

# **Children's Television Worldwide II:**

## **Gender Representation**

**in**



# **Brazil**

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## **1 General information about Children's television in Brazil**

Brazil has 209.3 million inhabitants, and 33.1% of this total is in the age group between 0 and 19 years of age. We have approximately 70 million households and TV is present in most of them with 98% penetration. To quantify the importance of TV in Brazil, we recall that 99% of Brazilians state that TV is the main source of entertainment and information. Children spend more time in front of the TV (5 hours) than in the school (4 hours), because the public school network in Brazil covers only 4 hours of classes per day. The scenario of Brazilian TV is composed of broadcasters of Free TV (commercial and free) and Pay TV. Open / free TV is arguably the main and most important media in the country.

### **Free TV:**

There are four main private networks operating in the national territory: Globo (with 61% participation), SBT, Record, Rede TV, Bandeirantes. We also have two public networks, controlled by the government: TV Cultura (São Paulo) and TV Brasil (Rio de Janeiro).

Free TV networks (commercials), mostly in recent years, have abandoned children's programming that was broadcast traditionally in the evening. Instead, they put on adult entertainment programs. Except TV Cultura and TV Brasil – channels for education. These channels often do heroic work on children's TV, although they have many restrictions: small budgets, technical problems, and as a result, very low ratings.

### **Pay TV:**

The penetration of Pay-TV is very low (30%) in Brazil and is restricted to the social class with greater purchasing power, as the high financial cost to obtain its services impacts and restricts its access.

Only on Pay TV has there been 24 hours of children's programming transmitted mainly by foreign channels that broadcast international productions, dubbed and / or subtitled in Portuguese. In this scenario there are also two local channels (TV Ra Tim Bum and Globo).

## 2 Sample selection

Two local networks (SBT and TV Cultura) were selected because they are the only commercial and free broadcasters that broadcast children's programming. To broaden and guarantee sample representativeness, we also selected Pay TV broadcasters with the highest ratings. This selection counted 4 four foreign broadcasters (Cartoon Network, Discovery Kids, Disney Junior, Nickelodeon) and one national (Globo). For these channels, the children's programming transmitted in the country was registered within the agreed time frame and later categorized and measured.

Recording dates: 10.11.2017 - 14.11.2017

The sample analysis in Brazil consists of 172 hours of explicit children's television, 909 programs (873 fictional shows), 3,533 characters (fiction) and 2,024 human characters.

Broadcasters	Cartoon Network, Discovery Kids, Disney Junior, Globo, Nickelodeon, SBT and TV Cultura
Hours of recording	172
Programs	909 (873 fiction)
Characters in fiction	3,533 (2,024 human characters)

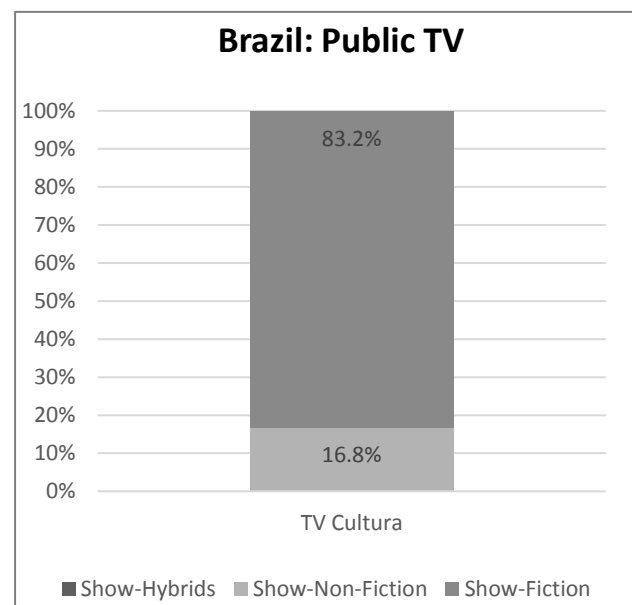
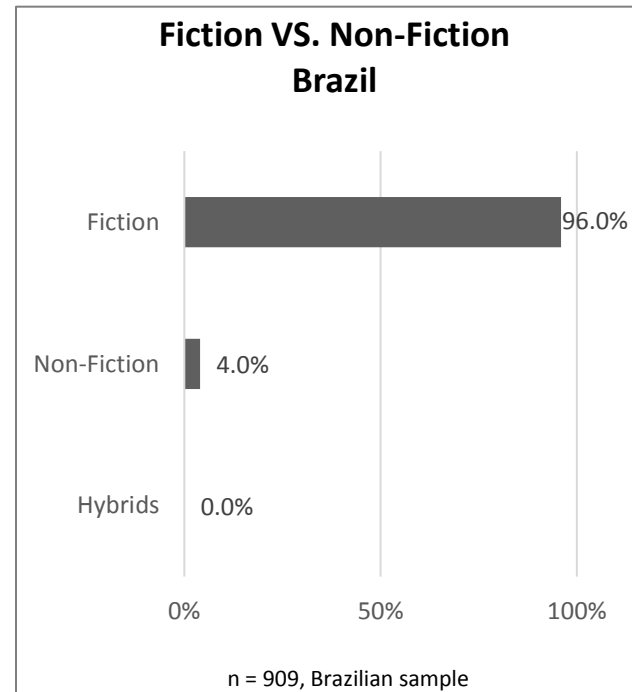
### 3 What is offered to children – Results at show level

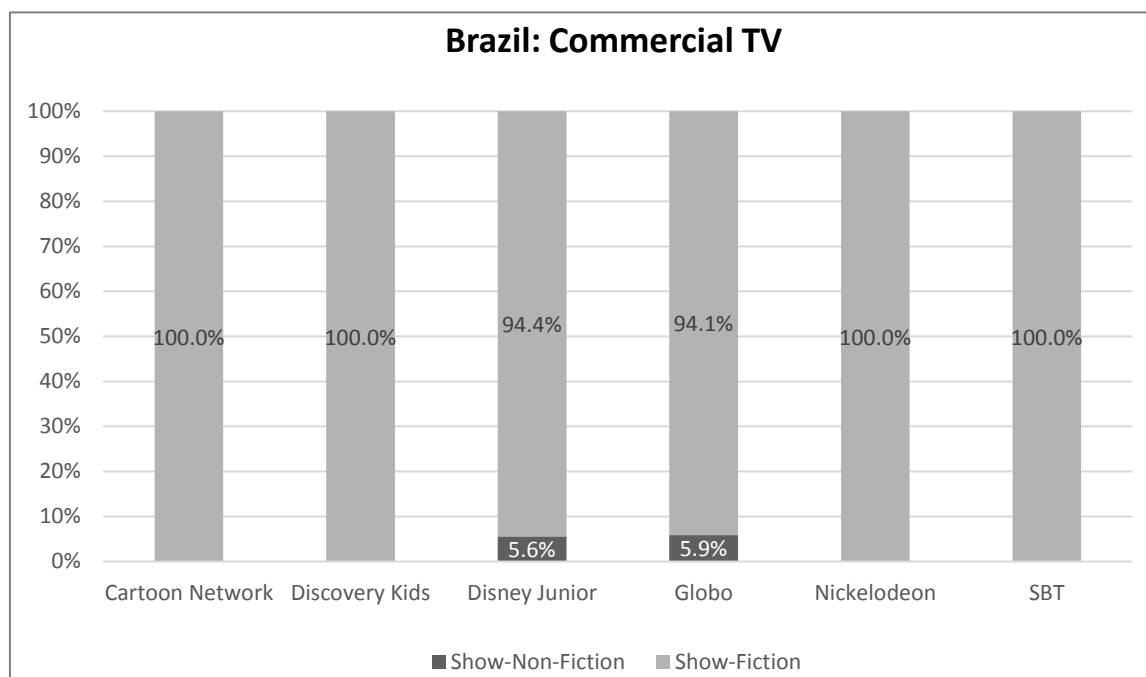
#### 3.1 Fictional or non-fictional programs?

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

The sample in 2017 comprises altogether 909 shows that can be categorized into different program types. 873 shows or 96.0% can be referred to as fiction and 36 shows (4.0%) were non-fictional entertainment. Interestingly, there are no children's Television hybrids. Of interest for the further analysis of the children's programs only the 873 fictional shows were coded. Those are in 82.7% of the cases animation shows (n=722), in 7.2% of the cases shows with real people (n=63). Then there are 12 mixed formats with 1.4% and 76 shows pertain to the "Other" category (8.7%).

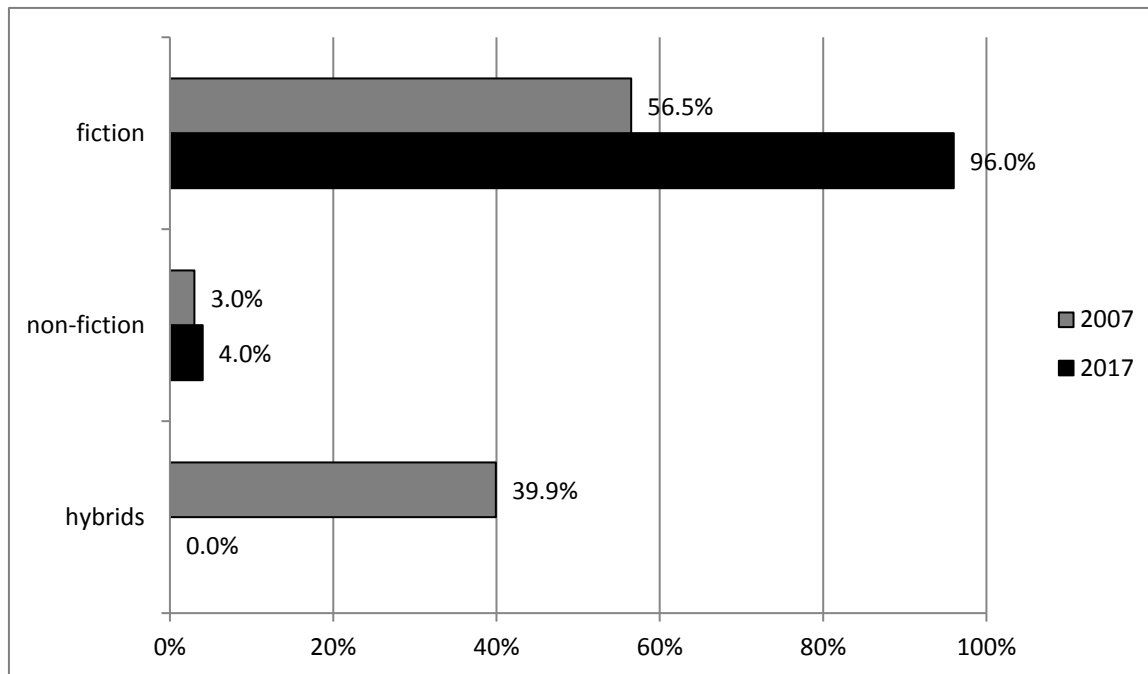
Six out of seven channels are commercial ones. Almost all of the children's programs on these channels are Show-Fiction. The numbers between public and commercial TV are slightly different, whereby the public broadcaster TV Cultura offers somewhat more Non-Fiction programs (16.8%).





Concerning the comparison of the Public and Commercial TV, we can state that the Public TV has increased with 20% in terms of fictional programs (2007 Show-Fiction in TV Cultura: 60.0%). The fictional share on Commercial TV has a great difference concerning SBT, Nickelodeon and Globo (2007 Show-Fiction in SBT: 47.7%; Nickelodeon: 40.0%; Globo: 53.3%).

The comparison of the data in 2007 and in 2017 shows that the share of the fictional shows is has immensely increased (56.5% in 2007; 96% in 2017), the share of non-fictional shows is also a bit higher (3.0% in 2007; 4.0% in 2017). Surprisingly, there were 39.9% mixed formats in Brazil ten years ago, whereas there is none in the newest sample. The “other/not recognizable” category is excluded.



**Dorotéia– “Quintal da Cultura!”**

***TV Cultura (Fiction)***

Source: <https://www.facebook.com/quintalda cultura/photos/a.200140426697691/158761>

**Estella– “Parquinho”**

***Disney Junior (Non-Fiction)***

Source:

<http://www.cadeoleo.com.br/disney-junior-canal-estreia-nova-serie-nacional-o-parquinho/>

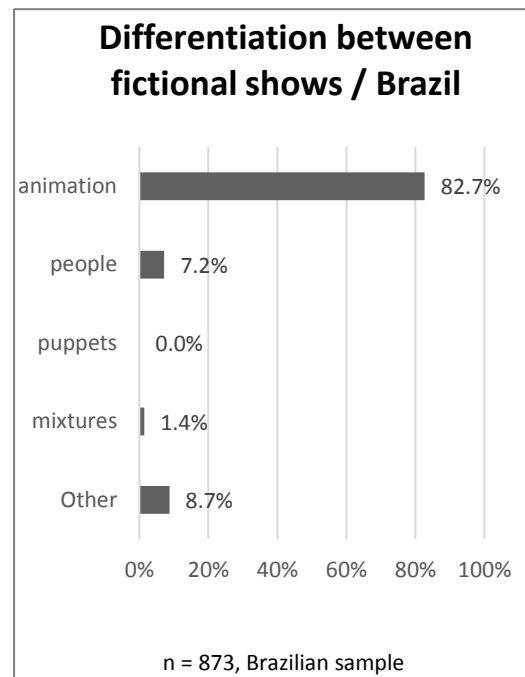


### 3.2 What type of fictional program?

We coded the general type/genre of show. Is it an animation or a puppet show or are there real people in it?

Among the 873 recorded fictional shows 722 (82.7%) animation shows; in 63 shows (7.2%) real people are the actors/actresses and 12 are mixed formats (1.4%). There are no puppet shows.

In comparison to 2007, there is an overall decrease: Animation shows (2007: 84.2% / 2017: 82.7%), Mixtures (2007: 2.1% / 2017: 1.4%), Live action shows (2007: 12.6% / 2017: 7.2%). One can argue that the presence of the “Other” category in the new sample can be the explanation of this tendency.



### International comparison

	Animation	Live action	Puppets	Mixtures
Taiwan	95.2%	4.2%	0.0%	0.6%
Brazil	90.6%	7.9%	0.0%	1.5%
Argentina	89.8%	9.0%	0.0%	1.2%
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	81.0%	13.0%	1.1%	4.9%

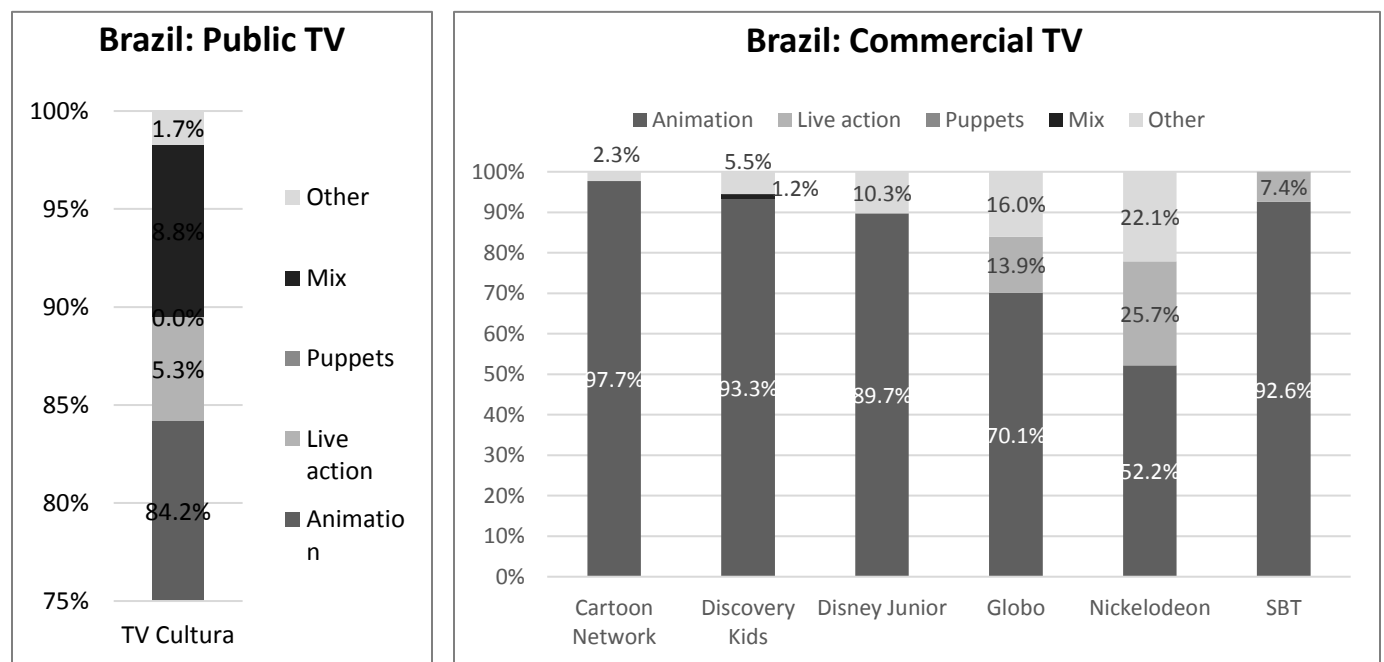


With a percentage of 90.6% of animation on the Brazilian children's television, Brazil takes the second place in the international comparison and it is almost 10% above the average.

Regarding the second largest group - shows with real people, Brazil is with 5% below the international average. In the other two categories left, Brazil is also underneath.

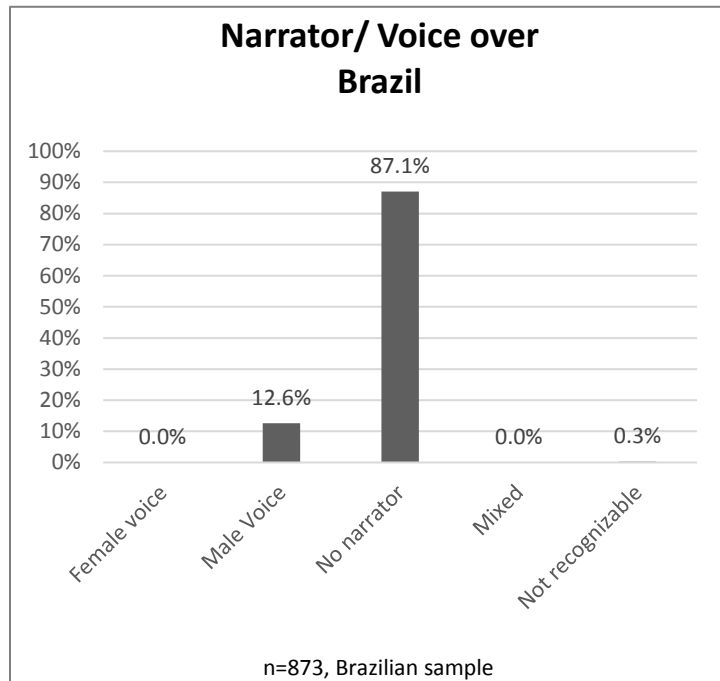
The international comparison in the ten-year gap shows an overall fewer animation (International average of animation in 2007: 83.9% / 2017: 81.0%) and more live action (2007: 8.9% / 2017: 13.0%). In 2007, Brazil's share was slightly above the average, concerning animation (Brazil: 84.2%; total: 83.9% in 2007).

On the public TV channel TV Cultura, the animation makes 84.2% of its program, whereas Cartoon Network (Commercial TV) consists of almost 100% animation. The most real people and mixed formats can be seen on Nickelodeon (25.7%), whereas the most mixed formats are on TV Cultura (Mixed: 8%).



### 3.3 Who speaks?

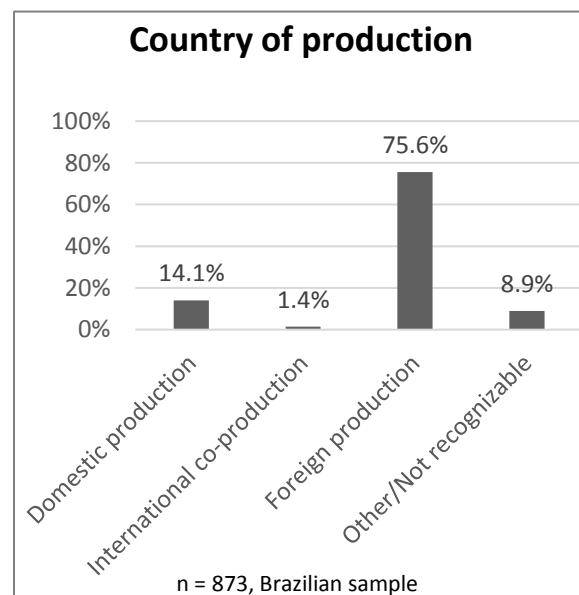
The narrator figures were also coded. In 110 of all programs (12.6%), the voice of the narrator is male. The highest percentage has the “No narrator or dominant voice over” category (760 cases with 87.1%). In 3 of the programs it is not recognizable, if there is a narrator or not (0.3%). Surprisingly, no female narrators or combinations of female and male narrators were to be recognized.



Moreover, we can compare these results with the ones from 2007. The percentage of the male narrators has decreased (Male: 28.0% in 2007; 12.6% in 2017). In 2007, the two categories “female” (2007: 2.2%) and “mixed” (2007: 7.5%) were represented, whereas in 2017 there are no cases, that belong to these groups.

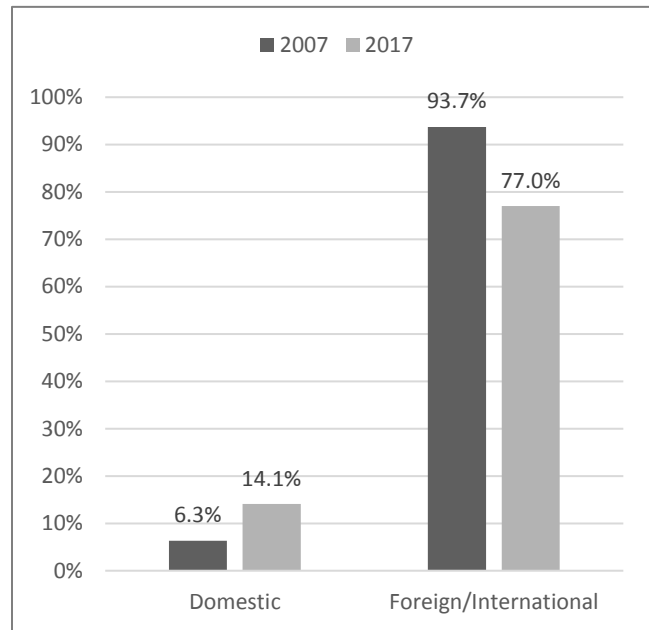
### 3.4 Where are the shows produced?

The country in which the shows were produced was also coded. Basis for evaluation were the final credits, the TV guide magazine 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 75.6% of the cases foreign productions (n=647), 14.1% are a domestic production in (n=121) and 1.4% are an international co-production (n=12). 76 shows could not be recognized (8.9%).



In comparison with the sample from 2007, the share of domestic productions has increased twice in the ten-year gap between the two studies (6.3% in 2007; 14.1% in 2017). Logically, the share of the non-domestic productions has somewhat decreased (93.7% in 2007, 77.0% in 2017).

In 2007, the “Other” category was excluded, whereas in 2017 this category takes up 8.9% of all cases.

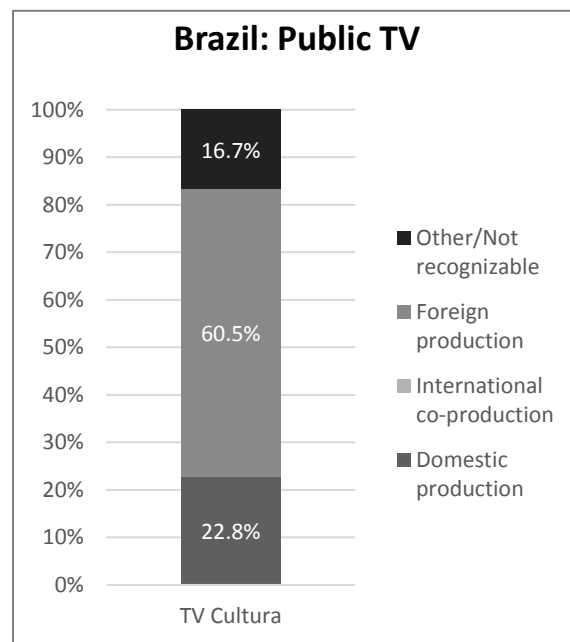


Domestic production	
UK	63.1%
USA	58.7%
Argentina	31.0%
Cuba	25.4%
Israel	21.4%
Canada	20.7%
Brazil	14.1%
Belgium	8.5%
Germany	6.9%
Taiwan	3.6%
Average	25.9%

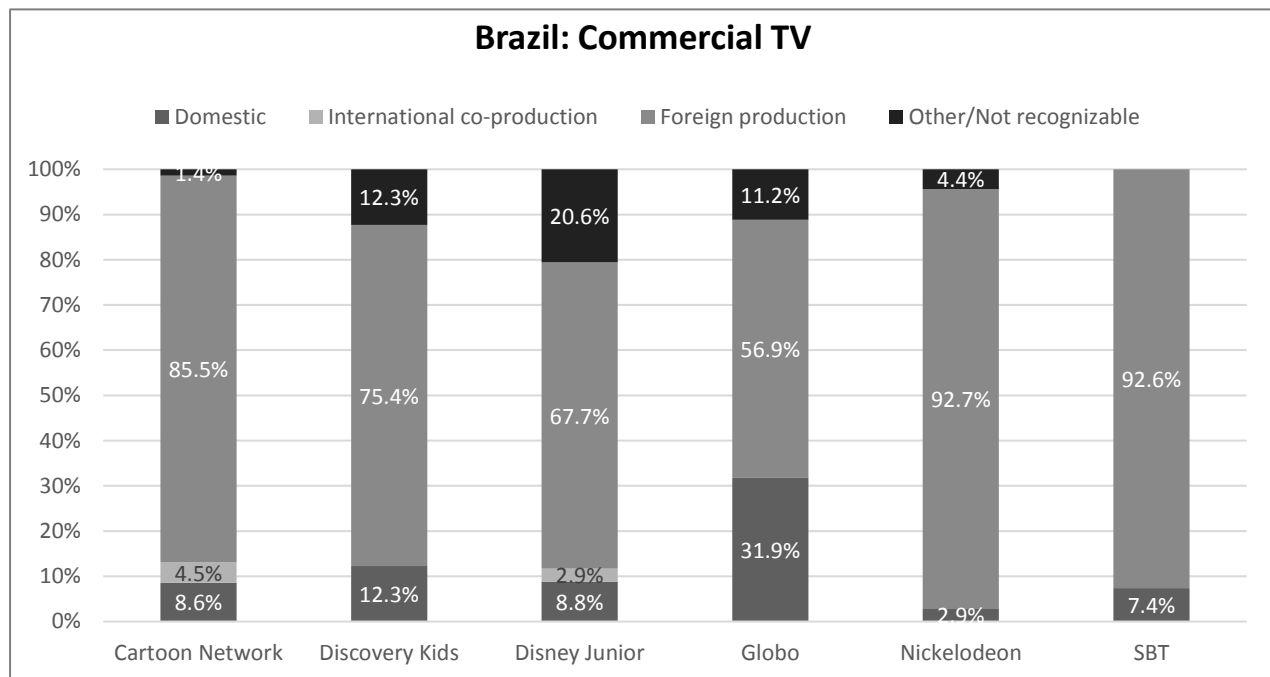
Of all programs shown in the Brazilian children’s television, 14.1% are domestic productions, while the bigger part is foreign or international productions (77.0%). Brazil takes therefore the seventh place out of ten countries and so is considerably below the international average.

When we compare the Public and Commercial TV, we can observe similarities in terms of the domestic and non-domestic production. The most domestic productions appear in the commercial TV channel Globo (31.9%) and in the Public TV channel TV Cultura (22.8%). On the other side, SBT and Nickelodeon have the biggest part of foreign programs (SBT: 92.6%; Nickelodon: 92.7%). Therefore, both channels are at the bottom of the domestic productions rank. No channels have international co-productions, except for Cartoon Network (4.5%) and Disney Junior (2.9%).

In comparison to 2007, the overall number of domestic productions has increased. For example, SBT has twice as more domestic productions as in 2007 (3.2% in 2007; 7.4% in 2017).



In 2007, the comparison between public and commercial TV for the following categories was not included in the analysis.

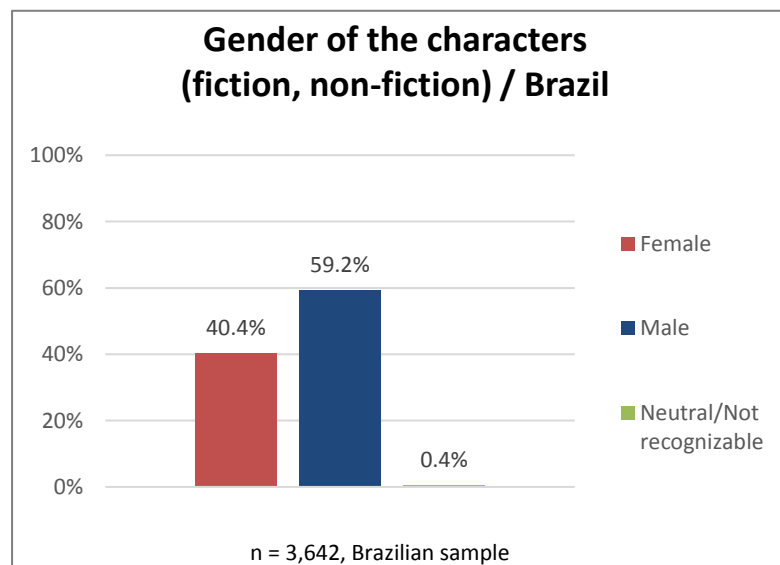


#### 4 Who are the main characters?

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 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 that the main character has, based on grammatical terms, name of character, voice, and easily identifiable sexual characteristics.

In terms of characters, in all shows (Fiction, non-fiction and hybrids), 40.4% are female and 59.2% are male. 0.4% were also with unidentifiable or neutral gender.

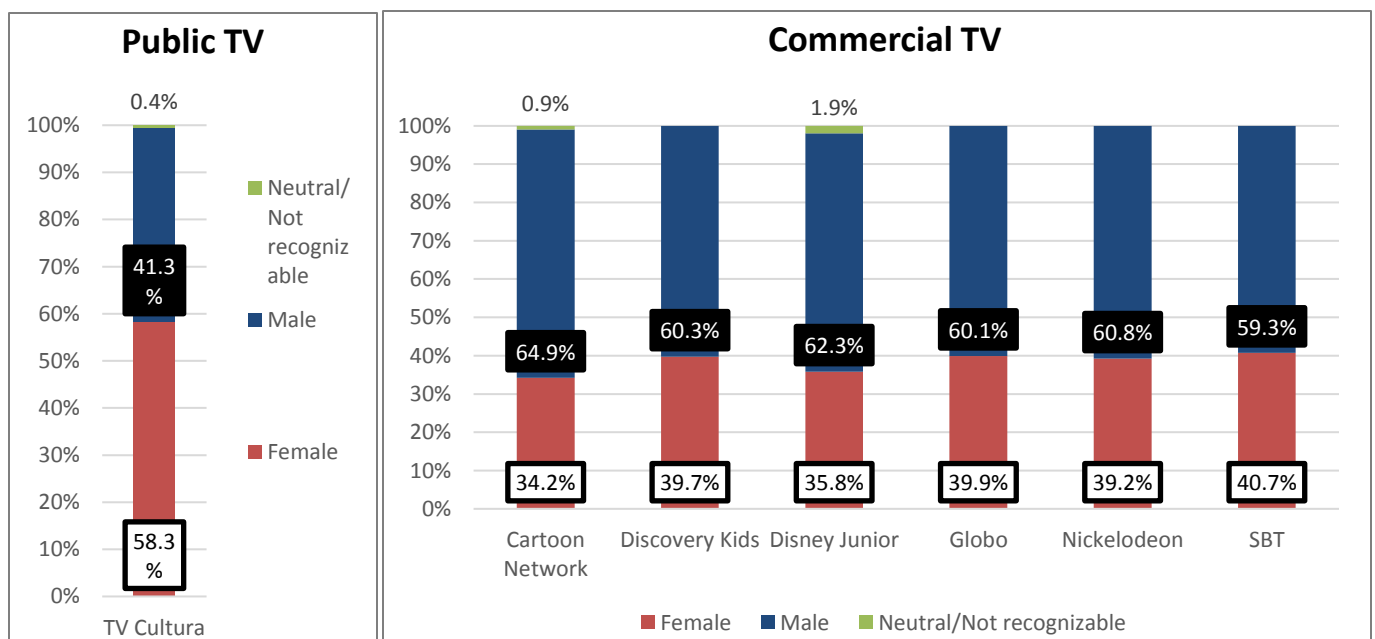


Looking only at non-fictional programs, 40.4% of the main characters are female and 59.6% are male.

In the 873 fiction shows 3,533 are identified as main characters, which is almost 80% more than the number of the main characters in the study from 2007 (n=684).

Although the share of the female characters is not as much as the share of male characters (F: 40.4% - M: 59.2%), the difference was even bigger in 2007 (F: 31.5% - M: 68.5%).

When we look separately at the channels, we can see that the highest representation of female characters was on the public channel TV Cultura (58.3%). Next in line is the commercial channel SBT with 40.7% female characters.



### Gender perspective: International comparison

The characters of the fictional shows in Brazilian children's television are in 40.4% of the cases female, and in 59.1% male. Among the examined countries, Brazil obtains the second place in terms of female characters and reciprocally, the eight place in terms of male characters.

Brazil is therefore considerably above the international average, when it comes to female characters.

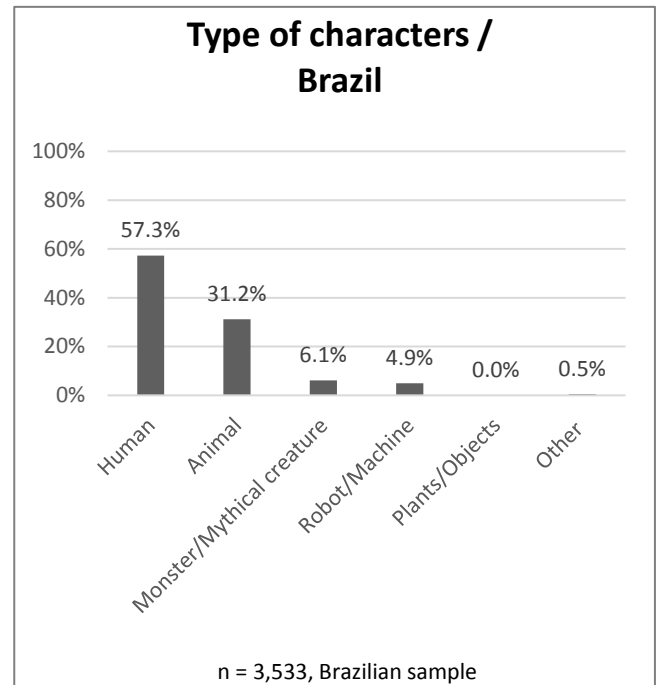
### International comparison

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

In 2007, the male characters in fiction shows were 68.5% and the female – 31.5%. There is a positive change, when it comes to the equilibrium between male and female characters (Male: 59.1% / Female: 40.4% in 2017).

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

Another interest of the study was finding out what the nature of the characters is. Is it a human, an animal, an object, a machine, etc.? 2024 characters of the recorded are humans, which corresponds to a percentage of 57.3%. 1103 characters (31.2%) are animals. The monsters or mythical creatures appear as the third largest group. 214 characters (6.1%) can be assigned to this group. Furthermore, robots or machines re 173 characters (4.9%) and the “other” category consist of 19 characters (0.5%). There are no plants or objects in the Brazilian sample.



#### International comparison

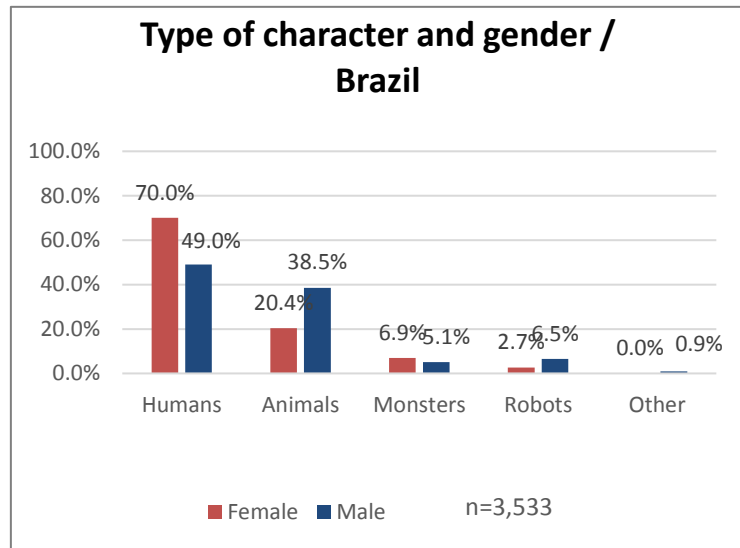
	Human	Animal	Monster/etc.	Plant/Object	Robot/ etc.	Other
Cuba	63.4%	27.5%	8.5%	0.3%	0.3%	0%
Argentina	61.7%	27.7%	3.8%	0.0%	3.6%	3.2%
Belgium	61.2%	23.3%	9.3%	2.9%	3.3%	0%
Germany	59.5%	23.9%	7.5%	6.5%	2.6%	0.1%
<b>Brazil</b>	<b>57.3%</b>	31.2%	6.1%	0.0%	4.9%	0.5%
Taiwan	56.8%	20.2%	15.0%	0.5%	6.2%	1.2%
Israel	55.4%	24.9%	15.4%	0.4%	3.8%	0.1%
UK	54.9%	27.7%	14.3%	1.3%	0.1%	1.7%
Canada	46.9%	34.0%	9.1%	1.5%	5.8%	2.7%
USA	41.4%	34.8%	18.3%	0.8%	4.7%	0%
<b>Average</b>	<b>55.4%</b>	<b>27.8%</b>	<b>10.9%</b>	<b>1.4%</b>	<b>3.6%</b>	<b>0.9%</b>



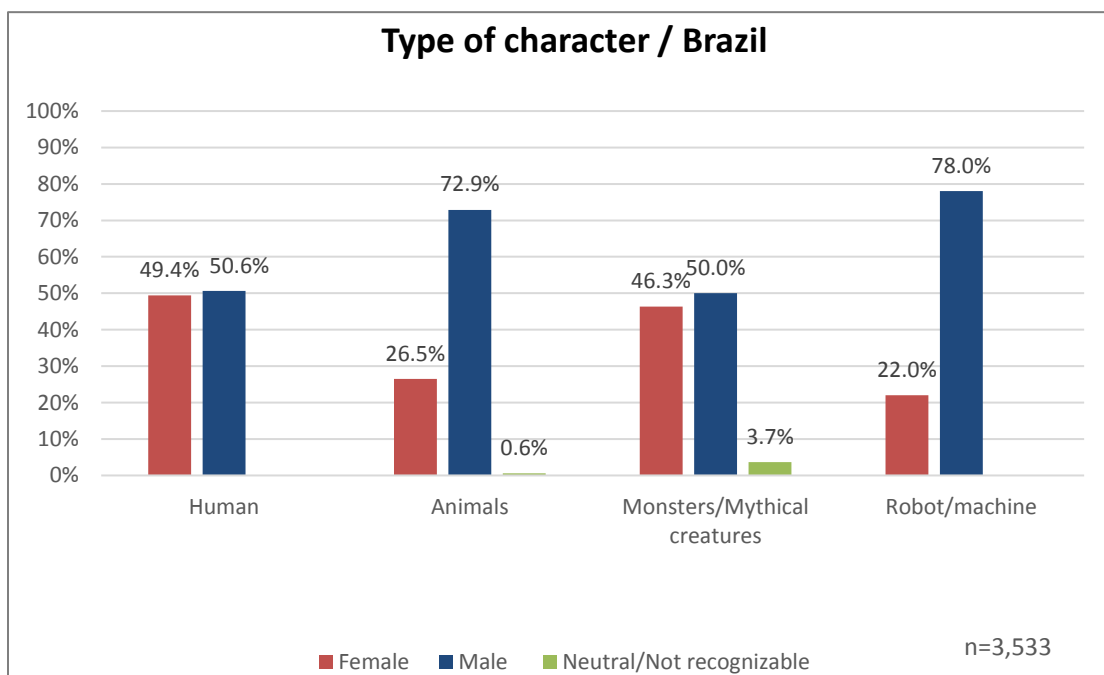
57.3% of the characters in Brazilian children's TV are human, which places the country fifth in the international ranking.

### Gender Perspective: Females more often humans, males more often animals

Of the female characters 1,000 (70.0%) are humans, 292 (20.4%) are animals, 99 (6.9%) are monsters or mythical creatures and 38 (2.7%) are robots or machines.



The male characters are represented in 1,024 cases (49.0%) as humans and in 804 cases (38.5%) as animals. Monsters and mythical creatures with male gender are found in 107 characters (5.1%), 135 (6.5%) are robots/machines and 19 (0.9%) are others.



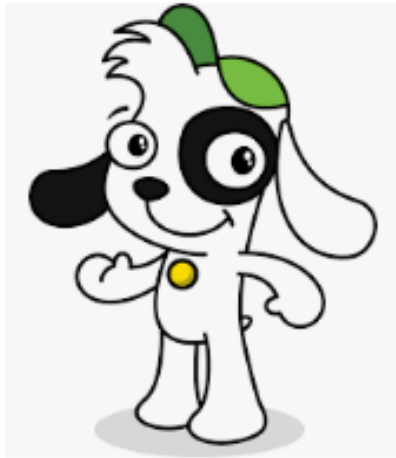
Of the humans 1,000 (49.4%) are female and 1,024 (50.6%) are male. Of the animals 292 (26.5%) are female and 804 (72.9%) are male. There are also 7 animal characters, whose gender is either neutral or could not be recognized (0.6%). Among the monsters or mythical creatures 99 (46.3%) are female, 107 (50.0%) are male and 8 are neutral/not recognizable (3.7%).

The female robots or machines are 38 (22.0%) and the male ones are 78.0% or 135 cases. There are also 19 characters, all of which are male who cannot be identified and were coded as "Others".

By comparing the results in the ten-year gap, we can see that in 2017 there are some differences in favor of the female share. Of the humans 1000 (49.4%) are female and 1024 (50.6%) are male, whereas in 2007 there were 38.9% female and 61.1% male human characters. This positive change in the ratio between the genders corresponds to the overall change. Plants/objects were included in the former sample (2007: 6.1%, 2017: 0.0%).



Globo offers the most female human characters (89.4%), whereas the lowest percentage of female human characters is on Disney Junior (33.3%).



**"Doki!"**

**Discovery Kids (Fiction: Animal)**

Source:[http://hero.wikia.com/wiki/File:Vector\\_de\\_doki\\_discovery\\_kids\\_la\\_by\\_umbravivens-d6ufdne.png](http://hero.wikia.com/wiki/File:Vector_de_doki_discovery_kids_la_by_umbravivens-d6ufdne.png)

**Shaggy - "Scooby Doo"**

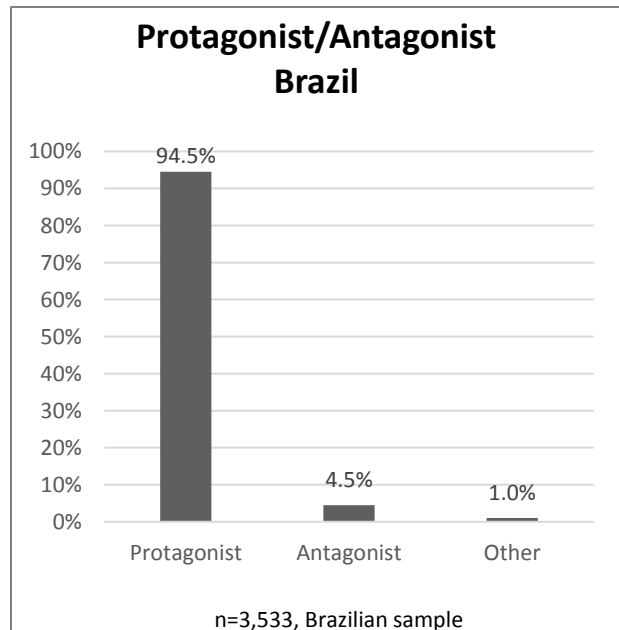
**SBT (Fiction: Human character)**

Source:[http://scoobydoo.wikia.com/wiki/Shaggy\\_Rogers](http://scoobydoo.wikia.com/wiki/Shaggy_Rogers)

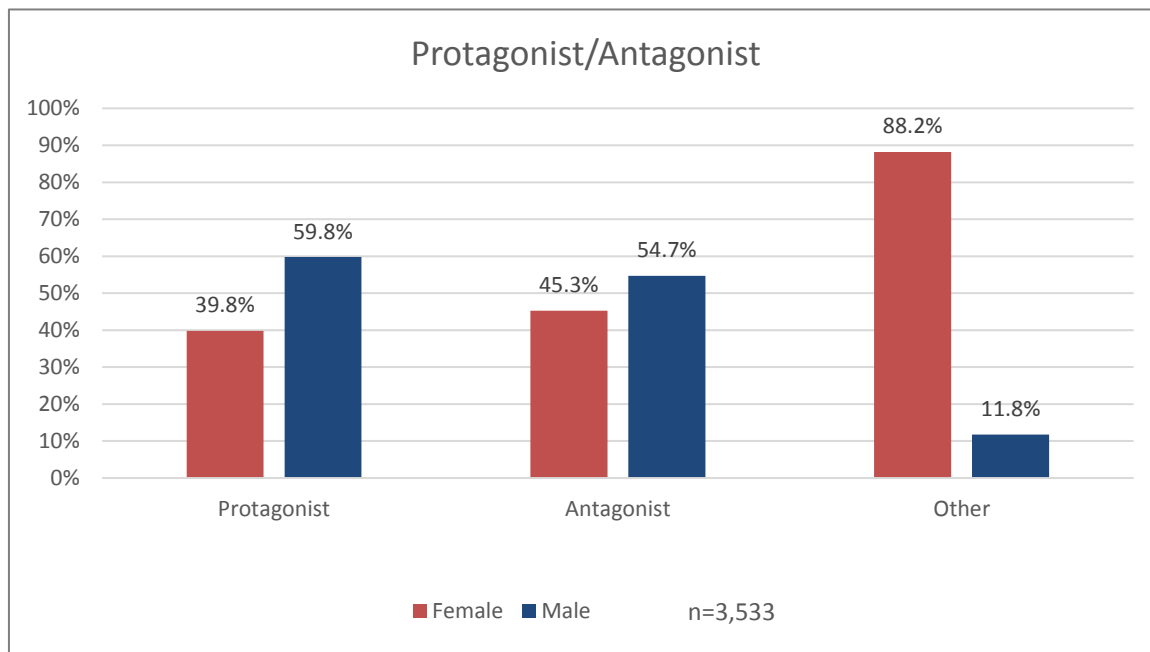


#### 4.2 What is the general role in the story: Protagonist or Antagonist?

We coded the "general part" of the character in the narration of the story – is the main character good or evil? 3,340 of the characters in Brazilian fictional children's programs are identified as protagonists. This corresponds to 94.5%. On the other hand, 159 antagonists constitute 4.5% of the characters. 34 characters could not be grouped neither as a protagonist nor as an antagonist (1.0%).



Of the protagonists counted, 1,327 (39.8%) are female and 1,998 (59.8%) are male. Another 15 characters, whose gender could not be recognized or it is neutral are coded as protagonists (0.4%). Among the antagonists 72 (45.3%) are female and 87 (54.7%) are male. 30 of the characters that cannot be classified as neither protagonists nor antagonists are female (88.2%) and 4 are male (11.8%).



In 2007, 30.1% of the protagonists were female, 67.8% were male. Ten years later, there are almost 10% more female protagonists and logically as much less male protagonists. The number of female antagonists in 2017 is twice as more (2007: 26.6%/ 2017: 45.3%). The male antagonists were 64.2% and now they are 54.7%.

## International comparison

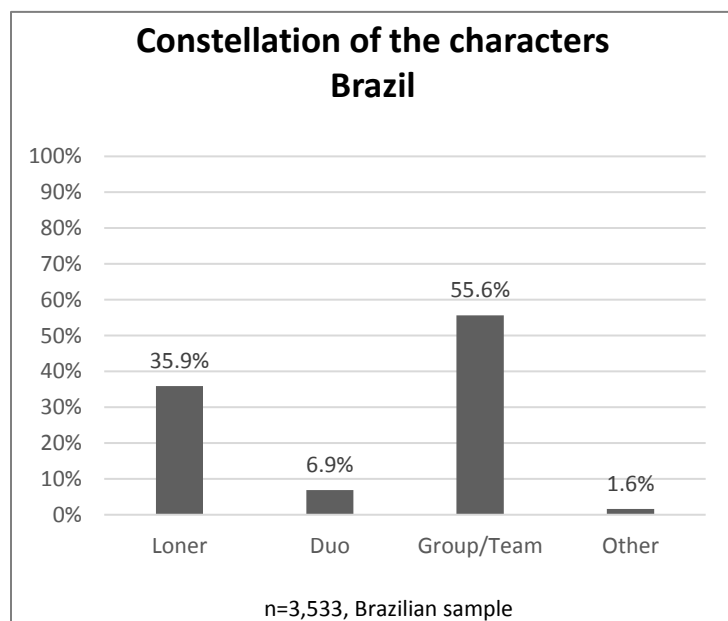
	Protagonist	Antagonist
Taiwan	78.2%	17.6%
Belgium	88.4%	10.6%
Germany	33.5%	9.9%
Cuba	90.4%	9.6%
Israel	90.3%	9.5%
UK	92.3%	7.6%
USA	93.3%	6.6%
Argentina	92.4%	6.2%
Canada	95.0%	4.8%
Brazil	94.5%	4.5%
<b>Average</b>	<b>86.8%</b>	<b>8.1%</b>

Brazil takes the last place among the countries with 4.5% antagonists in children's TV. The international average is almost twice as big.

In 2007, Brazil had 15.9% antagonists, which shows the significant decrease of the percent rate with over 10% (2007: 15.9% / 2017: 4.5%), whereas the average international percentage has also decreased (2007: 13.7% / 2017: 8.1%).

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

To analyse in what kind of constellation the main character is acting, the following questions was asked: Does he/she work appear, in a group or a duo? 1,268 of the characters (35.9%) are integrated into the plot as loners. 244 of the coded characters are part of a duo (6.9%). 1963 of the characters (55.6%) and thus the majority are part of a group or a team. The constellation of 55 characters could be defined as "Other" (1.6%).



In comparison to 2007, we can observe a considerable decrease in the loner category (2007: 67.9% / 2017: 35.9%). On the other hand, the groups and teams have doubled (2007: 25.0% / 2017: 55.6%). The differences in the other two categories are marginal (Duo – 2007: 6.5% / 2017: 6.9%; Other – 2007: 0.6% / 2017: 1.6%).

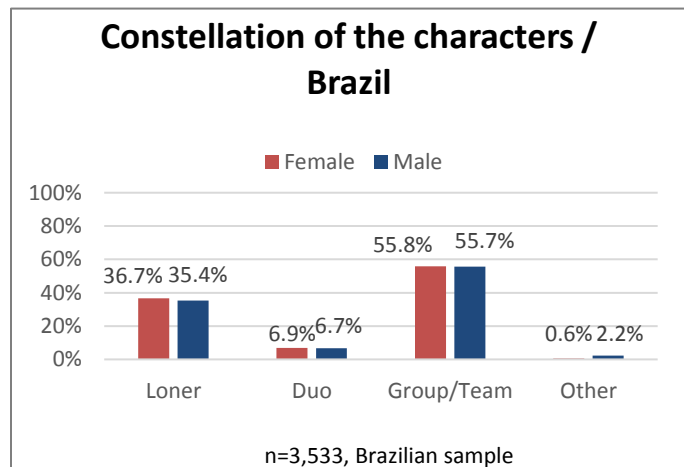
### International comparison

	Loner	Duo	Group / Team
USA	2.2%	5.9%	92.0%
UK	9.5%	15.0%	75.4%
Canada	11.4%	16.4%	71.4%
Belgium	9.1%	24.7%	66.2%
Argentina	14.4%	19.0%	64.8%
Germany	16.2%	17.4%	63.3%
Cuba	20.2%	22.5%	57.3%
<b>Brazil</b>	35.9%	6.9%	<b>55.6%</b>
Israel	15.1%	31.1%	53.4%
Taiwan	17.3%	25.7%	53.1%
<b>Average</b>	<b>16.2%</b>	<b>17.5%</b>	<b>65.2%</b>

55.6% of the main characters in Brazilian children's TV are presented as part of a group or a team, which leads Brazil to the eight place. In 2007, Brazil had the lowest percentage, which speaks for a positive tendency over the last years.

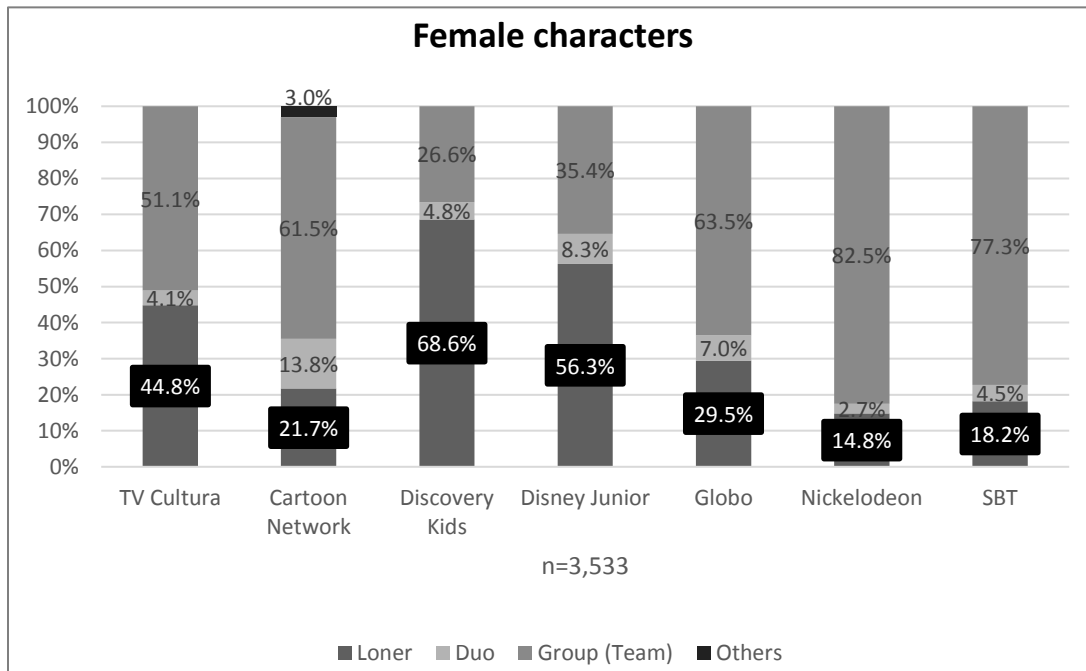
### **Gender Perspective: It is better in a group**

Of the female characters 524 (36.7%) are loners, 98 (6.9%) are in duos and the majority of 798 (55.8%) are a part of a group. The "Others" take up 0.6% of the female characters (n=9).

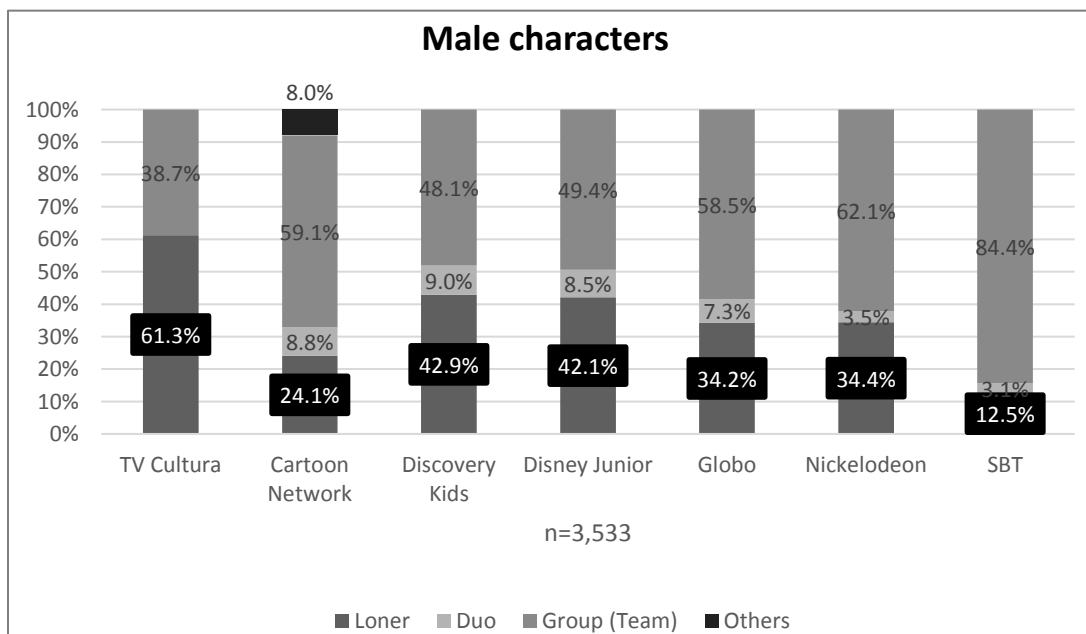


739 (35.4%) of the male characters are loners, 140 (6.7%) are in a duo and 1161 (55.7%) are a part of a group. 46 could be defined as “Others” (2.2%).

Of the neutral or not recognizable gender category, 5 are loners (33.3%), 6 are part of a duo (40.0%) and 4 are in a group (26.7%).



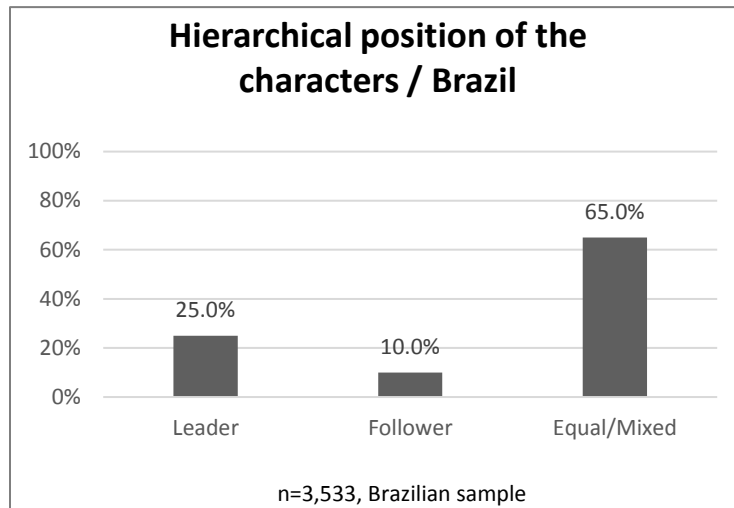
When it comes to female loners, Discovery Kids has the highest percentage (68.6%). By the male ones, the public broadcaster TV Cultura is the leader (61.3%). The most female groups are presented by Nickelodeon with 82.5%, whereas SBT offers 84.4% male teams.





#### 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? 2,291 (65.0%) of the characters appear as equals, regarding hierarchical positions. 885 (25.0%) are leaders and 351 (10.0%) are part of following.



In comparison to the results in 2007, equality among the characters has increased a bit (2007: 62.9% / 2017: 65.0%). The leader group has also increased (2007: 13.8% / 2017: 25.0%). There are no characters, whose position could not be recognized, compared to the results from ten years ago – (2007: 14.5% / 2017: 0.0%).

#### International comparison

	Leader		Follower		Equal
Cuba	54.2%	Cuba	32.7%	USA	81.2%
Israel	38.9%	Israel	25.9%	Canada	76.8%
Taiwan	27.7%	Taiwan	23.8%	Germany	67.1%
UK	25.6%	Belgium	19.4%	UK	66.0%
Belgium	22.5%	Argentina	14.4%	<b>Brazil</b>	<b>65.0%</b>
<b>Brazil</b>	<b>25.0%</b>	<b>Brazil</b>	<b>10.0%</b>	Argentina	62.9%
Argentina	19.2%	Germany	6.5%	Belgium	58.0%
Canada	13.9%	UK	6.2%	Israel	31.3%
USA	13.1%	Canada	6.1%	Taiwan	29.1%
Germany	8.0%	USA	5.7%	Cuba	10.7%
<b>Average</b>	<b>24.0%</b>	<b>Average</b>	<b>13.6%</b>	<b>Average</b>	<b>58.3%</b>

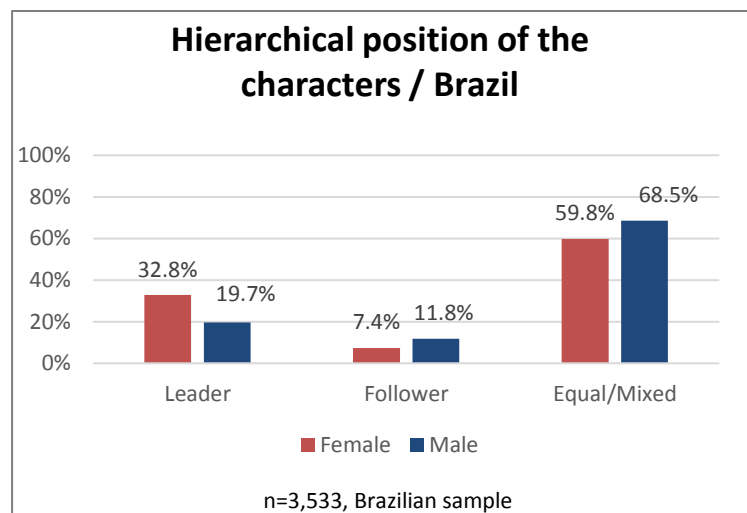
In 25.0% of the cases, the main character is the leader of the group. In 10.0% of the cases, the character is a follower. With its 65.0%, Brazil takes the fifth place, concerning the representation of the equal hierarchical position.

The international comparison in the ten-year gap shows 4.0% average rise of the leaders and over 10% of the equals (2007: Leaders – 20.5%; Equals – 47.7% / 2017: Leaders – 24.0%; Equals – 58.3%). The followers have decreased a bit (2007: 15.5%; 2017: 13.6%).

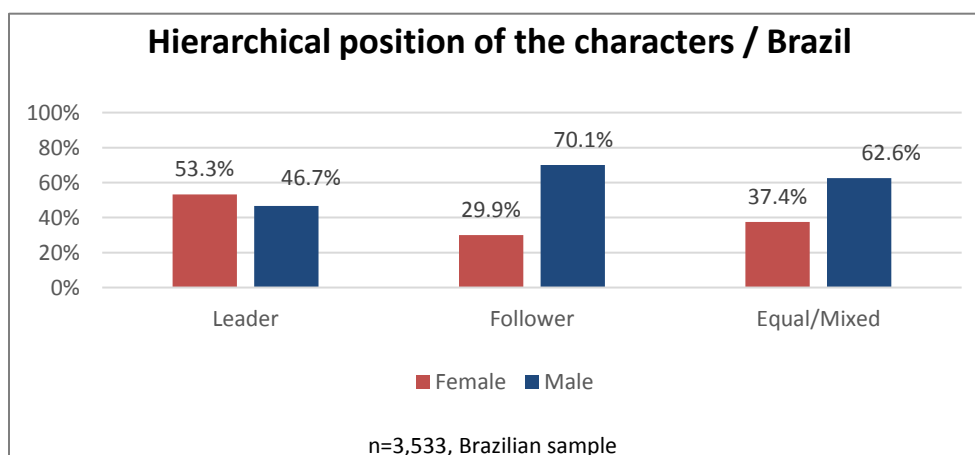
### Gender Perspective: Female leaders more than male leaders

The female characters are in 468 (32.8%) of the cases leaders, 105 (7.4%) are followers and 854 (59.8%) are equal or mixed.

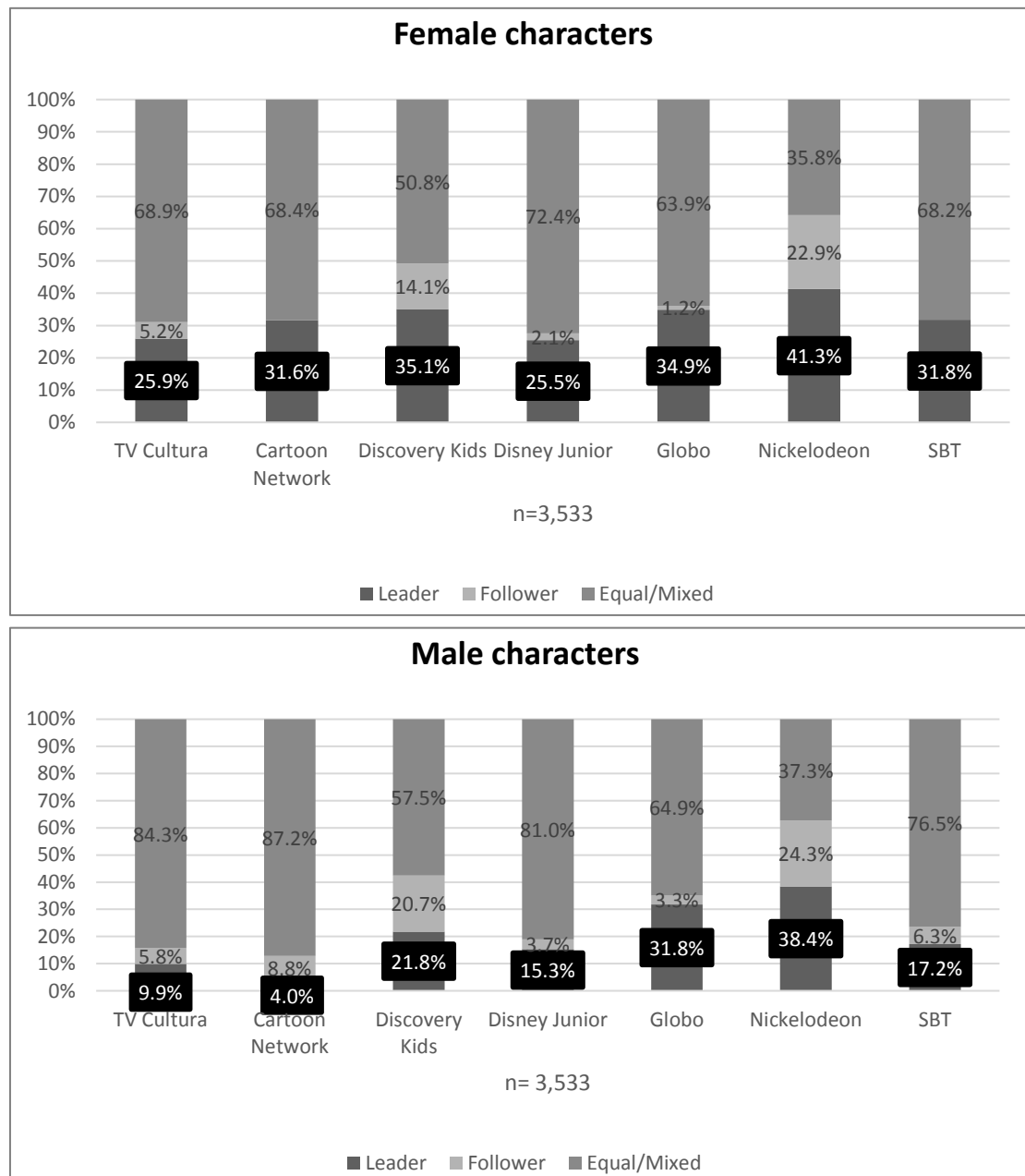
The male characters are in 410 (19.7%) of the cases leaders, 246 (11.8%) are followers and 1429 (68.5%) are equal or mixed.



In comparison to 2007, we can observe a big change in the leaders group. In 2017, there are 32.8% female and 19.7% male leaders, whereas the ratio back in 2007 was the complete opposite (Female – 9.1%; Male – 16.4%). The male equals have increased with 5%, but the female ones have decreased from 68.3% to 59.8% in the last ten years.



Of the leaders 468 (53.3%) are female and 410 (46.7%) are male. Among the followers the females are 29.9% (n=105) and the male characters make up 70.1% (n=246). 854 females are equals (37.4%), whereas 62.6% of the category consists of male characters (n=1,429). There are no characters in the Brazilian sample, whose hierarchical position could not be recognized.



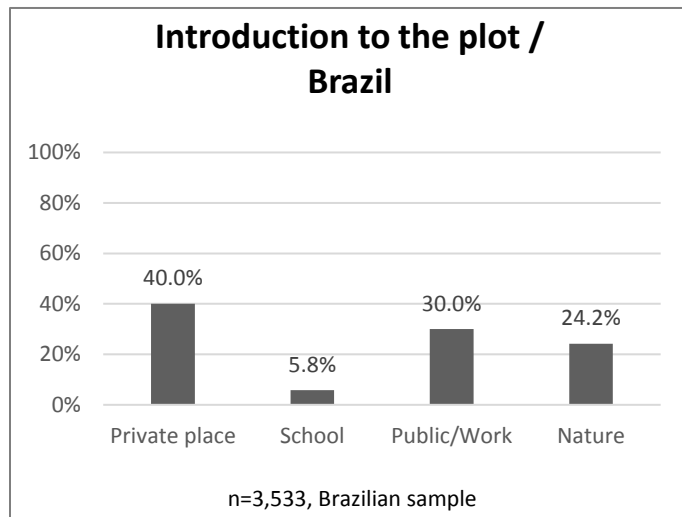
The broadcaster with the highest percentage of both female and male leaders is Nickelodeon. (Female – 41.3%; Male – 38.4%). TV Cultura offers the most equal female characters (68.9%).

Meanwhile, Cartoon Network is the leader among the broadcasters, regarding representation of male equal characters (87.2%).

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

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

The most common location at which the character is introduced in the plot is in a private place. 1,412 (40.0%) of the recorded characters of this category appear here for the first time. Public and work place ranks with 1,058 (30.0%) second. 852 (24.2%) are introduced in the nature and 205 (5.8%) are at school.

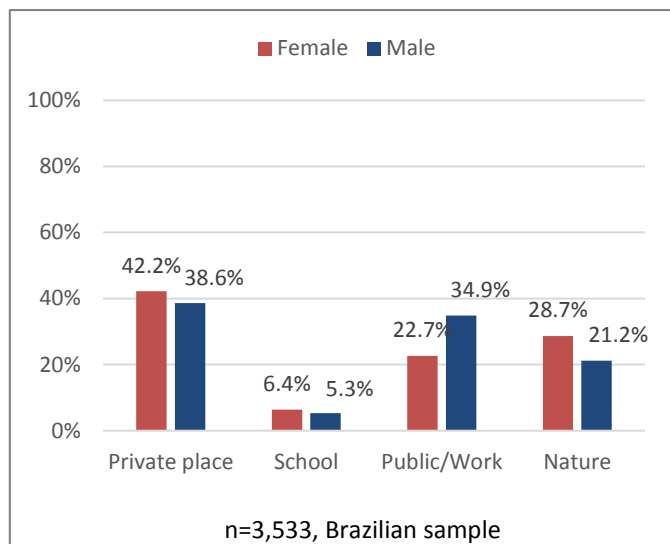


In comparison to the results in 2007, there is one eye-catching difference. In 2007, only 8.2% of the characters were introduced in a public/work place, which now has increased over three times (2007: 8.2% / 2017: 30.0%). An important notice would be that there is no other surrounding in the 2017 sample, whereas this category took up 13.8% of the cases back in 2007.

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

602 (42.2%) of the female characters in the sample are introduced to the plot in private settings, 92 (6.4%) are in school, 324 (22.7%) are in public places or at work and 409 (28.7%) are in the nature.

803 (38.6%) of the male characters are first introduced in a private place, 111 (5.3%) are in school, 728 (34.9%) are in public or at work and 443 (21.2%) are in the nature.



In comparison to the results in 2007, we can state some differences. In 2007, there were more female characters in school (2007: 13.9%) and in private places (49.5%), which has stayed the same, but with a different share (School 2017: 6.4% / Private places 2017: 42.2%). Interestingly, the male characters appeared more often in nature than the female ones back in 2007 (Female – 15.4%; Male – 30.0%). The results from the new sample are showing otherwise (Female – 28.7%; Male – 21.2%).

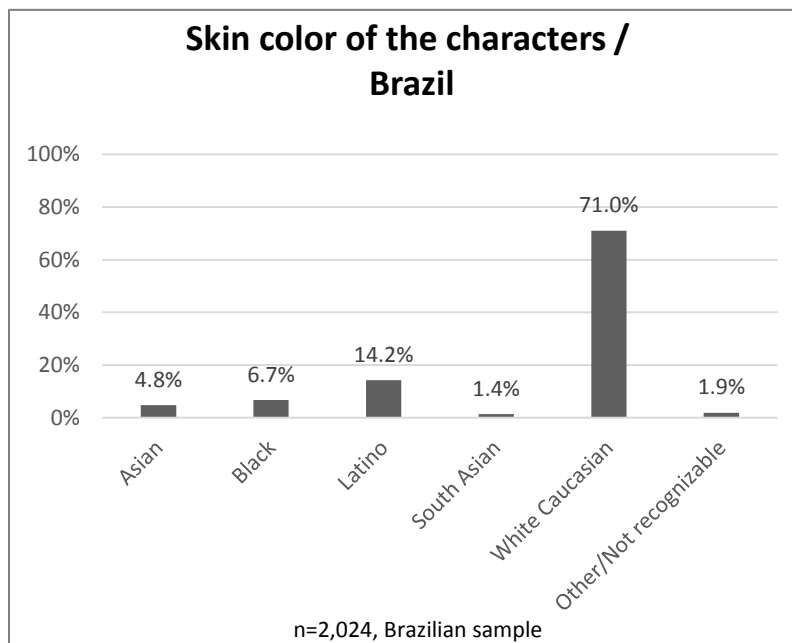
## 5 The analysis of the Human Characters

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

### 5.1 What skin color or general ethnic affiliation can we see?

For coding the skin colors or the ethnicities of the main human characters, the shape of the characters' eyes, their dark or tanned skin, etc. were taken into account. 98 (4.8%) of the human characters showed Asian physical traits. The black characters are 136 (6.7%). 287 (14.2%) are classified as Latin-American and 29 (1.4%) as South Asian.

The majority, with 1,438 characters (71.0%) are Caucasian. 36 characters (1.9%) are classified as "Other" or are not identifiable.



### International comparison

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

71.0% of the characters presented in Brazilian children's TV are white Caucasians, 6.7% are Blacks, 14.2% are Latin-Americans and 4.8% are Asians. On an international scale, the representation of white Caucasians is above the average, which constitutes the fifth position of Brazil in terms of featuring white main characters. Brazil is also above the international average, concerning the Latin-American category, whereas the percentage is twice as high as the international average. The representation of Asian and Black characters in Brazil is below the international average.

In comparison to the results in 2007, there is a 10% rise in terms of the Latin-American characters (2007: 4.4%) and 8% decrease in terms of white Caucasian (2007: 78.3%). The amount of Black and Asian characters has stayed relatively the same. (2007: 7.9% Blacks; 5.9% Asians).

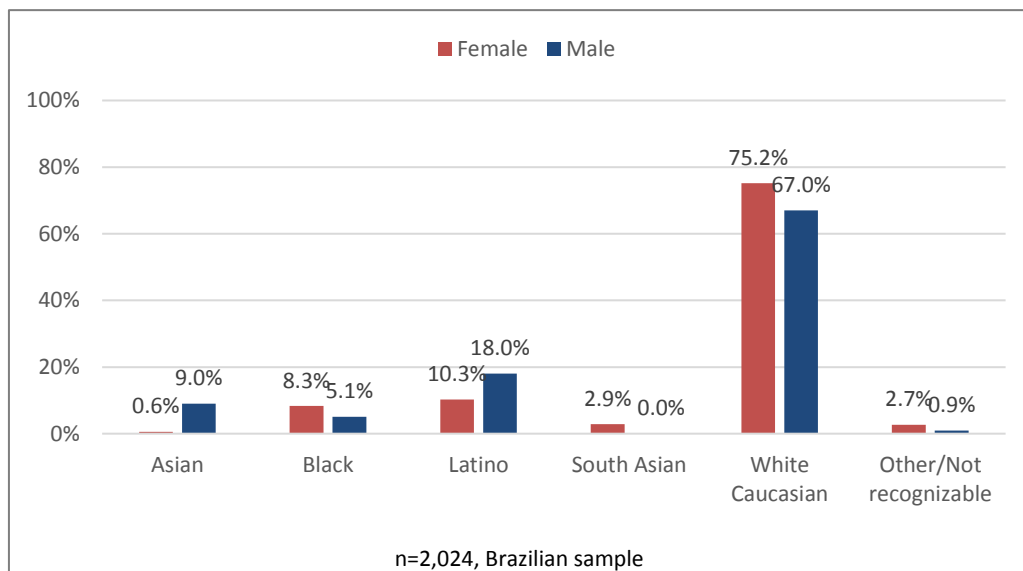
Like the international average, the amount of white characters has also declined (int. average of Whites – 2007: 72.2%; 2017: 68.4%).

Brazil takes the third place, regarding Latin-American characters. On the other hand, the Brazilian children's TV still represents Asian characters below the international average.

### Gender perspective: More Latin-American male characters

Out of the female characters 752 (75.2%) are white Caucasians, 103 (10.3%) are Latin-American, 83 (8.3%) are Black, 29 (2.9%) are South Asian, 6 (0.6%) are Asian and 27 (2.7%) are not recognizable.

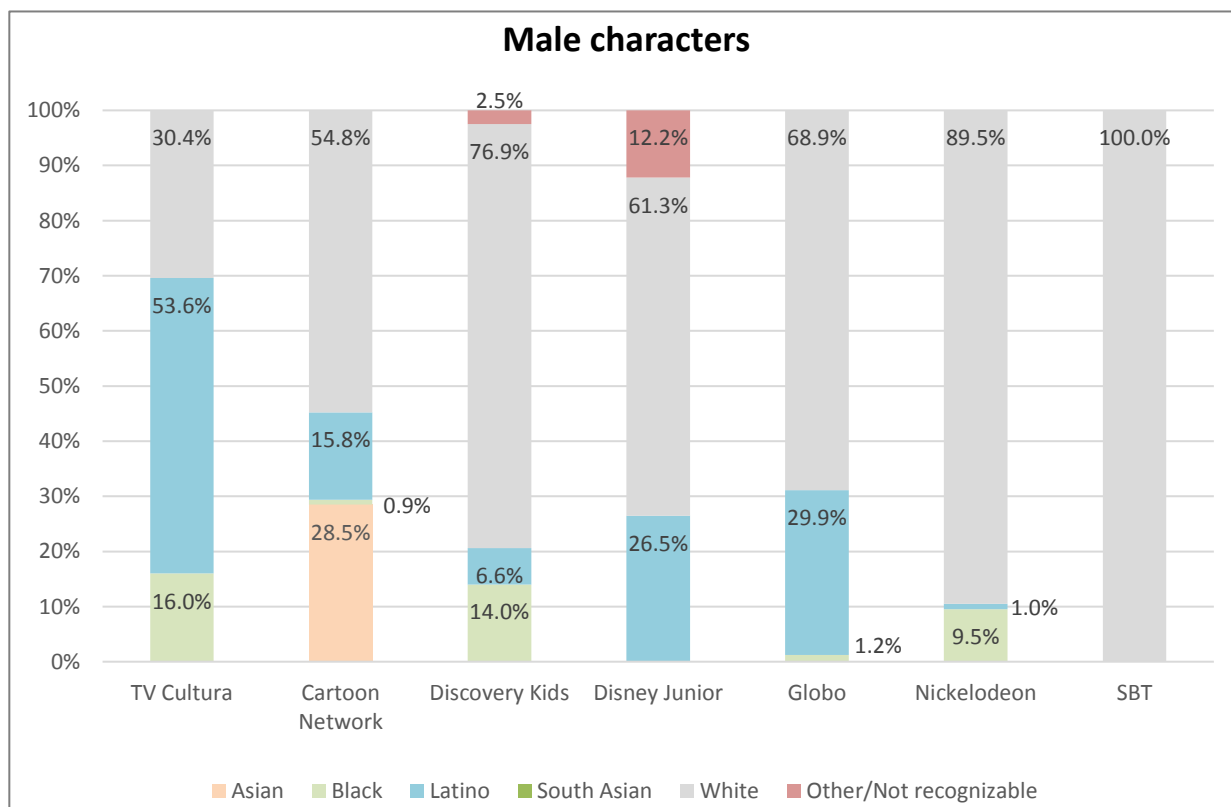
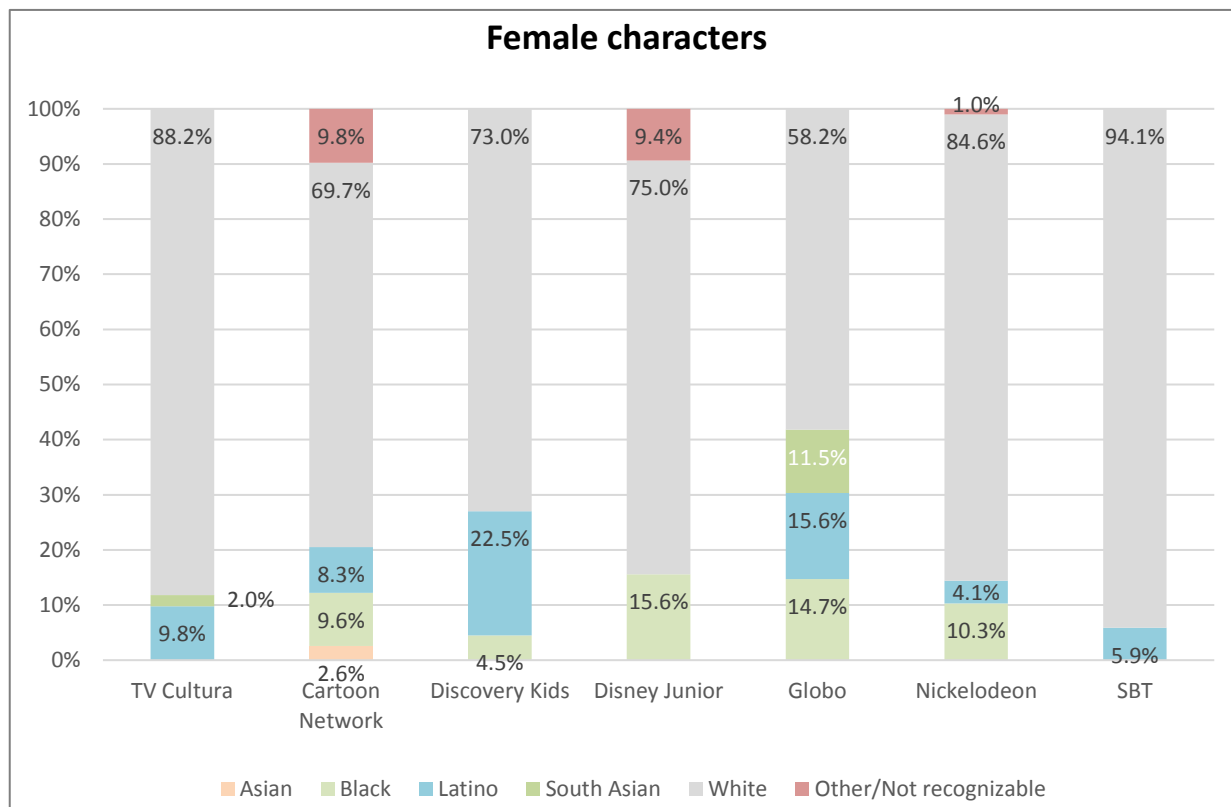
The male characters comprise 686 (67.0%) white Caucasians, 184 (18.0%) Latin-American, 92 (9.0%) Asian, 53 Black (5.1%) and 9 (0.9%) other or not recognizable. There are no male South Asian characters on the Brazilian Children's television.



In comparison to the results of 2007, there are two conspicuous differences. The overall amount of Latin-American characters has increased (Female in 2007: 3.8% / Male in 2007: 4.9%)

Female Asian characters have declined 5 times (2007: 5.7%) and white male Caucasians are 10% less than those in the 2007 sample (White males in 2007: 78.2%).



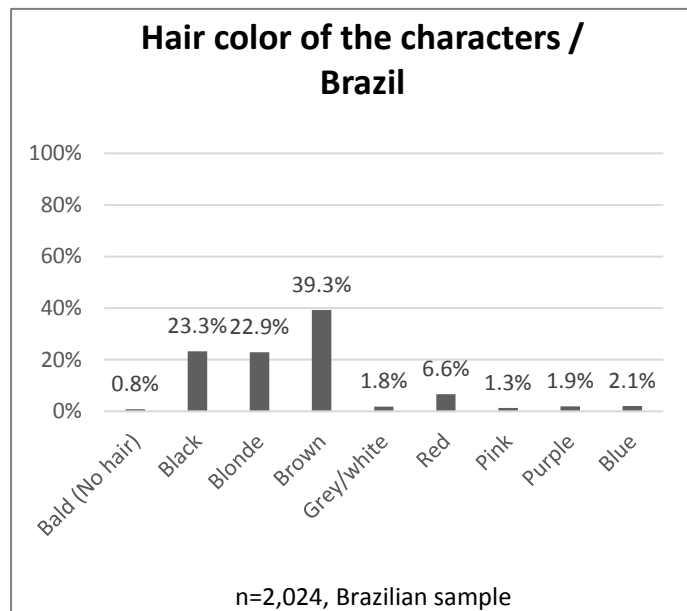


The broadcaster with the highest percent rate of both female and male white characters is SBT (Female – 94.1%; Male – 100%). Surprisingly, Disney Junior has the highest percentage of black female characters (15.6%), but not a single one male black character (0.0%).

On Cartoon Network appear the majority of both male and female Asian characters (Female – 2.6%; Male – 28.5%).

## 5.2 What hair color do the characters have?

The characters' hair colors can be divided up into 10 different categories. 16 (0.8%) characters do not have any hair, 446 (23.3%) characters have black hair, 439 (22.9%) are blonde-haired and the majority 754 (39.3%) have brown hair. Another 35 (1.8%) have grey or white hair, 126 (6.6%) have red hair, 25 (1.3%) are pink-haired, 36 (1.9%) have purple hair and 41 (2.1%) are blue-haired.

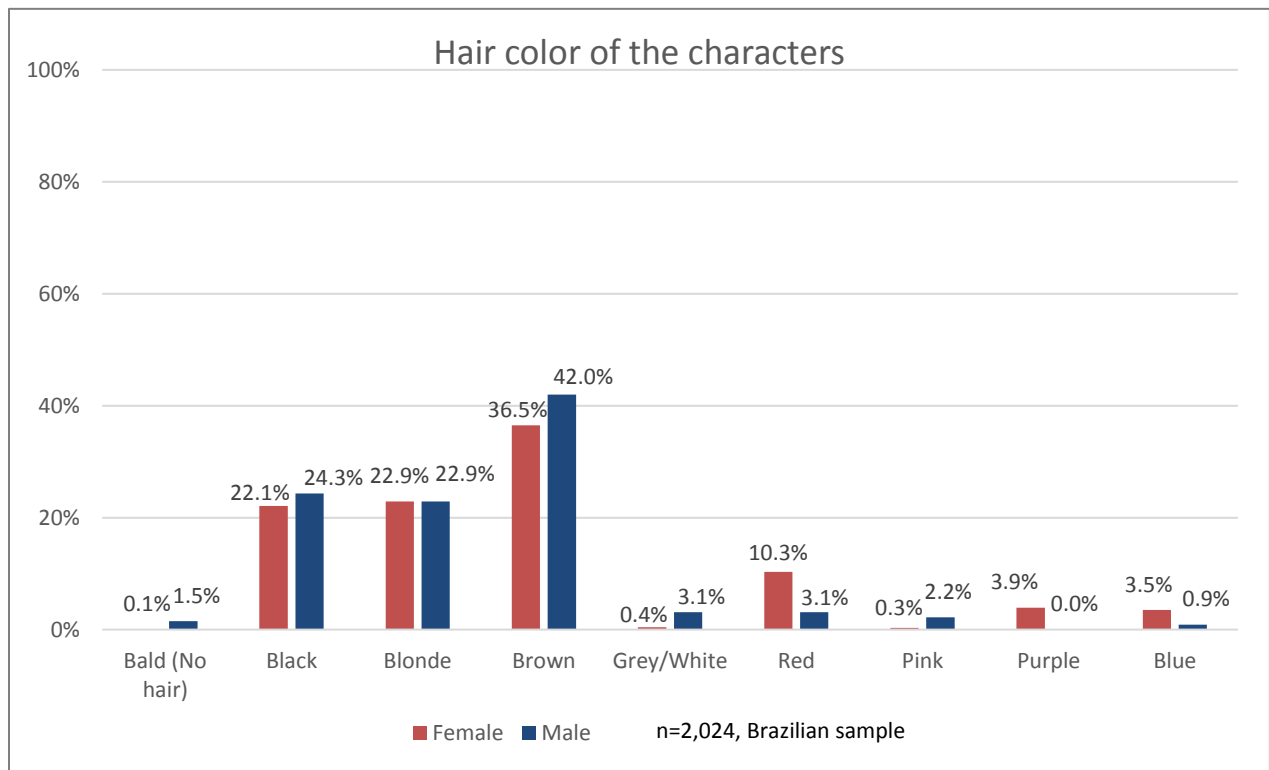


During the 10 years, the brown-haired, black-haired and blonde-haired characters have increased (Brown: 27.8% / Black: 21.3% / Blonde: 19.0% in 2007). Bald, red-haired and grey-haired characters have declined (Bald: 5.0% / Red: 10.3% / Grey: 10.0% in 2007). Pink, purple and blue hair colors were not coded in the 2007 study, which could partly explain, that there are no cases coded as “Other” in 2017, whereas they were 6.8% in 2007.

### Gender perspective: Three times more red-haired females than males

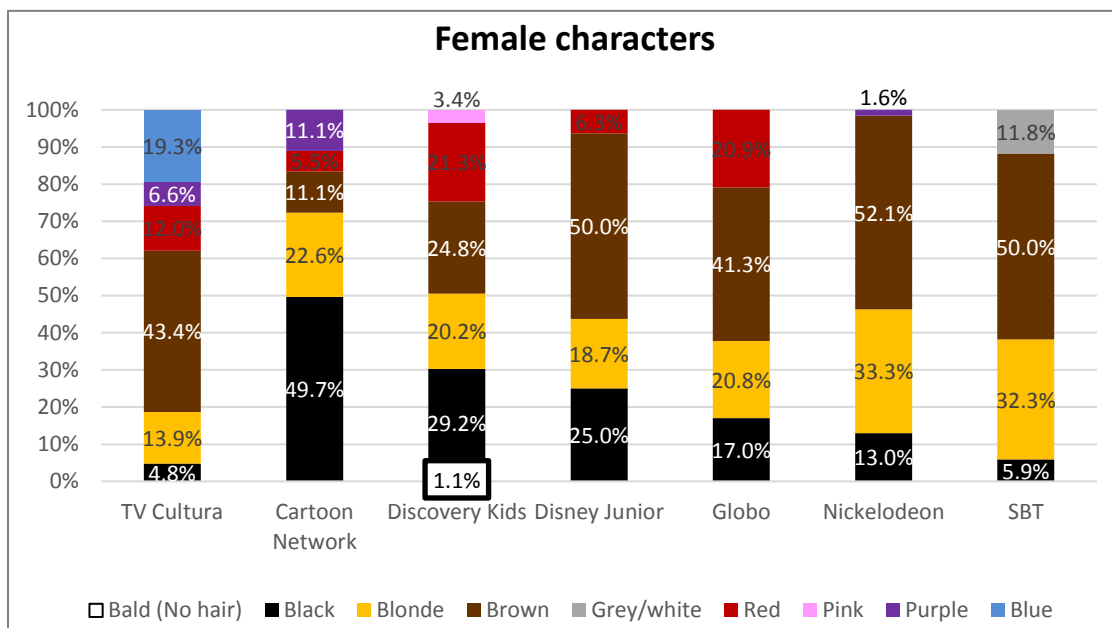
Out of the female characters there is 1 character without any hair (0.1%), 203 (22.1%) have black hair, 210 (22.9%) have blonde hair and 334 (36.5%) have brown hair. Grey- or white-haired are 4 female characters (0.4%), red-haired are 95 female characters (10.3%), 3 (0.3%) have pink hair, 36 (3.9%) have purple hair and 32 (3.5%) have blue hair.

The male characters are with 15 (1.5%) bald, 243 (24.3%) have black hair, 229 (22.9%) have blonde hair and 420 (42.0%) have brown hair. 31 male characters are grey- or white-haired (3.1%), another 31 characters are red-haired (3.1%), 22 are pink-haired (2.2%) and 9 have blue hair (0.9%). There are no purple-haired male characters.

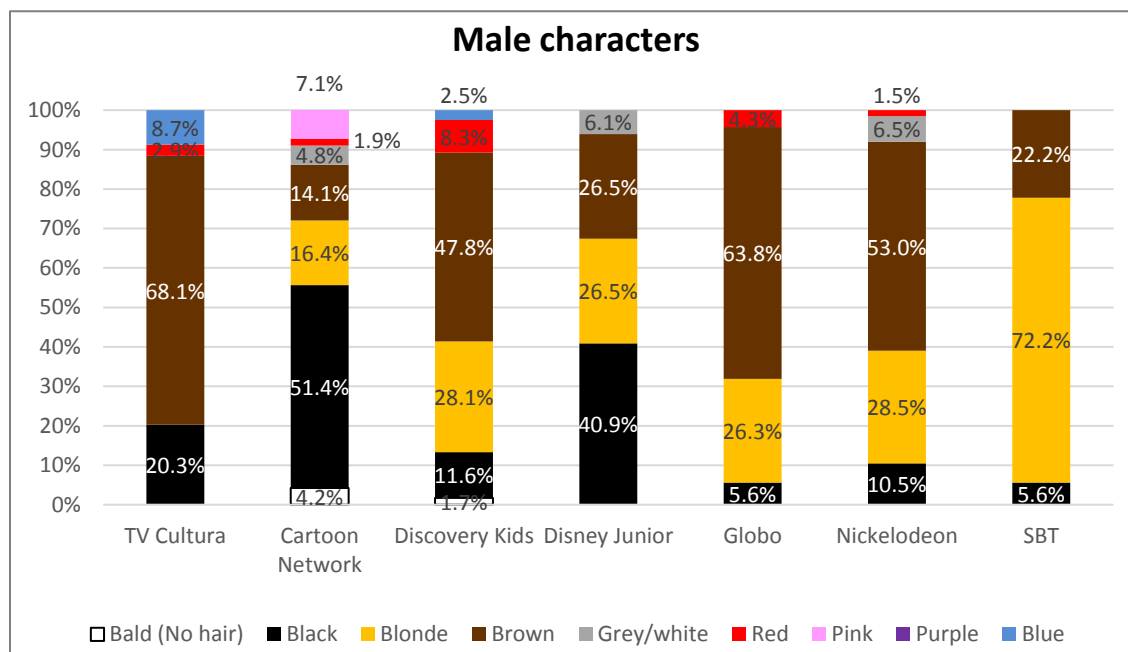


The red-haired characters are three times more often female than male. The overall amount of brown-haired characters has significantly increased (Female – 25.5% in 2007; Male – 29.2% in 2007). The bald male characters in 2017 are 6% less than those back in 2007(2007: 7.4% / 2017: 1.5%).

The percentage of the blonde female characters has stayed exactly the same (22.9%). The gap between red-haired male and female characters was over 12% ten years ago, whereas it has contracted (2017: 7%).



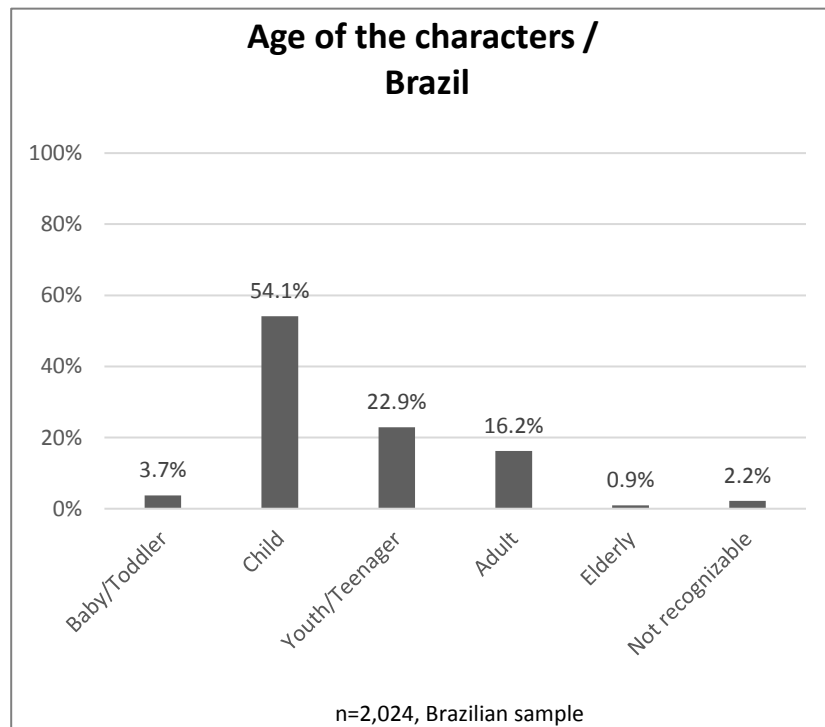
The highest percentage of Brown-haired females was on Nickelodeon (52.1%), and the highest percentage of black-haired girls has Cartoon Network (49.7%). The highest share of red-haired females was shown Discovery Kids (21.3%).



Among the males, 68.1% of them were brown-haired on the public broadcaster TV Cultura. The highest percentage of black-haired males was broadcast on Cartoon Network (51.4%). The highest share of blond males was shown by SBT (72.2%), the most red-haired males was on Discovery Kids (8.3%). The highest percentage of bald males was found on Cartoon Network (4.2%).

### 5.3 What age are the characters?

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



In terms of age two larger groups could be found in the sample: 1,098 (54.1%) are children and 463 (22.9%) are teens. 327 (16.2%) are adults, 74 (3.7%) are babies and only 18 (0.9%) are elderly. 44 could not be recognized (2.2%).

In comparison to the study in 2007, the number of child characters has tripled (2007: 15.9%), whereas the adult characters are three times less (2007: 54.9%). The percentage of senior characters has declined considerably (2007: 8.8%). The toddler and the teenager categories have increased with 3% each (Toddler – 0.2% in 2007; Teenager – 19.6% in 2007).

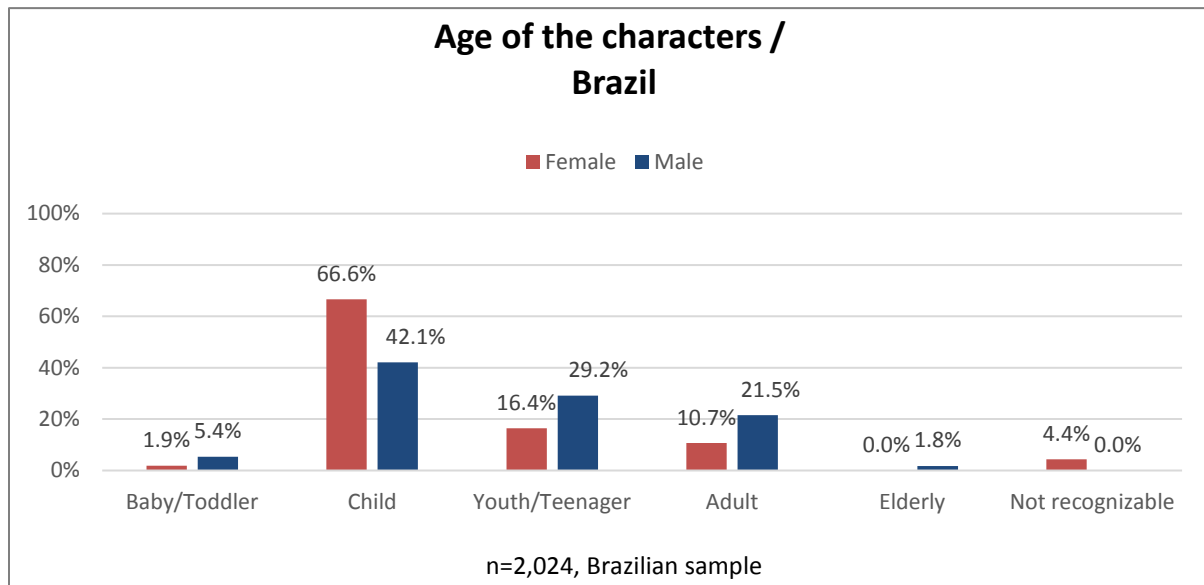
### International comparison

<b>Baby/ Toddler</b>		<b>Child</b>		<b>Youth/ Teenager</b>		<b>Adult</b>		<b>Elderly</b>	
Brazil	3.7%	Brazil	54.2%	Israel	47.9%	UK	31.5%	Argentina	6.8%
Germany	1.8%	Canada	49.5%	UK	42.6%	Taiwan	29.4%	UK	4.9%
Cuba	1.6%	USA	44.7%	Belgium	42.1%	Israel	29.0%	Taiwan	3.6%
Canada	0.8%	Argentina	44.4%	Germany	36.5%	Cuba	28.2%	Belgium	3.2%
UK	0.7%	Cuba	42.2%	USA	33.7%	Germany	20.7%	Israel	2.5%
Taiwan	0.5%	Germany	39.4%	Argentina	28.0%	Belgium	20.1%	USA	1.9%
Argentina	0.4%	Taiwan	36.9%	Canada	27.3%	Canada	19.6%	Germany	1.6%
USA	0.4%	Belgium	32.2%	Taiwan	27.2%	Argentina	19.6%	Canada	0.9%
Israel	0.1%	Israel	20.2%	Cuba	27.2%	USA	19.3%	Brazil	0.9%
Belgium	0.1%	UK	15.4%	Brazil	22.9%	Brazil	16.2%	Cuba	0.8%
<b>Average</b>	<b>1.2%</b>	<b>Average</b>	<b>36.6%</b>	<b>Average</b>	<b>34.6%</b>	<b>Average</b>	<b>23.1%</b>	<b>Average</b>	<b>2.7%</b>

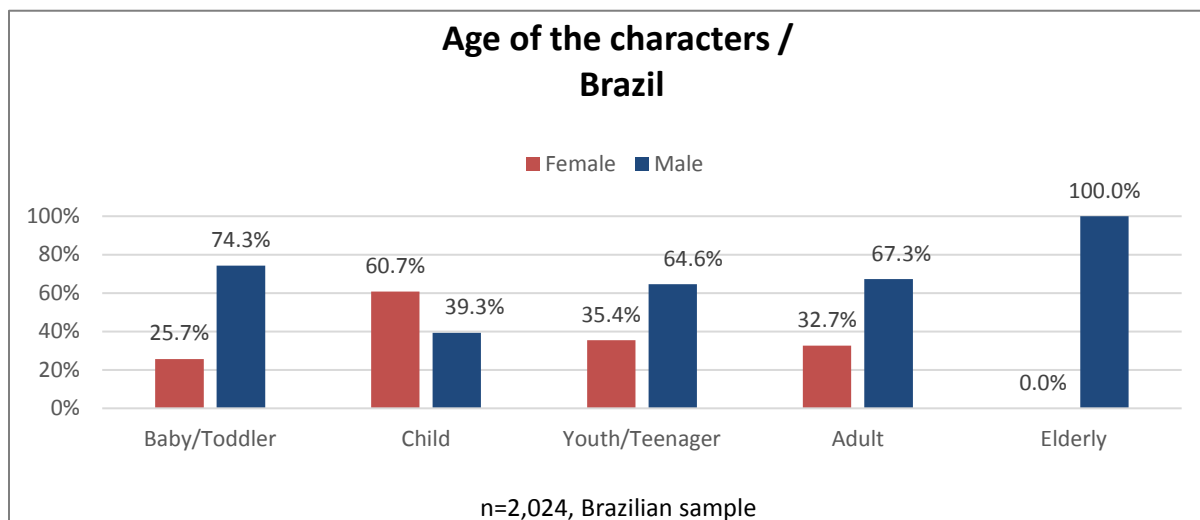
Interestingly, Brazil takes the first place in two categories: “Baby/toddler” with 3.7% and “Child” with almost 20% above the international average, regarding the international comparison of the second category. On the other hand, Brazil comes in last in another two categories: “Youth/teenager” with 12% below the average and “Adult” with its 16.2% (international average: 23.1%)

**Gender perspective: Children are more often female, adults are more often male.**

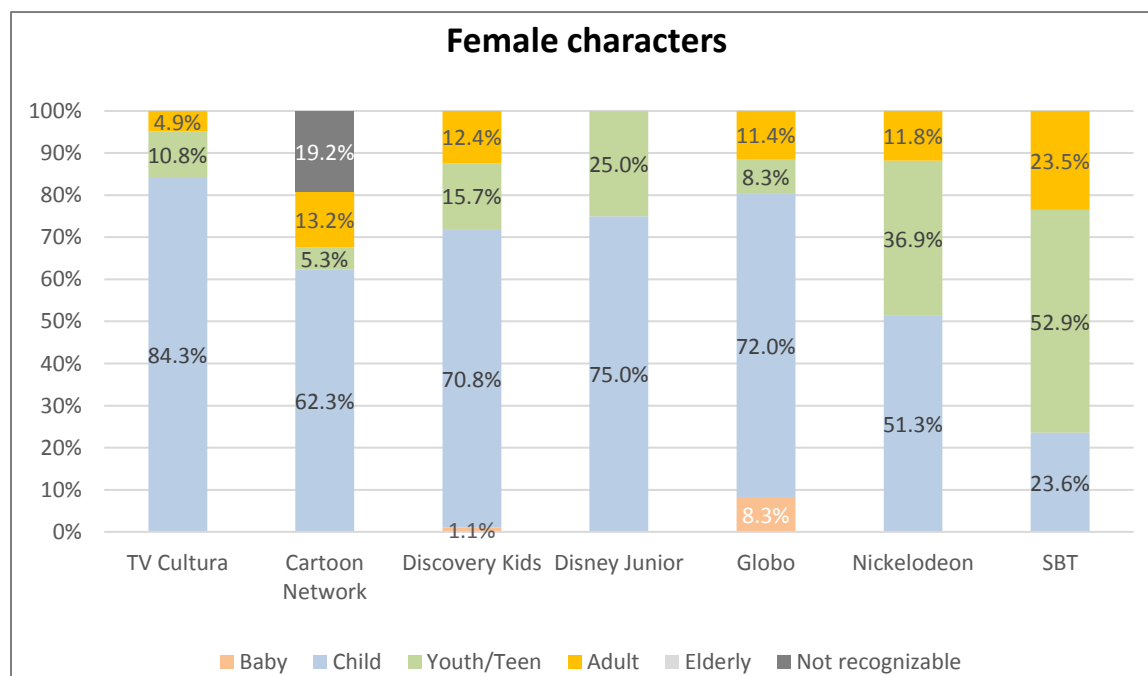
Out of the female characters 19 (1.9%) are babies or toddlers, 666 (66.6%) are children, 164 (16.4%) are teens, 107 (10.7%) are adults and 44 (4.4%) are not recognizable. 432 male characters (42.1%) are children, 299 (29.2%) are teens, 220 (21.5%) are adults and 55 (5.4%) are babies and 18 (1.8%) are seniors.



19 of the baby characters are female (25.7%) and 55 (74.3) are male. Out of the children, 666 (60.7%) are male and 432 (39.3%) are female. Among the teenagers 64.6% are male characters (n=299) and 35.4% are females (n=164). 107 female characters are coded as adults (32.7%), whereas the adult male characters are 220 (67.3%). All of the senior characters are male (n=18, 100%). Also all of the characters whose age could not be recognized are female (n=44, 100%).

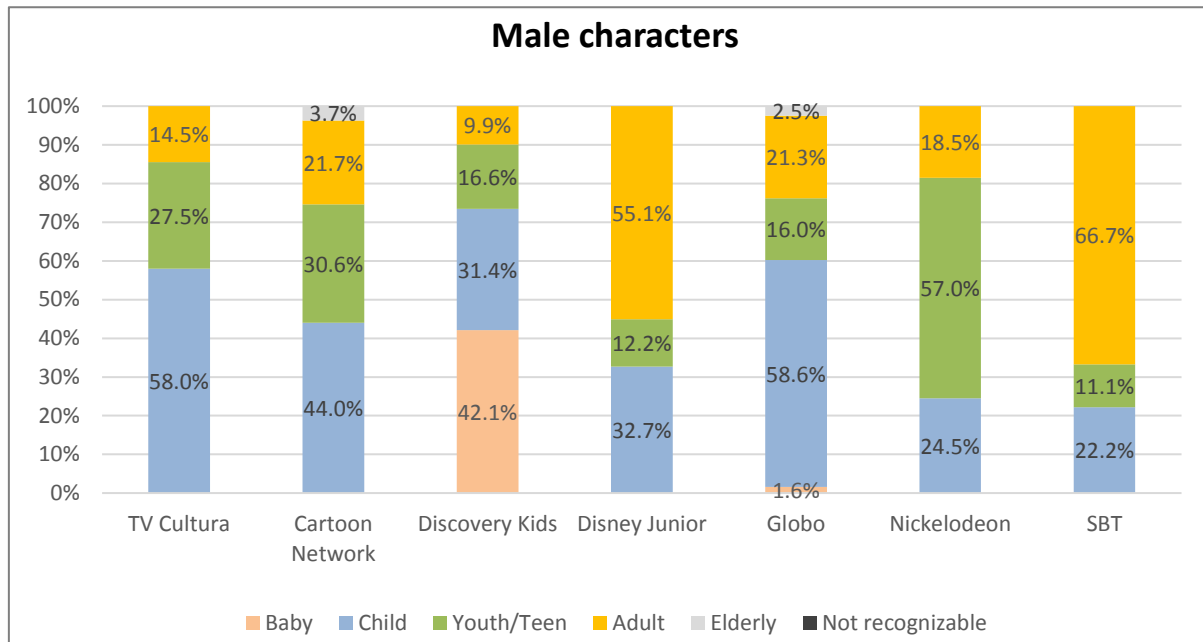


The tendency stated in the title of the paragraph regarding the adult share is the same as in 2007, but yet weakened. In 2007, the male adults were 58.1% and the female adults were 50.3%, whereas in 2017 both have an extremely lower percent rate (Male – 21.5 %; Female – 10.7%). Another tendency in 2007 has changed its course. The female teenagers were over 10% more than the male ones, whereas the results from the 2017 sample are showing otherwise. Ten years later the male teenagers are over 10% more than the female ones (Male – 29.2% in 2017; Female – 16.4% in 2017). Interestingly, the overall percentage of the children has increased greatly (2007: Female – 16.6%, Male – 15.0%/ 2017: Female 66.6%; Male, 42.1%).





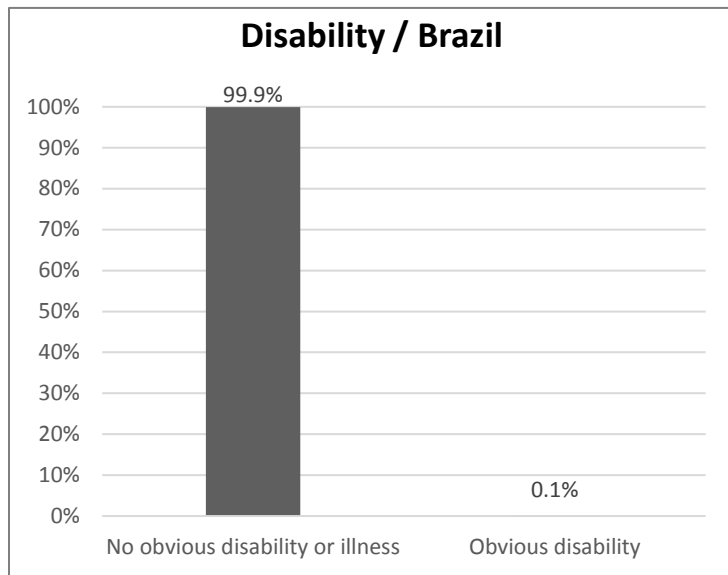
The highest share of female children was found on the public broadcaster TV Cultura (84.3%). The broadcaster with the highest percentage of female teens is SBT (52.9%); the percentages of adults were similar on Cartoon Network (13.0%), Discovery Kids (12.4%), Globo (11.4%) and Nickelodeon (11.8%).



Among the males, the highest percentage of children was found on Globo (58.6%). The highest share of male teens was on Nickelodeon (57.0%), and the highest share of male adults was on SBT (66.7%). Interestingly, Discovery Kids represents a great share of male toddlers (42.1%).

#### 5.4 Which disabilities do the characters have?

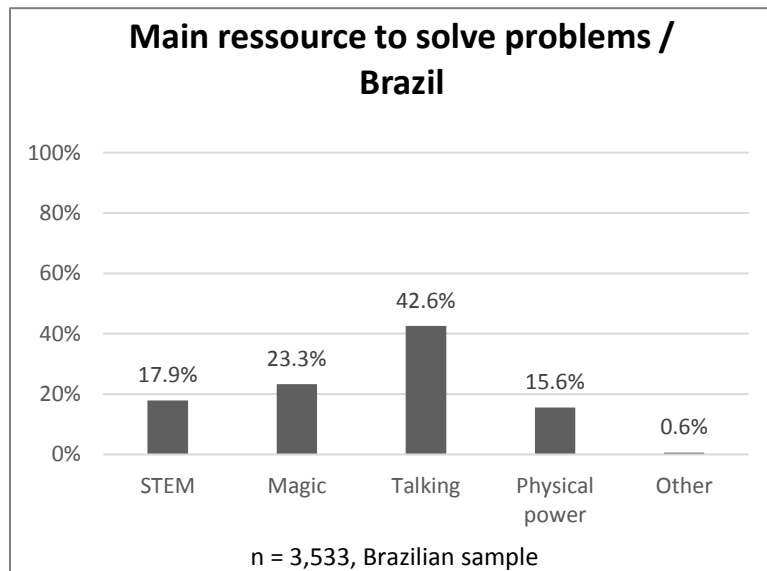
In this study, the main characters were coded as disabled if the character has a clearly identifiable disability (e.g. wheelchair, blindness) or a severe chronicle illness (e.g. HIV/AIDS, cancer, diabetes), which can be seen obviously or is an important part of the character development. In the Brazilian sample, there are 2 characters (both male (0.1%)



characters) - who have obvious disabilities. No character with a serious chronicle disease has been found among the Brazilian characters. 99.9% of the characters have no recognizable disability.

#### 5.5 What is their main resource to solve problems?

632 characters (17.9%) solve problems by using science, technology, engineering and/or mathematics (STEM). 824 characters (23.3%) 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

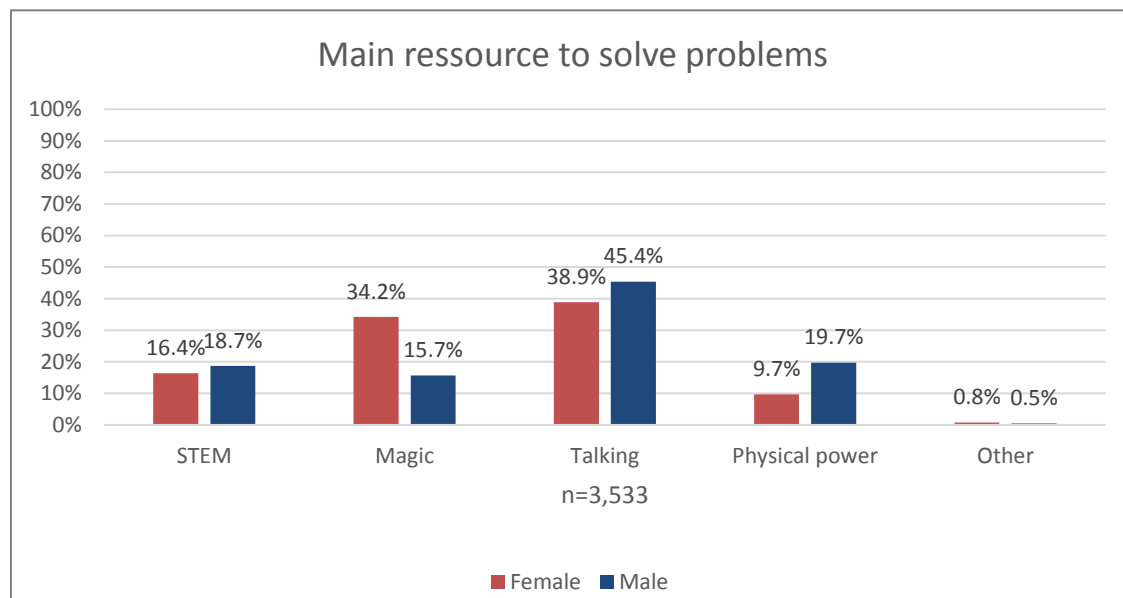


and/or the use of means such as charms or spells believed to have supernatural powers over natural forces. 1,502 (42.6%) are using talking, mediation, organizing and/or understanding. 550 (15.6%) use (natural or enhanced) physical power as their main resource to solve problems. 22 character (0.6%) could not be categorized to any of the categories.

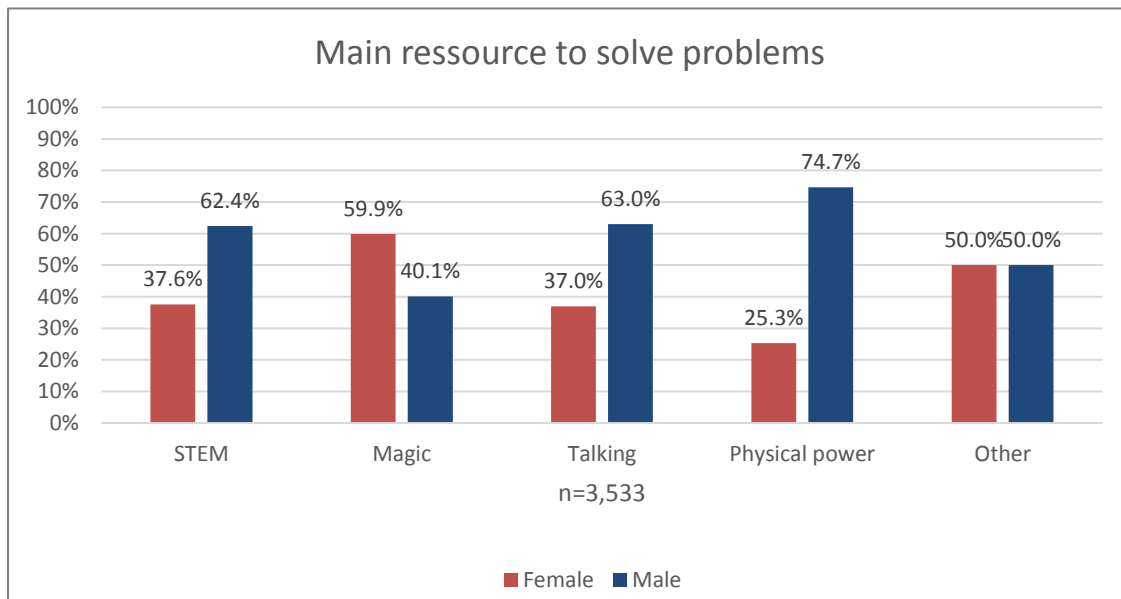
**Gender perspective: Female characters solve their problems with magic two times more often; male characters use physical power two times more often.**

Of the female characters 235 (16.4%) use STEM, 489 (34.2%) use magic, 555 (38.9%) solve problems by talking, mediating, organizing and understanding, 139 (9.7%) use physical power and 11 characters (0.8%) solve their problems in another way.

Of the male characters 390 (18.7%) do STEM, 327 (15.7%) do magic, 947 (45.4%) solve their problems by talking, mediating, organizing and understanding, 411 (19.7%) solve problems with the help of physical power. Another resource to solve problems are using 11 male characters (0.5%).



Out of the characters, who use STEM as a problem-solver 37.6% are female (n=235) and 62.4% are male (n=390). The magic category consists of 59.9% female characters (n=489) and 40.1% males (n=327). 555 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 (947 characters with 63.0%). 411 males make up 74.7% of the physical power group and the females, who use this method are 139 (25.3%). The “Other” category consists of 50% female characters (n=11) and 50.0% male characters (n=11).



### International comparison

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

Argentina	5.7%	UK	3.6%	Germany	24.3%	Argentina	5.3%
<b>Average</b>	<b>17.6%</b>	<b>Average</b>	<b>12.6%</b>	<b>Average</b>	<b>46.2%</b>	<b>Average</b>	<b>14.8%</b>

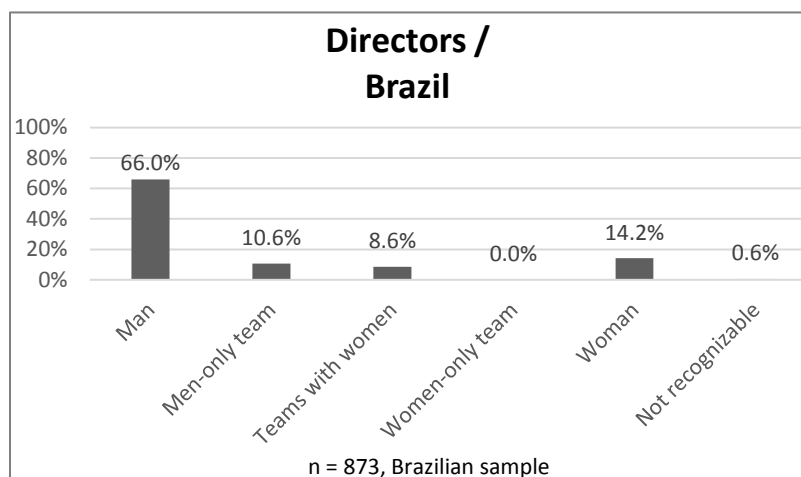
Brazil takes the second place, regarding the use of magic as a problem-solver (23.3%). In all other categories Brazil is above the international average, except for “Talking/Mediation/Organizing etc.”, whereby it is 4% below the average. ‘Others’ category here is excluded.

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

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

### 6.1 Director

In the director category, there are many autonomous male directors. 576 (66.0%) of the shows are directed by one man. 124 (14.2%) are directed by one woman. Teams with women constitute 75 (8.6%) of



the directed shows and men-only teams direct 93 shows (10.6%). For 5 shows (0.6%) is not clear who and how many are the directors. There are no shows, which are directed only by women.

### International comparison

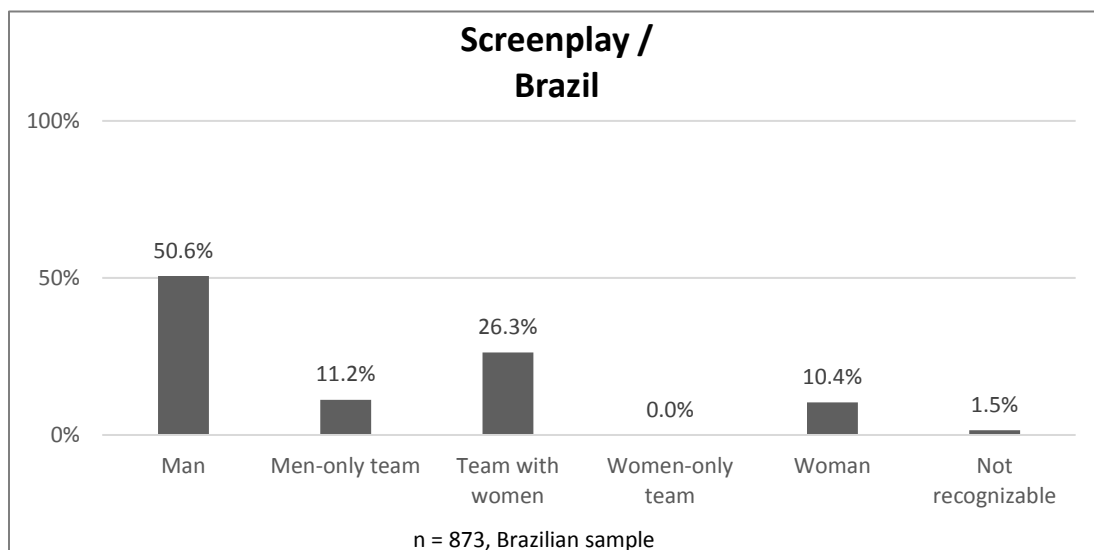
Woman		Man		Team with		Men-only		Women-only	
Brazil	14.2%	Belgium	70.0%	Taiwan	10.8%	Argentina	22.9%	USA	1.4%
Canada	9.9%	Canada	69.6%	Israel	8.9%	USA	20.9%	UK	0.7%
Cuba	9.8%	Israel	68.4%	USA	8.6%	Israel	17.5%	Belgium	0.4%
UK	8.6%	Taiwan	66.7%	Brazil	8.6%	Cuba	16.7%	Canada	0.2%
Argentina	6.0%	Argentina	66.6%	Cuba	8.5%	Germany	16.4%	Germany	0.0%

Germany	5.8%	Brazil	66.0%	UK	6.8%	Belgium	15.9%	Taiwan	0.0%
USA	4.9%	Germany	66.1%	Canada	6.3%	Taiwan	15.0%	Cuba	0.0%
Taiwan	4.4%	Cuba	64.9%	Belgium	4.7%	Canada	12.1%	Argentina	0.0%
Israel	4.3%	USA	59.2%	Germany	3.2%	Brazil	10.7%	Israel	0.0%
Belgium	4.2%	UK	56.1%	Argentina	2.3%	UK	9.1%	Brazil	0.0%
<b>Average</b>	<b>7.7%</b>	<b>Average</b>	<b>65.2%</b>	<b>Average</b>	<b>7.0%</b>	<b>Average</b>	<b>14.8%</b>	<b>Average</b>	<b>0.3%</b>

Brazil is the leader in the chart of shows directed by one woman with a share twice as much as the international average. In both “Man” and “Team with women” categories Brazil is above the average, whereas in “Women-only” and “Men-only” takes the last and second to last place, respectively.

## 6.2 Screenwriter

442 shows (50.6%) are written by one man, whilst 90 (10.4%) are written by one woman. In terms of team writers, 230 (26.3%) shows are written by teams with women, 98 (11.2%) by men-only teams. For 13 shows (1.5%) is not possible to say whether one person or a team write the script. There are also no shows, whose screenwriters are only women.



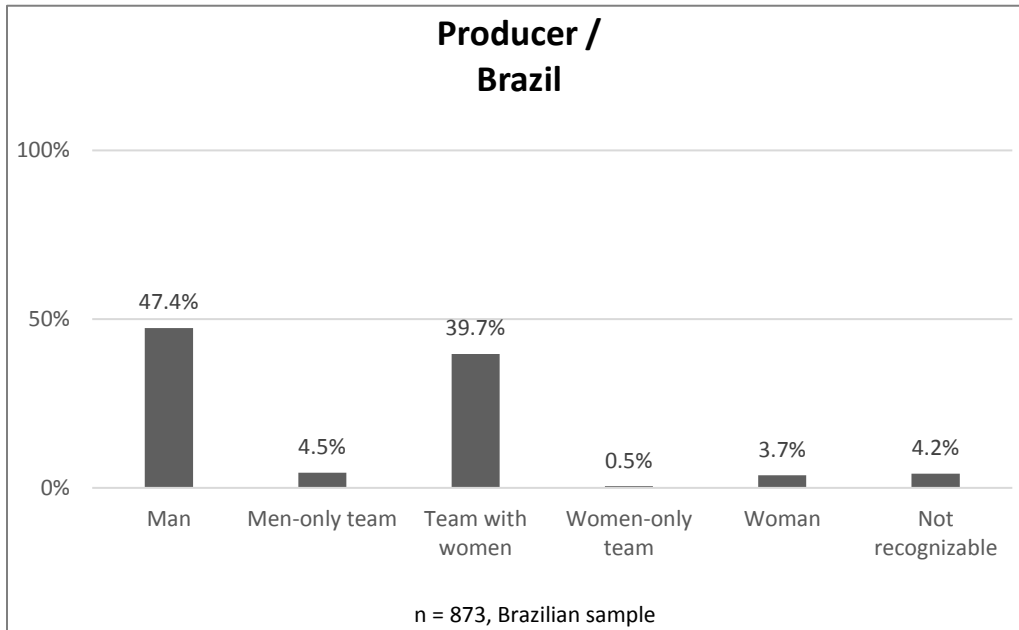
## International comparison

Woman		Man		Team with		Men-only		Women-only	
Canada	20.3%	Cuba	58.0%	Israel	54.1%	Argentina	29.8%	USA	4.6%
UK	18.4%	Brazil	50.6%	Taiwan	42.5%	Germany	25.2%	Germany	2.8%
Germany	15.9%	Canada	43.8%	Cuba	28.7%	USA	23.7%	Belgium	2.0%
Argentina	15.8%	Argentina	42.6%	UK	28.3%	Belgium	22.9%	Canada	1.3%
USA	13.0%	Belgium	38.6%	USA	25.3%	Israel	22.4%	Taiwan	1.1%
Belgium	12.6%	Taiwan	32.2%	Brazil	26.3%	Canada	19.0%	UK	1.0%
Cuba	12.2%	Germany	32.1%	Belgium	17.7%	Taiwan	13.1%	Israel	0.3%
Brazil	10.4%	USA	29.2%	Germany	16.4%	UK	12.5%	Brazil	0.0%
Taiwan	8.1%	UK	23.5%	Canada	14.2%	Brazil	11.2%	Cuba	0.0%
Israel	4.9%	Israel	17.0%	Argentina	11.9%	Cuba	1.1%	Argentina	0.0%
<b>Average</b>	<b>13.1%</b>	<b>Average</b>	<b>35.6%</b>	<b>Average</b>	<b>27.2%</b>	<b>Average</b>	<b>18.1%</b>	<b>Average</b>	<b>1.3%</b>

Among the screenwriters, Brazil takes the second place, when it comes to a single man writing the screenplay with 15% above the international average. On the other hand, Brazil lies below the international average in the four categories left – regarding a show written by a woman, 3% lower; “teams with women” - 1% lower; men-only teams - 7% lower. The last category is “women-only” teams and Brazil does not include such shows in its program palette.

### 6.3 Producer

The shows produced by a man appear the most – 414 shows (47.4%). Teams with (at least one) woman consists of 347 (39.7%) productions. 32 (3.7%) shows are productions of one woman and 4 (0.5%) of women-only teams. The number of shows produced by men-only teams is 39 (4.5%). Producer categorization is not possible for 37 shows (4.2%).



### International comparison

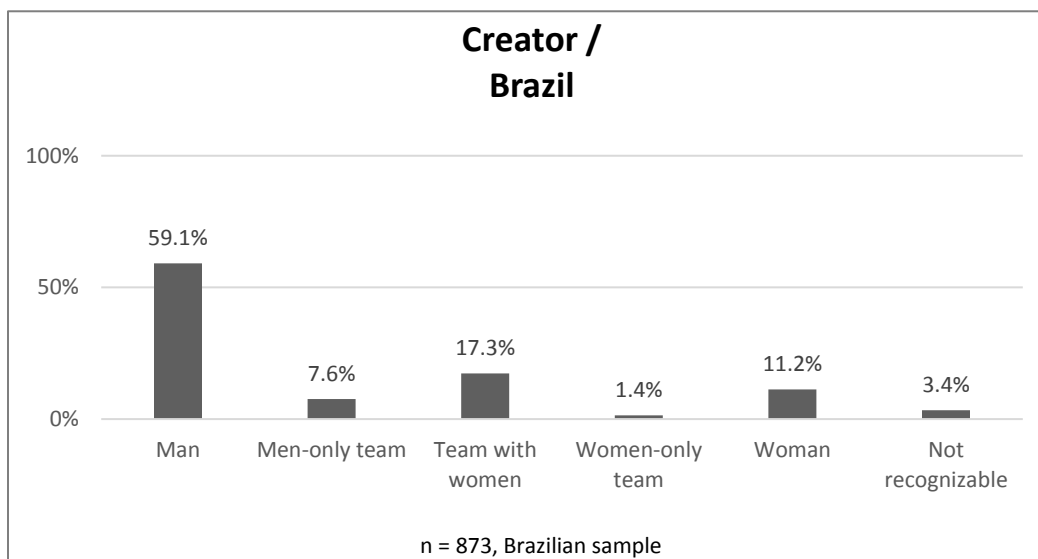
Woman		Man		Team with		Men-only		Women-only	
UK	31.5%	Argentina	52.5%	USA	64.3%	Cuba	25.0%	Israel	3.8%
Argentina	19.3%	Brazil	47.4%	Canada	56.8%	Taiwan	23.6%	Belgium	2.9%
Israel	16.5%	Cuba	42.4%	Belgium	51.1%	USA	23.0%	Canada	1.7%
Canada	15.8%	Taiwan	34.2%	Brazil	39.7%	Germany	22.4%	Germany	1.6%
Taiwan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



Among the producers, both the teams with women and the shows produced by one man are higher than the international average. The other three components, namely autonomous women, men-only teams and women-only teams, are drastically under the international average.

#### 6.4 Creator

516 shows (59.1%) are created by one man, while 98 (11.2%) by one woman. Teams with women make up 151 shows (17.3%). A men-only team creates 66 shows (7.6%). Women-only teams are creators of 12 (1.4%) shows. Another 30 shows (3.4%) could not be grouped in any of the categories.



#### International comparison

Woman		Man		Team with		Men-only		Women-only	
Cuba	17.6%	Argentina	71.9%	Brazil	17.3%	Cuba	27.7%	USA	1.9%
Canada	16.8%	Brazil	59.1%	Israel	16.3%	Israel	24.4%	Canada	1.9%
UK	16.0%	USA	49.2%	UK	13.5%	USA	22.0%	Germany	1.6%
USA	13.0%	Cuba	45.7%	Canada	10.7%	Belgium	20.9%	Brazil	1.4%
Argentina	11.9%	Canada	45.1%	Taiwan	10.6%	Germany	17.3%	Belgium	1.1%

Belgium	11.2%	Belgium	37.7%	USA	10.2%	Canada	16.8%	Israel	0.3%
Brazil	11.2%	Israel	36.0%	Cuba	9.0%	Argentina	13.4%	Taiwan	0.0%
Israel	9.8%	Taiwan	26.9%	Belgium	7.9%	UK	12.5%	Argentina	0.0%
Taiwan	6.9%	UK	25.7%	Germany	6.9%	Taiwan	7.8%	Cuba	0.0%
Germany	5.5%	Germany	18.5%	Argentina	2.8%	Brazil	7.6%	UK	0.0%
<b>Average</b>	<b>11.8%</b>	<b>Average</b>	<b>40.9%</b>	<b>Average</b>	<b>11.8%</b>	<b>Average</b>	<b>16.1%</b>	<b>Average</b>	<b>0.9%</b>

Concerning the creation of a show, Brazil is the leader in the teams with women with 6% above the international average. In the same way as in the previous two categories (Producer, Screenwriter) the second place, regarding the one-man role, is taken by Brazil.

## **7 Summary of the results**

### **7.1 Brazilian children's television in international comparison**

The sample we analyzed here consists of 172 hours of explicit children's television, 909 programs (873 fictional shows), 3,533 characters (fiction) and 2,024 human characters.

We came to the conclusion that in many aspects Brazil's children's TV in its tendencies is close to the average of the other 9 analyzed countries, e.g. with a very high percentage of animation, the equal representation of the characters, young teenagers as a target group, using STEM as a problem-solver, concerning the teaming up behind the production process integration etc.

Hence, at some points, the Brazilian results deserve some special focus:

- The Brazilian sample consists with the major 82.7% of animation shows, which makes Brazil second in the international rank.
- Regarding the age of the characters, Brazil is the leader by the representation of toddlers and children.

In some opposite aspects the Brazilian children's television is below the average of the other 7 analyzed countries. This result can be observed by the share of domestic productions, the constellation of the characters with its relatively low percentage (in comparison to the international average) of group representation, the presence of antagonists etc.

Concerning the gender representation, one finding could be of interest. The Brazilian children's programming makes the country with the second highest share of female characters representation, compared on an international level, though the overall representation between males and females is still not equal. However, when it comes to the type of characters, male characters are more likely to be portrayed as animals, plants/objects and robots than their counterparts.

The Brazilian children's programming indicates a very important tendency, regarding the female part of the process of making a show: Brazil takes the first place when it comes to exclusively women directors and regarding shows, created by a team with a woman. This can express a positive change in terms of producing the shows.

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

- The public TV in the Brazilian sample with its only representative, TV Cultura, and two additional commercial channels do not consist of exclusively fictional shows but offer also non-fictional programs. The other four Commercial TV channels consist only of fictional programs (100% each).
- Nickelodeon differs from all other channels with its high share of live action programs (25.7%), which can be seen as a concerning result, because of the absence of live-action shows on three out of seven channels. On the other hand, there is a fair share of programs, that are coded as "Other" (on Nickelodeon: 22.1%; on Globo: 16.0%).
- Cartoon Network has the least share of female characters – 34.2%. The share of the other six is around 39%.
- Regarding the type of character, divided up into 5 categories, the representation of the females is in none of the categories bigger than the male one.
- The female loners on Discovery Kids correspond to the percentage of 68.6%, whereas the share of male loners on the same broadcaster is with over 25% smaller.

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

- Immense increase of the fictional shows (from 56.5% to 96%). A slight grow of the non-fictional shows as well. Surprisingly, 39.9% mixed formats in Brazil ten years ago, whereas there are none in the newest sample.
- Twice as more domestic productions as those ten year ago.
- Although the share of the female characters is not as much as the share of male characters
- There is a positive change, when it comes to the proportion between male and female characters (**2017** – Female: 40.4% - Male: 59.2%), (**2007** – Female: 31.5% - Male: 68.5%).
- Comparing the results of the type-of-character analysis, there are some differences in favor of the female share. This positive change in the ratio between the genders corresponds to the overall change.
- Concerning the type of characters, the monsters' share is three times higher than before.
- The number of female antagonists in 2017 is twice as more.
- We can observe a considerable decrease in the loner category.
- Regarding the constellation of the characters, the representation of groups has doubled (**2007** – 25.0%; **2017** – 55.6%), whereas a considerable decrease in the loner category can be observed (**2007** – 67.9%; **2017** – 35.9%).
- Complete opposite tendency, regarding the hierarchical position of the characters: 13% more female leaders than the male ones, whereas in 2007 the male leaders were with about 7% more than the female ones.
- 10% rise in terms of the Latin-American characters and 8% decrease in terms of white Caucasian
- The red-haired characters are three times more female than male.
- The number of child characters have tripled (2007 – 15.9%; 2017: 54.2), whereas the adult characters are three times less (**2007** – 54.9%; **2017** – 16.2%). Brazil stood on the second place in 2007, concerning the representation of adult characters, whereas now comes in last.