appearance in a private place (2007: Male – 53.4% / Female: 65.0%), whereas the newest results show the opposite tendency (2017: Male – 22.2% / Female – 14.9%).

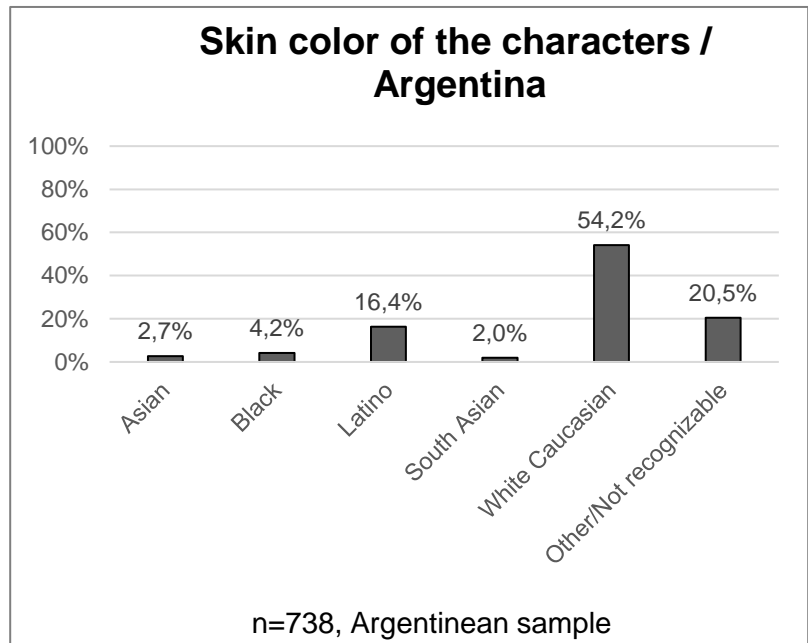
5. The analysis of the Human Characters

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 color or general ethnic affiliation can we see?

For coding the skin colors or ethnicities of the main human characters, the shape of the characters’ eyes, their dark or tanned skin, etc. were taken into account.

20 (2.7%) of the human characters showed Asian physical traits. Black characters are found in 31 (4.2%) characters of the sample. 121 (16.4%) are classified as Latin-American and 15 (2.0%) as South Asian. The majority, with 400 characters (54.2%), are Caucasian. 151 characters (20.5%) are classified as “Other” or are not identifiable. No characters were coded as Middle Eastern in the Argentinean sample.



International comparison

Asian		Black		Latin-American		White	
Taiwan	47.1%	UK	16.7%	Argentina	16.4%	Germany	83.0%
Cuba	15.4%	USA	12.2%	Cuba	15.4%	Belgium	77.9%
USA	6.9%	Israel	9.9%	Brazil	14.2%	UK	74.8%
Brazil	4.8%	Belgium	8.6%	Taiwan	9.3%	Canada	74.4%
Israel	4.0%	Germany	7.8%	USA	8.9%	Brazil	71.0%
Argentina	2.7%	Cuba	7.4%	Belgium	6.9%	Israel	66.4%
Canada	2.1%	Brazil	6.7%	Israel	6.1%	USA	65.2%
UK	2.1%	Canada	5.4%	Germany	2.1%	Cuba	61.2%
Belgium	2.0%	Argentina	4.2%	Canada	1.5%	Argentina	54.2%
Germany	1.9%	Taiwan	2.7%	UK	1.4%	Taiwan	28.7%
Average	6.7%	Average	8.8%	Average	7.8%	Average	68.4%

16.4% of the characters presented in Argentinean children’s TV are Latin-American, which makes Argentina the leader on the international level with twice as the average share of Latin-American characters around the world. In all other categories, the Argentinean share is below the average: Blacks and Asian each with 4% underneath, White Caucasian 14.2% below.

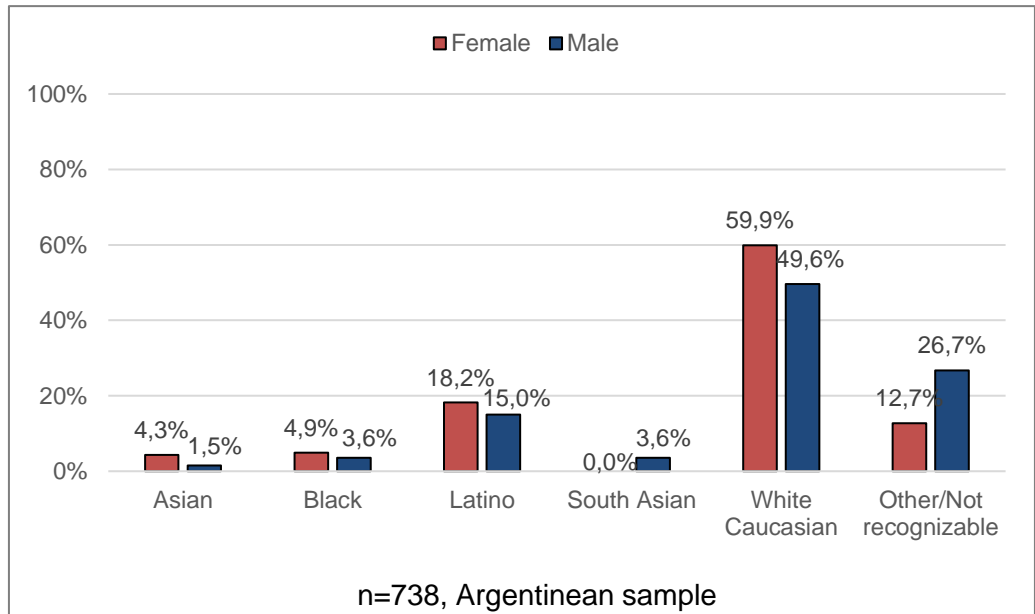
In comparison to the results in 2007, there is an immense decline in terms of the white characters (2007: 90.0%). Surprisingly, there were no Latin-American characters in the previous sample, whereas they take up 16.4% of the Argentinean sample in 2017.

Regarding the place, which Argentina takes on the international scale in the ten-year gap, we can observe that the share of white Caucasian led Argentina to the second place in 2007, which could not be supported from the new results (Argentina takes the penultimate place in 2017). The overall amount of white characters has declined like the international average (int. average of Whites – 2007: 72.2%; 2017: 68.4%).

Gender perspective: More Latin-American women

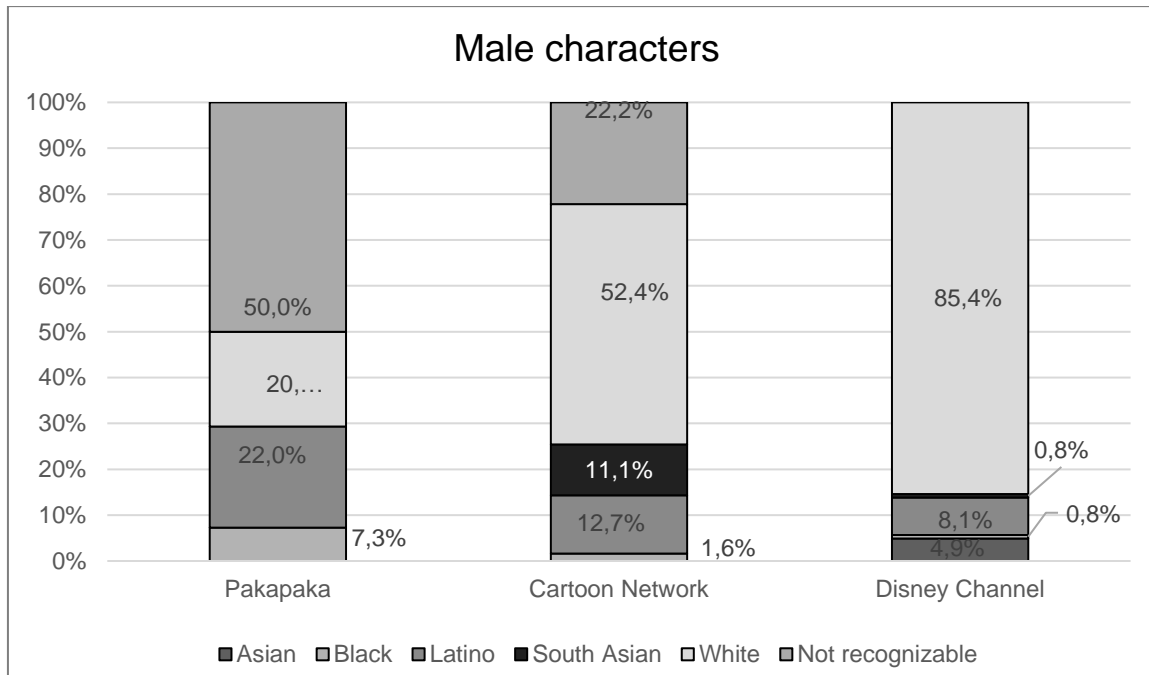
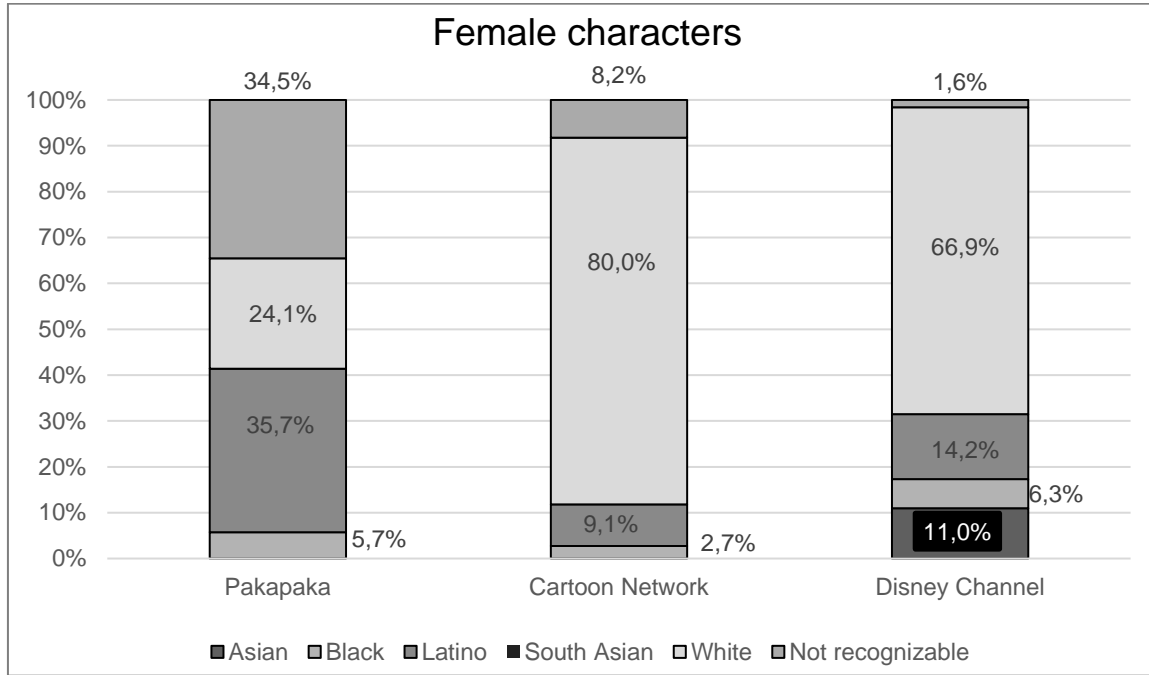
Out of the female characters 194 (59.9%) are white Caucasians, 59 (18.2%) are Latin-American, 16 (4.9%) are Blacks, 14 (4.3%) are Asian and 41 (12.7%) are other or not recognizable. There are no female South Asian characters in the Argentinean sample.

The male characters comprise 205 (49.6%) white Caucasians, 62 (15.0%) Latin-American, 15 (3.6%) South Asian, 15 (3.6%) Blacks, 6 (1.5%) Asian and 110 (26.7%) other or not recognizable.



In comparison to the results of 2007, there are some differences to be observed. The overall share of white Caucasian has declined (2007: Male – 90.5% / Female – 87.5%). In 2007, there were no Asian and Latin-American characters, whereas the tendency in the children’s television in Argentina has changed over the last years (2017: Asian – 2.7% / Latin-American – 16.4%). Another ratio could also be found in the representation of black characters (2007: Male – 7.1% / Female – 0.0%).

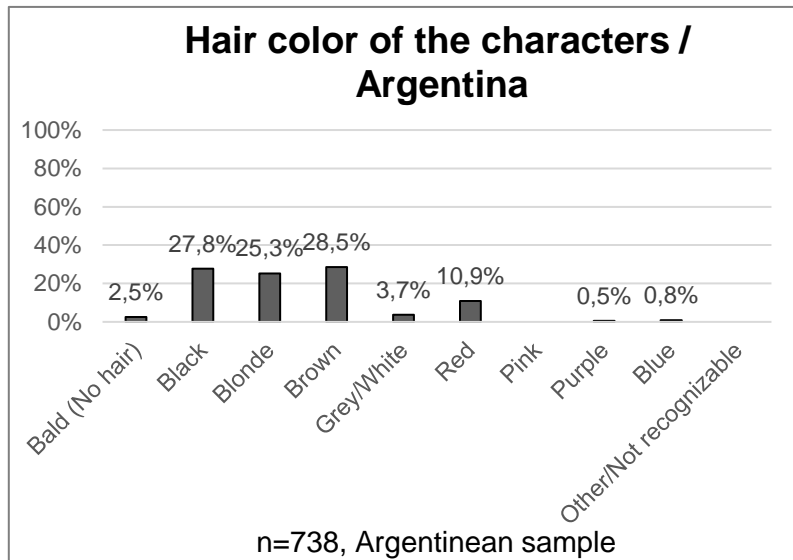
Gender Representation in Argentinean Children's Television



The broadcaster with the highest percent rate of female white characters is Cartoon Network (80.0%) and the most male white characters could be seen on Disney Channel (85.4%). On Pakapaka appears the majority of both male and female Latino characters (F: 35.7 %/ M: 22.0%). Female and male Asian characters (F: 11.0% / M: 4.9%) could be seen only on Disney Channel.

5.2. What hair color do the characters have?

The characters' hair colors can be divided up into 10 different categories. 16 (2.5%) characters do not have any hair, 179 (27.8%) characters have black hair, 163 (25.3%) are blonde-haired and 184 (28.5%) have brown hair. 24 (3.7%) have grey or white hair, 70 (10.9%) have red hair, 3 (0.5%) are purple-haired and 6 (0.8%) have blue hair. There are no characters with pink hair.

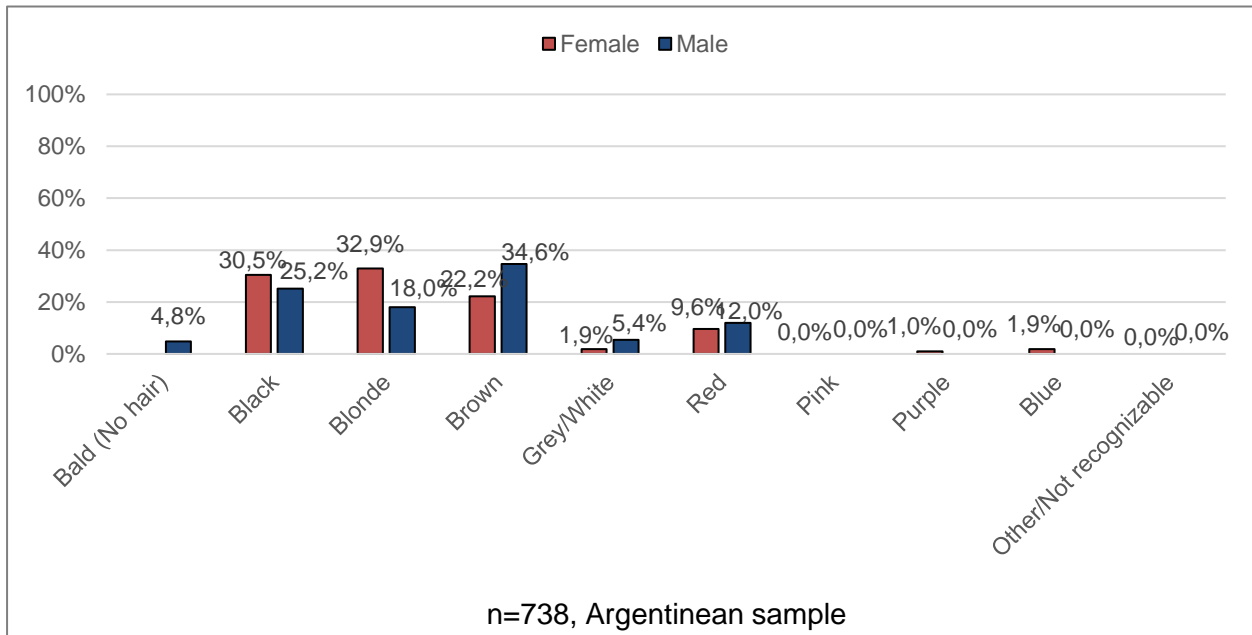


During the 10 years the brown-haired, blonde-haired and red-haired characters have increased (Brown: 26.0% / Blonde: 12.0% / Red: 6.0% in 2007). A significant decrease can be observed by the bald characters, who comprised 16.0% of all in 2007. The number of characters with gray hair has also decreased (Grey: 8.0% in 2007). Pink, purple and blue hair colors were not present in the 2007 study, which could partly explain the absence of characters' hair color coded as "other" in 2017 (Other: 8.0% in 2007).

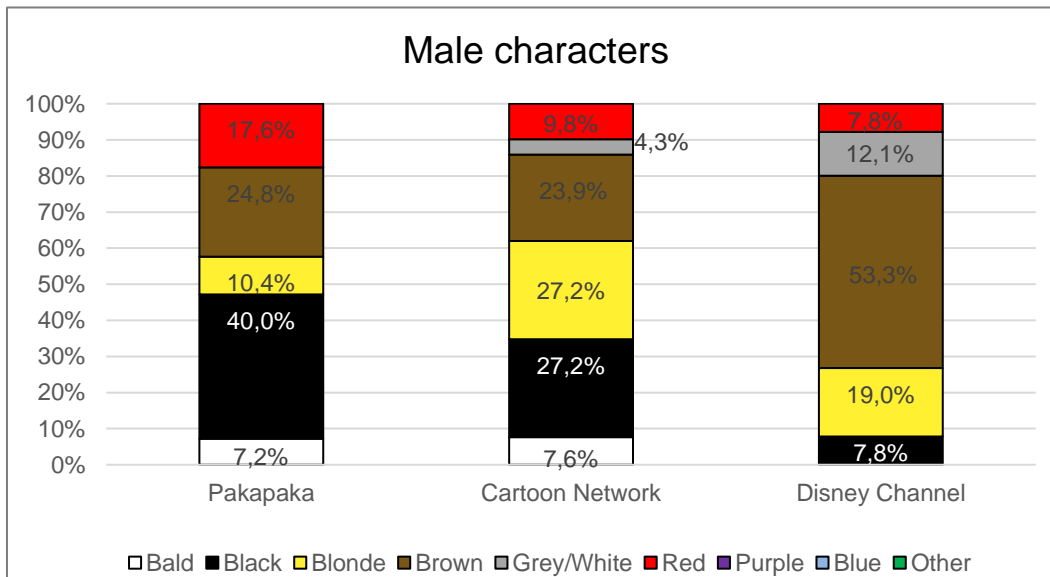
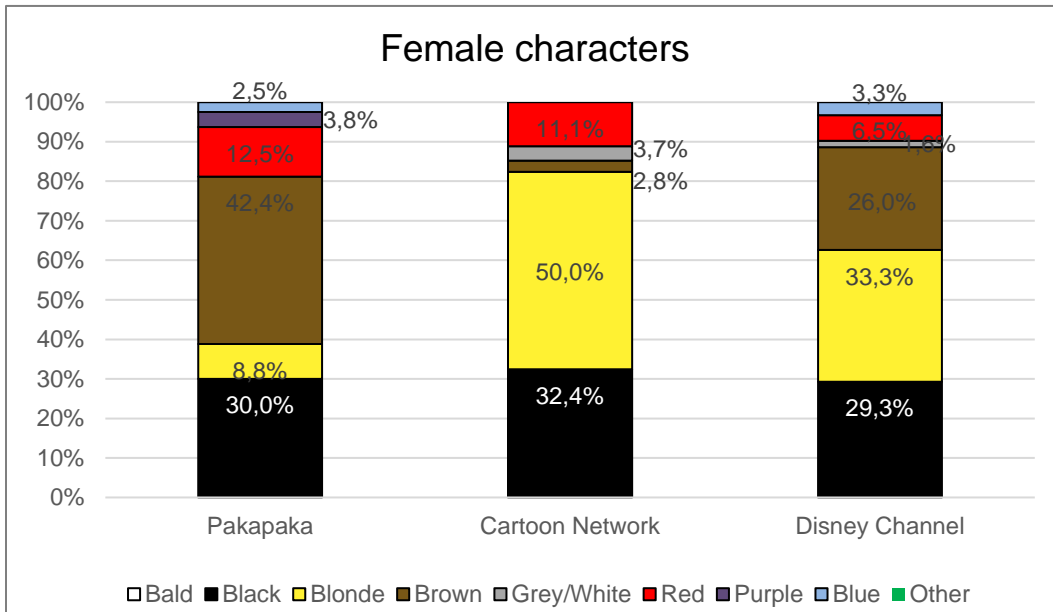
Gender perspective: More grey-haired males

Out of the female characters there is no character without hair (bald ones – 0.0%), 95 (30.5%) have black hair, 102 (32.9%) have blonde hair and 69 (22.2%) have brown hair. Grey- or white-haired are 6 female characters (1.9%), 30 female characters (9.6%) have red hair, 3 (1.0%) are purple-haired and 6 (1.9%) have blue hair.

The male characters are with 16 (4.8%) with no hair, 84 (25.2%) have black hair, 60 (18.0%) have blonde hair and 115 (34.6%) have brown hair. 18 male characters are grey- or white-haired (5.4%), 40 are red-haired (12.0%). Neither blue-haired, nor purple-haired male characters are present in the Argentinean sample.



The gap between black-haired males and females has decreased significantly (30% in 2007; 5% in 2017). Surprisingly, there were no female blondes or brown-haired female characters back in 2007, whereas the results from 2017 show a big increase in both categories (2017: Blond females – 32.9% / Brown: 22.2%).

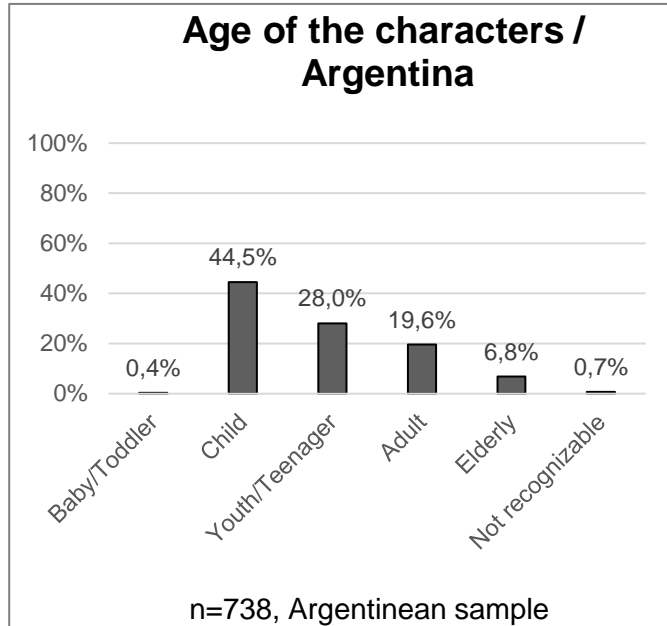


5.3. What age are the characters?

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: 329 (44.5%) are children and 207 (28.0%) are teens. Only

3 (0.4%) are babies, 145 (19.6%) are adults and 50 (6.8%) are elderly. The age of 5 characters is not recognizable (0.7%).



In comparison to the study in 2007 the number of child characters have increased enormously (2007: 8.0%). Therefore, the percentages of other categories have declined – adult characters appear by 40% less (2007: 62.0%), elderly characters by 6% less (2007: 12.0%). The teenagers have also increased (2007: 18.0% / 2017: 28.0%). Interestingly, there were no toddler characters and no characters with unidentifiable age.

Children's Television Worldwide:

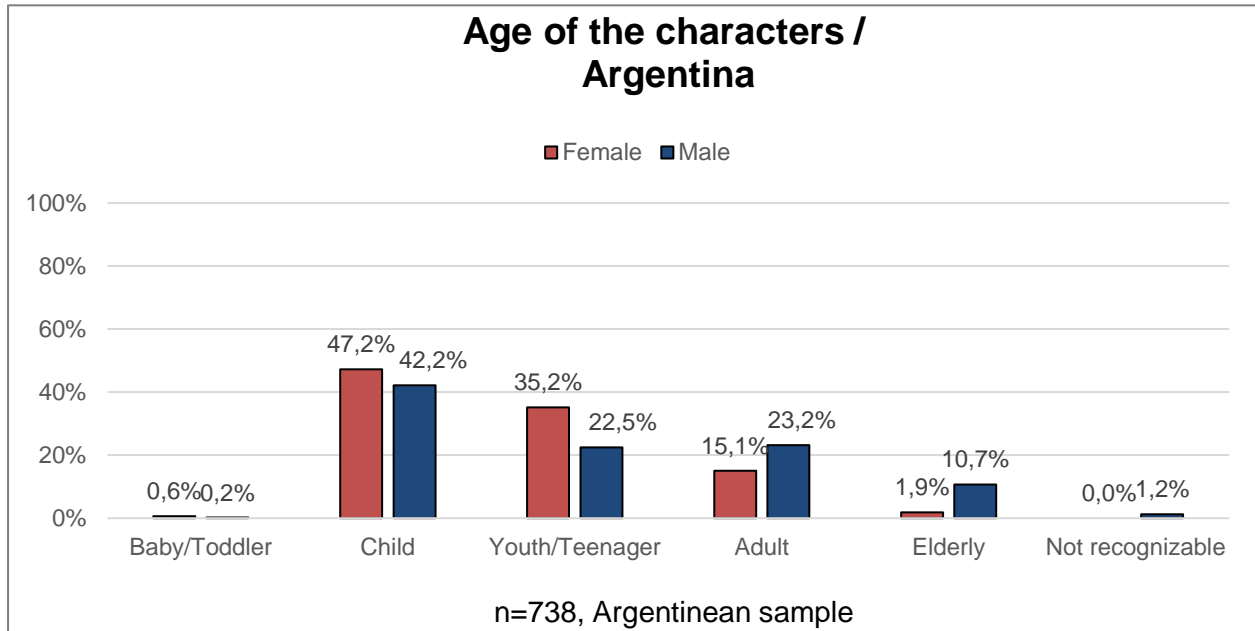
Gender Representation in Argentinean Children's Television

International comparison

Baby/ Toddler		Child		Youth/ Teenager		Adult		Elderly	
Brazil	3.7%	Brazil	54.2%	Israel	47.9%	UK	31.5%	Argentina	6.8%
Germany	1.8%	Canada	49.5%	UK	42.6%	Taiwan	29.4%	UK	4.9%
Cuba	1.6%	USA	44.7%	Belgium	42.1%	Israel	29.0%	Taiwan	3.6%
Canada	0.8%	Argentina	44.5%	Germany	36.5%	Cuba	28.2%	Belgium	3.2%
UK	0.7%	Cuba	42.2%	USA	33.7%	Germany	20.7%	Israel	2.5%
Taiwan	0.5%	Germany	39.4%	Argentina	28.0%	Belgium	20.1%	USA	1.9%
Argentina	0.4%	Taiwan	36.9%	Canada	27.3%	Canada	19.6%	Germany	1.6%
USA	0.4%	Belgium	32.2%	Taiwan	27.2%	Argentina	19.6%	Canada	0.9%
Israel	0.1%	Israel	20.2%	Cuba	27.2%	USA	19.3%	Brazil	0.9%
Belgium	0.1%	UK	15.4%	Brazil	22.9%	Brazil	16.2%	Cuba	0.8%
Average	1.2%	Average	36.6%	Average	34.6%	Average	23.1%	Average	2.7%

The elderly characters represented with 6.8% in the Argentinean children's television makes Argentina the international leader in this category. Argentina's share is also above the international average regarding the child characters. In the other three categories, the country lays below the international average. Surprisingly, Argentina was the leader by the adults with its 62% representation in 2007, which is now taking a different course (2017: Argentina is seventh with 19.6% - same as Canada).

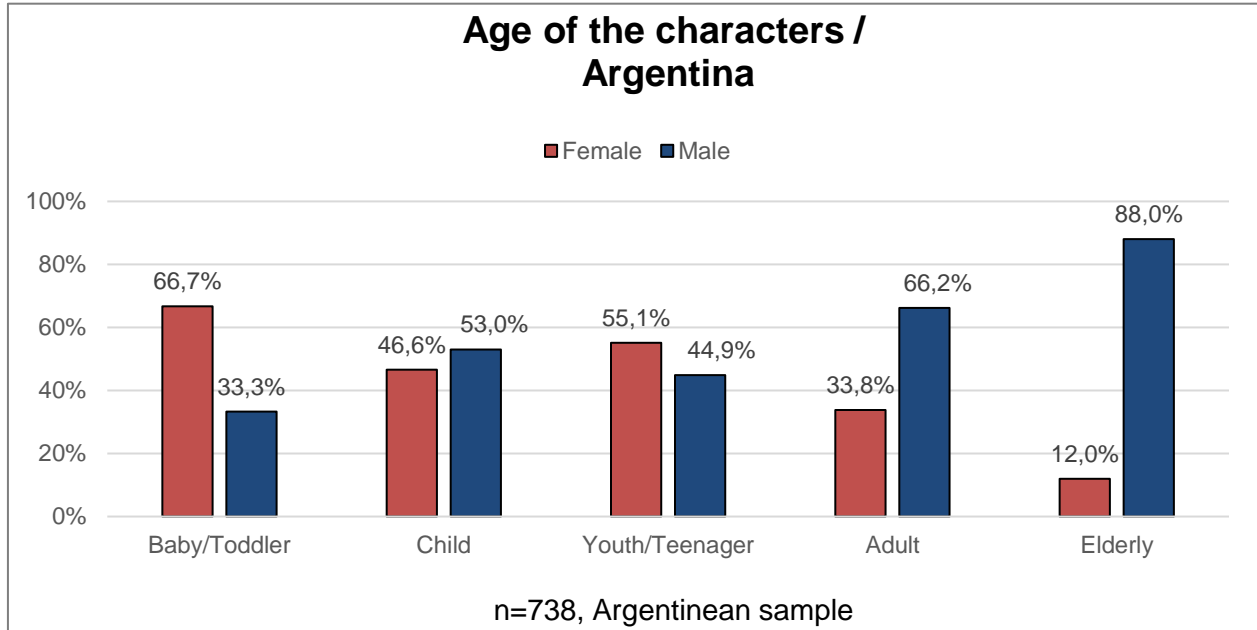
Gender perspective: Girls are more often Teenagers, adults are more often male.



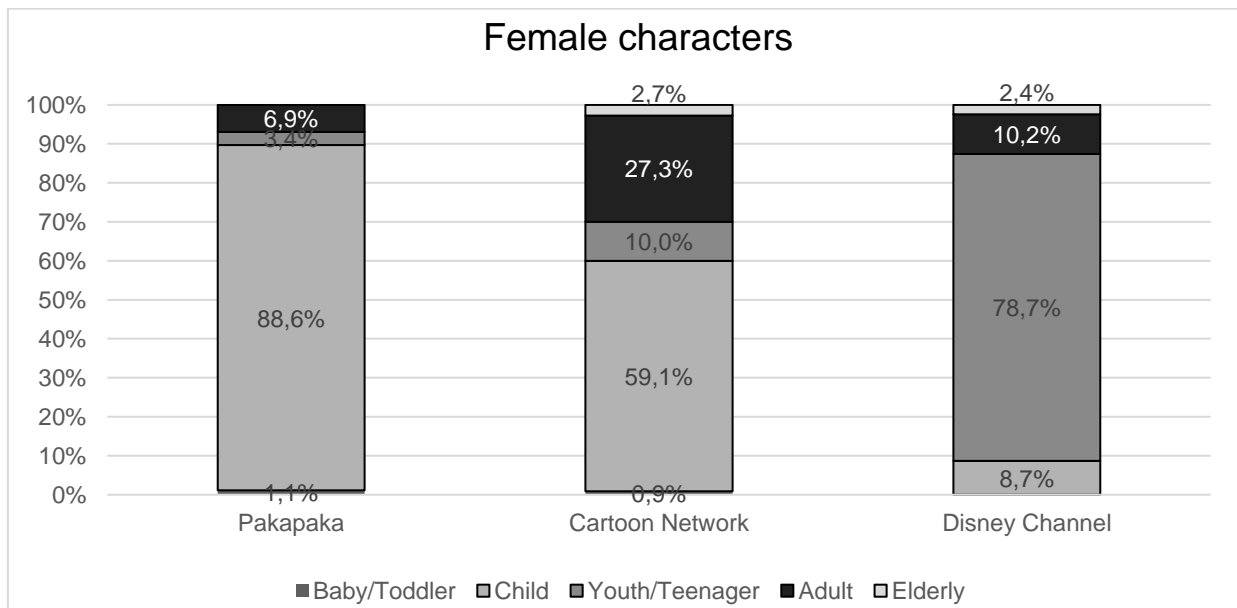
Out of the female characters 2 (0.6%) are babies or toddlers, 154 (47.2%) are children, 114 (35.2%) are teens, 49 (15.1%) are adults and 6 (1.9%) are seniors.

174 male characters (42.2%) are children, 93 (22.5%) are teens, 96 (23.2%) are adults, 44 (10.7%) are elders. There is also one male baby character (0.2%) and 5 male characters, whose age is not recognizable (1.2%).

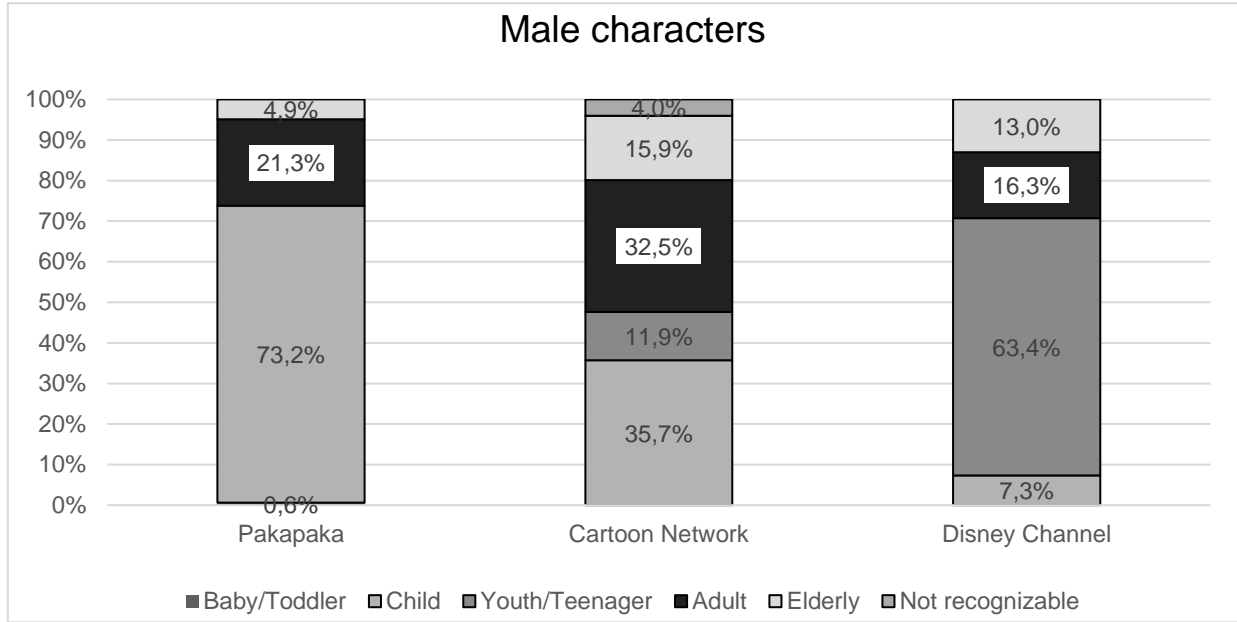
The tendency stated in the title of the paragraph is the same as in 2007, but somewhat weakened. In 2007, the female teens were 37.5% and the male teens were 14.3%, whereas in 2017 the females have a lower percent rate, but the male one is higher (Female: 35.2%; Male: 22.5%). This parallel decrease shows another ratio between them, whereby the difference of almost 24% in 2007 is now 13%. Among the adults, both male and female have decreased and here the ratio is weaker (2007: Male – 64.3%; Female – 50.0%).



Out of the babies 2 (66.7%) are female and 1 (33.3%) is male. Out of the child characters 153 (46.6%) are female and 174 (53.0%) are male. The teen characters are in 114 cases (55.1%) female and in 93 cases (44.9%) male. The adults consist of 49 (33.8%) females and 96 (66.2%) males. Out of the elderly characters 6 (12.0%) are female and 44 (88.0%) are male.



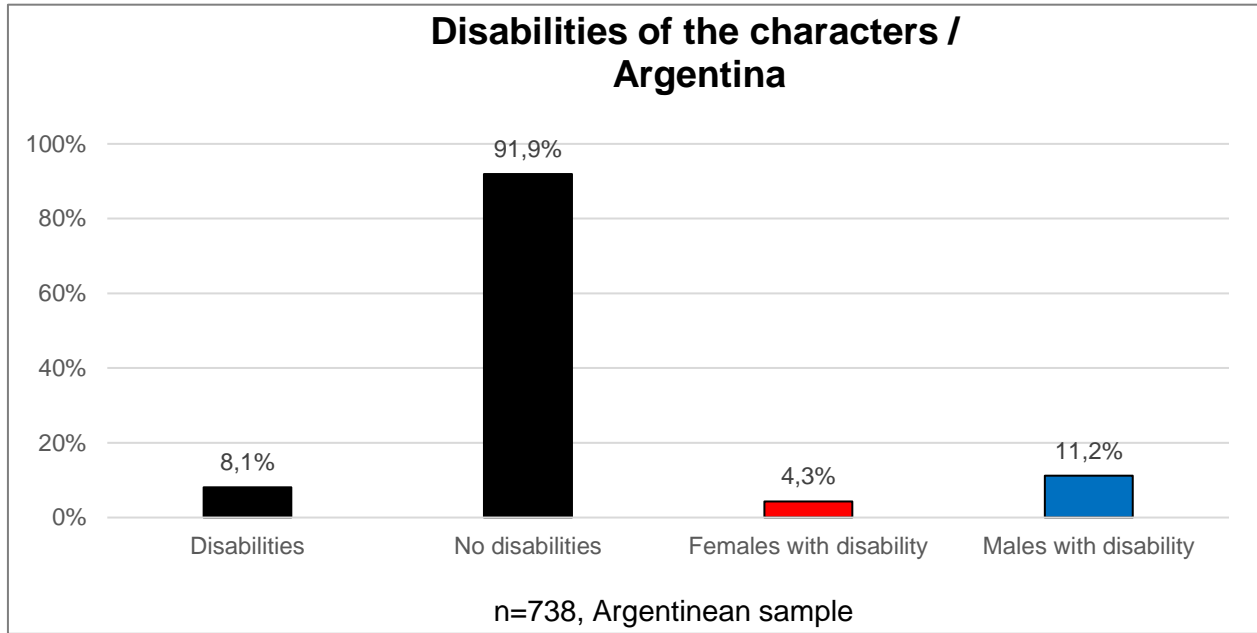
The highest share of female children was found on Pakapaka (88.6%). The highest percentage of female teens was found on Disney Channel (78.7%), the percentages of seniors were similar on Disney Channel (2.4%) and Cartoon Network (2.7%). The most female adults were broadcasted on Cartoon Network (27.3%).



When it comes to the males, the highest percentage of male children was found on Pakapaka (73.2%). The highest share of male teens was on Disney Channel (63.4%), and the highest share of male adults was on Cartoon Network (32.5%).

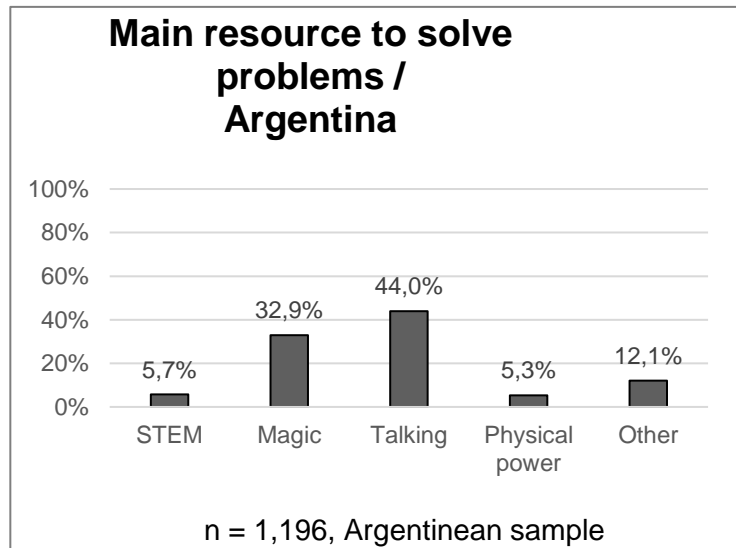
5.4. Which disabilities do the characters have?

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 chronicle illness (e.g. HIV/AIDS, cancer, diabetes), which can be seen obviously or is an important part of the character development. In the Argentinean sample, there are 60 human characters (14 female (4.3%) and 46 male (11.2%) characters) - who have obvious disabilities. No character with a serious chronicle disease has been found among the Argentinean characters. 91.9% of the characters have no recognizable disability.



5.5. What is their main resource to solve problems?

68 characters (5.7%) solve problems by using science, technology, engineering and/or mathematics (STEM). 393 characters (32.9%) are solving issues with magic. Magic can be understood as 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



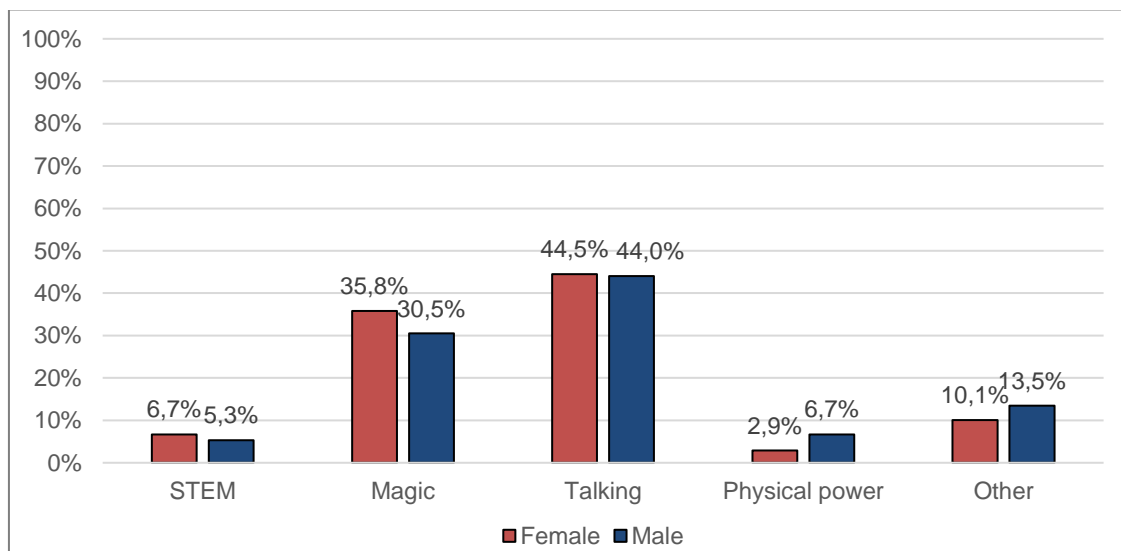
such as charms or spells believed to have supernatural powers over natural forces. 525 (44.0%) are using talking, mediation, organizing and/or understanding. 63 (5.3%) use (natural or enhanced) physical power as their main resource to solve problems. 145 character (12.1%) could not be categorized to any of the categories.

Gender perspective: Female characters solve their problems with magic more often; male characters use physical power more often.

Of the female characters 28 (6.7%) use STEM, 149 (35.8%) use magic, 185 (44.5%) solve problems by talking, mediating, organizing and understanding, 12 (2.9%) use physical power and 42 female characters (10.1%) solve their problems in another way.

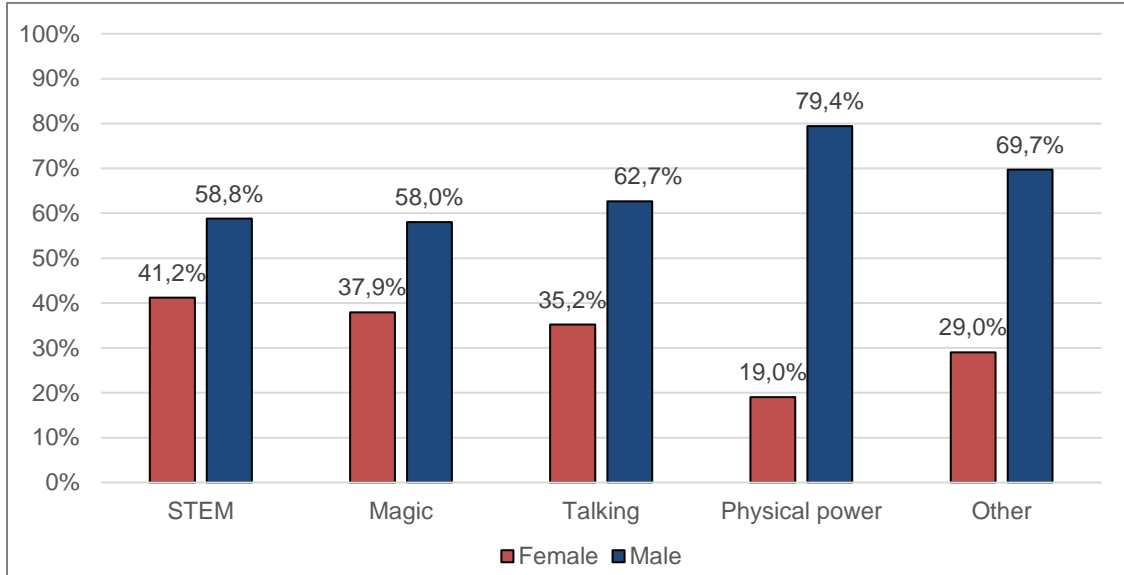
Of the male characters 40 (5.3%) do STEM, 228 (30.5%) do magic, 329 (44.0%) solve their problems by talking, mediating, organizing and understanding, 50 (6.7%) solve problems with the help of physical power. Another resource to solve problems are using 101 male characters (13.5%).

Out of the characters with STEM as problem solver 28 (41.2%) are female and 40 (58.8%) are male. Out of the characters, solving problems with magic, 149 (37.9%) are female and 228 (58.0%) are male. Characters, solving problems with talking, mediation, organizing, are in 185 cases (35.2%) female and in 329 cases (62.7%) male. Characters, that solve problems with physical power, are in 12 cases (19.0%) female and in 50 cases (79.4%) male. The neutral / not recognizable gender is excluded in the following graph.



Children's Television Worldwide:

Gender Representation in Argentinean Children's Television



International comparison

STEM		Magic		Talking		Power	
Israel	24.4%	Argentina	32.9%	UK	53.4%	Cuba	23.2%
UK	24.0%	Brazil	23.3%	Taiwan	52.9%	Belgium	19.9%
USA	21.1%	Cuba	15.5%	USA	51.8%	USA	17.8%
Canada	18.5%	Taiwan	10.8%	Canada	50.3%	Canada	16.3%
Brazil	17.9%	Israel	9.9%	Belgium	50.0%	Brazil	15.6%
Belgium	16.7%	Belgium	9.8%	Israel	48.7%	UK	15.1%
Taiwan	11.1%	USA	9.1%	Argentina	44.0%	Taiwan	14.3%
Germany	8.8%	Canada	8.7%	Brazil	42.6%	Israel	13.5%
Cuba	7.2%	Germany	6.7%	Cuba	24.8%	Germany	6.4%
Argentina	5.7%	UK	3.6%	Germany	24.3%	Argentina	5.3%
Average	17.6%	Average	12.6%	Average	46.2%	Average	14.8%

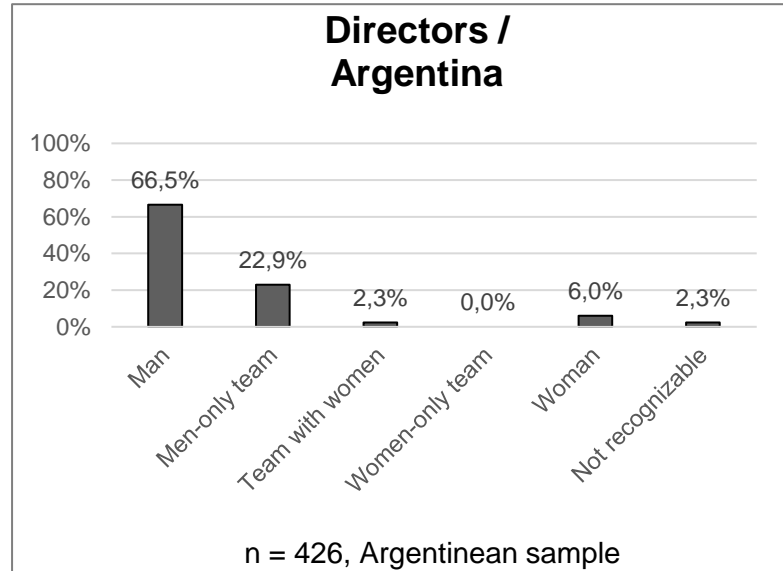
Argentina is the leader, regarding the use of magic as a problem-solver (32.9%). In all other categories, Argentina is below the international average, for example STEM with over 10% underneath. 'Others' category here is excluded.

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. 233 (66.5%) of the shows are directed by one man. Men-only teams direct 80 shows (22.9%) and teams with women constitute 8 (2.3%) shows. 21 (6.0%) are directed by one woman. For 8 shows (2.3%) is not clear who and



how many are the directors. There are no shows, which are directed only by women.

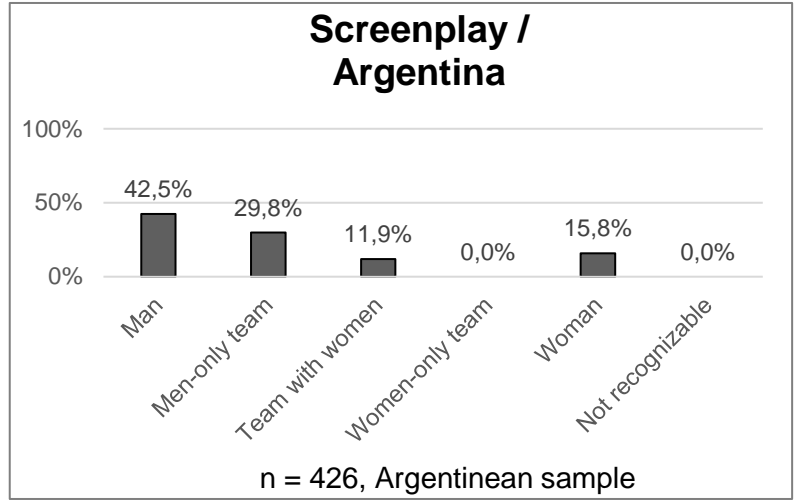
International comparison

Man		Men-only		Team with		Women-only		Woman	
Belgium	70.0%	Argentina	22.9%	Taiwan	10.8%	USA	1.4%	Brazil	14.2%
Canada	69.6%	USA	20.9%	Israel	8.9%	UK	0.7%	Canada	9.9%
Israel	68.4%	Israel	17.5%	USA	8.6%	Belgium	0.4%	Cuba	9.8%
Taiwan	66.7%	Cuba	16.7%	Brazil	8.6%	Canada	0.2%	UK	8.6%
Argentina	66.5%	Germany	16.4%	Cuba	8.5%	Germany	0.0%	Argentina	6.0%
Brazil	66.0%	Belgium	15.9%	UK	6.8%	Taiwan	0.0%	Germany	5.8%
Germany	66.1%	Taiwan	15.0%	Canada	6.3%	Cuba	0.0%	USA	4.9%
Cuba	64.9%	Canada	12.1%	Belgium	4.7%	Argentina	0.0%	Taiwan	4.4%
USA	59.2%	Brazil	10.7%	Germany	3.2%	Israel	0.0%	Israel	4.3%
UK	56.1%	UK	9.1%	Argentina	2.3%	Brazil	0.0%	Belgium	4.2%
Average	65.2%	Average	14.8%	Average	7.0%	Average	0.3%	Average	7.7%

Argentina is the leader in the chart of shows directed by a men-only team with 8% above the international average. When it comes to shows directed by one man, Argentina is slightly above the average. In the three left categories, "Woman", "Team with women" and "Women-only team", the Argentinean share is below the average.

6.2 Screenwriter

140 shows (42.5%) are written by one man, whilst 52 (15.8%) are written by one woman. In terms of team writers, 98 (29.8%) are written by men-only teams and 39 (11.9%) by teams with (at least one) woman. There are also no shows, whose screenwriters are only women.



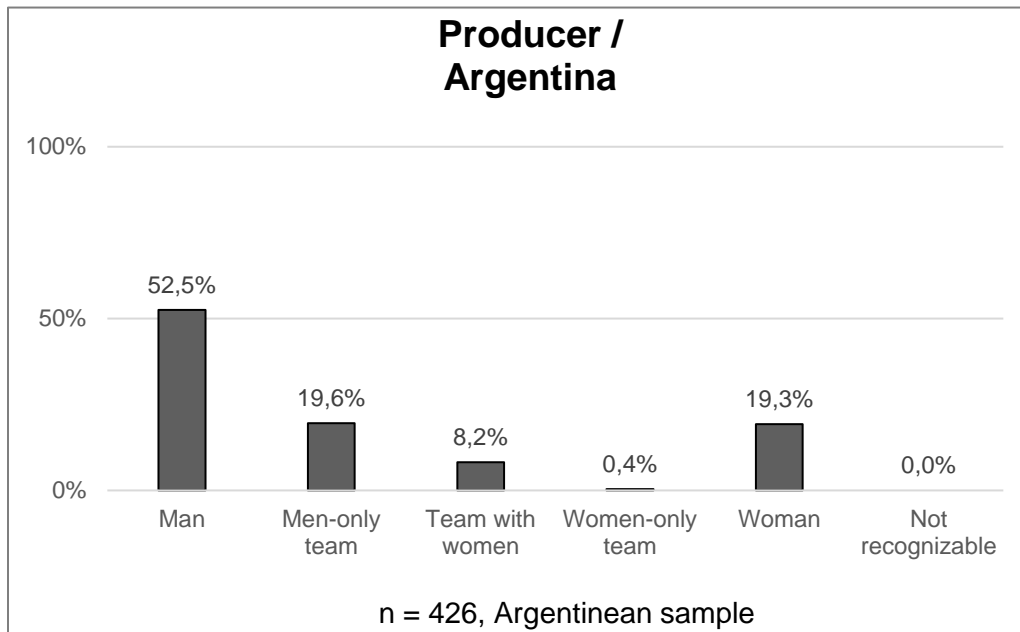
International comparison

Man		Men-only		Team with		Women-only		Woman	
Cuba	58.0%	Argentina	29.8%	Israel	54.1%	USA	4.6%	Canada	20.3%
Brazil	50.6%	Germany	25.2%	Taiwan	42.5%	Germany	2.8%	UK	18.4%
Canada	43.8%	USA	23.7%	Cuba	28.7%	Belgium	2.0%	Germany	15.9%
Argentina	42.5%	Belgium	22.9%	UK	28.3%	Canada	1.3%	Argentina	15.8%
Belgium	38.6%	Israel	22.4%	USA	25.3%	Taiwan	1.1%	USA	13.0%
Taiwan	32.2%	Canada	19.0%	Brazil	26.3%	UK	1.0%	Belgium	12.6%
Germany	32.1%	Taiwan	13.1%	Belgium	17.7%	Israel	0.3%	Cuba	12.2%
USA	29.2%	UK	12.5%	Germany	16.4%	Brazil	0.0%	Brazil	10.4%
UK	23.5%	Brazil	11.2%	Canada	14.2%	Cuba	0.0%	Taiwan	8.1%
Israel	17.0%	Cuba	1.1%	Argentina	11.9%	Argentina	0.0%	Israel	4.9%
Average	35.6%	Average	18.1%	Average	27.2%	Average	1.3%	Average	13.1%

Among the screenwriters, Argentina takes the last place in both “Team with women” (over 15% underneath) and “Women-only team”. On the other hand, Argentina is above the international average in the three left categories – regarding a show written by a woman, 3% higher; by shows written by a man 7% higher; “Men-only team” 12% higher. In the last category Argentina is the leader in the international chart.

6.3. Producer

The shows produced by a man appear the most – 147 shows (52.5%). The number of shows without any female producers is 55 (19.6%). Teams with (at least one) woman consist of 23 (8.2%) productions. 1 show (0.4%) is produced by a women-only team and 54 shows are productions of one woman (19.3%).



International comparison

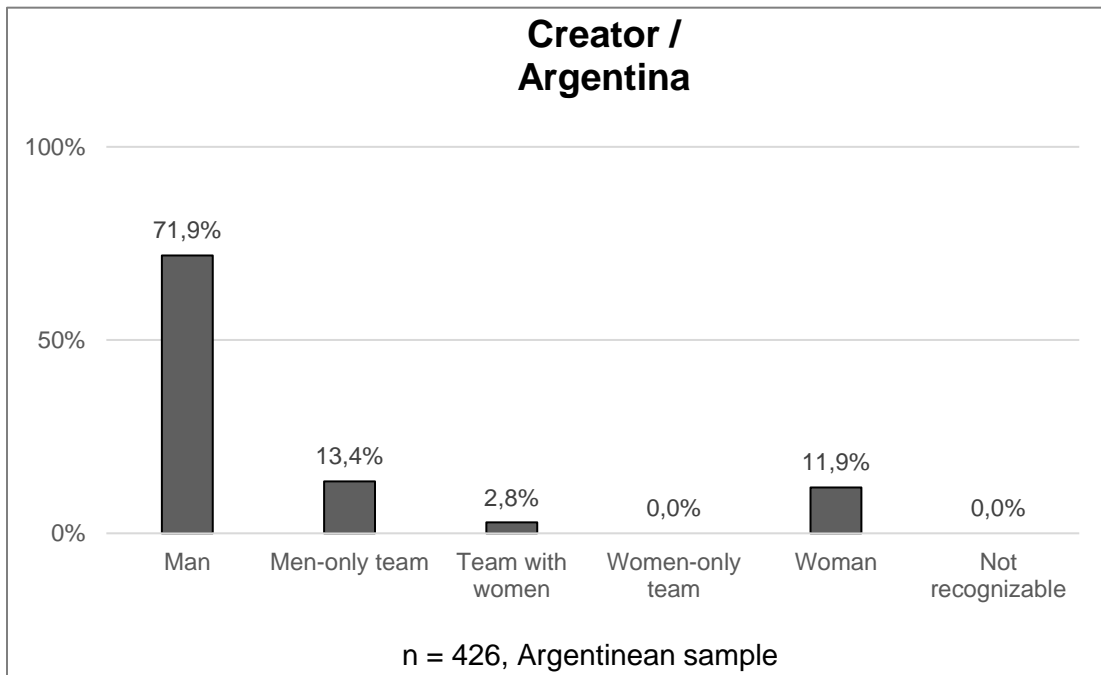
Man		Men-only		Team with		Women-only		Woman	
Argentina	52.5%	Cuba	25.0%	USA	64.3%	Israel	3.8%	UK	31.5%
Brazil	47.4%	Taiwan	23.6%	Canada	56.8%	Belgium	2.9%	Argentina	19.3%
Cuba	42.4%	USA	23.0%	Belgium	51.1%	Canada	1.7%	Israel	16.5%
Taiwan	34.2%	Germany	22.4%	Brazil	39.7%	Germany	1.6%	Canada	15.8%
Israel	23.3%	Belgium	20.9%	Israel	37.9%	USA	1.4%	Taiwan	11.7%
UK	21.2%	Argentina	19.6%	Germany	34.2%	UK	1.2%	Belgium	7.2%
Canada	11.2%	Israel	15.1%	UK	29.4%	Brazil	0.5%	Cuba	6.3%
Belgium	9.9%	Canada	12.7%	Taiwan	27.2%	Cuba	0.4%	Germany	5.8%
Germany	7.9%	UK	7.1%	Cuba	25.9%	Argentina	0.4%	Brazil	3.7%
USA	7.4%	Brazil	4.5%	Argentina	8.2%	Taiwan	0.3%	USA	0.7%
Average	25.0%	Average	15.1%	Average	39.5%	Average	1.5%	Average	12.3%

Among the producers, both the share of the shows produced by one woman and the shows produced by one man are higher than the international average. The Argentinean share is also above the average, when it comes to shows produced by a men-only team.

The other two components of the category, namely women-only teams and teams with a female producer, are drastically under the international average.

6.4. Creator

182 shows (71.9%) are created by one man, while 30 (11.9%) by one woman. "Team with women" makes up 7 shows (2.8%). A men-only team creates 34 shows (13.4%). There are no shows created by a women-only team.



International comparison

Man		Men-only		Team with		Women-only		Woman	
Argentina	71.9%	Cuba	27.7%	Brazil	17.3%	USA	1.9%	Cuba	17.6%
Brazil	59.1%	Israel	24.4%	Israel	16.3%	Canada	1.9%	Canada	16.8%
USA	49.2%	USA	22.0%	UK	13.5%	Germany	1.6%	UK	16.0%
Cuba	45.7%	Belgium	20.9%	Canada	10.7%	Brazil	1.4%	USA	13.0%
Canada	45.1%	Germany	17.3%	Taiwan	10.6%	Belgium	1.1%	Argentina	11.9%
Belgium	37.7%	Canada	16.8%	USA	10.2%	Israel	0.3%	Belgium	11.2%
Israel	36.0%	Argentina	13.4%	Cuba	9.0%	Taiwan	0.0%	Brazil	11.2%
Taiwan	26.9%	UK	12.5%	Belgium	7.9%	Argentina	0.0%	Israel	9.8%
UK	25.7%	Taiwan	7.8%	Germany	6.9%	Cuba	0.0%	Taiwan	6.9%
Germany	18.5%	Brazil	7.6%	Argentina	2.8%	UK	0.0%	Germany	5.5%
Average	40.9%	Average	16.1%	Average	11.8%	Average	0.9%	Average	11.8%

Concerning the creation of a show, the majority of Argentinean fiction shows are created by a man, which makes the country the leader on the international chart. In the categories “Team with women”, “Women-only team” and “Men-only team” Argentina lays below the average.

7. Summary of the results:

7.1 Argentinean children's television in international comparison

The sample we analyzed here consists of 126 hours of explicit children's television, 478 programs (426 fictional shows), 1,196 characters (fiction) and 738 human characters.

In international comparison a lot of tendencies in the Argentinean Children's Television are close to the average of the other 9 analyzed countries, e.g. with a very high percentage of animation and concerning the female role in the creation process of a show etc.

At some points the Argentinean children's television was outstanding in the international comparison and took the first places; hence the highlight of some results:

- 61.7% of the characters on Argentinean children's television are humans, which places Argentina second in the international rank with 6% above the average.
- The Latin-American characters in the Argentinean children's television are 16.4% of all, thus making the country the leader in this category.
- When it comes to the age of the characters, Argentina succeed in the representation of elderly characters, taking the first place in this category.
- Regarding the main resource to solve problems, Argentina is the leader, when it comes to using magic as a problem solver.

In some opposite aspects the children's television in Argentina is below the average of the other 9 analyzed countries. This result can be observed by the equal gender representation of the characters, the presence of antagonists, the share of the white Caucasian characters, etc.

When it comes to gender, an eye-catching finding in this study is that the percentage of female characters on Argentinean children's programming, compared to the international data, lays below the international average.

With 35.9% being the international average, a result at least 15% less than the actual share of women around the world, Argentina as a modern country should have at least more than the average, then again it has less (34.8%).

Team with women, regarding directors/screenwriters/producers/creators, are always under the international average. Nevertheless, the Argentinean children's programming implies an important tendency, regarding the female part of the process of making a show, meaning the high percentage of single women producers, screenwriters and creators, which in the producer case even brings Argentina to the second place on an international scale.

This can be seen as a great start of positive ratio change in terms of the gender representation.

Some other results should be mentioned, regarding the discrepancies between the TV channels:

- The public TV in Argentinean sample with its only representative, Pakapaka, is the one broadcaster, whose programming includes other genre than fiction (20.3% Non-Fiction). The two Commercial TV channels consist exclusively of fictional programs.
- Disney Channel differs from all other channels with its high share of live action programs (38.9%).
- Cartoon Network and Pakapaka have almost the same share of female characters – around 31.4%. The share of the other broadcaster is way higher – 45.6%.

7.2 Main differences between the Argentinean samples in the ten-year gap:

- Bigger share of fictional shows, but also more non-fictional programs.
- Public TV has immensely increased the share of fictional programs.
- No puppet shows, but a great increase of animation.
- Five times more domestic productions.
- There is a positive change, when it comes to the proportion between male and female characters.
- Concerning the type of characters, there are more human and less animal characters than before.
- Regarding the constellation of the characters, the representation of groups rose from 40.9% to 64.9%, yet not enough for Argentina to be above the international average.
- 16.4% Latin-American characters, whereas there were none in the previous sample. However, a 35% decline in terms of the white characters.
- No female black characters in 2007, now they are 1% more than the male ones in the Argentinean sample.
- The red-haired characters are two times more female than male.
- Argentina was the definite leader, regarding the representation of adult characters in 2007 with the remarkable 62%, which now are less than 20%, meaning more children and teenagers.