Children's Television Worldwide:

Gender Representation

in

The Netherlands

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General information about Children's Television in the Netherlands

In The Netherlands, programs specifically directed at children are concentrated mainly on three channels, one public channel and two commercial channels. On the public channel (Nederland 3), the different public broadcasters have grouped together their children's programming under the name of Zapp/Zappelin. Every day, from 6.30 am until 7 pm the public channel exclusively schedules programs specifically directed at children. The two commercial channels that daily schedule children's programming are Nickelodeon and Jetix. Nickelodeon broadcasts children's programs between 5 am and 8 pm, while Jetix schedules between 6 am and 6 pm.

Sample selection:

The sample was, therefore, based on the following Dutch television networks: Netherland 3 (Zapp), Nickelodeon, and Jetix. For these channels, children's programs were recorded in the agreed upon time frame and subsequently categorized and measured.

Dates of recording were: 08.06.2007 – 24.06.2007. For each channel, random whole weekdays and weekend days were recorded.

The resulting sample analysed here consists of 115 hours of explicit children's television. Within these 115 hours, we coded: 88 hours of fictional shows, 457 programs (370 fictional shows), 1446 characters (fiction), and 943 human characters.

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What is offered to children - Results at show level:

More fictional or more non-fictional programs? Many more fictional programs!
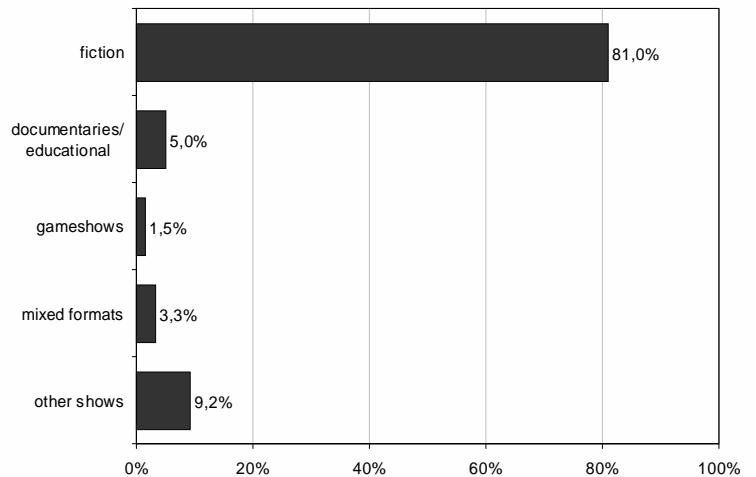
We coded every show/piece of program of our sample. Advertisements and trailers were coded in block (e.g., when there were 6 different commercials between two shows they were coded as one block). A show begins with the opening and normally ends with the credits (it could be that one show consisted of 2 episodes, like in SpongeB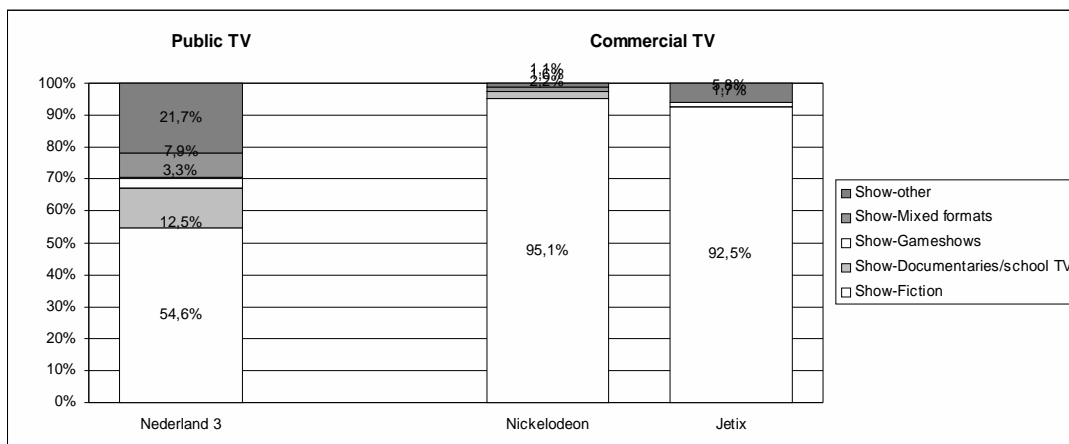ob, but they were still considered as one show). The sample comprised altogether 457 shows that could be categorised into different program types: 370 shows, or 81.0%, could be referred to as fiction, 23 shows (5.0%) were documentaries, 7 were game shows (1.5%) and 15 were mixed formats (3.3%).

Differentiation between fiction and non-fiction

Category	Percentage
fiction	81,0%
documentaries/educational	5,0%
gameshows	1,5%
mixed formats	3,3%
other shows	9,2%

IZI – Children's Television Worldwide 2007; basis: Netherlands, n=115 h children's programme

Public TV / **Commercial TV**

Nederland 3: Show-Fiction 54,6%, 12,5%, 3,3%, 7,9%, 21,7%
Nickelodeon: 95,1%
Jetix: 92,5%, 5,9%

Legend:
- Show-other
- Show-Mixed formats
- Show-Gameshows
- Show-Documentaries/school TV
- Show-Fiction

54.6% of all formats broadcast in children's TV on the public channel Nederland 3 were fiction programs.

The commercial channels Jetix and Nickelodeon show almost exclusively fictional shows (95.1% on Nickelodeon and 92.5% on Jettix).
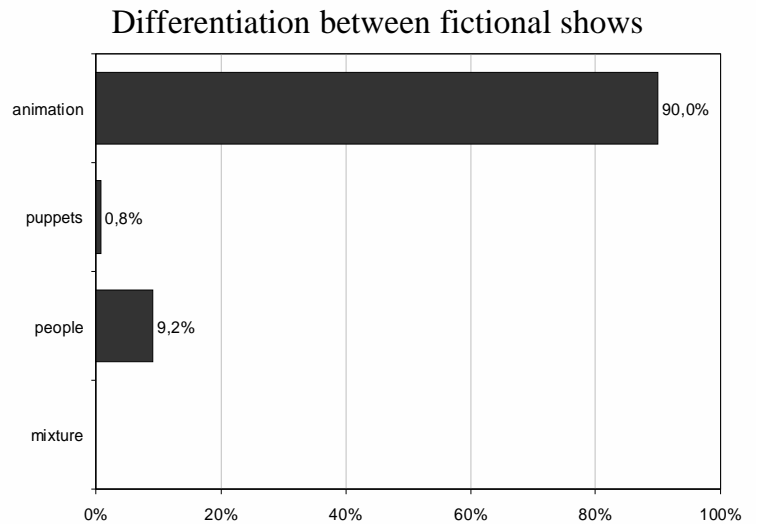
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What type of fictional program could be found? A lot of animation!

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

Among the 370 recorded fiction shows were 333 (90%) animation shows; in 34 shows (9.2%) real people were the actors/actresses and 3 (0.8%) shows were puppet shows.

Differentiation between fictional shows

IZI – Children's Television Worldwide 2007; basis: Netherlands, n=88 h children's fict. programme

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

90.0% of the characters represented on children's TV in The Netherlands are animation characters, which is above the average of 83.9%. The other characters are people (9.2%) or puppets (0.8%).

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Public TV
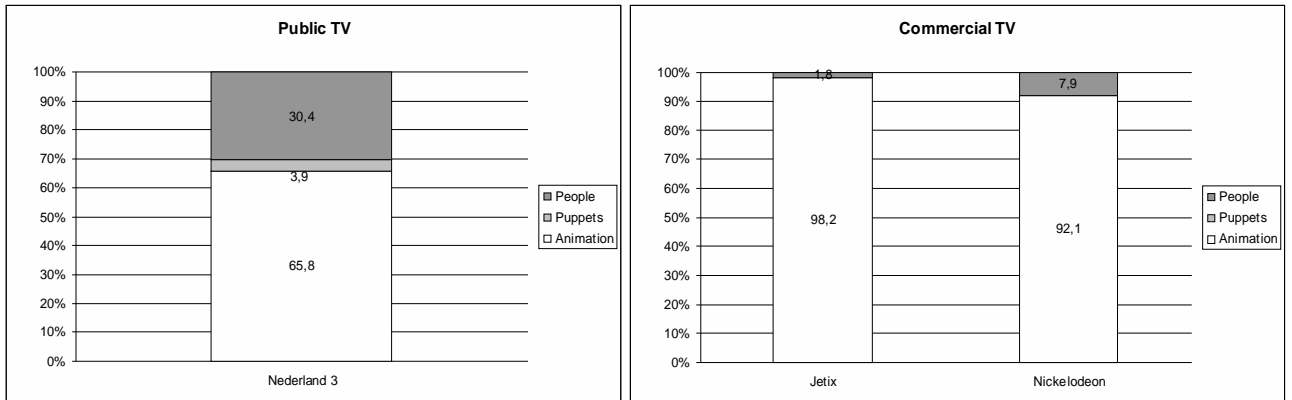
Commercial TV

On Public TV in the Netherlands, 65.8% of the characters were animation, 30.4% were shows with real people and 3.9% were puppet shows.

Different to Public TV, the proportion of animation on the commercial channel Jetix was 98.2% and on Nickelodeon 92.1%. Puppets were not represented at all on these channels.

The public broadcaster thus offered a wider variety of formats with a relatively large proportion of programs with real people.

Where are the shows produced?

We coded where/by which company the show was produced (as far as could be identified from credits, program magazine or other sources). Was it a company or broadcaster from one's own country or from a foreign country or an international co-production?

The fiction shows were in 92.4% of the cases productions of another country (n=357) and in 7.3% produced in The Netherlands (n=12). One show could not be classified into any category.
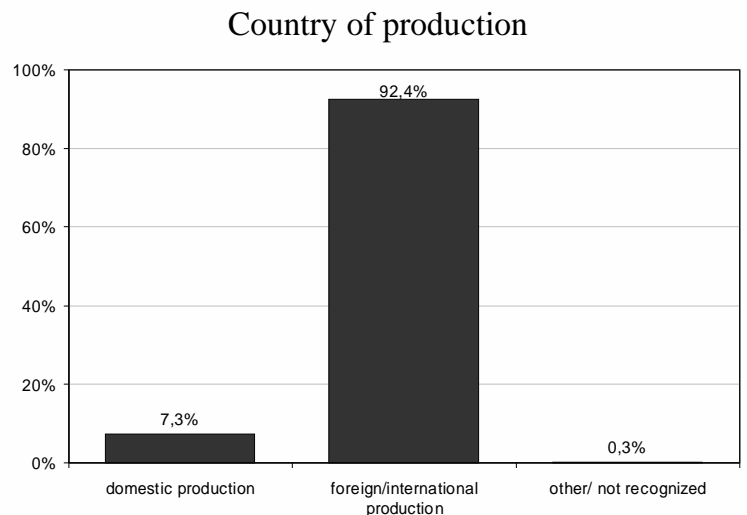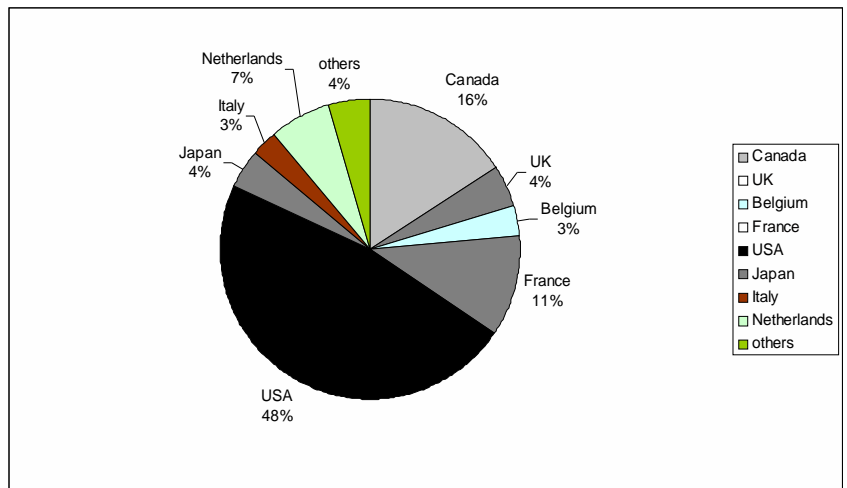
Country of production

IZI – Children's Television Worldwide 2007; basis: Netherlands, n=88 h children's fict. programme

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domestic prod.	
Malaysia	93,1%
USA	82,7%
UK	67,7%
China	53,4%
Canada	44,2%
Belgium	39,8%
Germany	17,3%
India	15,8%
Hungary	13,2%
Israel	13,1%
Australia	11,1%
Norway	9,0%
Egypt	8,9%
Netherlands	7,3%
South Africa	6,4%
Brazil	6,3%
Argentina	5,9%
Cuba	5,5%
Syria	3,2%
Slovenia	2,3%
Austria	0,8%
Hong Kong	0,6%
New Zealand	0,5%
Kenya	0,0%
total	**22,6%**

7.3% of all programs shown in our sample of children's TV in The Netherlands were domestic productions. The Netherlands rank amongst the lower middle field and is way below the international average.

48.0% of the programs broadcast on children's TV in The Netherlands are produced in the USA, 16.0% in Canada. So, two thirds of all formats are originally produced in North America!
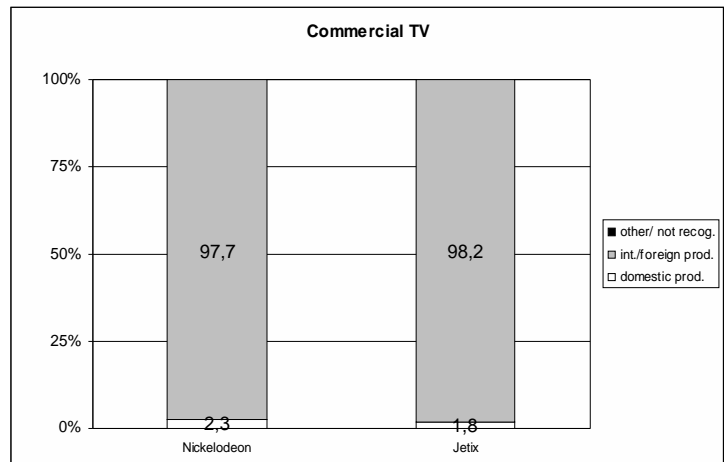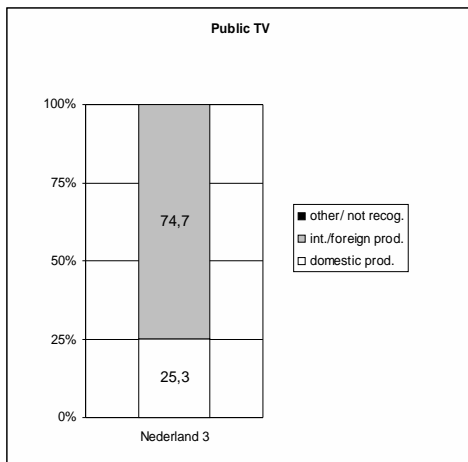
However, the production results should be differentiated for public versus commercial TV. On public TV, a little more than two-thirds (74.7%) of the children's programs in our sample were international productions, while 25.3% were domestic productions (which is a little above the average in our international sample). On commercial TV, in the present sample, almost all programs were foreign productions (98.2% on Jetix and 97.7% on Nickelodeon). It should be noted, however, that these commercial channels do schedule some domestic productions. For example, Nickelodeon produced and broadcasted a very successful youth soap series called Zoop, about teenagers working in a Zoo. In addition, every November/December Jetix broadcasts a popular domestically produced series about the arrival of Sinterklaas ("de club van Sinterklaas"). However, these productions were not aired during the data collection of the present study.

Who speaks? Male narrator / voice over!

We coded if there was a narrator or voice over (which means you can hear a voice but do not necessarily see the person) - was it a male or a female voice?

In 294 (80.1%) fiction shows there was no narrator, in 9 shows (2.5%) there was a female narrator, and in 60 shows (16.3%) a male narrator. A mixed narrator was recorded in 3 shows (0.8%).

Narrator / Voice over

IZI – Children's Television Worldwide 2007; basis: Netherlands, n=88 h children's fict. programme

So, if there is a narrator in Dutch children's television it seems to be predominantly a male voice!
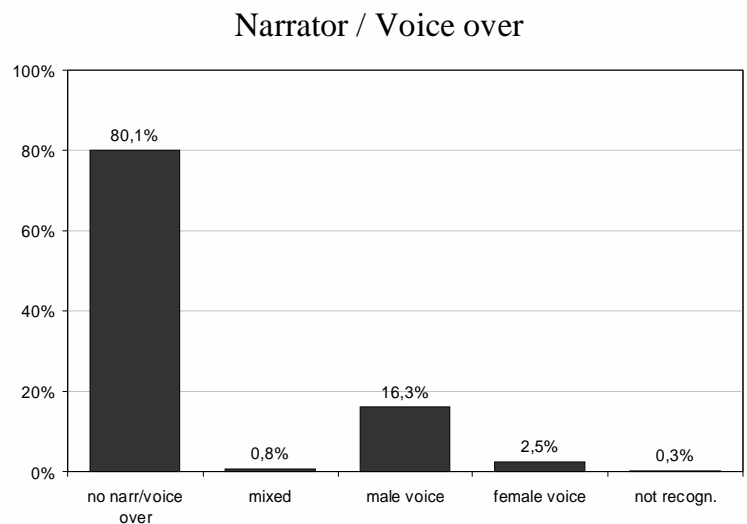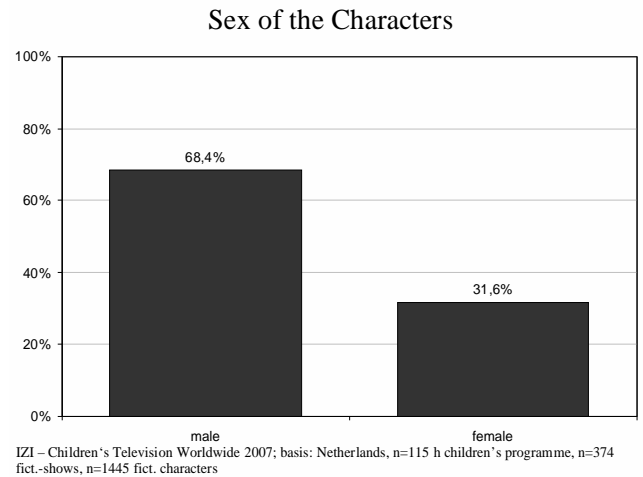
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Who are the main characters? Results at character level[1]

In this study we focused on the main characters of the show, which we defined as the characters that can be seen on screen at least 50% of the duration of the episode. In the first step we analysed which sex they were, based on grammatical terms, name of character, voice and easily identifiable sexual characteristics. In terms of characters, in the 370 fiction shows 1446 were identified as main characters.

Gender perspective

The main characters of the fictional shows in Dutch children's television were in 31.6% of the cases female and in 68.4% male.
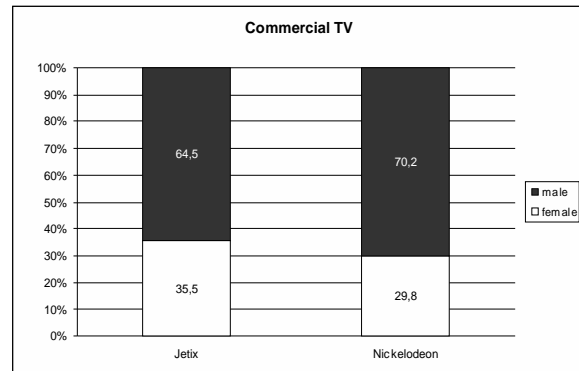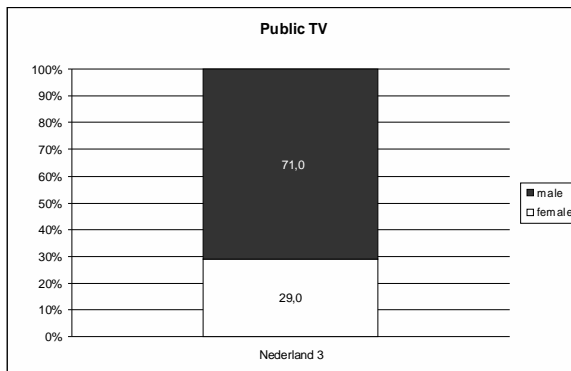
Sex of the Characters

IZI – Children's Television Worldwide 2007; basis: Netherlands, n=115 h children's programme, n=374 fict.-shows, n=1445 fict. characters

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

68.4% of all the characters presented on children's TV in the Netherlands are male, 31.6% are female. In both cases, the country ranks amongst the middle field and is very close to the international average.

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

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On public TV, a little more than two thirds of the characters represented in children's TV were male (71.0%). The proportion of female characters was 29.0%.

On commercial TV, 64.5% on Jetix and 70.2% on Nickelodeon were male, the rest were female characters.

Remarkable is that the commercial stations have a slightly better proportion of female characters (but still do not represent the reality of 51% females and 49% males).

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

We coded generally what the nature of the character was. Was it a human, an animal, an object, a machine, etc.?

285 characters of the recorded were animals, which accords to a percentage of 19.7%. Part of this group was, for example, Mr. Krabs of *SpongeBob*. 943 of the characters (65.2%) were humans (real humans in real-life shows and human characters in cartoons or animations). The monsters and mythical creatures appeared as the third largest group. 150 characters (10.4%) could be
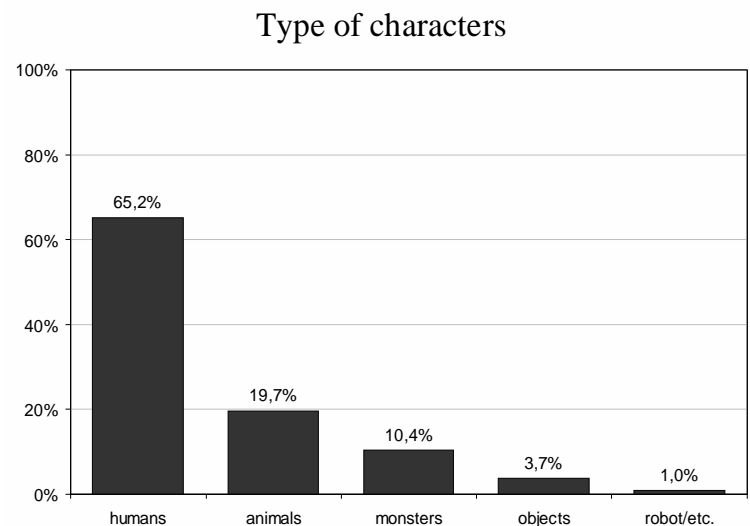
Type of characters

IZI – Children's Television Worldwide 2007; basis: Netherlands, n=115 h children's programme, n=370 fict.-shows, n=1446 fict. characters

assigned to this group, e.g., Gorgeous of *Space Goofs*. Further-more, 53 plants or objects (like Sponge Bob) (3.7%), and 15 robots or machines (1.0%) were recorded.

Of the animals, 55 (19.4%) were female and 209 (73.9%) male. For 20 (7.0%) characters the gender was not identifiable. Of the humans, 348 (36.9%) were female and 591 (62.7%) were

male. 3 (0.3%) characters could not be identified. Among the plants, 4 were female (7.5%), 43 (81.8%) male, and 6 neutral (11.3%). Of the machines and robots which were counted, 8 (53.3%) were male and 7 were female (46.7%). Among the monsters, 29 (19.3%) were female, 108 (72.0%) were male, and 13 not identifiable (8.7%).

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

65.2% of all the characters represented in our sample of Dutch children's TV were human, so here The Netherlands rank amongst the upper third and are above the international average. With a proportion of 19.7%, animals ranked second place, followed by monsters/etc. (10.4%) on third place.
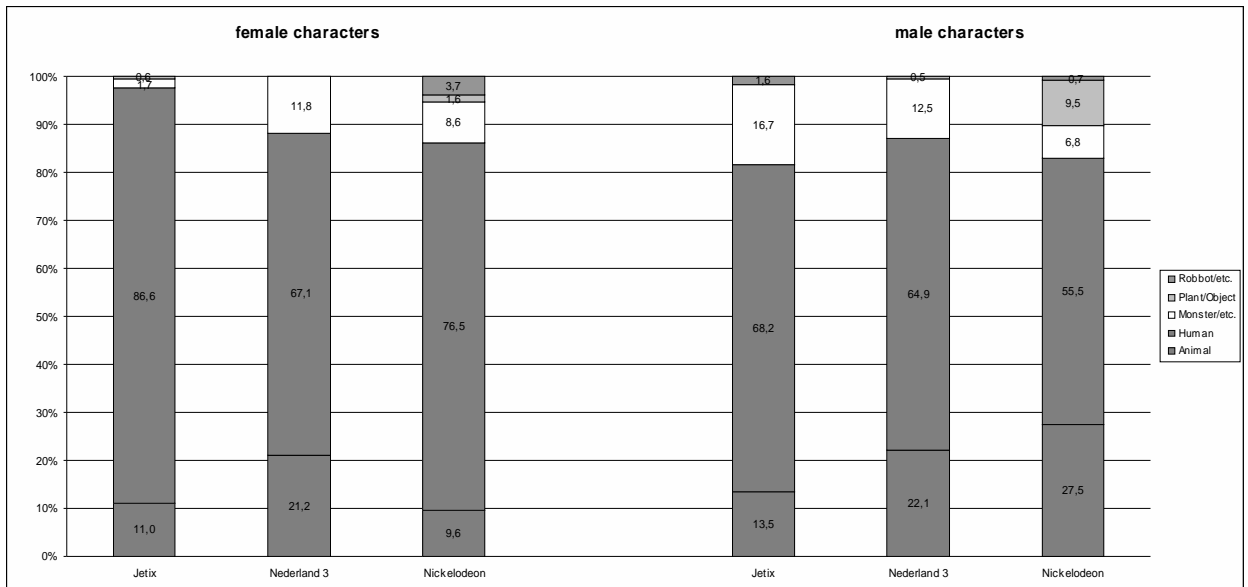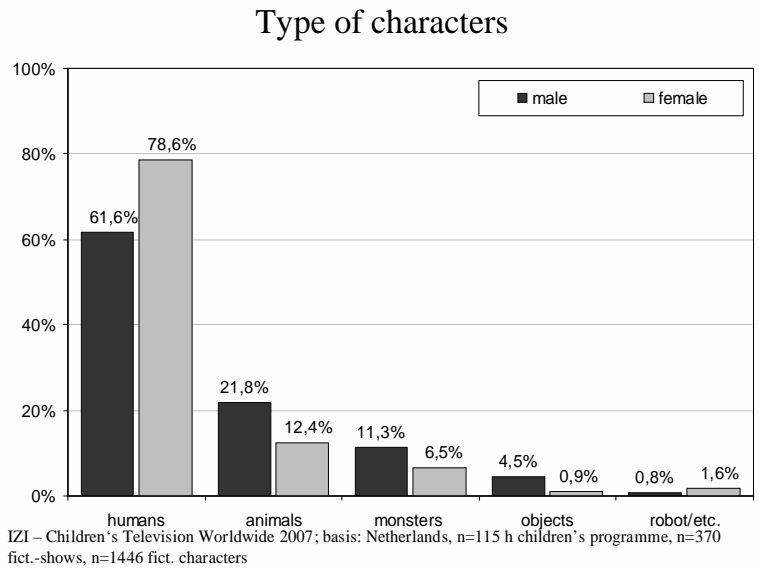
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Gender Perspective: Males are more often animals, monsters and objects, females more often human

Of the female characters, 348 (78.6%) were humans, 29 (6.5%) were monsters or mythical creatures, and 55 female characters (12.4%) were animals.

The male characters were represented in 591 cases (61.6%) as humans and in 209 (21.8%) cases as animals. Monsters and mythical creatures with male gender were found in 108 characters (11.3%), 8 (0.8%) were part of the plot as robots, and 43 male plants (4.5%) could be counted.

Type of characters

IZI – Children's Television Worldwide 2007; basis: Netherlands, n=115 h children's programme, n=370 fict.-shows, n=1446 fict. characters

When it comes to gender, there are more human female characters in Dutch children's TV than human male characters. Amongst the male characters, there is a higher proportion of animals as well as of monsters. 9.5% of the male characters and 1.6% of the female characters appearing on Nickelodeon are plants or objects.
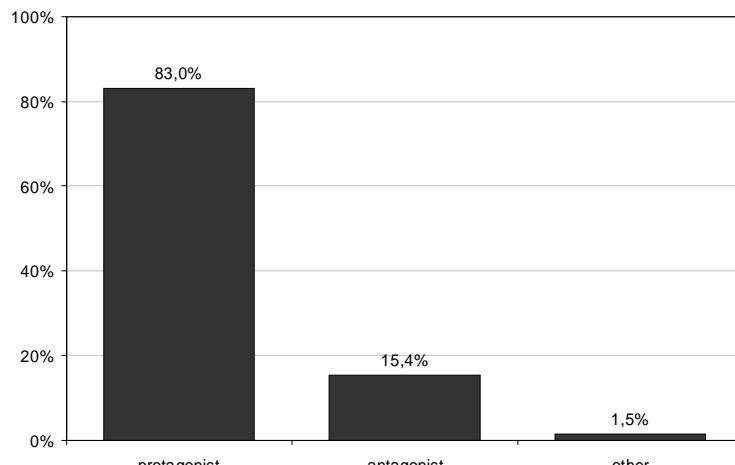
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What is the general role in the story: Protagonist or Antagonist?

We coded the "general part" of the character in the narration of the story – is it the good main character or the bad and evil guy/girl? 1199 of the characters on Dutch children's television were identified as protagonists. This corresponds to a relative part of 83.0%. On the other hand, there were 223 antagonists that constituted 15.4% of the characters. 1.5% of the characters could be ascribed to neither type.

Protagonist / Antagonist

IZI – Children's Television Worldwide 2007; basis: Netherlands, n=115 h children's programme, n=370fict.- shows, n=1446 fict. characters

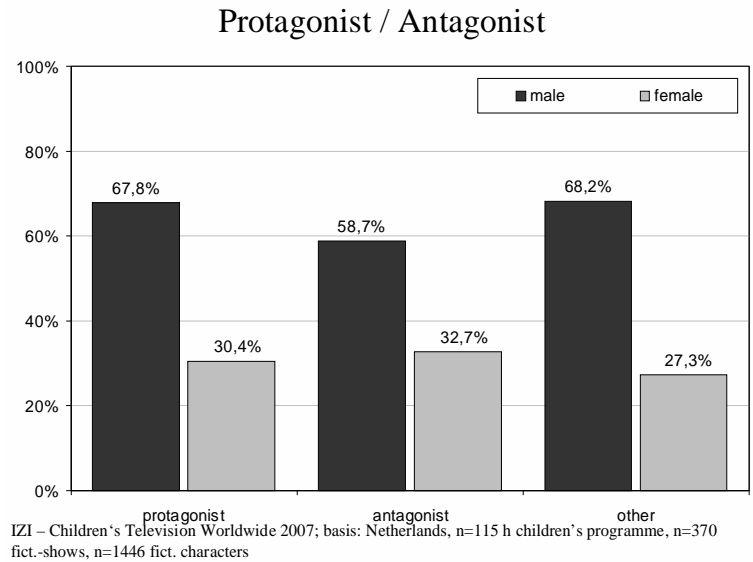|	Antagonist
UK	28,8%
Australia	27,3%
South Africa	23,5%
Cuba	21,4%
China	18,8%
Malaysia	17,9%
Brazil	15,9%
Norway	15,7%
Argentina	15,5%
Netherlands	15,4%
India	15,3%
Egypt	15,0%
Kenya	15,0%
Syria	14,9%
Hungary	13,6%
Slovenia	12,8%
Canada	11,9%
New Zealand	11,7%
USA	10,3%
Austria	9,5%
Germany	8,8%
Hong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

15.4% of the characters in Dutch children's television can be identified as antagonists. Here, The Netherlands rank amongst the middle field and are very close to the international average.

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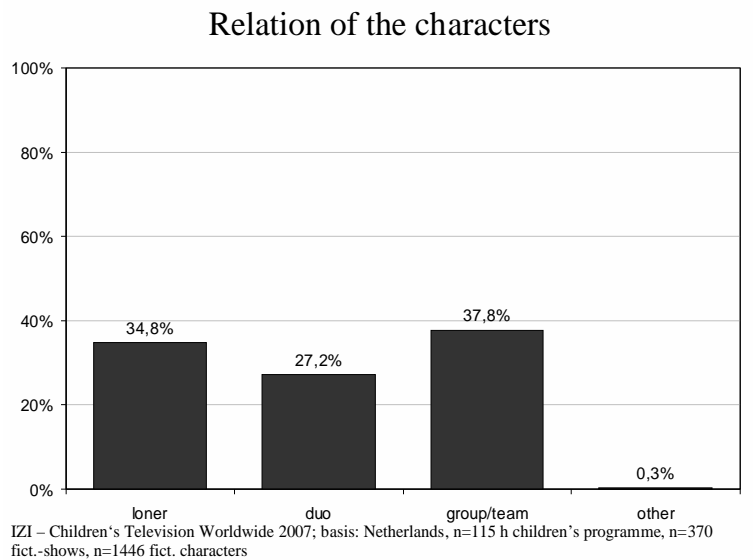**Gender Perspective: Men and boys are the bad guys**

Of the protagonists counted, 364 (30.4%) were female and 813 (67.8%) were male. 22 characters in this category could not be identified. Among the antagonists were 73 (32.7%) female characters and 131 (58.7%) male characters. 19 characters were not identifiable. The characters that could be classified as neither protagonist nor antagonist, can be split up as follows: 27.3% of the characters were female; 68.2% were male, and one character (4.5%) was not identifiable.

Protagonist / Antagonist

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In what kind of relation is the character?

We coded in what kind of constellation the main character was acting. Does he/she act alone, in a group, or in a duo?

503 of the characters (34.8%) were integrated into the plot as loners. 392 of the coded characters were part of a duo (27.2%). 547 (37.8%) were part of a group or a team. 0.3% could not be grouped into any of the categories.

Relation of the characters

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

37.8% of all characters represented in Dutch children's TV acted in groups or teams. Here, The Netherlands take the second last place in the international comparison and are way below the average. It seems that, comparatively, children's television in The Netherlands does not tell a lot of stories with main characters in groups, but alternatively, focuses on loners and duos.

Gender Perspective: Females are more often in duos, males more often act alone or in groups

Of the female characters, 138 (31.2%) acted alone, 147 (33.2%) were in duos and 157 (35.4%) were part of a group.
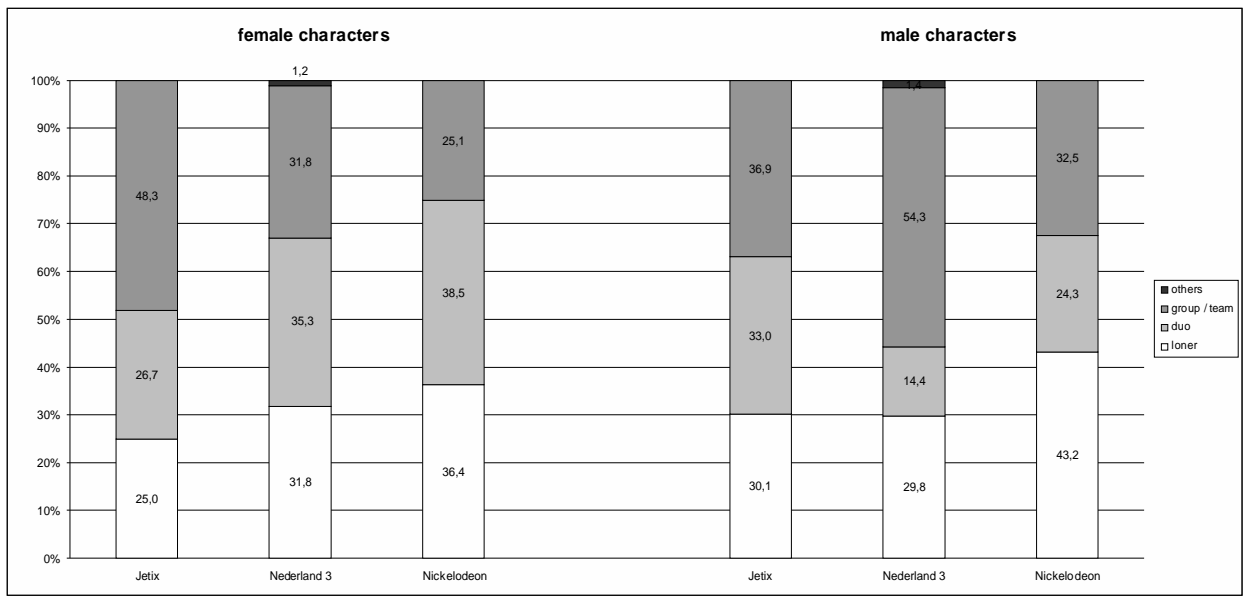
The male characters were split up in 346 (36.0%) loners, 240 (25.0%) duos and 371 (38.6%) as part of a group.

Relation of the characters
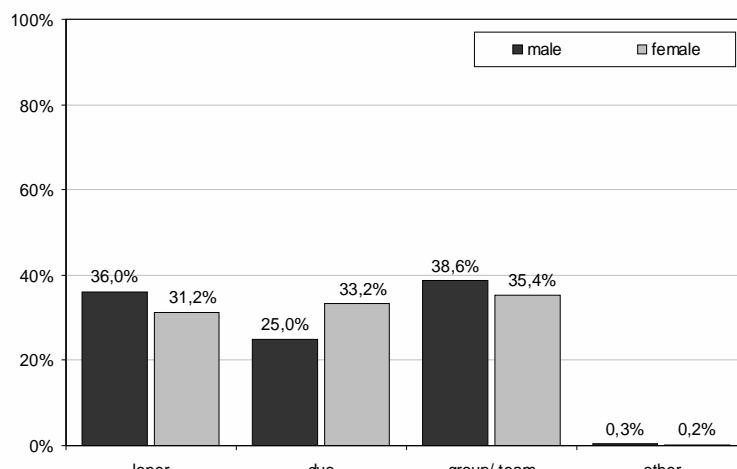
IZI – Children's Television Worldwide 2007; basis: Netherlands, 88 h fict. children's prog.; 370 fict. shows; 1446 human characters

The proportion of female characters that act as loners ranges from 25.0% to 36.4%. Almost the same numbers apply to females in duos. The proportion of females as part of a group ranges from 25.1% on Nickelodeon to 48.3% on Jetix. Compared to that, 54.3% of the male characters on Nederland 3 act as part of a group or a team. The second largest male group are loners (30.1% to 43.2%), followed by duos (14.4% to 33.0%).

Which hierarchical position does the character assume in the show?

We coded the role in the social context. Who is dominant in the relationship or in a solution of a problem? Is there a clear leading character?

662 (45.9%) of the characters appeared as equals regarding hierarchical positions. 92 (6.4%) were leaders. 146 (10.1%) were followers, and for 541 (37.5%) characters the position was not clearly identifiable.

Hierarchical position of the characters
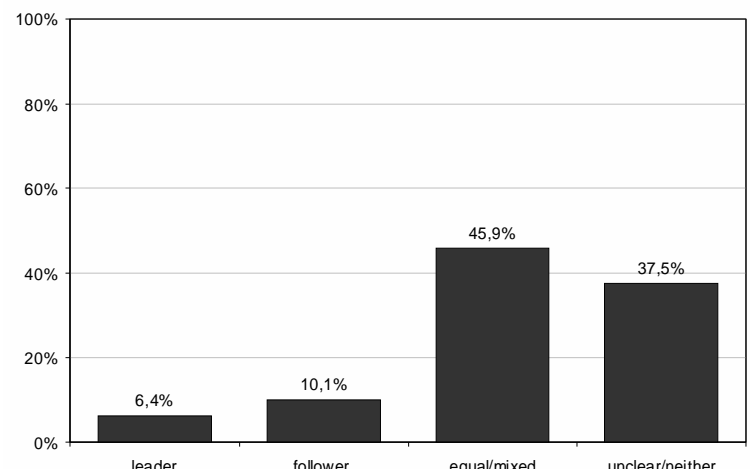
IZI – Children's Television Worldwide 2007; basis: Netherlands, n=115 h children's programme, n=370 fict.-shows, n=1446 fict. characters

Children's Television Worldwide:

Gender Representation in Dutch Children's Television

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

In 45.9% of the cases the characters shared an equal or mixed position in social hierarchy. Here The Netherlands rank amongst the middle field and are very close to the international average. When it comes to the representation of leaders of a group, the country takes the very last place in the comparison (6.4%). The 10.1% of characters acting as followers rank amongst the lower third. The Netherlands are in the international comparison the country with the fewest leaders.[2]

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[2] Or this might be a specific coding problem that the Dutch coders don't want to classify the main characters in one of the groups.
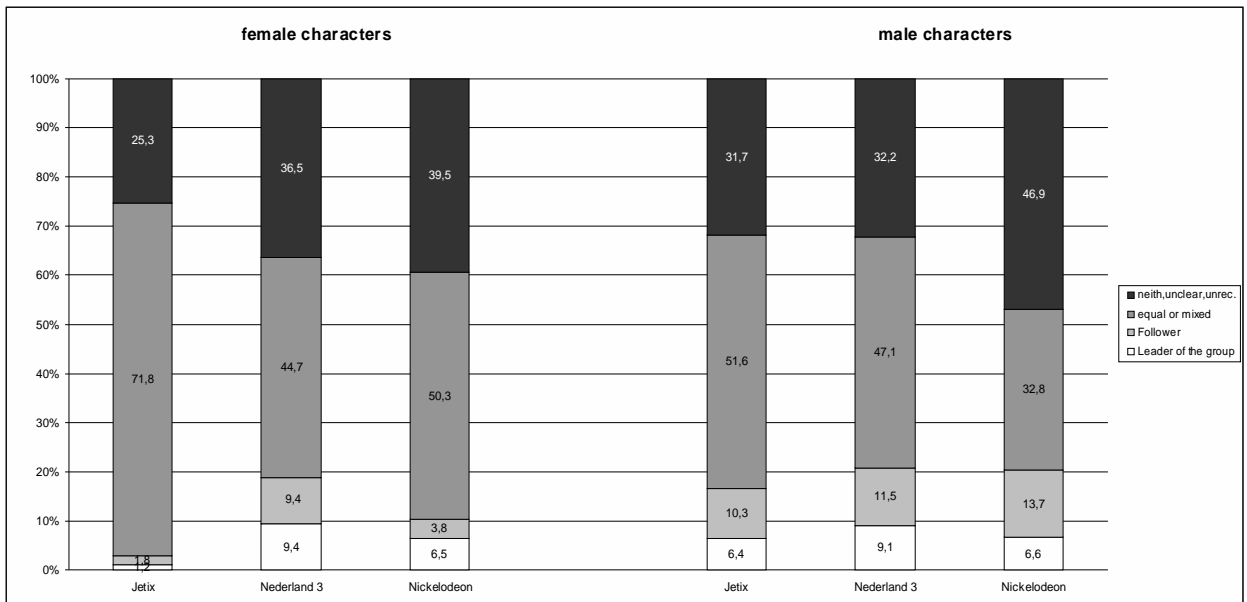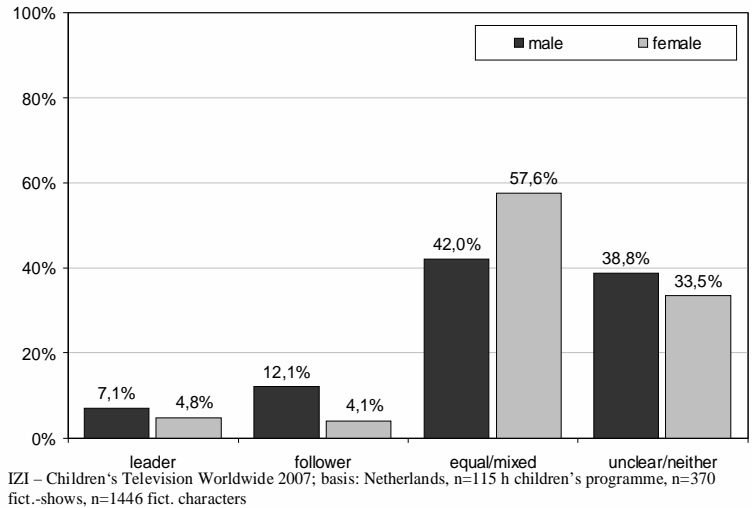
Children's Television Worldwide:
Gender Representation in Dutch Children's Television

Gender Perspective: Male characters are more often leaders and followers, female characters more often equals

The female characters were in 253 (57.6%) of the cases in the equal or mixed category. 21 female characters (4.8%) appeared as leaders and 18 (4.1%) as followers. For 147 characters (33.5%) the constellation was not identifiable.

Among the male characters, 403 (42.0%) were equal or mixed and in 68 (7.1%) of the cases leader of a group. 116 (12.1%) were followers and for 372 characters (38.8%) the classification was not possible.

Hierarchical position of the characters

IZI – Children's Television Worldwide 2007; basis: Netherlands, n=115 h children's programme, n=370 fict.-shows, n=1446 fict. characters

There were slightly more female than male leaders on Dutch public TV (9.4% to 9.1%). Apart from that, the proportion between male and female characters is very levelled off. Most characters have an equal or mixed position in the hierarchies, followed by those with an unclear position. Leaders of a group take the third place amongst females, while followers take the third place amongst males.
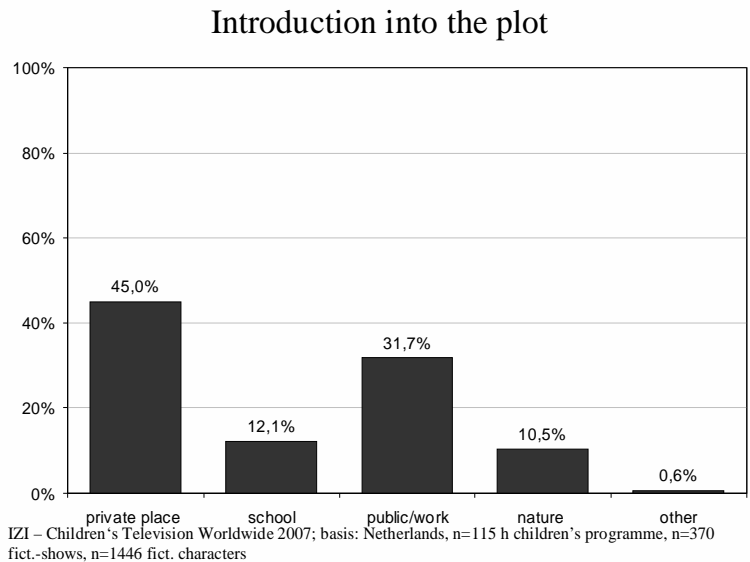
Children's Television Worldwide:
Gender Representation in Dutch Children's Television

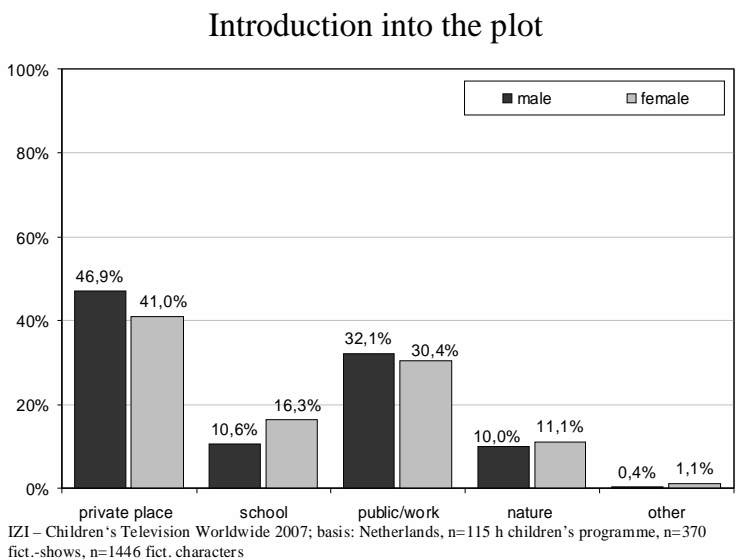**At which location is the character introduced into the plot?**

The most common location at which the main character is introduced into the plot is the private space. 650 (45.0%) of the recorded characters appeared on screen in a private space for the first time. Public spaces or work spaces, ranked second. Here, 458 characters (31.7%) of the characters are introduced for the first time.

152 characters were in a nature setting in their introduction scene (10.5%), 175 characters (12.1%) were in a school, and 9 at other locations.

Introduction into the plot

IZI – Children's Television Worldwide 2007; basis: Netherlands, n=115 h children's programme, n=370 fict.-shows, n=1446 fict. characters

Gender Perspective: Males are introduced more often in private places and the work sphere, females in school and nature

181 (41.0%) of the female characters in the sample were introduced into the plot in private settings. 134 (30.4%) of the female characters were introduced in public spaces or at work. 49 (11.1%) female characters appeared for the first time in nature. 72 (16.3%) were introduced to the viewer in school and 1.1%, thus 5 characters, at locations other than these categories.

Introduction into the plot

IZI – Children's Television Worldwide 2007; basis: Netherlands, n=115 h children's programme, n=370 fict.-shows, n=1446 fict. characters

The results for the male characters were considerably similar. 450 (46.9%) of the male characters were first introduced in private settings. 308 (32.1%) were first presented in public or work settings, 102 characters (10.6%) were introduced in school settings, and 96 male characters (10.0%) were introduced in nature.

Analysis of the Human Characters

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

What skin colour or general ethnic affiliation can we see?

We coded (as far as possible) the skin colour or ethnicity of the main human characters and distinguished these categories by shape of eyes, by dark or tanned skin, etc.

60 (6.4%) of the human characters in the Dutch sample showed Asian physical traits. Black characters were found in 39 (4.2%) characters of the sample. 29 (3.1%) were classified as Latin-American and 32 (3.4%) as Arab. The majority, with 735 characters (78.5%), were Caucasian. All in all, 38 characters were classified as "other" or were not identifiable.

Skin colour of the characters
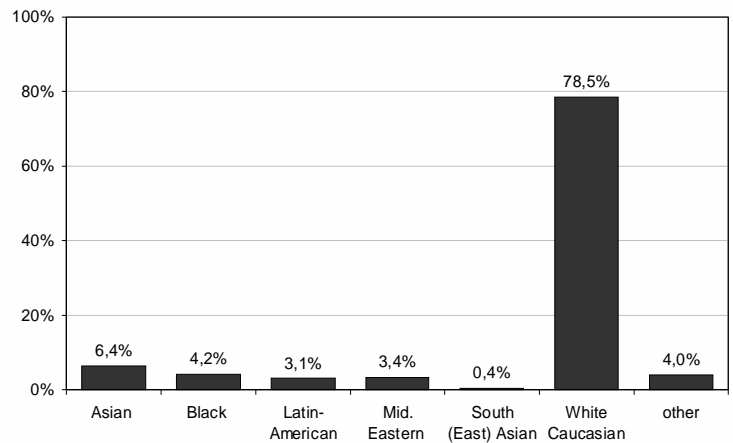
IZI – Children's Television Worldwide 2007; basis: Netherlands, n=115 h children's programme, n=370 fict.-shows, n=943 human characters

Dutch children's television is clearly dominated by Caucasians!

Children's Television Worldwide:

Gender Representation in Dutch Children's Television

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

78.5% of all characters represented in our Dutch children's TV sample were white Caucasian. Here, The Netherlands rank amongst the upper third and are above the international average. 6.4% of the characters were Asians, 4.2% were Blacks and 3.1% were Latin-Americans.

Considering the diversity of the Dutch population (with a fairly considerable population from Suriname, The Dutch Antilles, Turkey and Maroco), minorities seem to be underrepresented on Dutch children's TV.
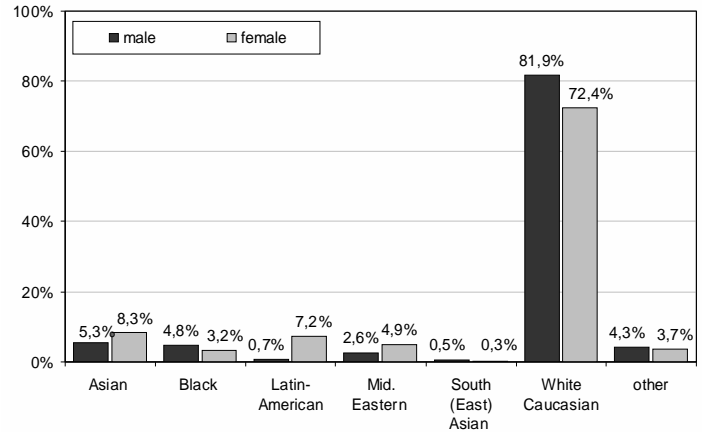
Children's Television Worldwide:
Gender Representation in Dutch Children's Television

Gender Perspective: Males are slightly more often black, females more often Latin-Americans
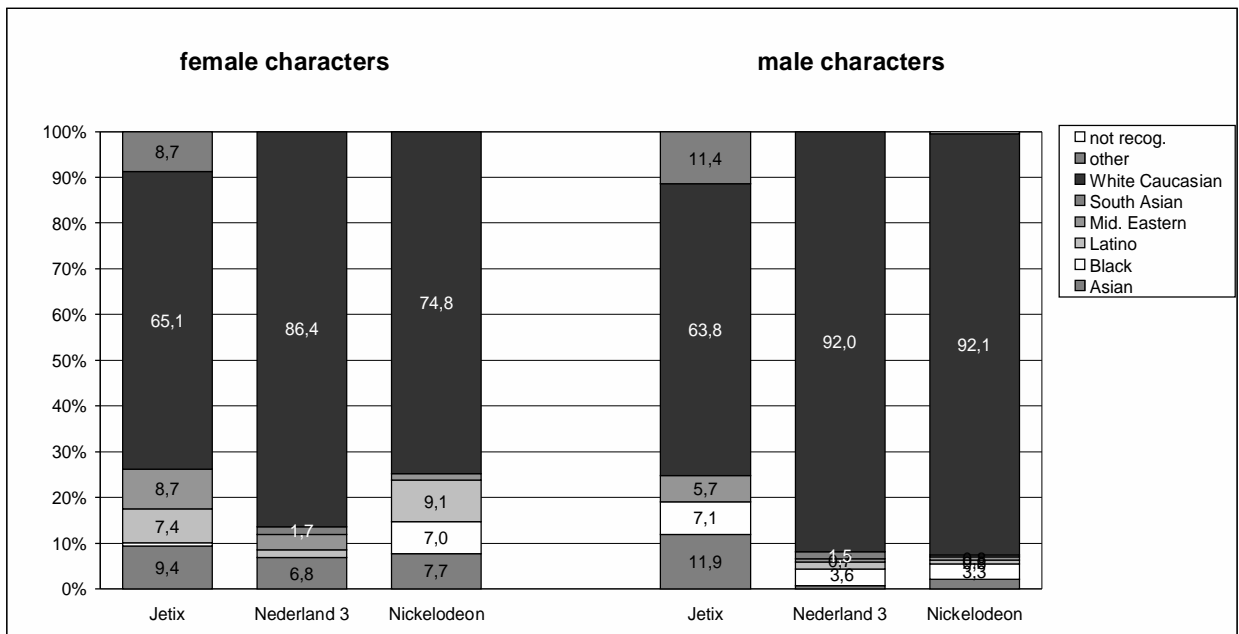
Of the female characters 252 (72.4%) were white Caucasians, 29 (8.3%) Asians, 11 (3.2%) Blacks and 25 (7.2%) Latin-Americans, 17 (4.9%) with typical traits of the Middle East, and 1 (0.3%) South (East) Asian.

Of the male characters, 480 (81.9%) were white Caucasians, 31 (5.3%) Asians, 28 (4.8%) Blacks, 4 (0.7%)

Skin colour of the characters

IZI – Children's Television Worldwide 2007; basis: Netherlands, n=115 h children's programme, n=370 fict.-shows, n=943 human characters

Latin-Americans, 3 (0.5%) South (East) Asians, and 15 (2.6%) from Middle East countries.

On all channels, more than two thirds of female characters in children's programs were white. Amongst the male characters, the dominance of white Caucasians was even greater: 92.0% on Nederland 3, 92.0% on Nickelodeon, and 63.8% on Jetix.
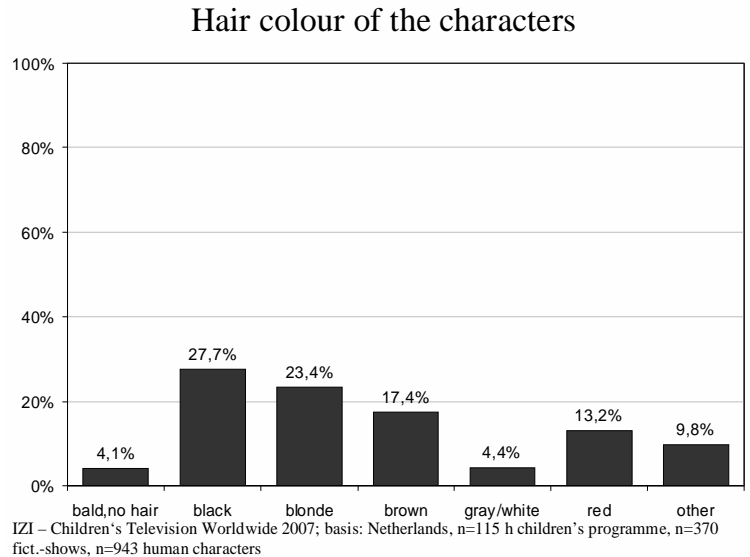
Remarkably, the public broadcaster showed the largest proportion of white Caucasian main characters. This could be explained by the fact that the public channel shows more domestically produced programs, while the commercial broadcasters show more foreign (North American) produced shows that include a slightly more diverse population of characters.

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

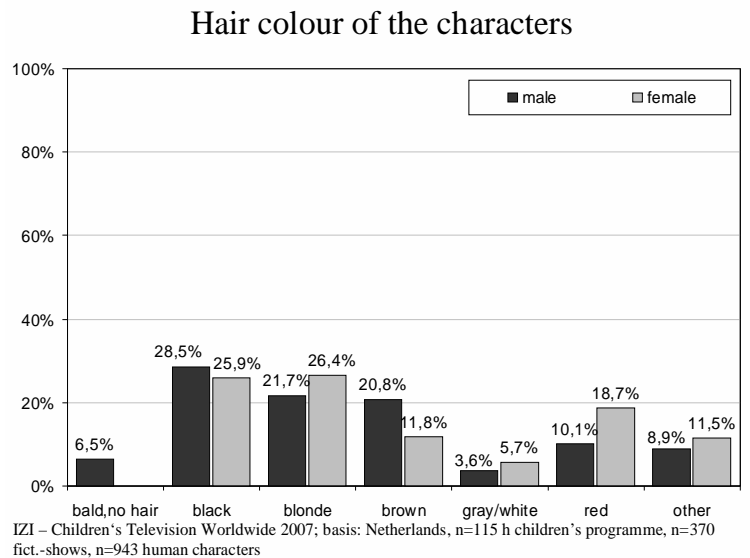### Hair colour of protagonists: A lot of dark-haired main characters!

We coded what the hair colour mostly looked like. 38 (4.1%) characters did not have any hair, 260 (27.7%) characters had black hair and 163 (17.4%) characters had brown hair. 219 characters were blond (23.4%), the hair of 41 people was grey or white (4.4%), and that of 124 red (13.2%). 92 people were categorized in the category "other" (9.8%).

Hair colour of the characters

bald,no hair	black	blonde	brown	gray/white	red	other
4,1%	27,7%	23,4%	17,4%	4,4%	13,2%	9,8%

IZI – Children's Television Worldwide 2007; basis: Netherlands, n=115 h children's programme, n=370 fict.-shows, n=943 human characters

### Gender Perspective: Nearly twice as many red-haired females

Of the female characters, none were bald, 90 (25.9%) had black hair, 92 (26.4%) blonde hair, 41 (11.8%) had brown hair, 20 (5.7%) had gray or white hair and 65 (18.7%) had red hair.

Of the male characters, 38 (6.5%) were without hair, 167 (28.5%) were black-haired, 127 had (21.7%) blonde hair, 122 (20.8%) had brown hair, 21 (3.6%) had gray or white hair and 59 (10.1%) had red hair.

Hair colour of the characters

	bald,no hair	black	blonde	brown	gray/white	red	other
male	6,5%	28,5%	21,7%	20,8%	3,6%	10,1%	8,9%
female		25,9%	26,4%	11,8%	5,7%	18,7%	11,5%

IZI – Children's Television Worldwide 2007; basis: Netherlands, n=115 h children's programme, n=370 fict.-shows, n=943 human characters

With regards to the international standards, the hair colours are nearly balanced. Remarkable is only that there are nearly twice as many red-haired females than males.

Children's Television Worldwide:

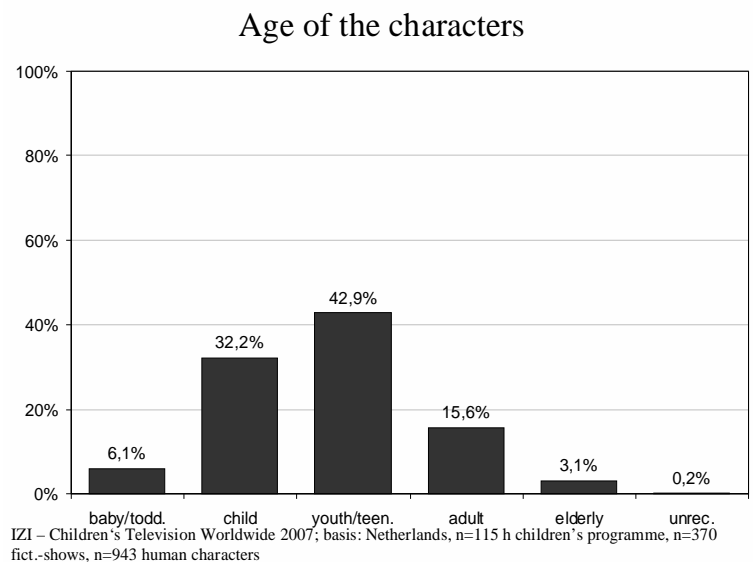## Gender Representation in Dutch Children's Television
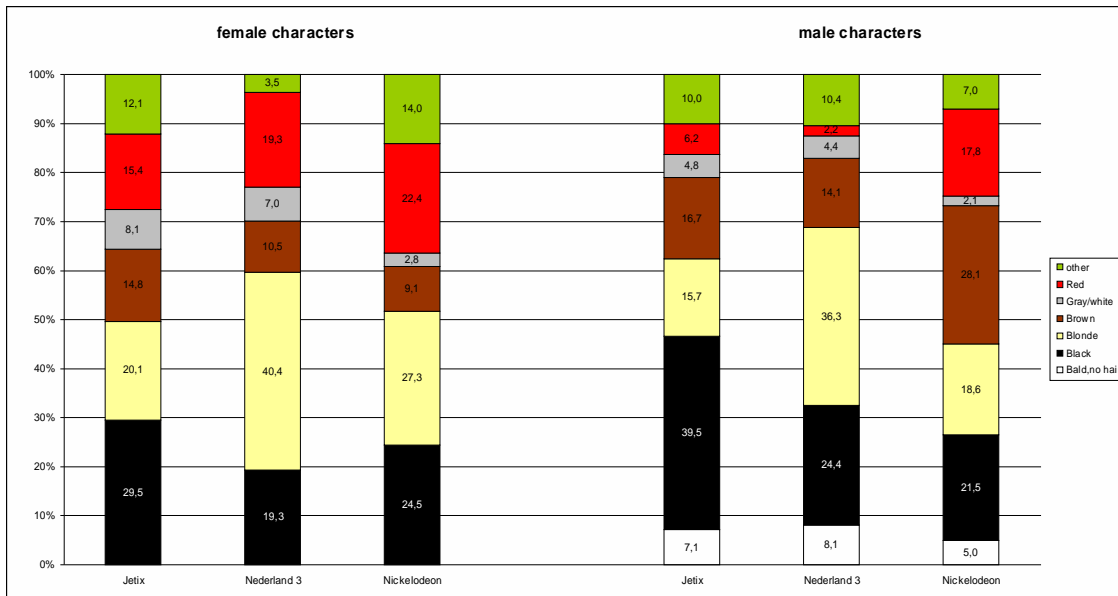
Amongst both sexes, the public channel showed the largest proportion of blonde characters, whereas on the commercial channels there were more black-haired characters than blonde ones. Nickelodeon represents most red-haired females (17.8%) and most red-haired male characters (22.4%).

What age are the protagonists? Often teenagers.

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

In terms of age, two larger groups could be found in the Dutch sample:

IZI – Children's Television Worldwide 2007; basis: Netherlands, n=115 h children's programme, n=370 fict.-shows, n=943 human characters

402 (42.9%) of the characters were teens and 301 (32.2%) were children. Only 57 (6.1%) were babies, 146 (15.6%) adults, and 29 (3.1%) seniors.

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

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

Most characters on Dutch children's TV are youths or teenagers (42.9%). With this result, The Netherlands take the second place in our international comparison and are way above the international average. With a proportion of 32.2% children, The Netherlands rank amongst the middle field and with a proportion of 15.6% adults they take the very last place on an international scale.

It seems that Dutch children's television likes to tell stories around children and teens and shows relatively little adults in main roles.
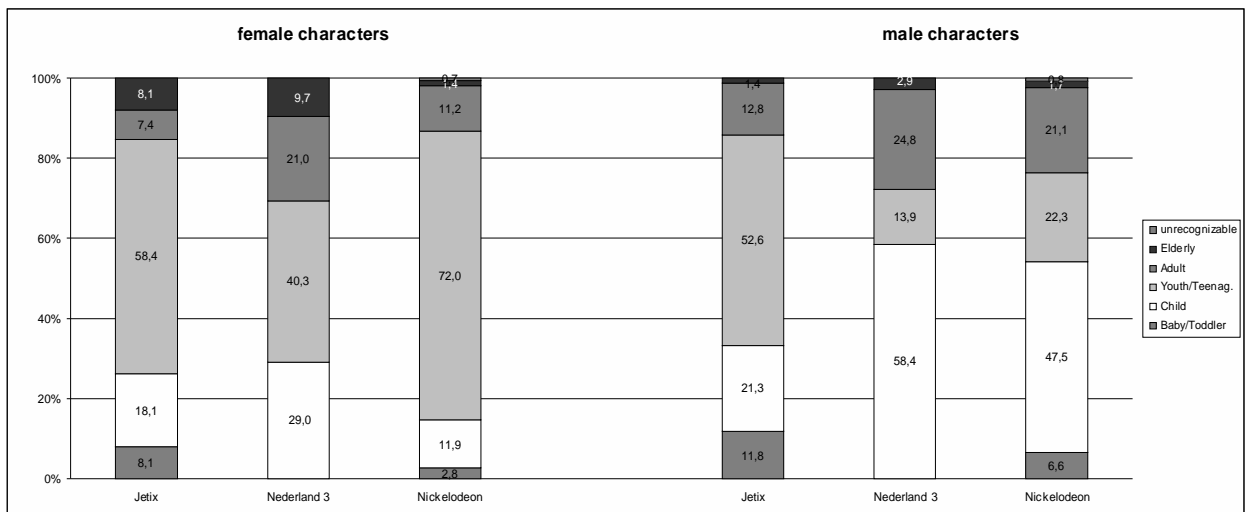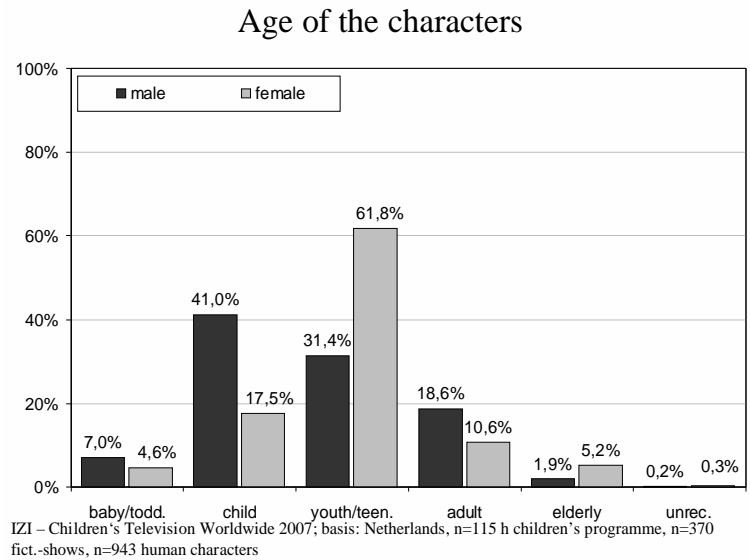
Children's Television Worldwide:
Gender Representation in Dutch Children's Television

Gender Perspective: Children were mostly male, teens mostly female

Of the female characters, 16 (4.6%) were babies or toddlers, 61 (17.5%) were children, 215 (61.8%) were teens, 37 (10.6%) were adults and 18 (5.2%) were seniors.

41 male characters (7.0%) were babies or toddlers, 240 (41.0%) were children, 184 (31.4%) were teens, 109 (18.6%) were adults and 11 (1.9%) were seniors.

Thus, remarkably, there were twice as many female main characters than male characters in their teens, while child characters were more often male.

Age of the characters

IZI – Children's Television Worldwide 2007; basis: Netherlands, n=115 h children's programme, n=370 fict.-shows, n=943 human characters

The majority of female characters on each channel were teenagers, whereas the majority of the male characters were children. Note that, most adult male characters (24.8%) and most adult females (21.0%) appeared on the public channel Nederland 3.

Children's Television Worldwide:

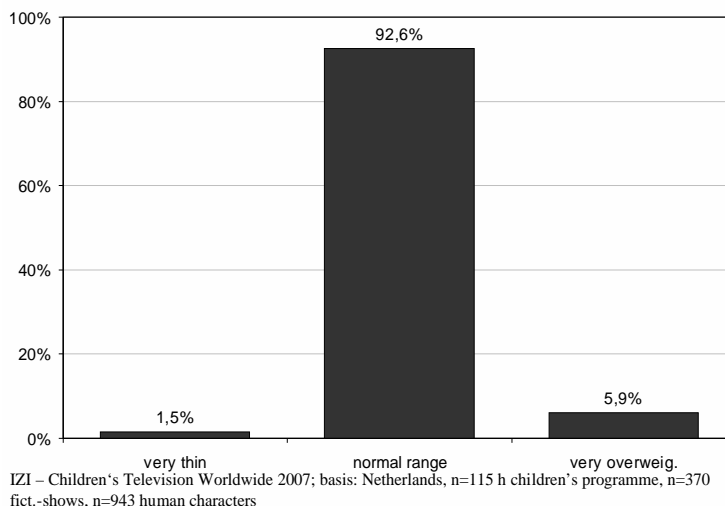## Gender Representation in Dutch Children's Television

Physique of characters

What weight or shape does the main character have?

We coded if the body of the main character was within the normal range or whether there was a clear representation of an overweight or very thin body.

872 (92.6%) of the characters in the sample were of average weight. 14 (1.5%) of the characters were very thin, and 60 (5.9%) were clearly overweight.

Physique of the characters

IZI – Children's Television Worldwide 2007; basis: Netherlands, n=115 h children's programme, n=370 fict.-shows, n=943 human characters

92.6% of all characters on Dutch children's TV were of a normal body range, whereas 5.9% was overweight, and only 1.5% was very thin. With respect to characters of a normal body range, The Netherlands are amongst the top five on an international scale, and concerning overweight or very thin characters they are below the international average.
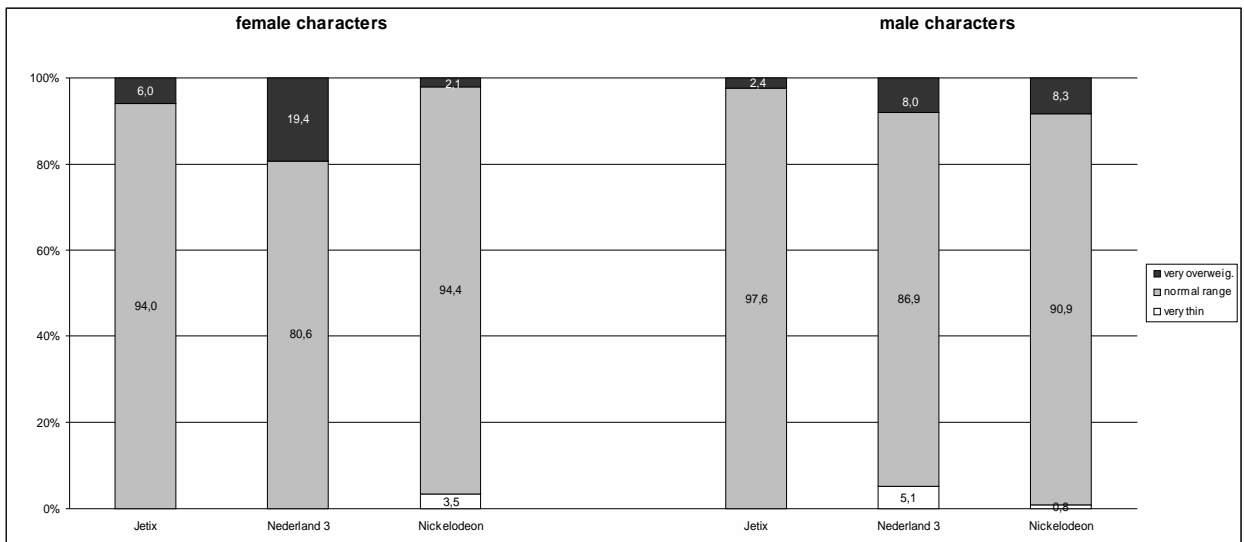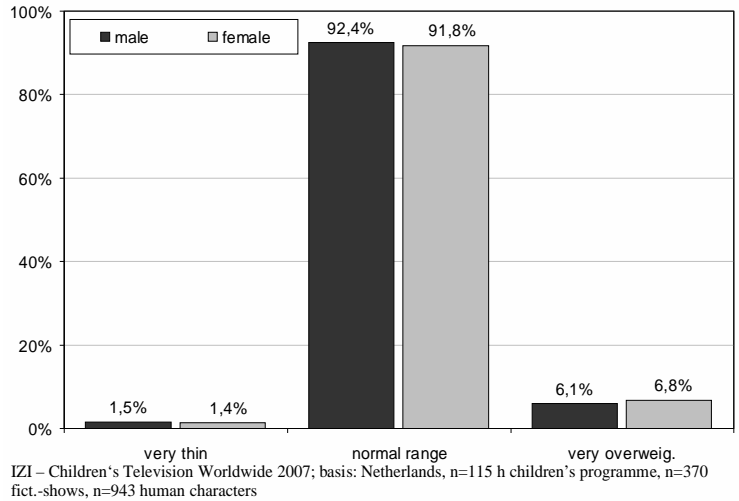
very thin		normal range		very overweight	
Australia	27,5%	Israel	97,7%	Argentina	14,0%
UK	27,4%	Hong Kong	97,1%	Kenya	12,7%
Norway	18,6%	Hungary	94,2%	Germany	11,1%
New Zealand	18,1%	South Africa	92,7%	Belgium	10,9%
Syria	17,9%	Netherlands	92,6%	Austria	10,9%
Germany	14,0%	Brazil	91,2%	Canada	10,7%
Austria	13,9%	USA	91,1%	UK	8,9%
Egypt	11,7%	Malaysia	90,5%	China	7,9%
Slovenia	11,3%	Cuba	88,9%	Norway	7,4%
Kenya	10,2%	India	88,8%	Malaysia	7,1%
China	8,1%	Slovenia	88,2%	USA	7,1%
India	6,1%	Canada	86,5%	Egypt	7,1%
Cuba	4,9%	Belgium	86,3%	New Zealand	6,5%
Brazil	4,2%	China	84,1%	Cuba	6,2%
Argentina	4,0%	Argentina	82,0%	Netherlands	5,9%
Canada	2,8%	Egypt	81,2%	South Africa	5,4%
Belgium	2,7%	Syria	78,6%	India	5,1%
Malaysia	2,4%	Kenya	77,1%	Brazil	4,7%
Hungary	2,4%	New Zealand	75,4%	Australia	3,7%
South Africa	2,0%	Austria	75,2%	Syria	3,6%
USA	1,9%	Germany	75,0%	Hungary	3,4%
Netherlands	1,5%	Norway	74,0%	Hong Kong	2,5%
Israel	0,6%	Australia	68,8%	Israel	1,7%
Hong Kong	0,4%	UK	63,7%	Slovenia	0,5%
total	**9,1%**	**total**	**84,1%**	**total**	**6,8%**

Gender Perspective: Almost gender equality

Out of the female characters 324 (91.8%) were in the normal range, 5 (1.4%) were very thin and 24 (6.8%) were very overweight.

Of the male characters, 92.4% were in the normal range, 9 (1.5%) were very thin and 36 (6.1%) were very overweight.

Physique of the characters

IZI – Children's Television Worldwide 2007; basis: Netherlands, n=115 h children's programme, n=370 fict.-shows, n=943 human characters

Only very few characters of both sexes on Dutch children's TV were out of the normal body range. Public TV showed the highest percentage (19.4%) of overweight characters among the females, Nickelodeon (with 8.3%) among the males. Nickelodeon was the only channel showing very thin female characters (3.5%), whereas Nederland 3 (5.1%) and Nickelodeon (0.8%) showed some very thin male characters.

<u>Disabilities of main characters: Nearly not there!</u>

We coded if the main human character had a clearly identifiable disability or a serious chronicle illness (HIV/AIDS, cancer, diabetes, etc.). To be coded as such a disability or illness, the trait should be obviously discernable or be an important part of the story of character construction.

8 disabled characters and 1 chronically ill character were among the coded main characters of the Dutch sample. Thus, more than 99% of all characters were without any recognizable disability. This is definitely not reflecting the reality of children in the Netherlands.

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

Summary: Dutch children's television in international comparison

In June 2007, we analysed a sample of 115 hours of specific children's television that was broadcast by the three main channels that schedule children's programming in The Netherlands: the public channel Nederland 3 and the commercial channels Nickelodeon and Jetix. Our sample consisted of 457 programs. For our analysis we coded only the fictional programs (which constituted the largest proportion of program types). Altogether, 88 hours of fictional programming were coded. Within these programs we analysed the representation of the 1446 main male and female characters (in terms of type of character, hierarchal position, age, hair and skin colour, body weight, etc.).

Many of the results that were found in the Dutch sample are in line with the average results found in our total international sample (for a review of those results: see the report on the media analysis in the 24 countries). However, at some points, the Dutch results deserve some special focus:

- One of the noteworthy results of our analysis is that on Dutch children's television, stories around children and teenagers are clearly predominant. Very little adults were shown as main characters (the Dutch sample showed the lowest percentage of adults in main roles in our international comparison) and few elderly people have a main role in the fictional stories.

- Another finding was that more than 99% of all main characters were without any recognizable disability or chronicle illness.

- The Netherlands score above the international average when it comes to animation programs versus real-life programs. Of the characters represented on Dutch children's TV, 90% were found to be **animated characters**, which is above the international average of 83.9%. This result, however, was mainly due to the programming on the commercial channels.

- The public children's channel seemed to offer a wider variety of different program types and a better mix of international and national programs than the commercial channels. **Documentaries** and **educational** programs could only be found on the public channel

and the public channel offered a wider variety of formats with a relatively large proportion of programs with real people.

- On the other hand, we found that the commercial stations broadcasted a slightly better proportion of female characters (but still do not represent the reality of 51% females and 49% males in everyday life).

- Dutch children's TV seems to be dominated by white Caucasians. Remarkably, the public broadcaster showed the largest proportion of white main characters. However, this could be explained by the fact that the public channel shows more domestically produced programs, while the commercial broadcasters show more foreign (North American) produced shows that include a slightly more diverse population of characters.

- Dutch children's TV represents a rather healthy physique! 92.6% of all characters on Dutch children's TV were of a normal body range, whereas 5.9% was overweight, and only 1.5% was very thin. With this result, The Netherlands score above average for their representation of normal physique and below the international average for overweight or very thin characters.

All in all, we would like to stress that, amongst other things, quality in children's television in part means that children encounter a representation of real-life diversity. Many of the findings from our analysis do not reflect the reality of every day life that children in The Netherlands encounter. We therefore would like to advocate to broadcasters that they find ways to balance the misrepresentation of gender and culture diversity, ideally by means of producing more domestic shows and series with real people.