

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



Israel

Project director: Dr. Maya Götz (IZI, München)

Scientific Israeli Team: Dr. Yuval Gozansky (Sapir Academic College)

Sampling and Coding: Einav Gozansky & Alona Kedem

Statistical analysis and report by: Dr. Ole Hoffmann & Manda Mlapa

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1. General information about Children's Television in Israel

In 2017 the Israeli television system consisted of 19 children's TV channels. One was the veteran public channel - Israeli Educational Television (IETV) - and 18 were privately and globally owned channels that could only be seen on pay-TV (Cable or Satellite) with a special digital system. It was not allowed to broadcast advertisement breaks (commercials) on all Israeli children's television.

The most viewed channels among 8 to 12 years old children in mid-2017 were: Nickelodeon, Zoom, Disney, The Children's Channel (TCC). Among 4-7 year old children they were: Nickelodeon, Nick Junior, Disney Junior, Hop!.

All channels address Hebrew speaking children, thereby almost totally ignoring the 20% of Arab-speaking citizens of Israel. In addition, there were no children's channels in Arabic produced in Israel. 90% of Arab-Israeli house-holds watch TV through private satellite, and are thus able to watch children's channel from the Middle-East.

2. Sample selection

The sample is based on two full days (14-16 broadcast hours) from each of the seven main channels: 4 private channels for school children (local: *Zoom*, *The Children's Channel (TCC)*; and global: *Nickelodeon*, *Disney*); 2 preschool channels (local *Hop!* and global *Nick Junior*) and 1 public broadcaster for 4-10 year olds (*Israeli Educational Television (IETV)*). Dates of recording: different weekdays between 10.09.2017 – 18.10.2017. The total sample analysis consists of 213 hours of explicit children's television which consisted of 666 programs (excluding short teasers and advertisements). More specifically, it also consists of 191 hours of fictional shows, 633 fictional shows, 2,565 characters (fiction) and 1,421 human characters.

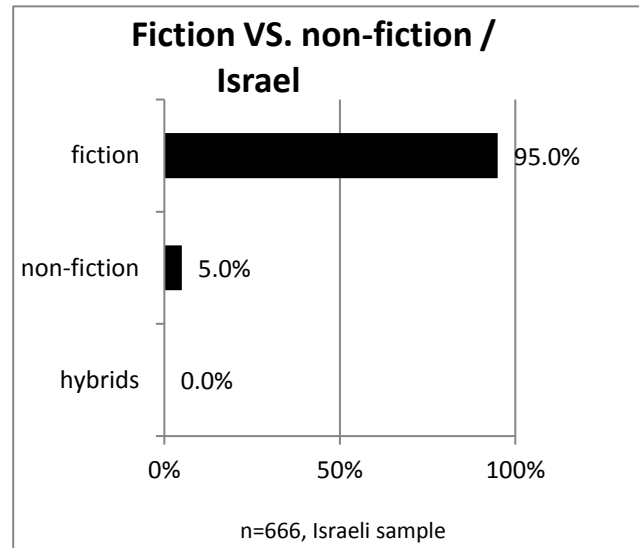
Broadcasters	Disney Channel, Hop! , IETV, Nick Jr., Nickelodeon, TCC, Zoom
Hours of recording	213:01 (191 fiction)
Programs	666 (633 fiction)
Characters in fiction	2,568 (1,421 human characters)

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

3.1 Fictional or non-fictional?

Every show/piece of program of our sample has been coded. Advertisements and trailers are coded in blocks (i.e. there are 6 different trailers between two shows, they are coded as one block). A show begins with the opening and normally ends with the credits (sometimes one show consists of 2 episodes, as in the case of Sponge Bob, but they are treated as one show.)

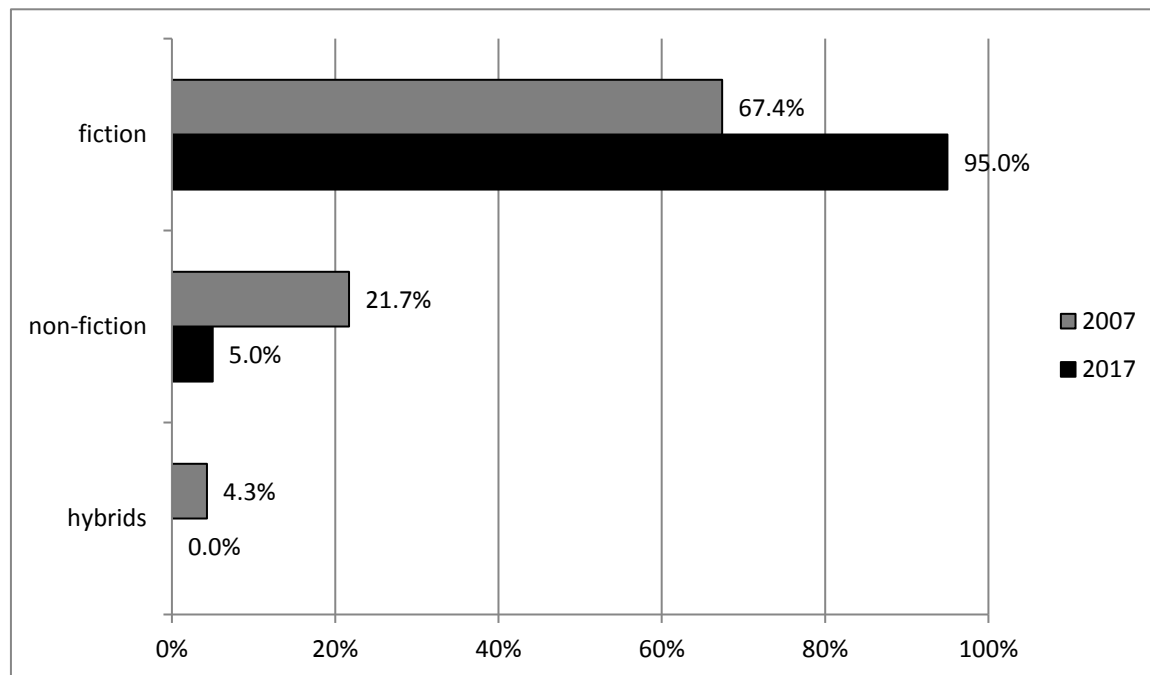
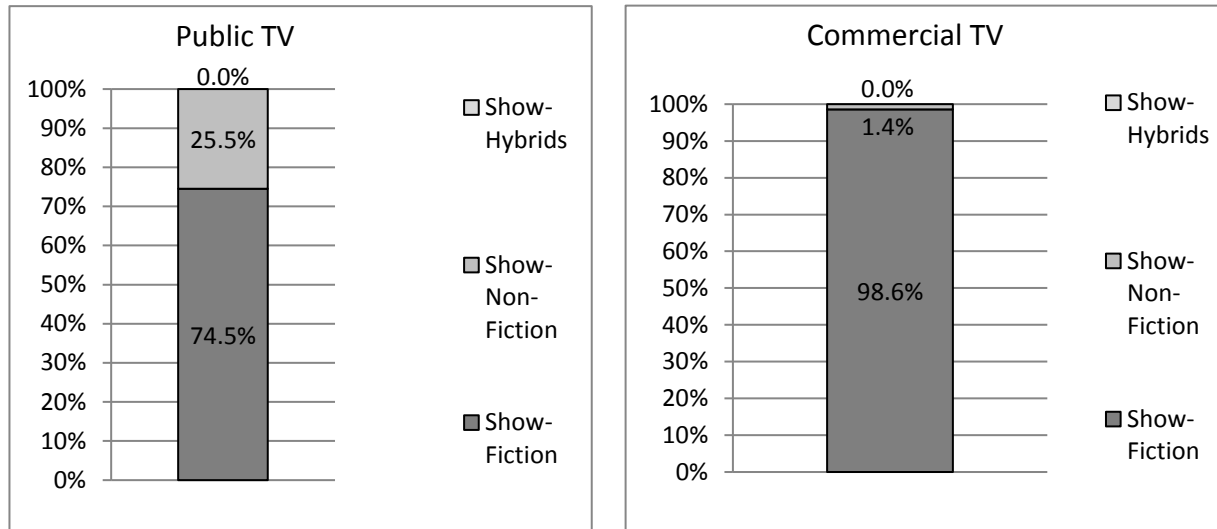
In 2017 the sample comprises 666 shows altogether that can be categorized into different program types. 633 shows or 95.0% can be referred to as fiction, 33 shows (5.0%) were non-fictional entertainment and none were children's television hybrids. Of interest for the further analysis of the children's programs are only the 633 fictional shows that were coded. Those are in 76.7% (n=483) of the cases animation shows and in 19.7% of



the cases shows with real people (n=124). Furthermore, there are 23 mixed formats with 3.7% and no puppet show.

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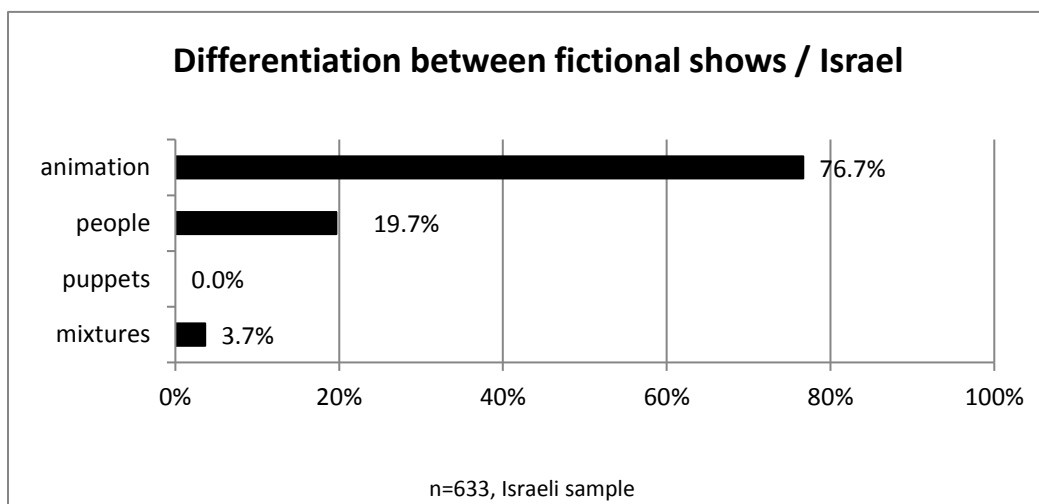
On Public TV three quarters (74.5%) of the children's programs are Show-Fiction. Similarly to Public TV, Show-Fiction also dominates on Commercial TV, but with much greater percentage. Commercial TV programs consist almost totally (98.6%) of fictional programs.



The comparison of the data from 2007 and 2017 shows a considerable rise of the fictional shows (67.4% in 2007; 95.0% in 2017), a significant decline of the non-fictional shows (21.7% in 2007; 5.0% in 2017) and a decline in the share of the hybrids (4.61% in 2007; 0.0% in 2017). The “other/not recognizable” category is excluded.

3.2 What type of fictional program?

Among all coded fictional programs of this study, four general types can be made out. The question here is: Is it an animation or a puppet show or are there real people in it? Among the 633 recorded fictional shows there are 483 (76.7%) animation shows. This year they were also coded separately as 2D, 3D or clay animation. 42.5% of the animation shows were 2D and 32.5% 3D. Clay animation had a percentage of 1.3%. In 124 shows (19.7%) real people are the actors/actresses, none is a puppet show and 23 are mixed formats (3.7%).



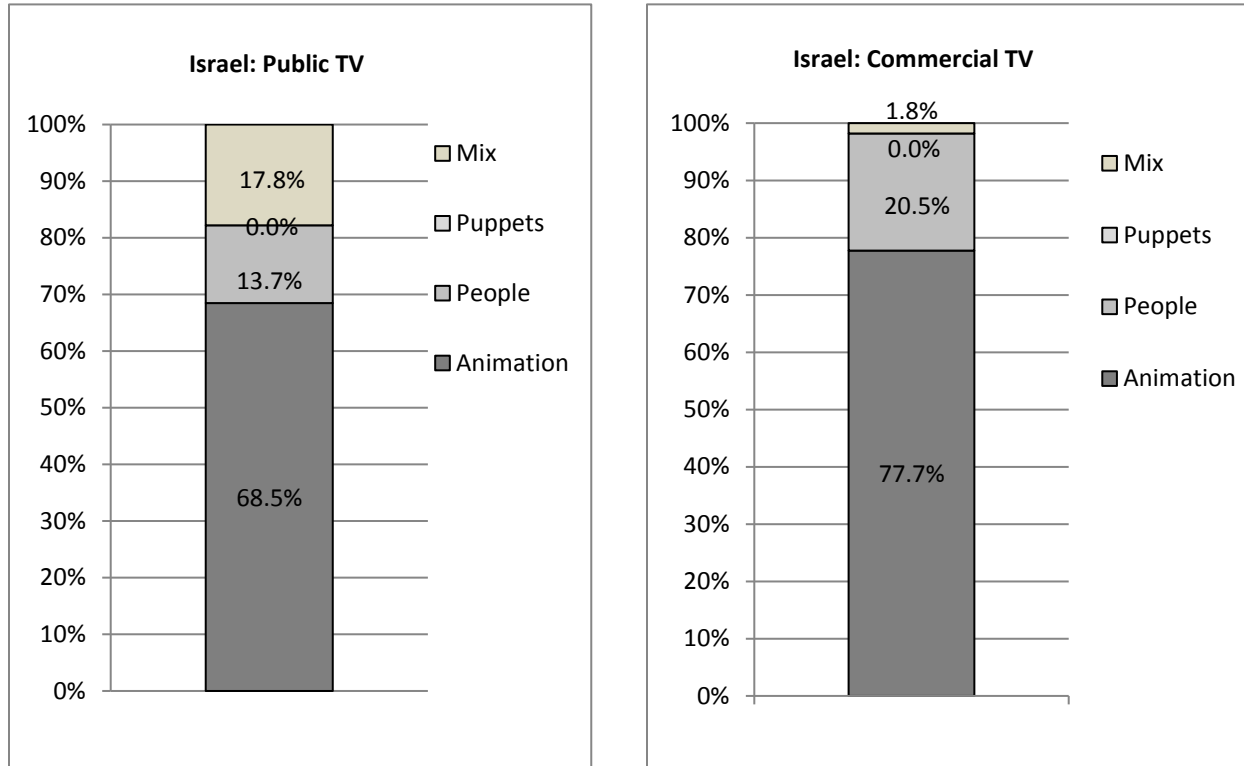
In comparison to 2007 there is a little bit more animation (2007: 74.7% / 2017: 76.7%) and a little less live action (2007: 21.4% / 2017: 19.7%) but the general picture is similar.

International comparison

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

With a percentage of 76.7% of animation on children's television Israel comes sixth in the international comparison and is below the average. Israel ranks second in the second largest group, shows with real people. With 19.7% it is above international average. In the genres of puppet shows (0.0%) and mixtures (3.7%), Israeli percentages are below the international average. The international comparison in the ten-year gap shows less animation (2007: 83.9% / 2017: 79.7%) and more live action (2007: 8.9% / 2017: 13.1%). In 2007 Israel was also below the average, concerning animation (I: 74.7%; total: 83.9% in 2007) and well above the average regarding shows with real people (I: 21.4%; total: 8.9% in 2007).

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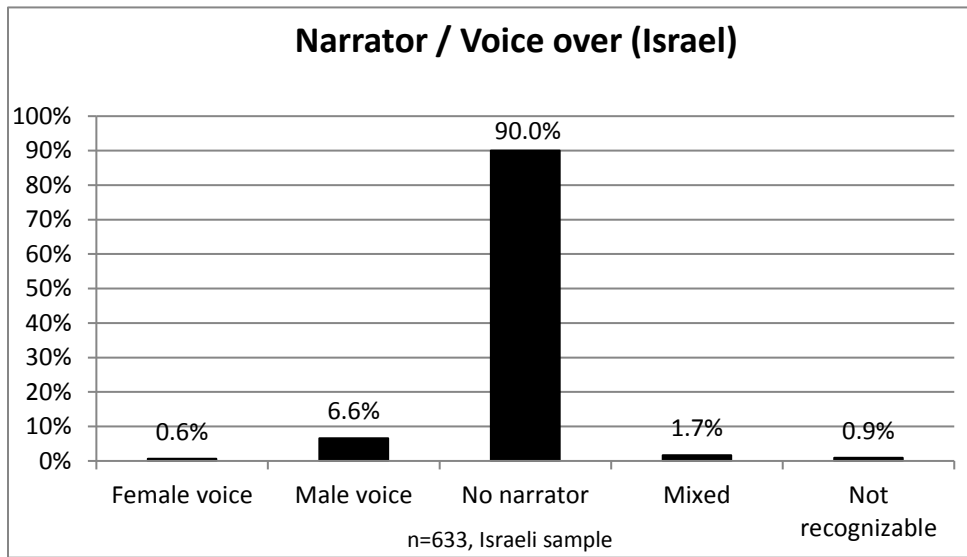


The biggest difference between public and commercial TV regarding the different types of fictional shows lies in the mixed formats. Mixed formats are presented almost ten times more common on public TV (17.8%) than on commercial TV (1.8%). With a difference of 9%, animated shows are shown more often on commercial TV (77.7%) than on public TV (68.5%). Commercial TV also shows live action formats (20.5%) more commonly than public TV (13.7%).

3.3 Who speaks?

The narrator figures were also coded. In 4 of all programs (0.6%) the voice of the narrator is female, whereas the number of programs with male narrators is 42 (6.6%). No narrator is found in 570 of the programs (90.0%), both female and male narrators could be found in 11 programs (1.7%) and in 6 programs it is not recognizable, whether there is a narrator or not (0.9%). Although most fictional shows have no dominant voice-over (90.0%), if there is a narrator, it is 11 times more often a male voice (6.6%) than a female voice (0.6%).

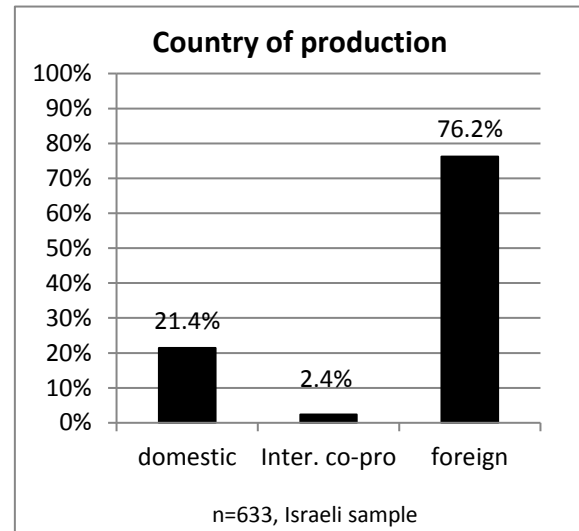
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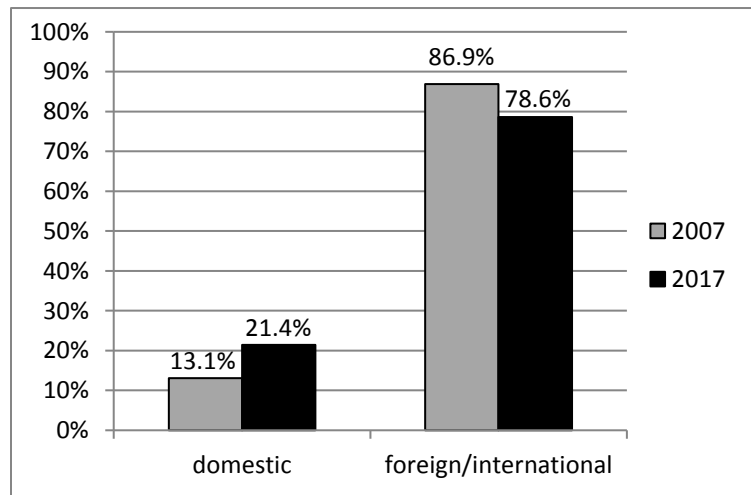
These results can be compared with the results ten years ago. In 2007 more shows had a narrator than in 2017. 2007 81.4% of all shows had no narrator, whereas 2017 90.0% of all formats do not have a narrator. There also is a difference in the number of female narrators, which declined by eleven times (6.9% in 2007; 0.6% in 2017). The number of male narrators decreased by 4% (10.8% in 2007; 6.6% in 2017), while the number of mixed voices doubled (0.8% in 2007; 1.7% in 2017).

3.4 Where are the shows produced?

To answer this question, the country in which the show is produced was coded. Basis for evaluation were the final credits of the programs, the TV guide magazines or other sources. The main question was whether it is a company from one's own country or from a foreign country, or whether the show is a co-production of the domestic broadcast with other countries. The fiction shows are in 76.2% of the cases productions from another country (n=482), 21.4% are produced in Israel (n=135) and 2.4% are international co-productions (n=15).



In comparison with the sample from 2007 the share of domestic productions has increased in the ten-year gap between the two studies (13.1% in 2007; 21.4% in 2017). Logically, the share of the non-domestic productions has declined (86.9% in 2007; 78.6% in 2017).

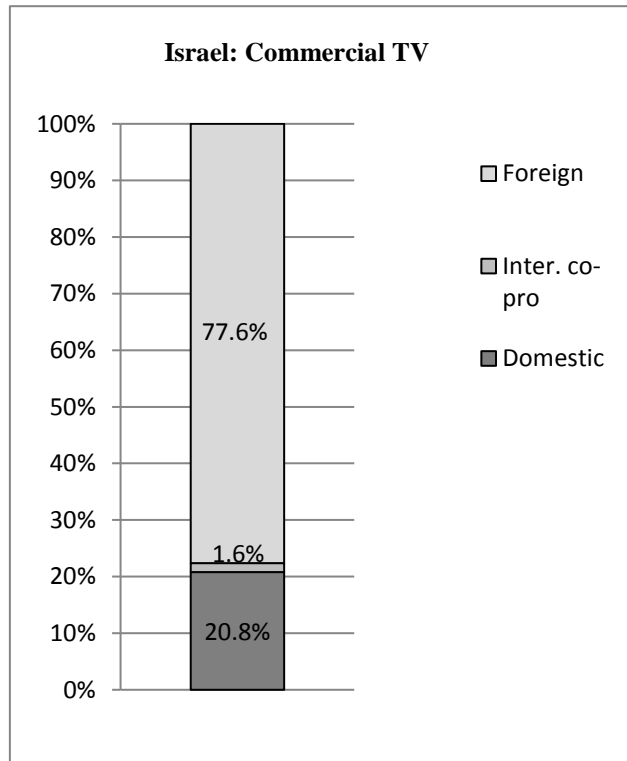
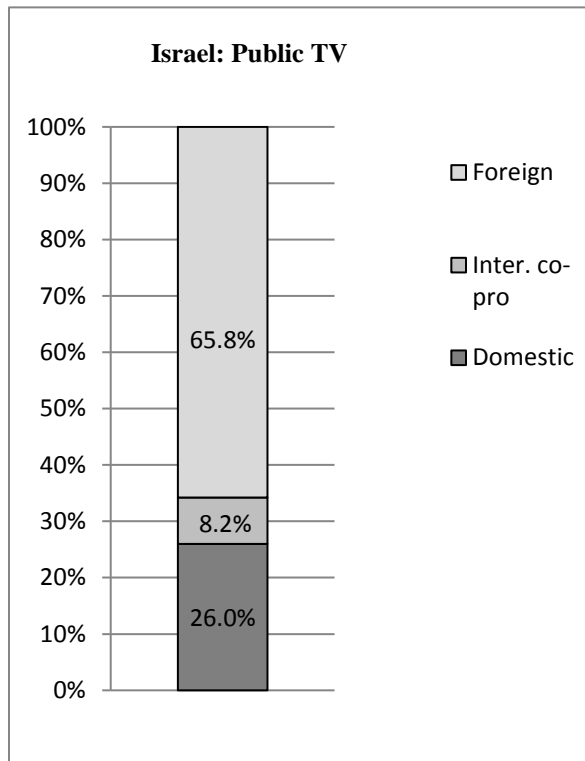


We must note there was an impressive growth in domestic productions, which fits the notion of growth in Israeli local production of children's content.

Of all programs shown in Israeli children's television, 78.6% are foreign or international productions, while only 21.4% are domestic. Israel takes the fourth place and is below international average in terms of domestic productions. In 2007 13.1% of Israel's children's TV was produced domestically. Israel also was below the international average of 22.6%.

International comparison

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

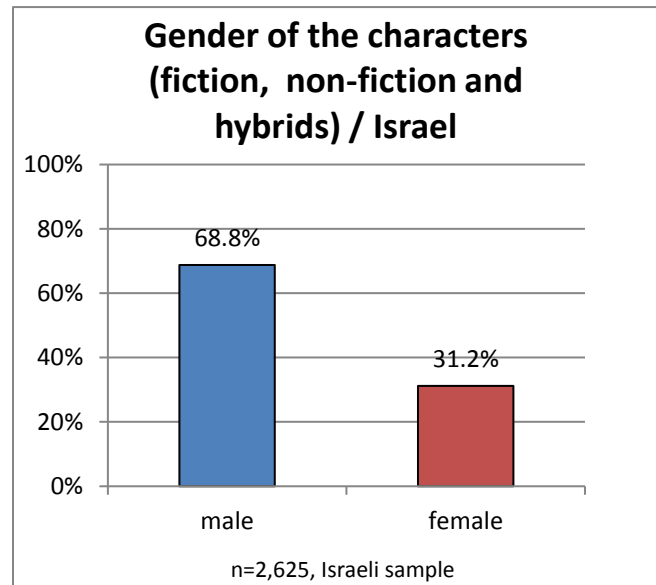


The comparison of Public and Commercial TV reveal a great difference in terms of international co-productions. International co-productions appear five times more often on public TV (8.2%) than on commercial TV (1.8%). Domestic productions also appear more often on public TV (26.0%)

than on commercial TV (20.8%), while foreign productions are significantly more common on commercial TV (77.6%) than on public TV (65.8%).

4. Who are the main characters?

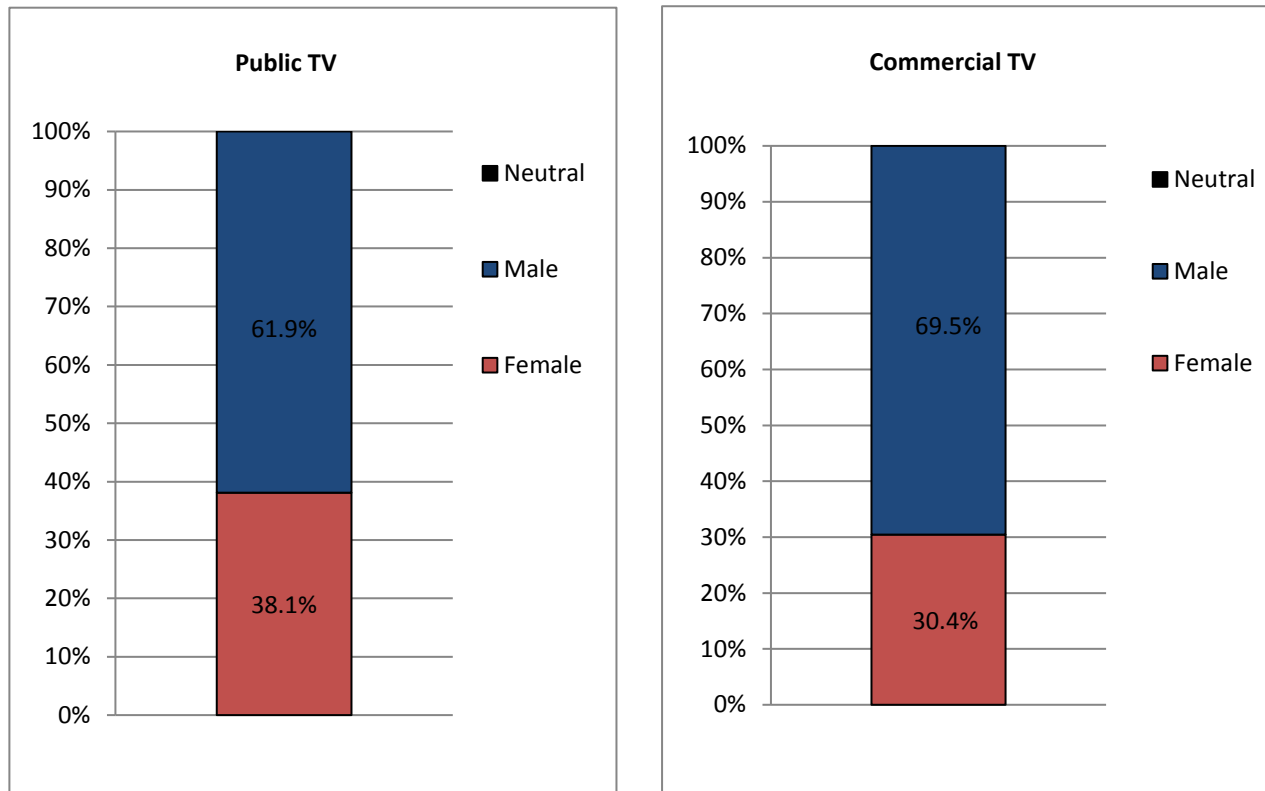
A main character is a character that stands out due to constant presence and the explicit naming in the title or theme melody, or, in the context of an individual episode, a character that stands out due to constant presence and a significant role in moving the plot forward, even if not named in the title or theme melody. The first step is the analysis of the main characters' gender, based on grammatical terms (i.e. in Hebrew, there is also a different declension of verbs between



female and male), name of character, voice, and easily identifiable bodily characteristics. In terms of main characters, in all shows (fiction, non-fiction and hybrids) 31.2% are female and 68.8% are male, which contradicts the idea of equal representation of both genders. One character has a not identifiable or neutral gender.

Looking only at non-fictional programs, 29.4% of the main characters are female, 70.6% are male. In the 633 fiction shows, 2,557 characters are identified as main characters, which is almost 60% more than the number of the main characters in the study from 2007 (n=1,040). The share of the female fictional characters was higher in 2007 (37.4% in 2007/ 31.2% in 2017). The male fictional characters were 62.6% in 2007, whereas their percentage is 68.8% in 2017. One fictional character has a not recognizable gender.

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On public TV the gender representation is more balanced than on commercial TV: with 38.1% of female characters on public television while only 30.4% of female characters on commercial TV. Still the share of female/male (38.1/61.9%) is not equal even on public television.

Gender perspective: International comparison

The main characters of the fictional shows in Israeli children's television are in 31.3% of the cases female, in 68.6% male. Among the examined countries in 2017 Israel obtains the last, eighth place in terms of percentage of female characters and, reciprocally, the first place in terms of percentage of male characters. Israel is therefore considerably above the international average, when it comes to male characters.

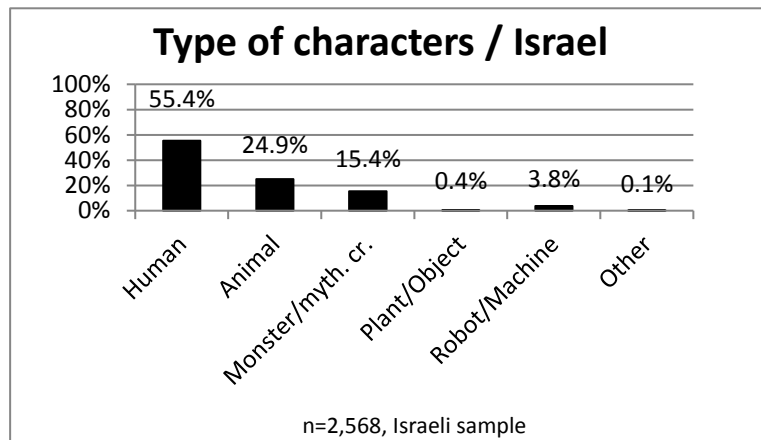
International comparison

female		male		neutral	
Cuba	41.1%	Israel	68.6%	Taiwan	12.5%
USA	38.2%	Germany	65.4%	UK	4.0%
UK	36.5%	Canada	64.3%	Belgium	2.4%
Canada	35.3%	Belgium	63.8%	Germany	1.3%
Taiwan	35.2%	USA	61.8%	Cuba	1.1%
Belgium	33.8%	UK	59.5%	Canada	0.4%
Germany	33.4%	Cuba	57.8%	Israel	0.1%
Israel	31.3%	Taiwan	52.3%	USA	0.0%
average	35.6%	average	61.7%	average	2.7%

In 2007 the male characters in fiction shows made up 62.6% and the female – 37.4%. There is a negative change, when it comes to the equilibrium between male and female characters (Male: 68.6% / Female: 31.3% in 2017).

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

Another interest of the study was finding out what was the nature of the characters in fictional programs. Is it a human, an animal, an object, a machine, etc.? 1,421 characters of the recorded are humans, which corresponds to a percentage of 55.4%. 639 characters (24.9%) are



animals. The “monsters or mythical creatures” appear as the third largest group. 394 characters (15.4%) can be assigned to this group. 11 characters were “plants and objects” (0.4%), 98 characters were “robot or machine” (3.8%) and 2 characters are coded as “others” (0.1%).

International comparison

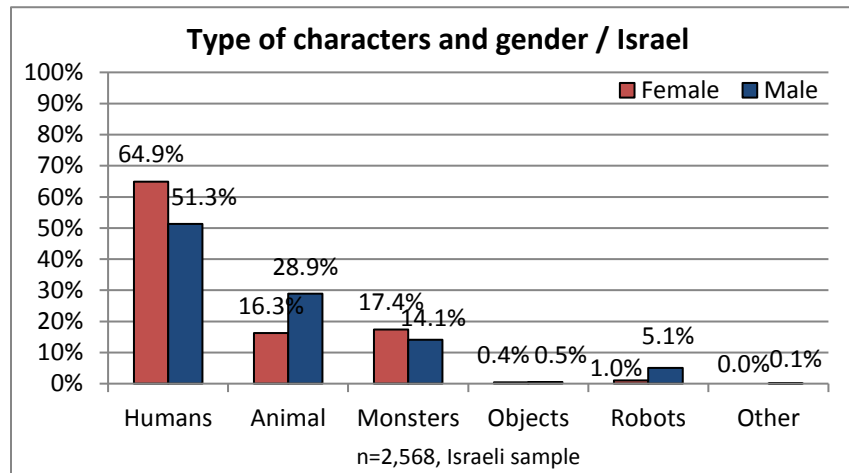
	Human	Animal	Monster/etc.	Plant/Object	Robot/ etc.	Other
Cuba	63.4%	27.5%	8.5%	0.3%	0.3%	0%
Belgium	61.2%	23.3%	9.3%	2.9%	3.3%	0%
Germany	59.5%	23.9%	7.5%	6.5%	2.6%	0.1%
Taiwan	56.8%	20.2%	15.0%	0.5%	6.2%	1.2%
Israel	55.4%	24.9%	15.4%	0.4%	3.8%	0.1%
UK	54.9%	27.7%	14.3%	1.3%	0.1%	1.7%
Canada	46.9%	34.0%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

55.4% of the characters in Israeli children's TV are human, which is close to the international average. 24.9% of the characters are animals, which is slightly below the average.

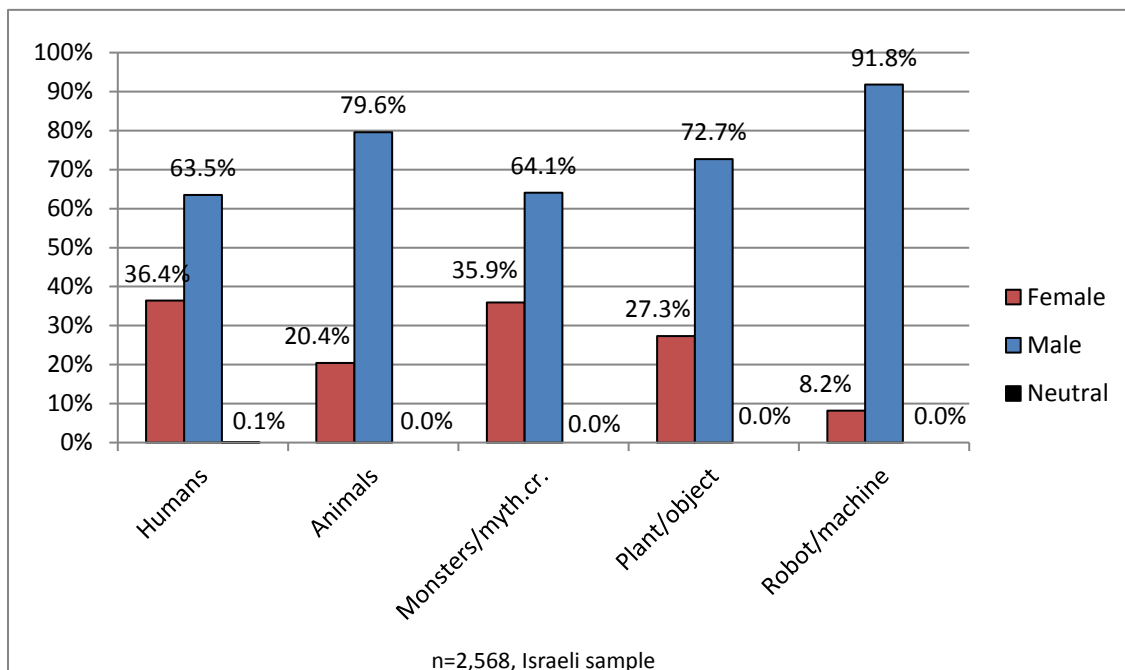
Gender Perspective: Females and males according to the nature of the character

Of the female characters 517 (64.9%) are humans, 130 (16.3%) are animals, 139 (17.4%) are monsters or mythical creatures, 3 (0.4%) are plants or objects and 8 (1.0%) are robots or machines. The male characters are represented in 903 cases (51.3%) as humans and in 508 cases (28.9%) as animals. Monsters and mythical creatures with male gender are found in 248 characters (14.1%), 8 (0.5%) are plants or objects, 90 (5.1%) are robots or machines and character is another creature.

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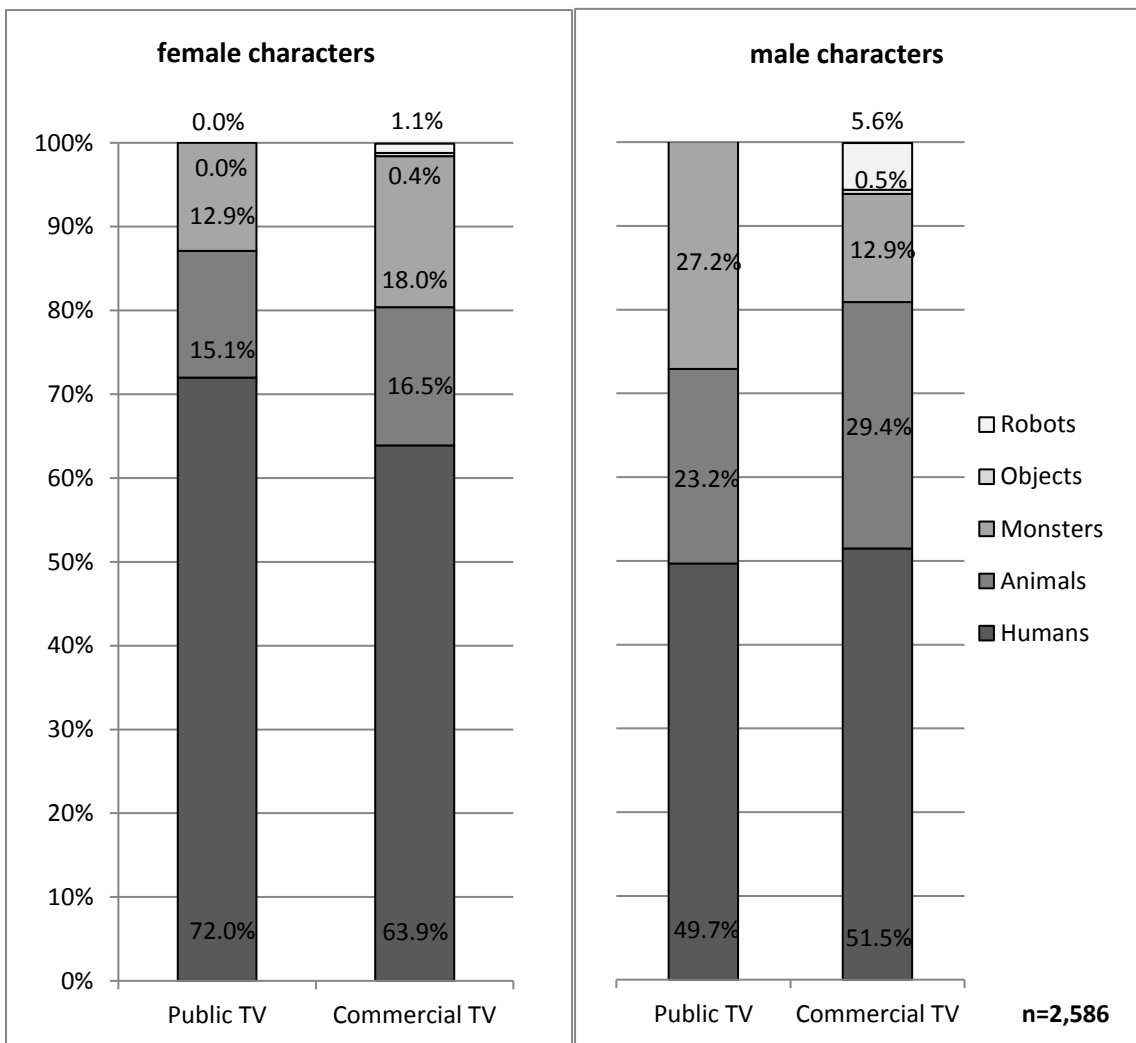
Of the human characters: 517 (36.4%) are female and 903 (63.5%) are male. The gender of one character (0.1%) is not identifiable. Among the animals, 130 (20.4%) are female and 508 (79.6%) are male. Among the monsters or mythical creatures 139 (35.9%) are female and 248 (64.1%) are male. Of the plants and objects 3 (27.3%) are female and 8 (72.7%) are male. Among the robots or machines 8 (8.2%) are female and 90 (91.8%). The gender of the “other” 2 characters is male. By comparing the results to those from ten years ago, it can be said that in the sample of 2017 there are noticeably fewer human characters (55.4%) and more monsters (15.4%) than in 2007 (Humans: 66.9% / Monsters: 3.1%).



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In terms of ratio there are fewer human characters introduced, which led to the presentation of less female human characters. Of the humans, 517 (36.4%) are female and 903 (63.5%) are male in 2017, whereas in 2007 there were 46.0% female (n=318) and 53.9% male (n=373) human characters. This negative change in the ratio between the genders corresponds to the overall change.

Among female characters there is a higher percentage of humans on public TV (72.0%) than on commercial TV (63.9%). Among male characters there is a higher percentage of monsters on public TV (27.2%) than on commercial TV (12.9%). Among both genders 'robot' characters only appear on commercial TV.



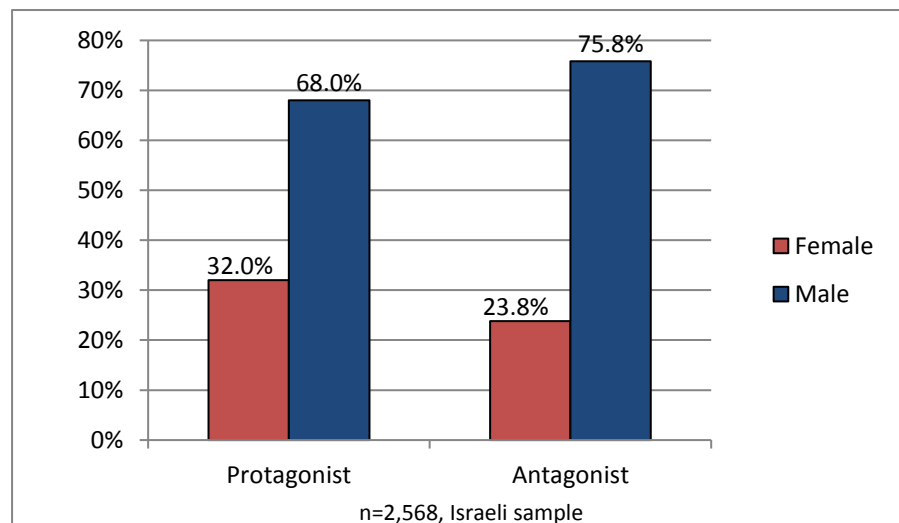
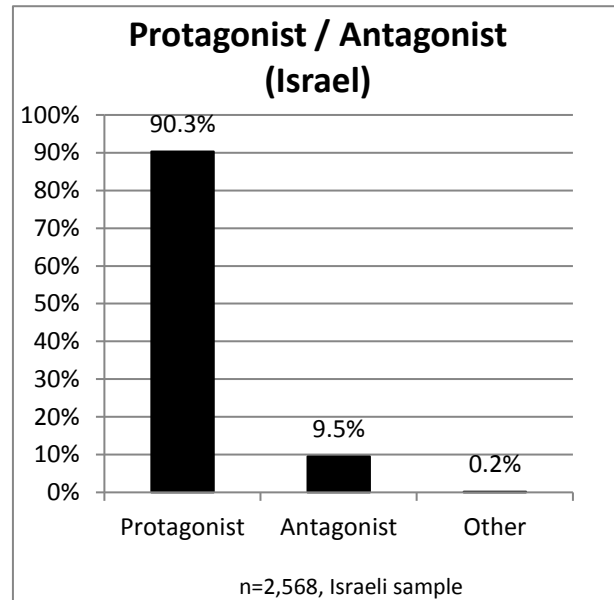
4.2 What is the general role in the story: Protagonist or Antagonist?

The analysis of the “general part” of the character in the context of the story shows that 2,316 of the characters in Israel's fictional children's programs are identified as protagonists. This corresponds to a relative part of 90.3%. There are 244 antagonists that constitute 9.5% of the characters. 4 characters could not be grouped neither as a protagonist nor as an antagonist (0.2%).

Of the protagonists counted, 739 (32.0%) are female and 1,569 (68.0%) are male. Among the

antagonists 58 (23.8%) are female, 185 (75.8%) are male and one antagonist is gender-neutral.

Female protagonists in 2007 were 37.2% and male protagonists were 61.4%, while among the antagonists the females were 28.3% and the males - 69.6%. With a difference of 5%, in 2007 female characters were a little bit more common to be the antagonist and the protagonist.



Among the female characters 739 (92.7%) are protagonists and 58 (7.3%) are antagonists. With regard to male characters, 1,569 (89.2%) are protagonists, 185 (10.5%) are antagonists and 4 (0.2%) are not identifiable. In 2007 there were slightly more male than female antagonists (F: 3.4% / M: 5.0%).

With a percentage of 9.5% of antagonists in children's TV, Israel ranks in the middle in the international comparison and hits exactly the average. In comparison with 2007, Israel's percent rate of antagonists has risen by 5.0 % (2007: 4.5% / 2017: 9.5%), even though the average international percentage has decreased (2007: 13.7% / 2017: 9.5%).

International comparison

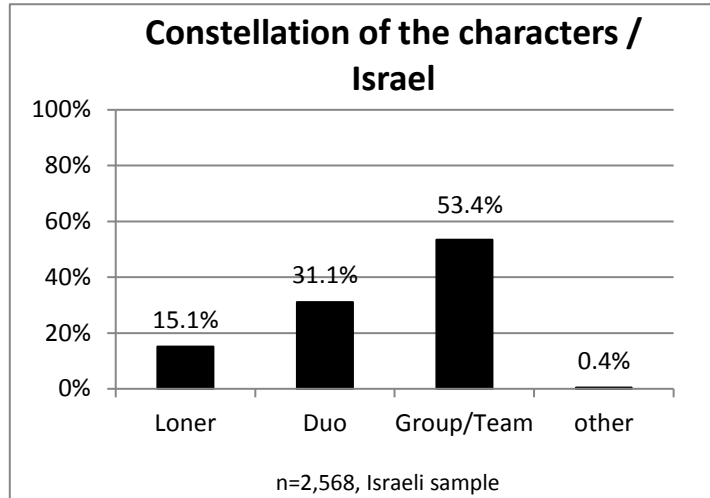
	Protagonist	Antagonist
Taiwan	78.2%	17.6%
Belgium	88.4%	10.6%
Germany	33.5%	9.9%
Cuba	90.4%	9.6%
Israel	90.3%	9.5%
UK	92.3%	7.6%
USA	93.3%	6.6%
Canada	95.0%	4.8%
average	82.7%	9.5%

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

To analyse in what kind of constellation the main character is acting, the following questions was asked: Does he/she work and appear alone, in a group, or a duo?

388 of the characters (15.1%) are integrated into the plots as loners. 796 of the coded characters are part of a duo (31.1%). 1,368 of the characters (53.4%) and thus the majority are part of a group or a team. 10 (0.4%) could not be grouped into any of the categories. In comparison to 2007 there is a considerable increase in the groups and teams (2007: 44.0% / 2017: 53.4%) and decrease in the "loner" category (2007: 23.9% / 2017: 15.1%).

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International comparison

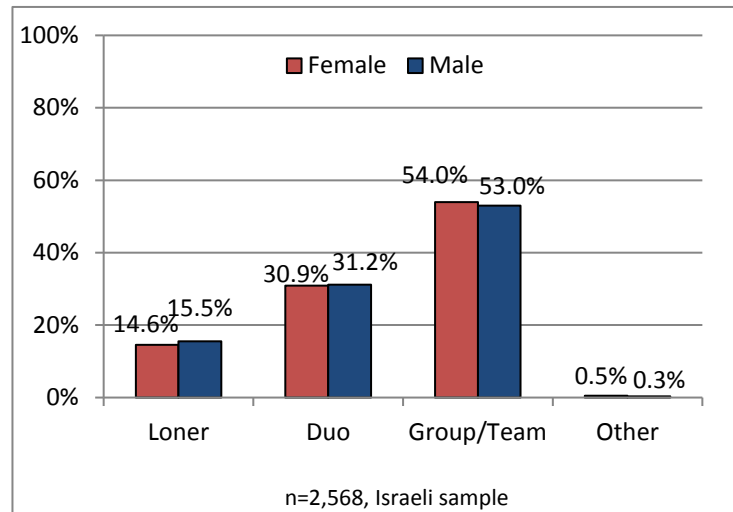
	Loner	Duo	Group / Team
USA	2.2%	5.9%	92.0%
UK	9.5%	15.0%	75.4%
Canada	11.4%	16.4%	71.4%
Belgium	9.1%	24.7%	66.2%
Germany	16.2%	17.4%	63.3%
Cuba	20.2%	22.5%	57.3%
Israel	15.1%	31.1%	53.4%
Taiwan	17.3%	25.7%	53.1%
average	12.6%	19.8%	66.5%

53.4% of the main characters in Israeli children's TV are presented as part of a group or a team. On an international scale Israel is penultimate and 13% below average. Therefore, the overall international presentation in groups or teams has risen (2007: 56.5% total) and so has the presentation in Israel (2007: 44.0% Israel).

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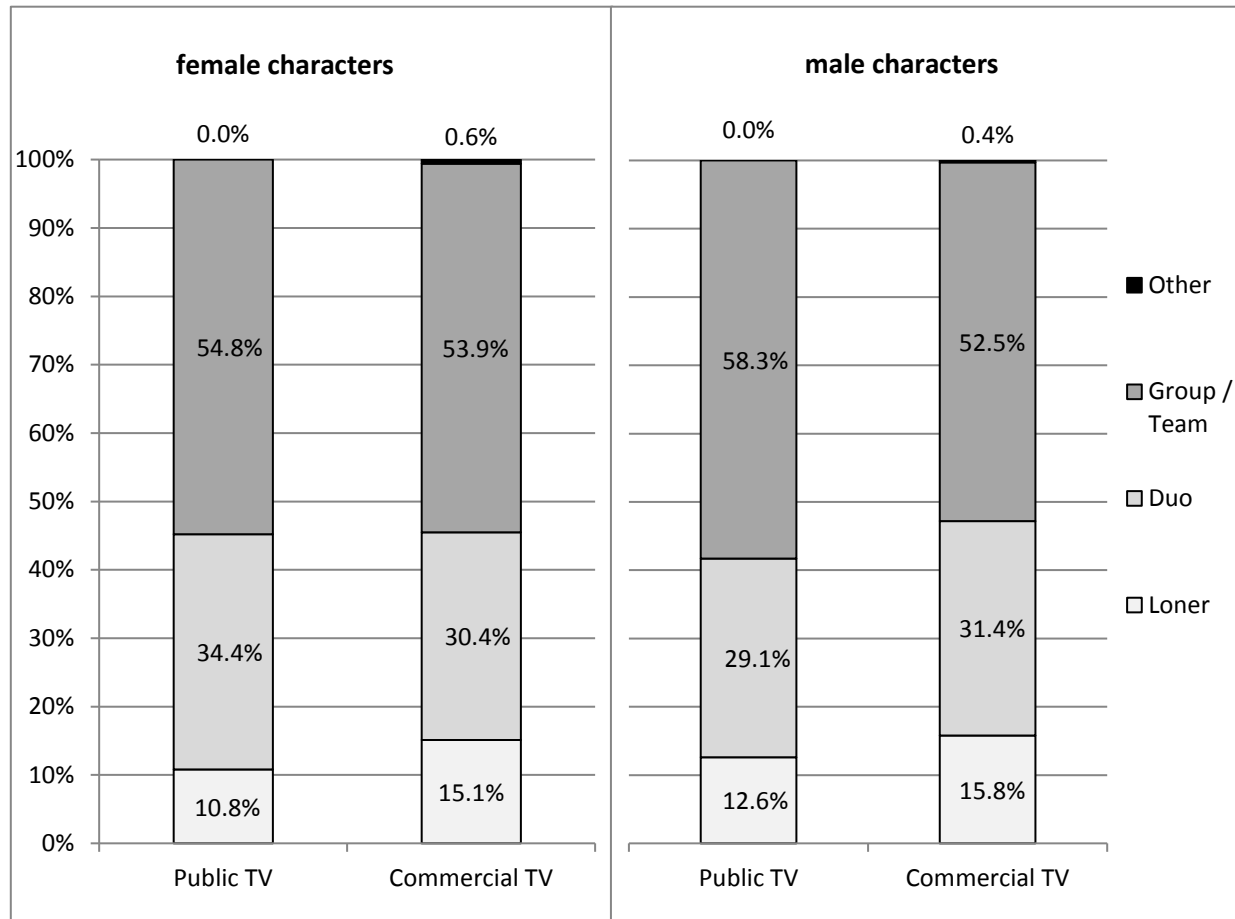
Of the female characters 116 (14.6%) are loners, 246 (30.9%) are in duos, 430 (54.0%) are a part of a group. The male characters are with 272 (15.5%) loners, 548 (31.2%) duos and 931 (53.0%) are a part of a group.

Compared to 2007, the gender representation in 2017 is (even) more balanced. With a difference of at most 1% females and males are almost the same in terms of loners, duos and group presentation. 10 years before the gap was greatest among the loners (F: 21.4%; M: 25.8% in 2007).



Commercial TV has a higher percentage of female (15.1%) and male loners (15.8%) than public TV (F: 10.8%; M: 12.6%), but overall there are more male loners. Among the female characters there are less duos on commercial TV. The percentage of male duos is higher on commercial TV than on public TV.

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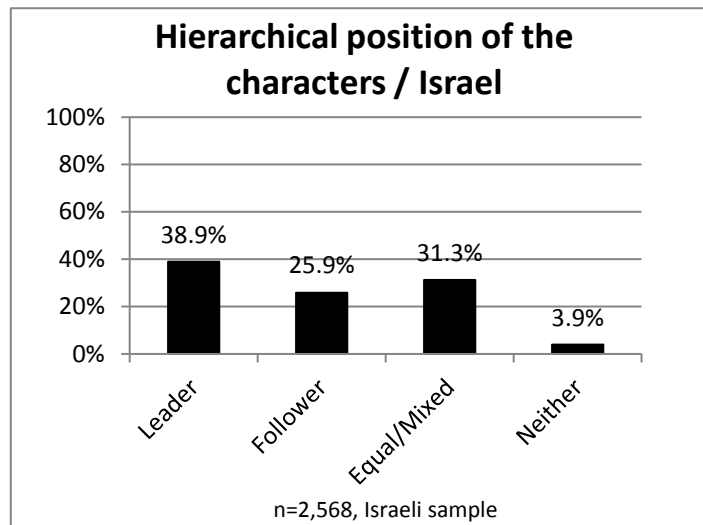


4.4 Which hierarchical position does the character assume in the show?

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?

802 (31.3%) of the characters appear as equals, regarding hierarchical positions. 996 (38.9%) are leaders, 663 (25.9%) are followers and for 99 (3.9%) characters the position is not clearly identifiable. In comparison to the results in 2007, the number of unclear positions has greatly decreased from 30.7% in 2007 to 3.9% in 2017. Equality among the characters has greatly decreased (2007: 45.5% / 2017: 31.3%). Reciprocally, the leaders and the followers have increased (2007: Leaders – 13.5%; Followers – 10.3% / 2017: Leaders – 38.9%; Followers – 25.9%).

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International comparison

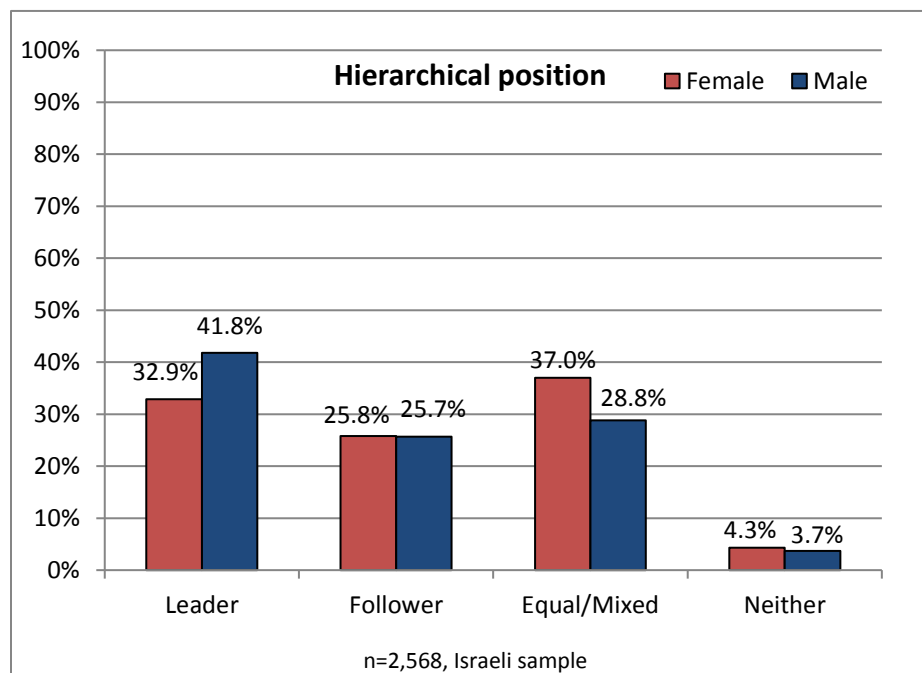
	Leader		Follower		Equal
Cuba	54.2%	Cuba	32.7%	USA	81.2%
Israel	38.9%	Israel	25.9%	Canada	76.8%
Taiwan	27.7%	Taiwan	23.8%	Germany	67.1%
UK	25.6%	Belgium	19.4%	UK	66.0%
Belgium	22.5%	Germany	6.5%	Belgium	58.0%
Canada	13.9%	UK	6.2%	Israel	31.3%
USA	13.1%	Canada	6.1%	Taiwan	29.1%
Germany	8.0%	USA	5.7%	Cuba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

In Israel 38.9% of the cases the main character is the leader of the group. In 25.9% of the cases the character is a follower and in 31.3% his or her hierarchical position is equal or mixed. Israel ranks second concerning the Leaders and Followers and is penultimate in terms of equal or mixed hierarchical positions. The international comparison in the ten-year gap shows 5% average rise of the leaders and the equals (2007: Leaders – 20.5%; Equals – 47.7% / 2017: Leaders – 25.5%; Equals – 52.5%). The followers have almost the same percent rate (2007: 15.5%; 2017: 15.8%). In

contrast to the study 10 years ago, Israel is well above the average in terms of Leaders and Followers and well below the average concerning the category "Equal".

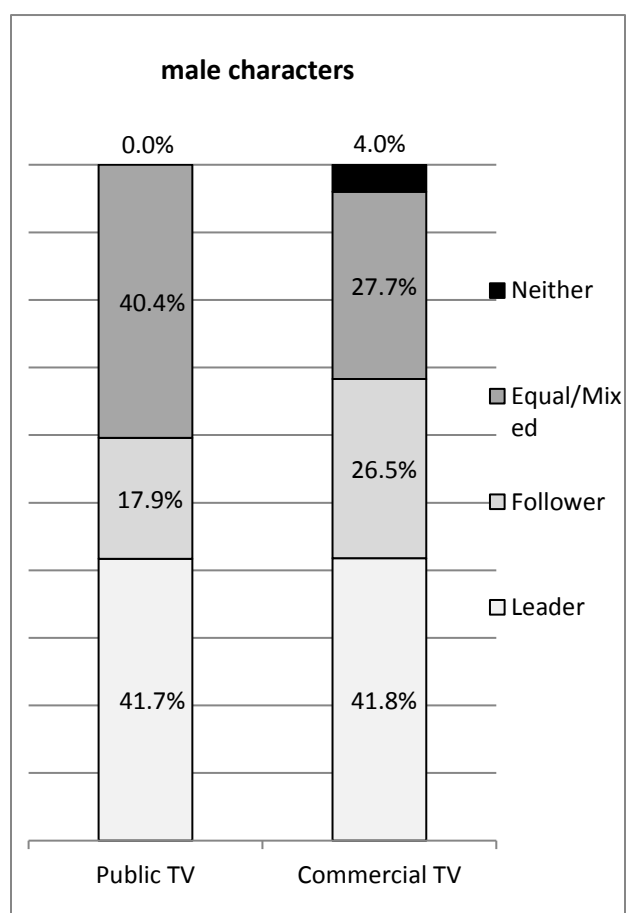
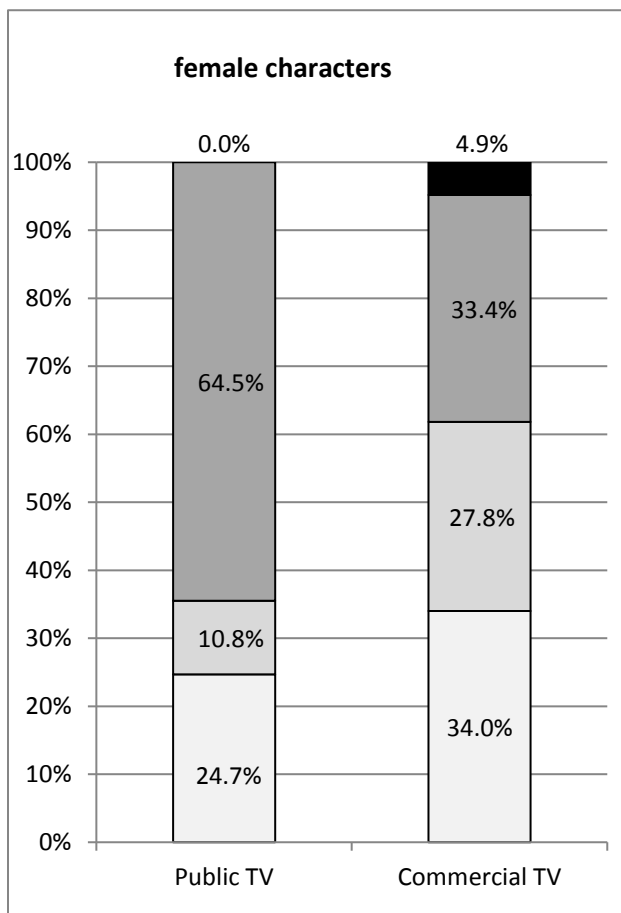
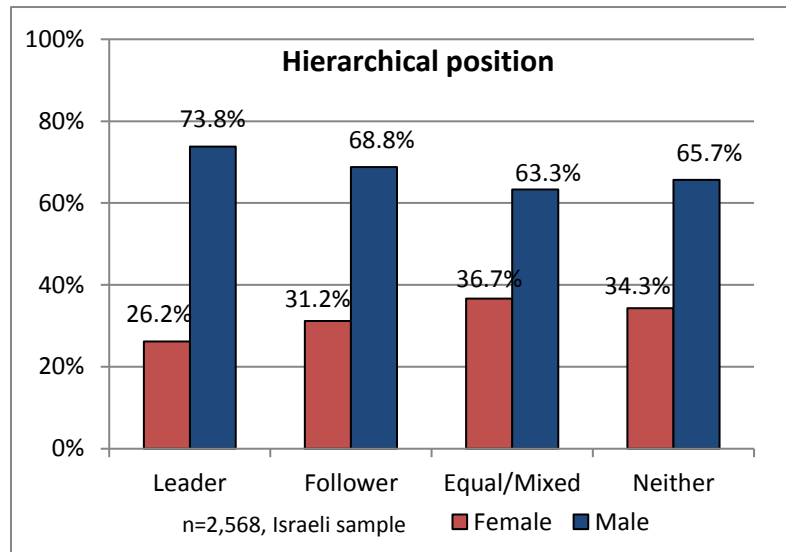
Gender Perspective: Males are more often leaders, females more often followers and equals

The female characters are in 261 (32.9%) of the cases leaders, 205 (25.8%) are followers, 294 (37.0%) are equal or mixed and for 34 (4.3%) it is not identifiable. The male characters are in 734 (41.8%) of the cases leaders, 452 (25.7%) are followers, 506 (28.8%) are equal or mixed and for 65 (3.7%) the hierarchical position was not identifiable.



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Just like in 2007 male characters are more often leaders, females are more often equals. In comparison to 2007, the gap between female and male leaders (2017: 9%; 2007: 4%) and equals (2017: 8%; 2007: 2%) became bigger. Unlike 2007 females are almost as likely to be followers as males (gap 2017: 0.1%; 2007: 3%)



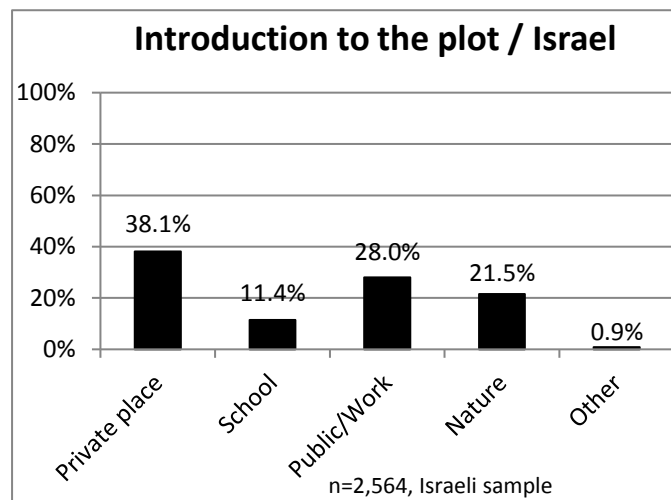
Of the leaders 261 (26.2%) are female and 734 (73.8%) are male. Among the followers the females are 31.2% (n=205) and the male characters make up 68.8% (n=452). 294 females are equals (36.7%), whereas 63.2% of the category consists of male characters (n=506). 34.3% of the not recognizable leadership group are females and 65.7% are males.

While among male characters loners are almost as common on commercial TV (41.8%) as on public TV (41.7%), there are conspicuously more female loners on commercial TV (34.0%) than on public TV (24.7%). The proportion of equals among female characters is almost twice as high on public TV (64.5%) than on commercial TV (33.4%). So is the proportion of equals among male characters, which is higher on public TV (40.4%) than on commercial TV (27.7%).

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

To analyze the surroundings in which the characters first appear in the show, the opening songs or titles have not been taken into account.

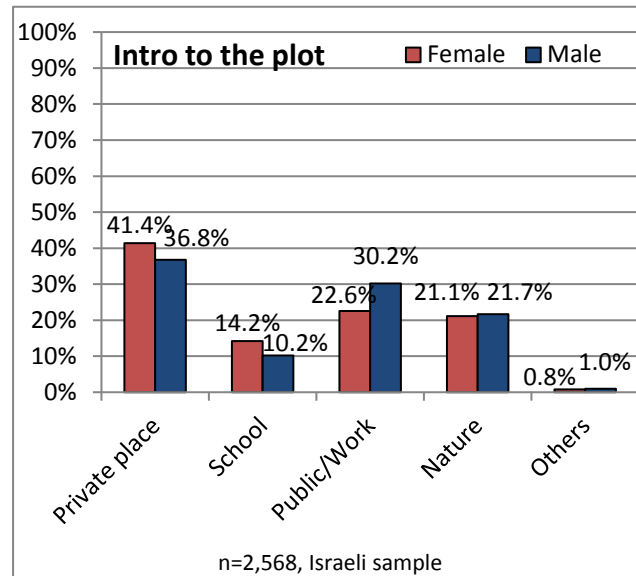
The most common surrounding in which the character is introduced into the plot is private place. 977 (38.1%) of the recorded characters of this category appear here for the first time. Public or work places rank second with 719 (28.0%). 551 (21.5%) are introduced at nature places and 293 (11.4%) characters are at school when they



first appear. 24 (0.9%) are in other surroundings. The biggest difference, in terms of comparison with 2007, is that the 'private place' category has decreased by almost 10% (2007: 47.7%) while the 'nature', 'public' and 'school' categories increased a bit. But nothing has changed about the order of the row.

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

330 (41.4%) of the female characters in the sample are introduced to the plot in private settings, 113 (14.2%) are in school, 180 (22.6%) are in public places or at work and 168 (21.1%) are in nature. 6 (0.8%) are in other surroundings. 647 (36.8%) of the male characters are first introduced at a private place, 180 (10.2%) are in school, 531 (30.2%) are in public or at work and 382 (21.7%) are in nature. 18 (1.0%) are in other surroundings.



In comparison to the results in 2007, the female/male relations are the same in terms of who is more often introduced in what places. The gaps between female/male introduction in 'private place' (gap in 2007: 0.6%; in 2017: 5%) and in 'public/work' have increased (gap in 2007: 0.9%; in 2017: 8%), while the gap between female/male introduction in 'nature' places has decreased (gap in 2007: 2%; in 2017: 0.6%).

5. The analysis of the Human Characters

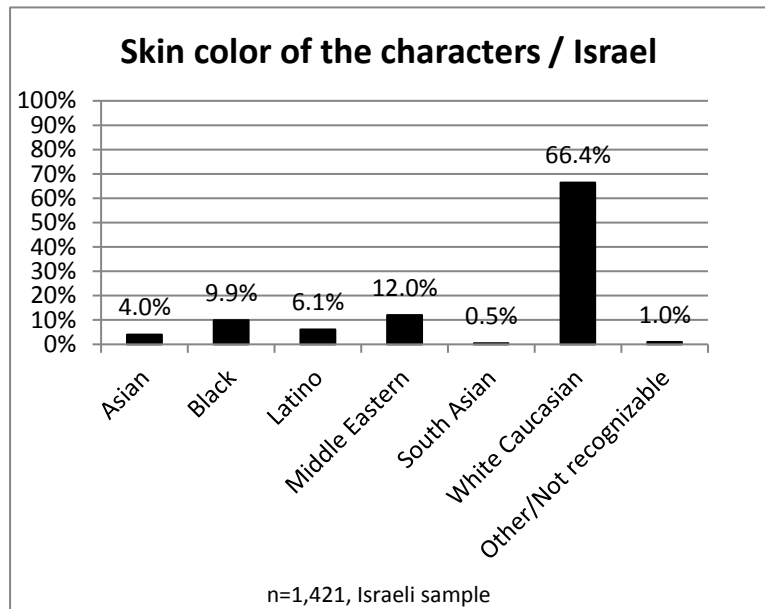
The characters which were coded as humans were furthermore coded according to their skin color, hair color, their age and their physique as well as to possibly existing disabilities.

5.1 What skin colors or general ethnic affiliations are present?

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

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56 (4.0%) of the human characters showed Asian physical traits. Black characters are found in 137 (9.9%) characters of the sample. 85 (6.1%) are classified as Latin-American, 167 (12.0%) as Middle-Eastern and 7 (0.5%) as South Asian. The majority, with 922 characters (66.4%), are Caucasian. 14 characters (1.0%) are classified as "Other" or are not identifiable.



International comparison

Asian		Black		Latin-American		White		Middle Eastern	
Taiwan	47.1%	UK	16.7%	Cuba	15.4%	Germany	83.0%	Israel	11.8%
Cuba	15.4%	USA	12.2%	Taiwan	9.3%	Belgium	77.9%	Taiwan	1.8%
USA	6.9%	Israel	9.9%	USA	8.9%	UK	74.8%	UK	0.8%
Israel	4.0%	Belgium	8.6%	Belgium	6.9%	Canada	74.4%	Germany	0.5%
Canada	2.1%	Germany	7.8%	Israel	6.1%	Israel	66.4%	Belgium	0.3%
UK	2.1%	Cuba	7.4%	Germany	2.1%	USA	65.2%	USA	0.1%
Belgium	2.0%	Canada	5.4%	Canada	1.5%	Cuba	61.2%	Canada	0.1%
Germany	1.9%	Taiwan	2.7%	UK	1.4%	Taiwan	28.7%	Cuba	0%
average	10.2%	average	8.8%	average	6.5%	average	66.5%	average	2.5%

66.4% of the characters presented in Israeli children's TV are white Caucasians, 9.9% are Blacks, 6.1% are Latin-Americans and 4.0% are Asians. On an international scale from the countries in our research, the representation of white Caucasians corresponds to the international average, which constitutes the fifth position of Israel in terms of featuring white main characters. Concerning

Latin-Americans, Israel also relates to international average. It is 6% below international average when it comes to Asian characters. Blacks are represented slightly above average.

Israel ranks first in terms of screening characters from the Middle-East (11.8%). With an international average of 2.5%, Israel is 9.3% above the average.

In comparison to the results in 2007, there is a 10% decline in terms of the white characters (2007: 76.4%). Black characters increased by almost 5% (2007: 5.1%). Latin-American characters (2007: 4.6%) also increased, while the proportion of Asian characters (2007: 7.5%) declined. A big increase by the Middle Eastern characters could be observed (2007: 2.3%/ 2017: 12.0%).

Israel's placing on an international scale was also compared to the placing ten years ago. The amount of white characters declined just like the international average has declined (int. average of Whites in 2007: 72.2%; 2017: 66.5%).

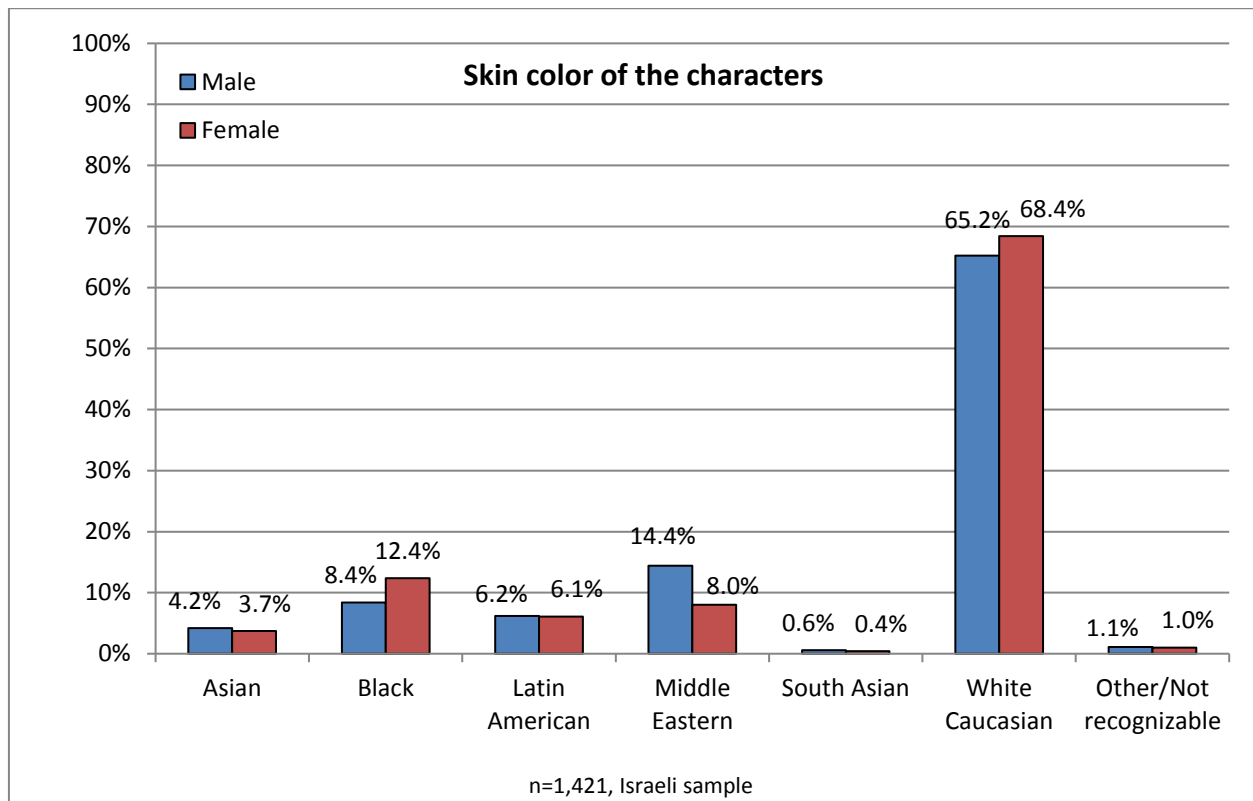
Still Israel is in the medium field with regard to the white characters and has lost its higher position in regard to the Latin-American characters, where it is now in the middle. Concerning black characters Israel now ranks third in international comparison, while the Israeli percentage in 2007 was a little bit below the international average.

Gender perspective: Blacks are more often females, Middle-Eastern characters are more often males

Out of the female characters, 349 (68.4%) are white Caucasians, 63 (12.4%) are Blacks, 31 (6.1%) are Latin-American, 19 (3.7%) are Asian, 2 (0.4%) are South Asian, 41 (8.0%) is Middle-Eastern and 5 (1.0%) are other or are not recognizable.

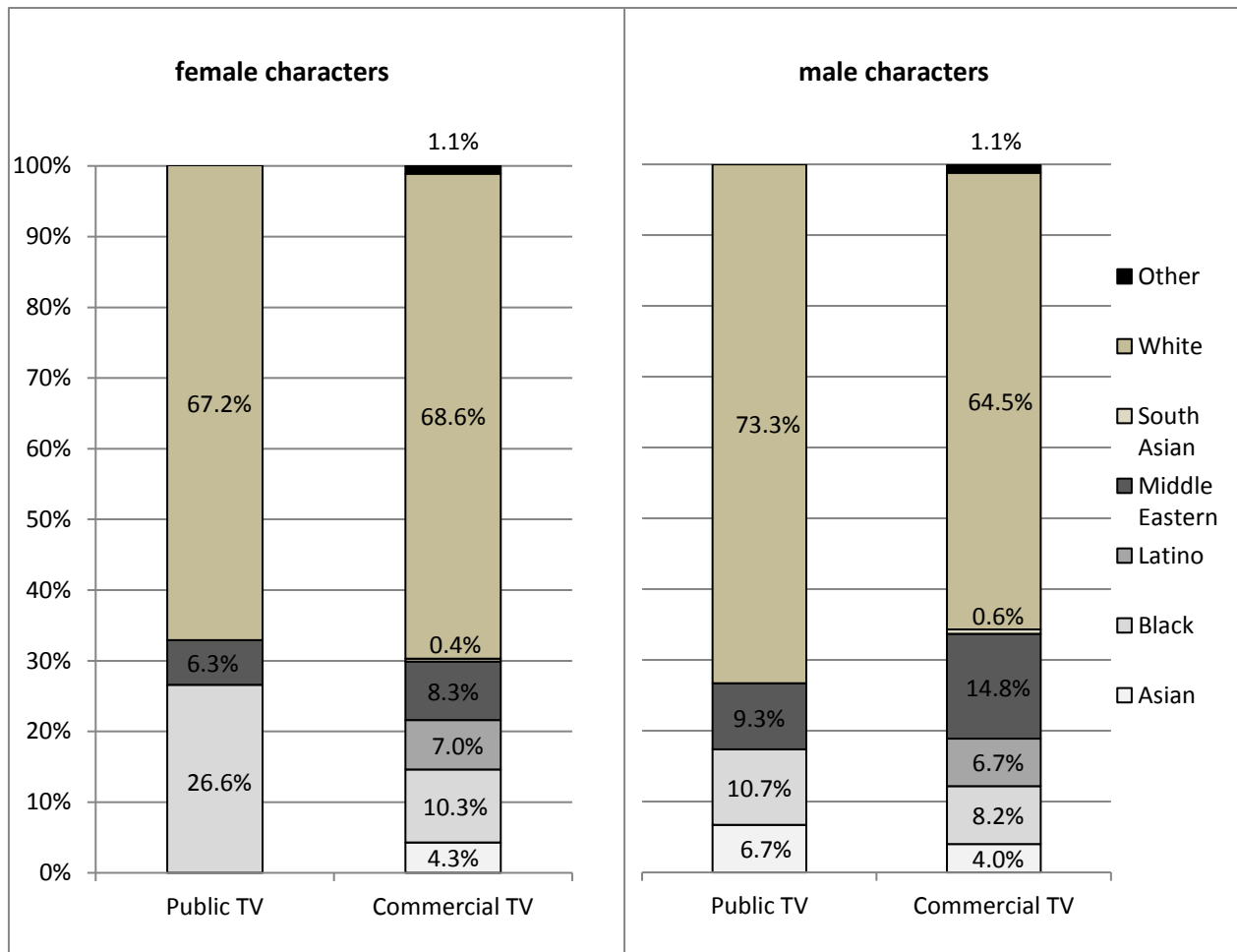
The male characters comprise 572 (65.2%) white Caucasians, 74 (8.4%) Blacks, 5 (0.6%) South Asians, 37 (4.2%) Asians, 54 (6.2%) Latin-Americans, 126 (14.4%) Middle-Easterners and 9 (1.1%) other or not recognizable.

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In comparison to the results of 2007 there are three salient differences. The percentage of female characters from the Middle East has increased 13 times. The percentage of male characters from the Middle East has increased almost four times. (Middle Eastern – F: 0.6 / M: 3.8 in 2007; F: 8.0% / M: 14.4% in 2017). The percentage of black characters increased by around two times (Blacks – F: 6.6 / M: 3.5 in 2007; F: 12.4% / M: 8.4% in 2017). The percentage of Male White Caucasian characters have declined by 13% (2007: 78.2%), and female white Caucasian characters declined by 6% (2007: 74.5%). Therefore, the situation by the white Caucasian characters has undergone a change of places – in 2007 the male share was almost 4% higher than the female share, now the female white Caucasian characters are 3% higher than the male share (White Caucasians – M: 78.2% / F: 74.5% in 2007; M: 65.2% / F: 68.4% in 2017).

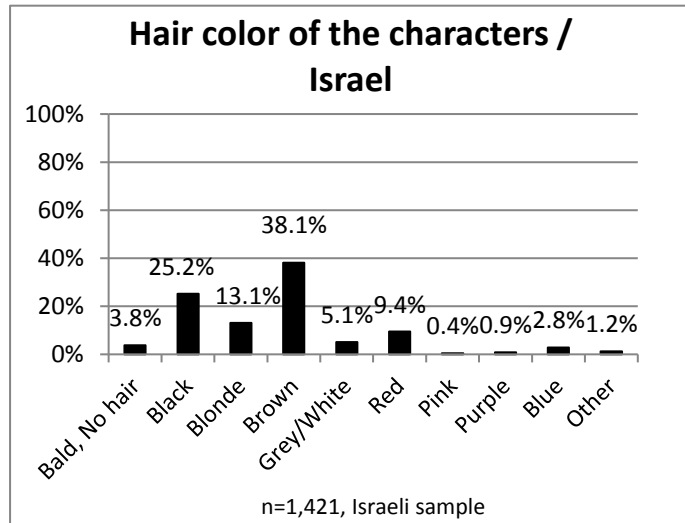
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Among the female characters public TV only screens black, white and Middle Eastern characters. The share of black female characters is 16% higher on public TV (26.6%) than on commercial TV (10.3%). Among the male characters white Caucasians are seen 8% less often on commercial TV (64.5%) than on public TV (73.3%). The proportion of male characters from the Middle East is 5% higher on commercial TV (14.8%) than on public TV (9.3%).

5.2 What hair color do the characters have?

The characters' hair colors is divided into 10 different categories. 53 (3.8%) characters do not have any hair, 349 (25.2%) characters have black hair, 182 (13.1%) are blonde-haired and 528 (38.1%) have brown hair. 70 (5.1%) have grey or white hair, 131 (9.4%) have red hair, 6 (0.4%) are pink-haired, 12 (0.9%) have purple hair and 39 (2.8%) are blue-haired.



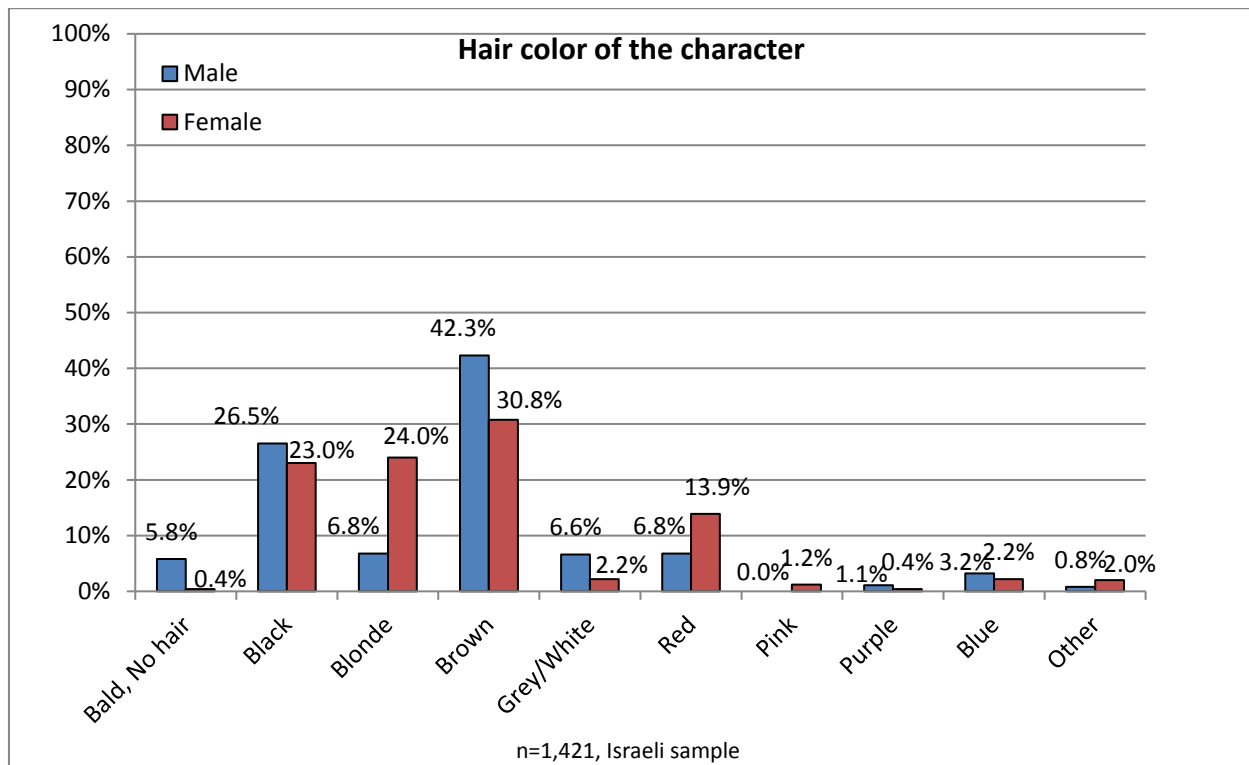
17 (1.2%) could not be categorized in any of the categories. During the 10 years in Israeli children's TV, there is a considerable rise, regarding the brown-haired characters (Brown: 26.2% in 2007). Especially black- and blonde-haired characters have declined (Black: 29.7% / Blonde 18.3% in 2007). Some differences could therefore find their explanation in the fact, that the hair colors "pink", "purple" and "blue" were not coded in the 2007 study.

Gender perspective: The bald characters almost only male; Three times as many grey-haired males, three times as many blonde females, twice as many red-haired females

Out of the female human characters two characters have no hair (0.4%), 117 (23.0%) have black hair, 122 (24.0%) have blonde hair and 157 (30.8%) have brown hair. Grey- or white-haired are 11 female characters (2.2%), red-haired are 71 female characters (13.9%), 6 (1.2%) have pink hair, 2 (0.4%) have purple hair and 11 (2.2%) have blue hair.

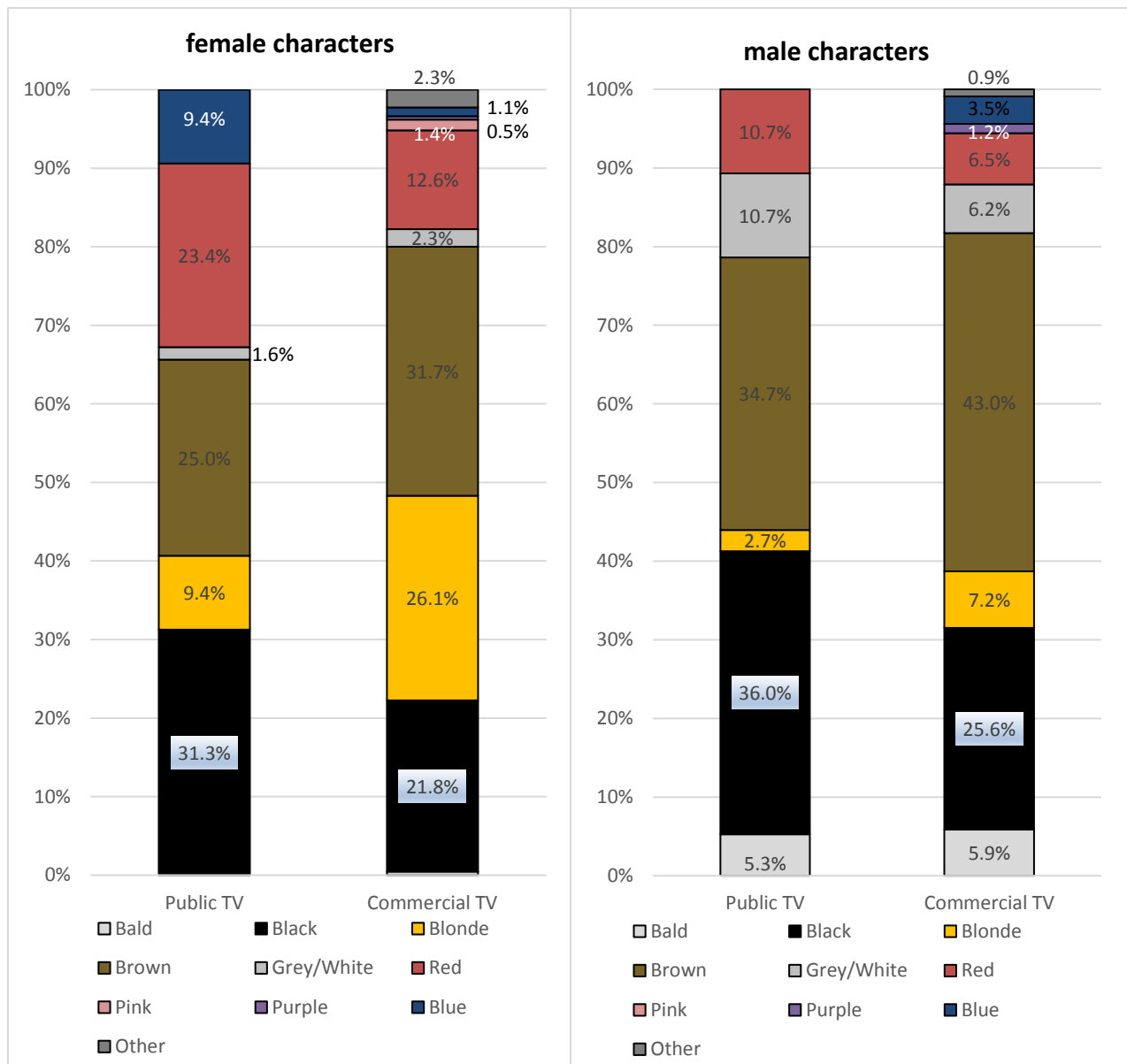
The male human characters are with 51 (5.8%) with no hair, 232 (26.5%) have black hair, 60 (6.8%) have blonde hair and 371 (42.3%) have brown hair. 58 male characters are grey- or white-haired (6.6%), 60 are red-haired (6.8%), 10 are purple-haired (1.1%) and 28 have blue hair (3.2%).

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The results of five of the categories could be referred as conspicuous. The bald characters are almost only male (5.8% male bald characters; 0.4% female bald characters). Three times more males than females could be observed among the characters with grey/white hair. The percentage of blonde characters are more than three times as often female than male. There are twice as many red-haired females than males. In 2007 the difference between the male and female black-haired characters was 13%, which was a considerable gap (M: 35.6% / F: 23.0% in 2007). This gap has shrunk greatly (M: 26.5% / F: 23.0% in 2017) due to the decline of black-haired male characters. Instead, a gap in the brown-haired characters (M: 42.3% / F: 30.8% in 2017) arose, which did not exist to the same extent ten years before (M: 25.9% / F: 26.7% in 2007).

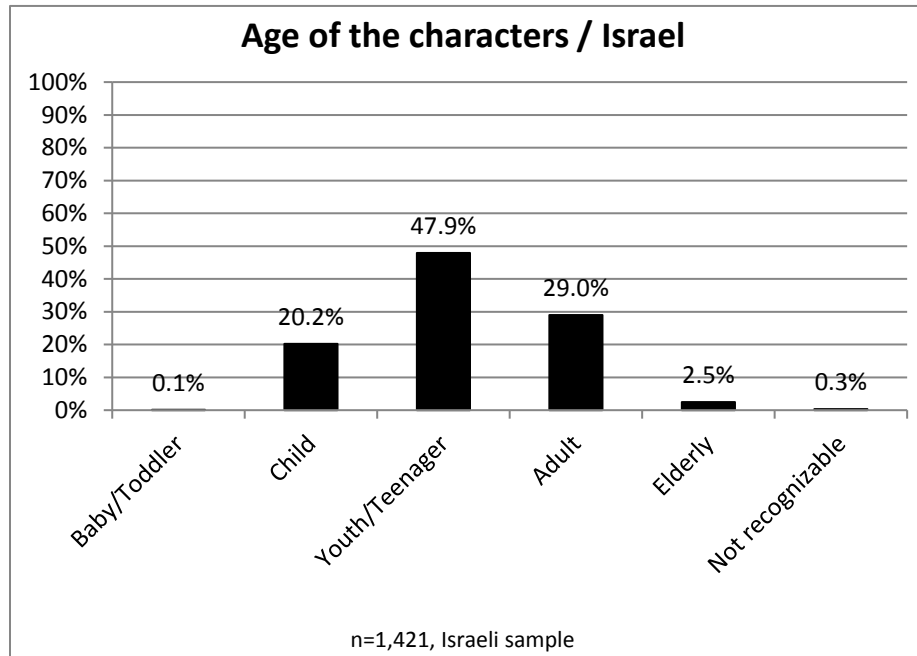
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Among the female characters, there are considerably more black-, red- and blue-haired characters on public TV (Black: 31.3%; Red: 23.4%; Blue: 9.4%) than on commercial TV (Black: 21.8%; Red: 12.6%; Blue: 1.1%). With a difference of 16% among blonde females (Public: 9.4%; Commercial: 26.1%) and a 4% gap among blonde males (Public: 2.7%; Commercial: 7.2%), blonde-haired characters are more than twice as common on commercial TV. With a gap of 10%, black-haired males are represented more often on public TV (M: 36.0%) than on commercial TV (M: 25.6%).

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, three larger groups could be found in the sample: 663 (47.9%) are teens, 401 (29.0%) are adults and 280 (20.2%) are children. 34 (2.5%) are elderly and only two (0.1%) are babies. For 4 characters (0.3%) no exact age parameters could be given.

In comparison to the study in 2007 the teenage characters have increased by 6% (2007: 41.6%) as well as the adult characters which increased by 3% (2007: 25.9%). Babies (2007: 1.6%) and unrecognizable characters (2007: 1.3%) declined by around 1% each. The percentage of the children have decreased – child characters appear 6% less often (2007: 26.8%).

International comparison

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

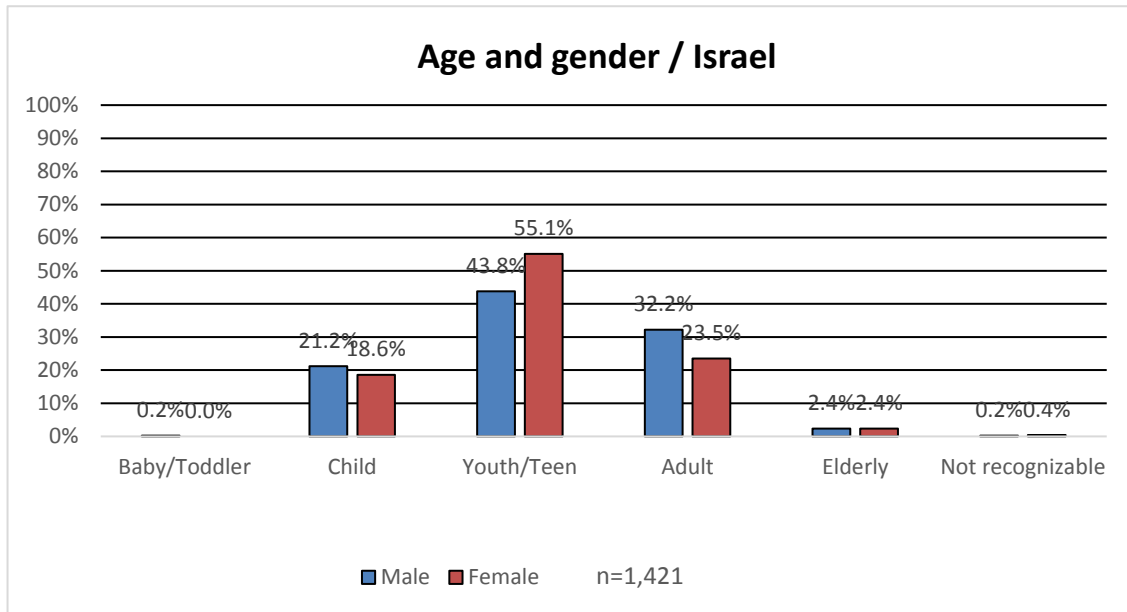
Concerning the teenage characters, Israel takes the first place with 47.9%, which is a percentage more than 12% above the international average. With a share of 29.0%, Israel ranks third regarding the adult characters and is 4% above the average. Elderly characters constitute 2.5%, which is very close to the average. Babies and toddlers make up 0.1%, which is slightly below the international average. 20.2% of the presented characters on Israeli children's TV are children, i.e. Israel is almost 15% below international average.

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

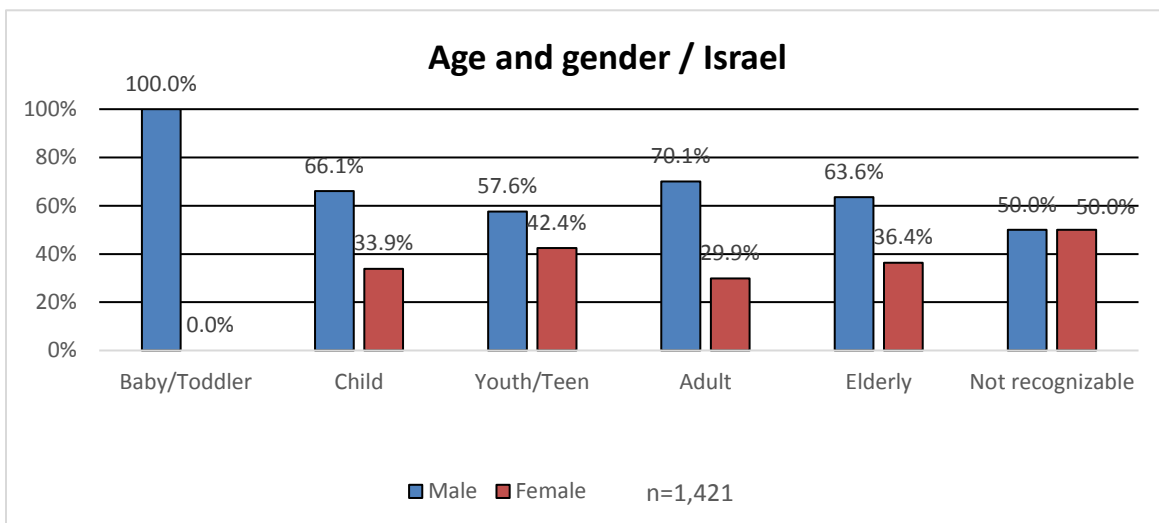
Out of the female characters 95 (18.6%) are children, 281 (55.1%) are teens, 120 (23.5%) are adults and 12 (2.4%) are elderly. Two male characters (0.2%) are babies/toddlers, 185 (21.2%) are children, 382 (43.8%) are teens, 281 (32.2%) are adults and 21 (2.4%) are elderly. The tendency of the teenage and adult characters is the same as in 2007, but it changed with regard to the children. In 2007 the male children were 22.4% and the female children were 31.8%, whereas in 2017 especially the female characters have a lower percent rate (M: 21.2%; F: 18.6%).

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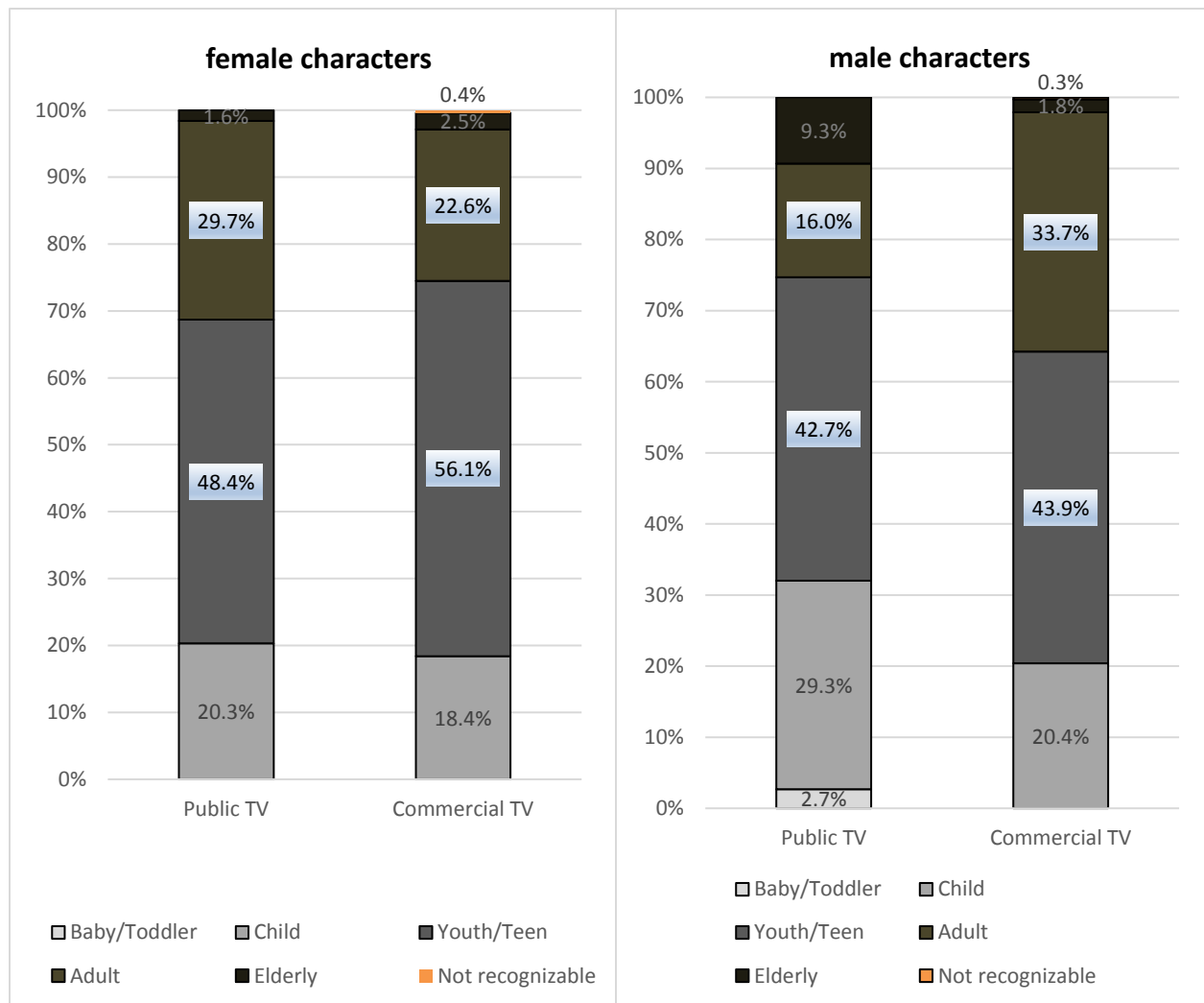
This changed the ratio between them: Children are more often male in 2017, while they were more often female in 2007.



All 2 baby characters are male (100%). Out of the children, 185 (66.1%) are male and 95 (33.9%) are female. Among the teenagers 57.6% are male characters (n=382) and 42.4% are females (n=281). 120 female characters are coded as adults (29.9%), whereas the adult male characters are 281 (70.1%). There are also 21 senior male (63.6%) and 12 female (36.4%) characters. Another 4 characters' age could not be recognized: 2 females and 2 males (both 50%).



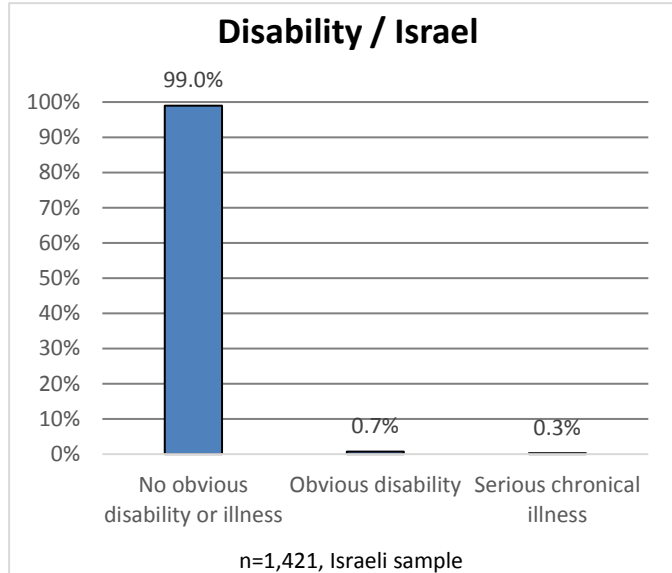
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Among the female characters, considerably more teenagers are screened on commercial TV (56.1%) than on public TV (48.4%), while adults appear less often on commercial TV (22.6%) than on public TV (29.7%). Among the male characters, children are presented less often on commercial TV (20.4%) than on public TV (29.3%), while adults are more than twice as common on commercial TV (33.7%) than on public TV (16.0%). Elderly characters are shown five times less often on commercial TV (9.3%) than on public TV (1.8%).

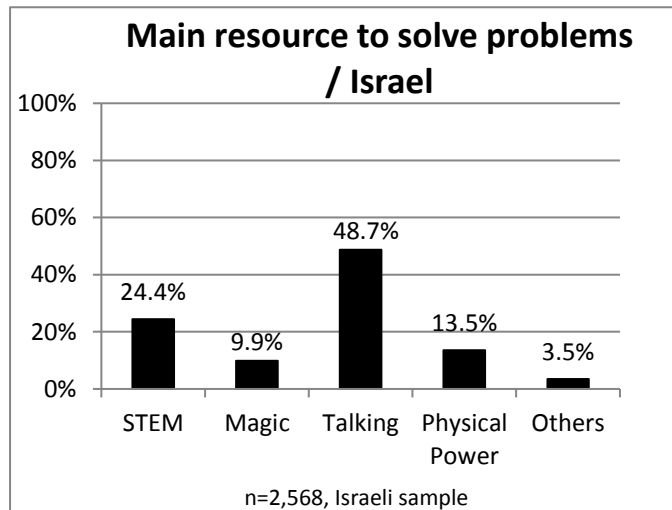
5.4 Which disabilities do the characters have?

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 Israeli sample, there are 10 human characters (0.7%) – male: 4 (0.4%) and female: 6 (1.2%) - who have an obvious disabilities. Four human characters (0.3%) with a serious chronicle disease have been found among the Israeli characters. 99.0% of the characters have no recognizable disability, which is similar to the representation in 2007, when there were 98.7% characters with no disabilities whatsoever.



5.5 What is their main resource to solve problems?

624 characters (24.4%) solve problems by using science, technology, engineering and/or mathematics (STEM). 253 characters (9.9%) are solving issues with magic, which is the use of supernatural powers to make things happen that would usually be impossible, such as making people disappear and/or the use of means such as charms or spells believed to have



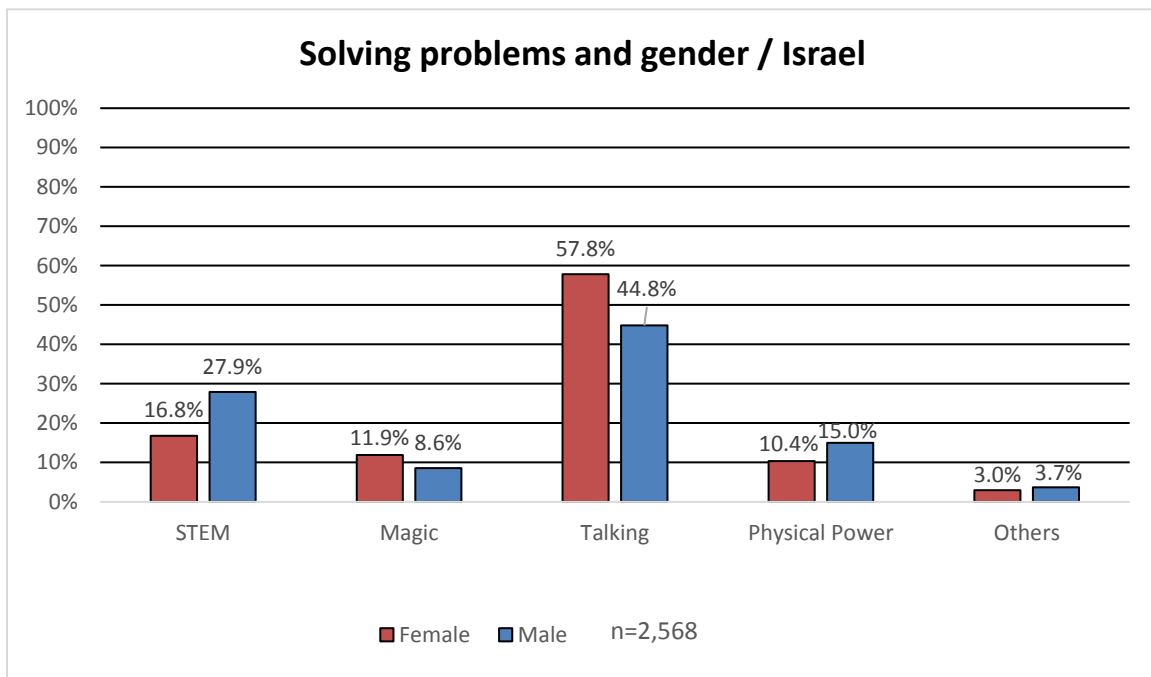
supernatural powers over natural forces. 1,248 (48.7%) are using talking, mediation, organizing

and/or understanding. 347 (13.5%) use natural or enhanced physical power as their main resource to solve problems. 89 (3.5%) could not be categorized to any of the categories.

Gender perspective: Female characters solve their problems with talking more often, male characters use STEM more often.

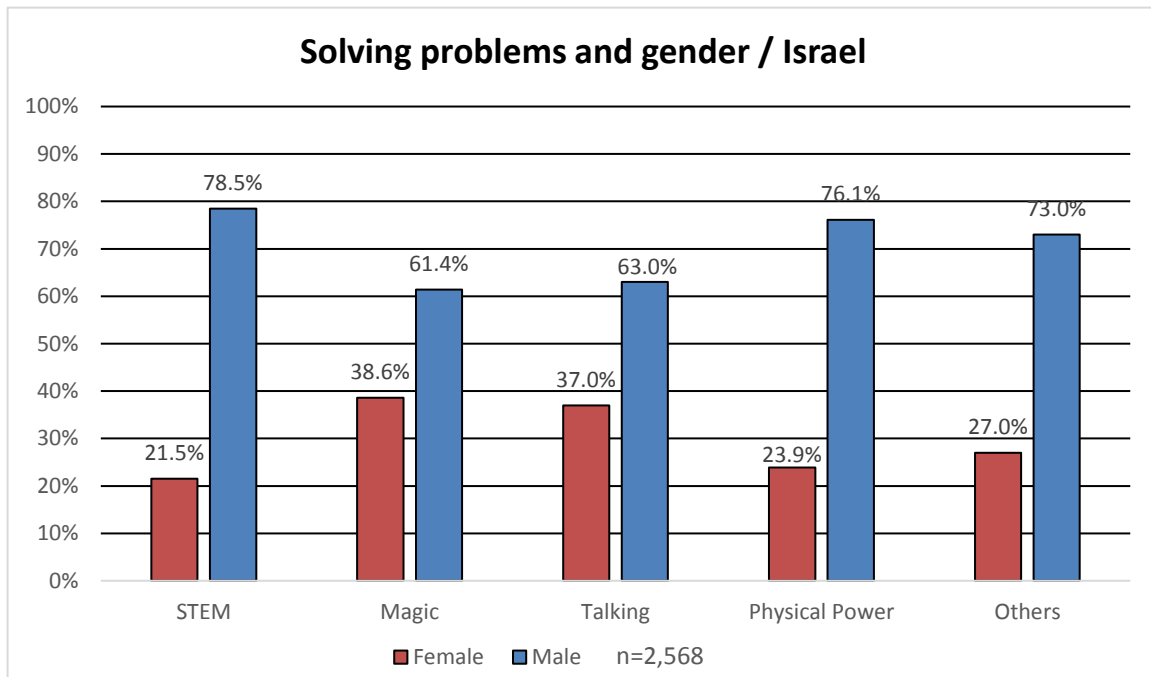
Of the female characters 134 (16.8%) use STEM, 95 (11.9%) use magic, 461 (57.8%) solve problems by talking, mediating, organizing and understanding, 83 (10.4%) use physical power and 24 (3.0%) solve problems in another way.

Of the male characters 489 (27.9%) use STEM, 151 (8.6%) use magic, 786 (44.8%) solve their problems by talking, mediating, organizing and understanding, 264 (15.0%) solve problems with the help of physical power. For 65 characters (3.7%) solving problems was done differently.



Female characters solve problems with talking more often than male characters; male characters use STEM much more often than female characters. Male characters are presented as using physical power much more than female characters.

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Out of the characters, who use STEM as a problem-solver 21.5% are female (n=134) and 78.5% are male (n=489). The magic category consists of 38.6% female characters (n=95) and 61.4% males (n=151). 461 females are using talking, mediation, organizing etc. as a problem-solver (37.0%), whereas the male share in this category is almost twice as big (786 characters with 63.0%). 264 males make up 76.1% of the physical power group and the females, who use this method are 83 (23.9%). The “Other” category consists of 27.0% female characters (n=24) and 73.0% male characters (n=65).

International comparison

STEM		Magic		Talking		Power	
Israel	24.4%	Cuba	15.5%	UK	53.4%	Cuba	23.2%
UK	24.0%	Taiwan	10.8%	Taiwan	52.9%	Belgium	19.9%
USA	21.1%	Israel	9.9%	USA	51.8%	USA	17.8%
Canada	18.5%	Belgium	9.8%	Canada	50.3%	Canada	16.3%
Belgium	16.7%	USA	9.1%	Belgium	50.0%	UK	15.1%
Taiwan	11.1%	Canada	8.7%	Israel	48.7%	Taiwan	14.3%
Germany	8.8%	Germany	6.7%	Cuba	24.8%	Israel	13.5%
Cuba	7.2%	UK	3.6%	Germany	24.3%	Germany	6,4%
average	16.5%	average	9.3%	average	44.5%	average	15.8%

Israel takes the first place in the category 'STEM' and is almost 8% above the international average. It ranks third in terms of using magic to solve problems and is very close to the average. Concerning 'Talking' Israel is 4% above the international average. It is penultimate in respect of using power and is 2% below the international average. The 'Others' category is excluded here.

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

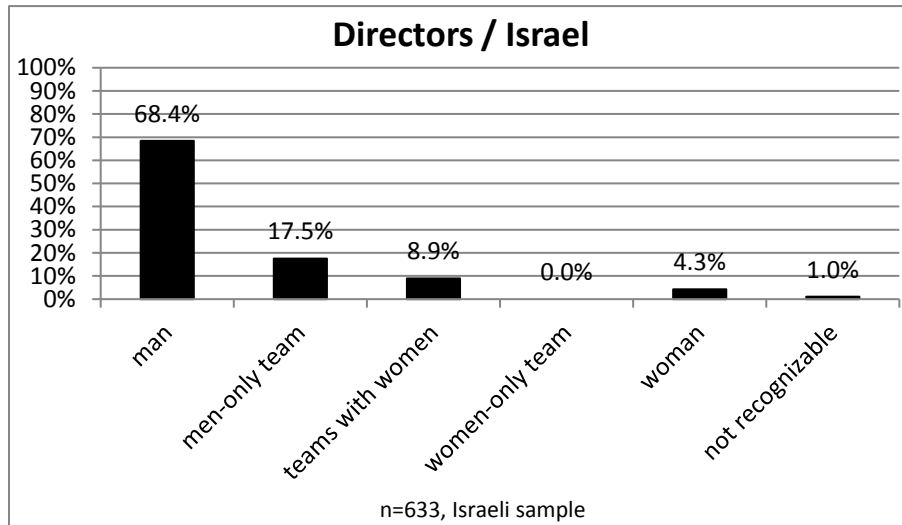
The information required for this abstract was derived from the credits of the show or when needed, from different data base available through the internet. (Note: not all programs are Israeli programs: 76.2% of the productions come from another country.)

6.1 Director

In the director category there are many autonomous male directors. 431 (68.4%) of the shows are directed by one man. 27 (4.3%) are directed by one woman. Teams with at least one woman constitute 56 (8.9%) of the directed shows. Men-only teams direct 110 shows (17.5%). There are

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no directing teams in Israel, which consist only of women. For 6 shows (1.0%) it is not clear who directed and how many directors there were.



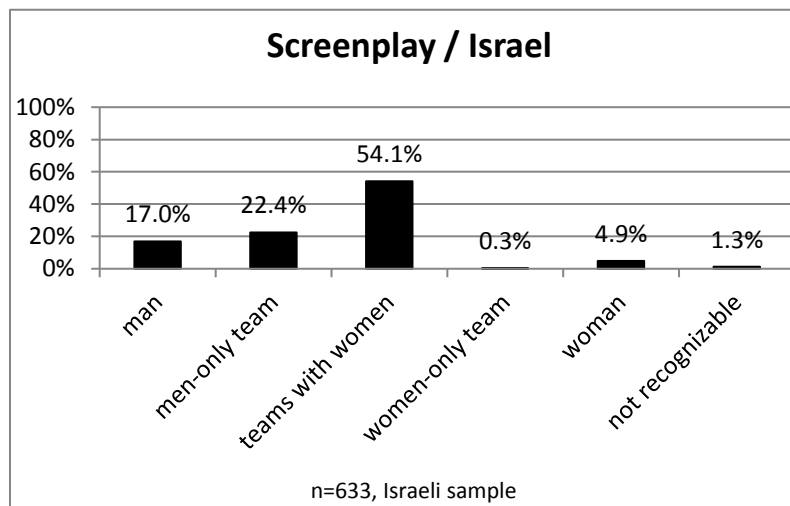
International comparison

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

Among the male directors Israel ranks third and is 3% above the international average. In terms of female directors Israel is taking the penultimate place, which is 2% under the average. Among the teams with women and men-only teams Israel takes the second place and is slightly above the international average.

6.2 Screenwriter

107 shows (17.0%) are written by a man, whilst 31 (4.9%) are written by a woman. In terms of team writers, 341 (54.1%) shows are written by teams with (at least one) woman, 141 (22.4%) by men-only teams, and 2 (0.3%) are written by women-only teams. For 8 shows (1.3%) it is not possible to say whether one person or a team wrote the script.



International comparison

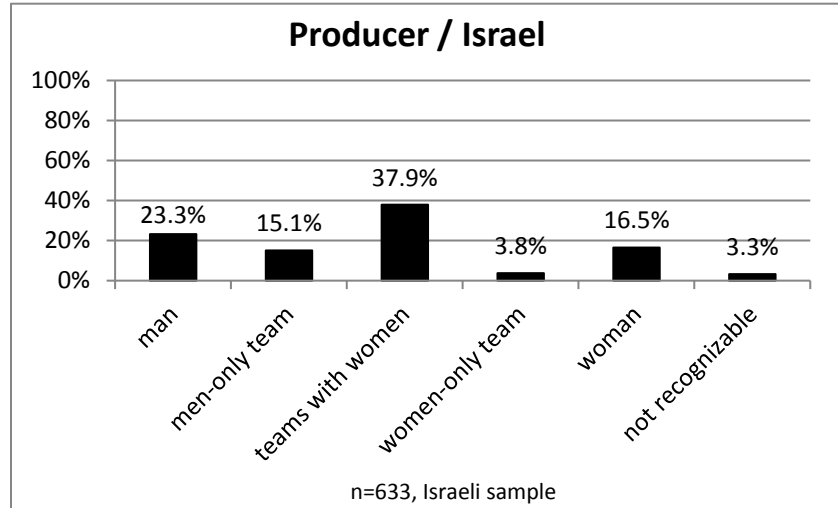
Woman		Man		Team with		Men- only		Women- only	
Canada	20.3%	Cuba	58.0%	Israel	54.1%	Germany	25.2%	USA	4.6%
UK	18.4%	Canada	43.8%	Taiwan	42.5%	USA	23.7%	Germany	2.8%
Germany	15.9%	Belgium	38.6%	Cuba	28.7%	Belgium	22.9%	Belgium	2.0%
USA	13.0%	Taiwan	32.2%	UK	28.3%	Israel	22.4%	Canada	1.3%
Belgium	12.6%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

Compared to the other countries Israel is taking the first place in terms of writing teams with women. With a percentage of 54.1% this category is 26% above the international average. This is probably why Israel ranks last among the male and female screenwriters. Israel's share among male screenwriters is half the international average. Among the female screenwriters Israel is 8% below the average.

6.3 Producer

Teams with women constitute the highest share of the producers – 239 produced shows (37.9%). There are 104 (16.5%) shows produced by a woman and 147 (23.3%) by a man. The number of men-only teams is 95 (15.1%) and of the shows produced by women-only teams is 24 (3.8%). Producer categorization is not possible for 21 shows (3.3%).

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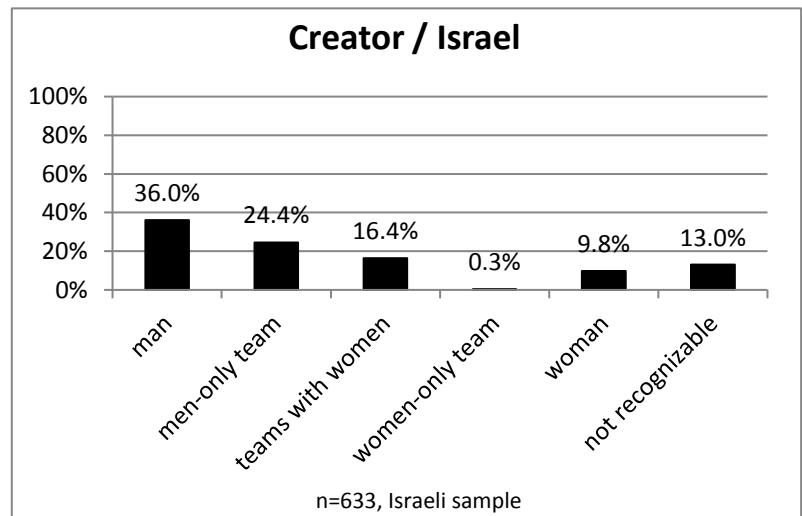
International comparison

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

Concerning the women-only teams, Israel ranks first. Its share is more than two times higher than the international average, but still very low. Among the female producers Israel takes the second place and is almost 5% above the average. Among the male producers Israel ranks third and is almost 4% above the international average.

6.4 Creator

227 shows (36.0%) are created by a man, 62 (9.8%) by a woman. Teams with women make up 103 shows (16.4%), men-only teams 154 shows (24.4%) and women-only teams 2 shows (0.3%), concerning the creators. 82 shows (13.0%) could not be grouped in any of the categories.



International comparison

Woman		Man		Team with		Men-only		Women-only	
Cuba	17.6%	USA	49.2%	Israel	16.4%	Cuba	27.7%	USA	1.9%
Canada	16.8%	Cuba	45.7%	UK	13.5%	Israel	24.4%	Canada	1.9%
UK	16.0%	Canada	45.1%	Canada	10.7%	USA	22.0%	Germany	1.6%
USA	13.0%	Belgium	37.7%	Taiwan	10.6%	Belgium	20.9%	Belgium	1.1%
Belgium	11.2%	Israel	36.0%	USA	10.2%	Germany	17.3%	Israel	0.3%
Israel	9.8%	Taiwan	26.9%	Cuba	9.0%	Canada	16.8%	Taiwan	0.0%
Taiwan	6.9%	UK	25.7%	Belgium	7.9%	UK	12.5%	Cuba	0.0%
Germany	5.5%	Germany	18.5%	Germany	6.9%	Taiwan	7.8%	UK	0.0%
average	12.1%	average	35.6%	average	10.6%	average	18.7%	average	0.9%

Israel ranks first concerning the teams with women but also ranks second, regarding the men-only teams. In both categories Israel is almost 6% above the international average. Among the male creators and the women-only teams Israel is very close to the international average. Among the female creators Israel is a little bit under the average.

7. Summary of the results

7.1 Israel's children's television in international comparison

The sample analyses in Israel consists of 213 hours of explicit children's television, 191 hours of fictional shows, 666 programs (633 fictional shows), 2,568 characters (fiction) and 1,421 human characters.

Unlike all other studied nations, the Israeli sample show no hybrid shows. With an increase of over 20%, Israeli children's television consists more than before of fictional shows (95.0%). Especially commercial TV consists almost completely (98.6%) of fictional programs and only few non-fiction programs. Although these fictional shows are largely animated (76.7%), only one nation in this study has a higher proportion of formats with real people than Israel (19.7%). The share of domestic productions has increased in the ten-year gap between the two studies from 13.1% in 2007 to 21.4% in 2017. Perhaps, therefore, the presence of characters from the Middle East has increased. Compared to the other countries in this research, Israel ranks first in terms of screening characters from the Middle-East. With an international average of 2.0%, Israel is 10% above the average. Although the proportion of female characters from the Middle East has increased more significantly than the male (F: 0.6 / M: 3.8 in 2007; F: 8.0% / M: 14.4% in 2017), Middle-Eastern characters are still more likely to be male. White characters declined by exactly 10% (2007: 76.4%). Still Israel corresponds to the international average (66.5%). Although black characters increased by around two times, they are represented only slightly above the international average. They are still more often females (F: 6.6% / M: 3.5% in 2007; F: 12.4% / M: 8.4% in 2017). After a total decline of female main characters, none of the examined countries has a gender representation that is more unbalanced than Israel's. Only 31.2% of the main characters are female, 68.8% are male. However, it must be considered that, unlike other nations, Israel has no neutral characters. The fact to the matter is, in Hebrew the gender could be easily identified in terms of the different pronunciation of the verbs for males or females. Among the human characters the distribution of the gender is similarly unbalanced. 36.4% are female and 63.5% are male. In the sample of 2017 there are noticeably fewer human characters (55.4%) and more monsters (15.4%) than in 2007 (Humans: 66.9% / Monsters: 3.1%). In terms of monsters

etc. Israel ranks second in international comparison. By international comparison Israel has the most main characters appearing in a duo (31.3%).

Although there was a considerable increase of main characters presented as a part of a group (2007: 44.0% / 2017: 53.4%), Israel is well below the international average (66.5%). In contrast to the study 10 years ago, Israel is well above the average in terms of Leaders (38.9%; total: 25.5%) and Followers (25.9%; t: 15.8%) and well below the average concerning the category "Equal" (31.3%; t: 52.5%). Just like in 2007 male characters are more often leaders, females are more often equals. Unlike 2007 females are almost as likely to be followers as males (gap 2017: 0.1%; 2007: 3%). There is a considerable rise, regarding the brown-haired characters from 26.2% in 2007 to 38.1% in 2017. Especially black- and blonde-haired characters have declined. That is why in 2017 no longer black-haired but brown-haired characters are most often represented on Israeli children's television. Grey or white-haired characters are three times more male than female. Blonde characters are more than three times as often female than male. A gap in the brown-haired characters (M: 42.3% / F: 30.8% in 2017) arose, which did not exist to the same extent ten years before (M: 25.9% / F: 26.7% in 2007). Similarly to 2007, most of the presented characters are teenagers. With 47.9%, Israel takes the first place in international comparison and is well above the international average (35,6%). Only 20.2% of the presented characters on Israeli children's TV are children, and so Israel is almost 15% below international average.

For strikingly many characters (74.4%) the social status was not recognizable. Most of the remaining characters (23.1%) are categorized in the middle class. The ratios between female and male characters are nearly balanced regarding the social status. With a share of 24,4%, no other country shows the use of science, technology, engineering and/or mathematics (STEM) more often than children's programs in Israel. STEM is Israel's second most common way of solving problems. The male characters (27.9%) are more likely to do STEM than the female characters (16.8%). With a percentage of 57.8%, females are more likely to solve problems by using talking, mediation, organizing and/or understanding than the males (44.8%).

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

- Three fourth of public TV consist of fictional shows, while commercial TV is almost completely fictional (98.6%).
- Mixed formats are presented almost ten times more common on public TV (17.8%) than on commercial TV (1.8%).
- International co-productions appear five times more often on public TV (8.2%) than on commercial TV (1.8%).
- There are conspicuously more female loners on commercial TV (34.0%) than on public TV (24.7%). The proportion of equals among female characters is almost twice as high on public TV (64.5%) than on commercial TV (33.4%).
- Among the female characters, more teenagers are screened on commercial TV (56.1%) than on public TV (48.4%), while the ratios among the male characters are almost the same.
- Blonde-haired characters (especially female ones) are more than twice as common on commercial TV.
- The share of black female characters is 16% higher on public TV (26.6%) than on commercial TV (10.3%).

In terms of production, the direction is mainly in male hands. (Note: not all programs are Israeli programs: 76.2% of the productions come from another country.) 68.4% of all shows are directed by one man and 17.5% are directed by teams consisting only of men. Most shows are created by one man (36.0%), too. Teams with at least one woman (37.9%) constitute the highest share of the producers, followed by the shows which are produced by one man (23.3%). Most (54.1%) shows are written by teams with a woman, too. Compared to the other studied countries Israel is taking the first place in terms of writing teams with at least one woman and is 25% above the average.