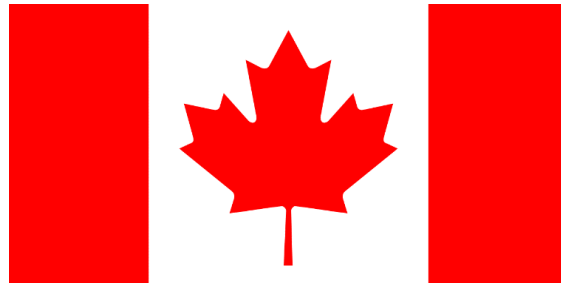# Children´s Television Worldwide II:

# Gender Representation

# in



# Canada

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# Content

## 1. General information about children's TV in Canada

The Canadian Children's Television environment comprises of Public Broadcasters and Private Broadcasters. The Canadian Public Broadcasting Corporation is the national publicly funded broadcaster. On air, the programming is primarily focused on children 9 and under and is limited in scope to mornings only. Two of Canada's provinces- British Columbia and Ontario also have provincial public broadcasters. TVOntario is the most impactful as half of the population of the country lives in this province. TVO commits all their daytime hours to children from preschool to 12, airing 12 hours daily.

For private networks, there are two main media companies that own children's channels; Corus Entertainment and DHX Media. Corus has ownership of domestic channels YTV, Treehouse TV and Teletoon networks and localized versions of the Cartoon Network, Disney Channel, Disney Junior, Disney XD, and Nickelodeon brands. DHX Television is composed of Family Channel, Family CHRGD, Family Jr. and Télémagino. The above channels are all 24-hour children channels. In addition, APTN (the aboriginal peoples' network) airs a small amount of children's programming. As Canada is a bilingual country, there are a number of channels in French only. For this study we focused only on English channels.

Canadian programming differs very little from programming in the USA, and kids watching shows in Canada are often watching programs that air in both countries. Unique programming that celebrates Canada is mostly found in the interstitials that run between programs.

## 2. Sample selection

The sample is based on the following Canadian television networks: TFC, CBC, FAMILY JR, TELETOON, TFC, TREEHOUSE, TVO, YTV. For these channels the children´s program of the country is recorded in the agreed upon time frame and subsequently categorized and measured.

Dates of recording: October 31, 2017 to November 10, 2017.

The sample analyses in Canada consists of 153 hours and 39 minutes of explicit children´s television, 595 programs (537 fictional shows), 1,826 characters (fiction) and 856 human characters.

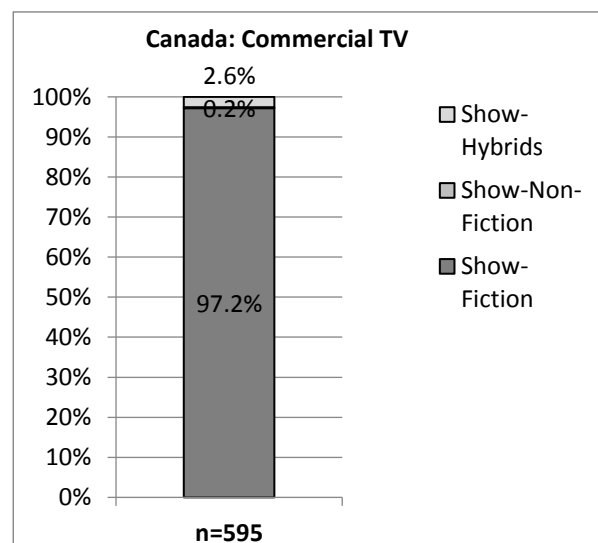| Broadcasters | *Public TV*: CBC, TVO<br>*Commercial TV*: Family Jr., Teletoon, Treehouse, YTV, TFC |
|---|---|
| Hours of recording | 153:39 |
| Programs | 595 (537 fiction) |
| Characters in fiction | 1,826 (856 human characters) |

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

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

### 3.1 Fictional vs. non-fictional?

The sample in 2017 altogether comprises 595 shows that can be categorized into different program types. 537 shows or 90.3 % can be referred to as fiction, 24 shows (4.0%) were non-fictional entertainment and 34 were children´s television hybrids (5.7%).

The comparison of the data from 2007 and 2017 shows that the share of the fictional shows is bigger (75.0% in 2007; 90.3% in 2017), the share of non-fictional shows is smaller (19.0% in 2007; 4.0% in 2017) and a slight rise can be observed in the share of the hybrids (5.0% in 2007; 5.7% in 2017).

**Fiction VS. Non-fiction / Canada**

| | |
|---|---|
| fiction | 90.30% |
| non-fiction | 4.00% |
| hybrids | 5.70% |

n=595, Canadian sample

**Canada: Public TV**

- Show-Hybrids: 13.8%
- Show-Non-Fiction: 13.8%
- Show-Fiction: 72.4%

n=595

**Canada: Commercial TV**

- Show-Hybrids: 2.6%
- Show-Non-Fiction: 0.2%
- Show-Fiction: 97.2%

n=595
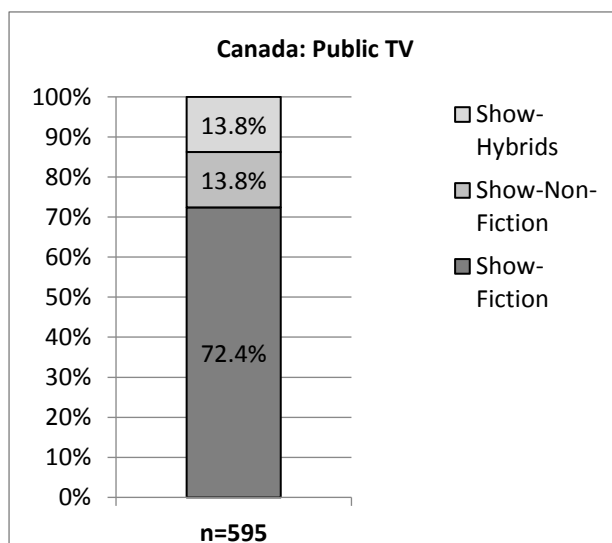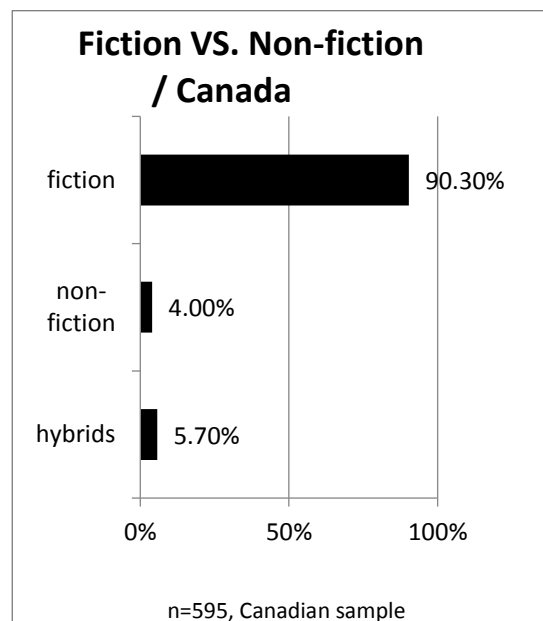
**Clyde – "The Loud House"**

*YTV (Fiction)*

Source: http://hero.wikia.com/wiki/Clyde_McBride

**Daniel Tiger – "Daniel Tiger's Neighbourhood"**

*Family Jr. (Hybrid)*

Source: https://www.ket.org/series/DTIG/
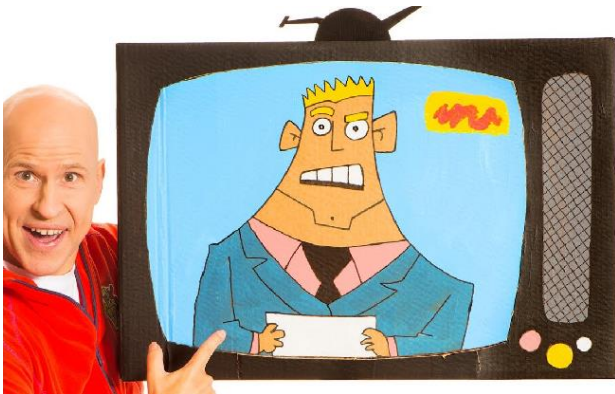




**Øistein – "Box Yourself Minis"**

*TVO (Non-Fiction)*

Source:

https://www.youtube.com/watch?v=WUTCn2s0Jgw

Commercial TV is dominated by fictional programs – only 2.8% of the programs are not entirely fictional. Public TV is somewhat more diversified, as 27.6% represent other programs than fictional. This percentage is equally divided in the categories "Non-Fiction" and "Mix".

**3.2 What type of fictional program?**

Of the 537 coded fictional programs, 84.8% were animated (n=450), 2.8% were live-action (n=15), 1.3% were puppet (n=7), and 11.1% were mixed format shows (n=59).

**Differentiation between fictional shows / Canada**

| | |
|---|---|
| animation | 84.8% |
| people | 2.8% |
| puppets | 1.3% |
| mixtures | 11.1% |

n=537, Canadian sample
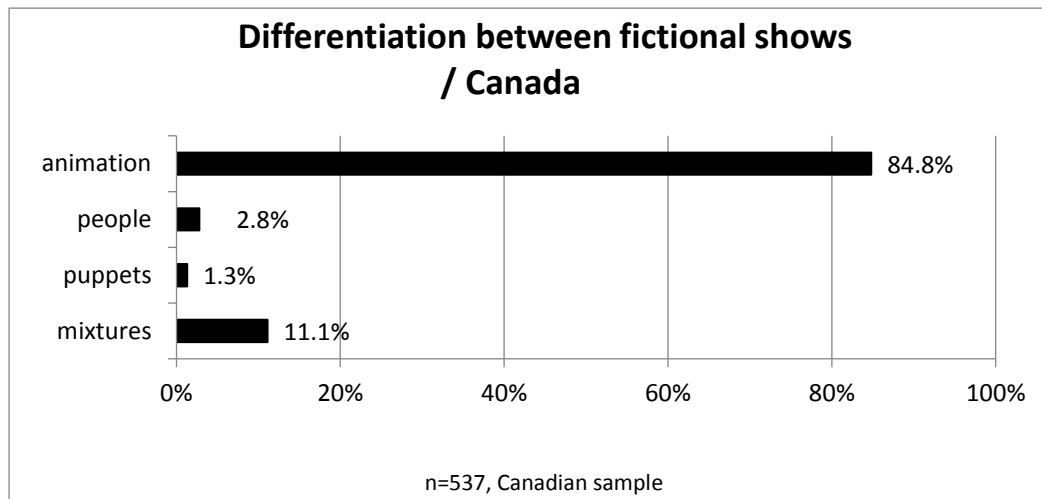
In comparison to 2007 there is more animation (2007: 75.0% / 2017: 84.8%) and five times less live action (2007: 14.0% / 2017: 2.8%). Mixtures have grown by 3% (2007: 8.0% / 2017: 11.1%).

## 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 | 84.8% | 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%** |

At 84.8% of fictional shows being animated, Canada comes fourth in the international comparison and is above the average. Live-action shows are 10% under the international average. Canada ranks second for the number of puppet shows, and is tied with the United States for the most amount of mixed format shows.

The international comparison in the ten-year gap shows less animation (2007: 83.9% / 2017: 81.0%) and more live action (2007: 8.9% / 2017: 13.0%). Unlike in 2017, in 2007 Canada was under the international average concerning animated shows (C: 75.0%; International Average: 83.9% in 2007).
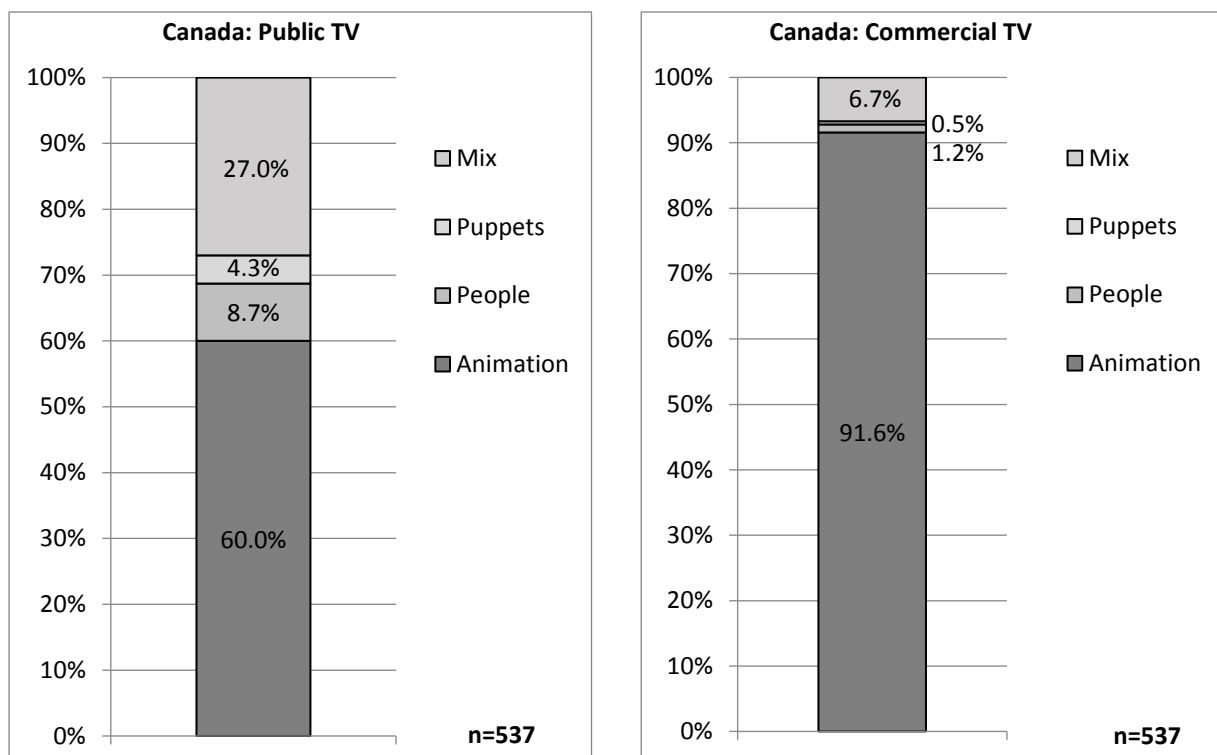


Fictional commercial TV is more than 90% animated, whilst public TV is just 60.0% animated. However, public TV has far more "mixed-format" programs (27%) than commercial (6.7%). Of note, in 2007 there were more actually more animated programs in public television (Public: 78.0% in 2007/ Commercial: 73.0% in 2007).

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**3.3 Who speaks?**

The narrator figures were also coded. In 15 of all programs (2.8%) the voice of the narrator is female, whereas the number of the programs with male narrators is 134 (25.0%). No narrator is found in 317 of the programs (59.0%), both female and male narrators could be found in 51 programs (9.5%) and in 20 of the programs it is not recognizable, if there is a narrator or not (3.7%). Although most fictional shows have no dominant voice-over (59.0%), if there is a narrator, it is almost 9 times more often a male voice (25.0%) than a female voice (2.8%).
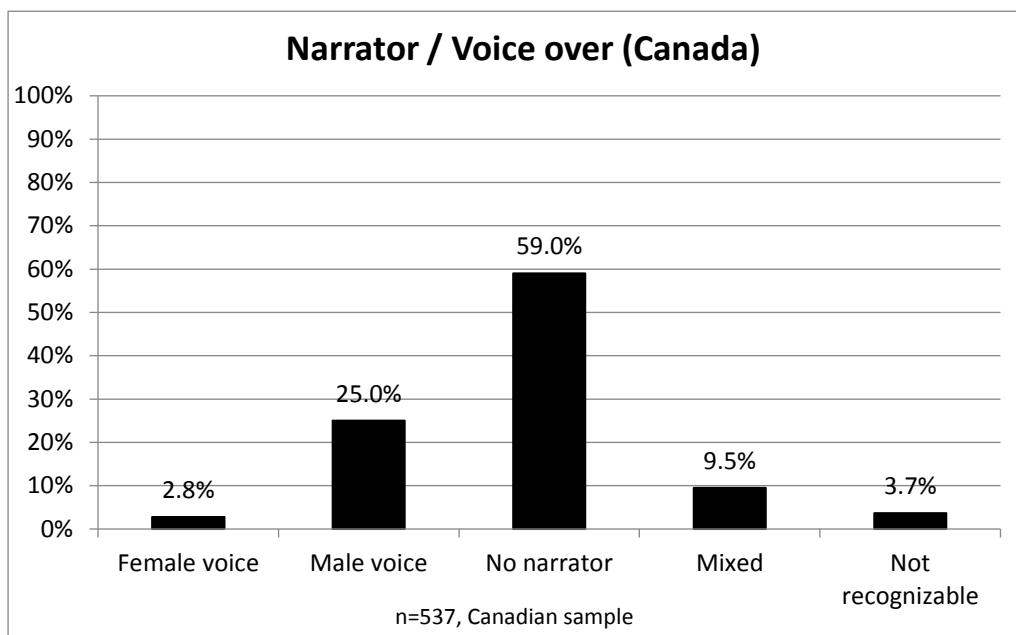


**3.4 Where are the shows produced?**

To answer this question, the country in which the show is produced was coded. Basis for evaluation were the final credits of the programs, TV guide magazines, iMDB, 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.

Of the fictional shows, 58.2% were productions from another country (n=310), 20.8% were produced in Canada (n=111), and 21.0% were international co-productions (n=112).

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**Country of production / Canada**

n=537, Canadian sample
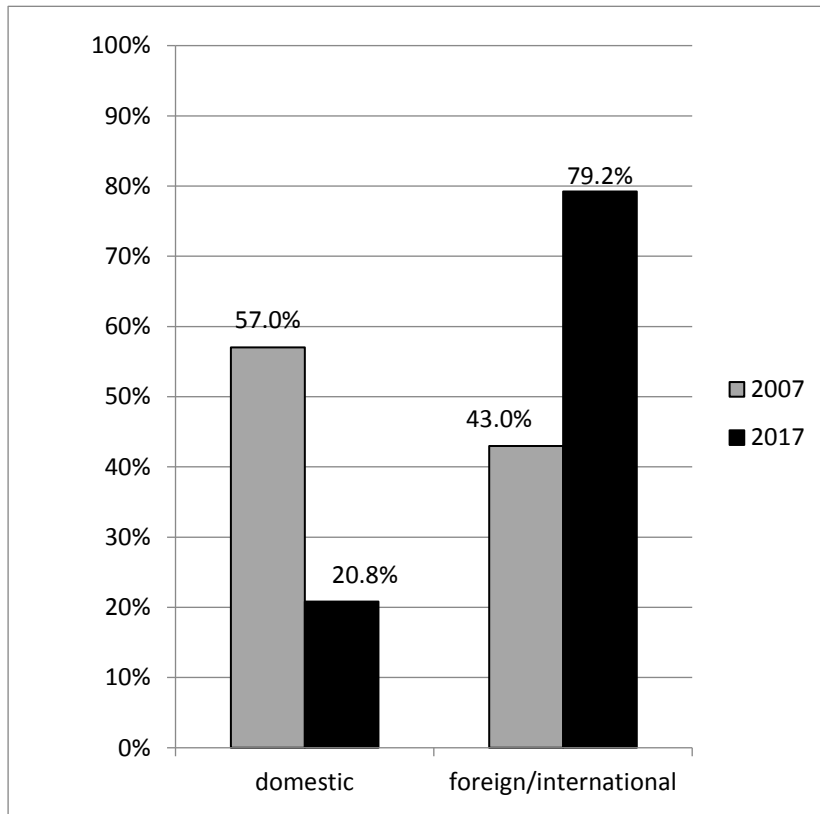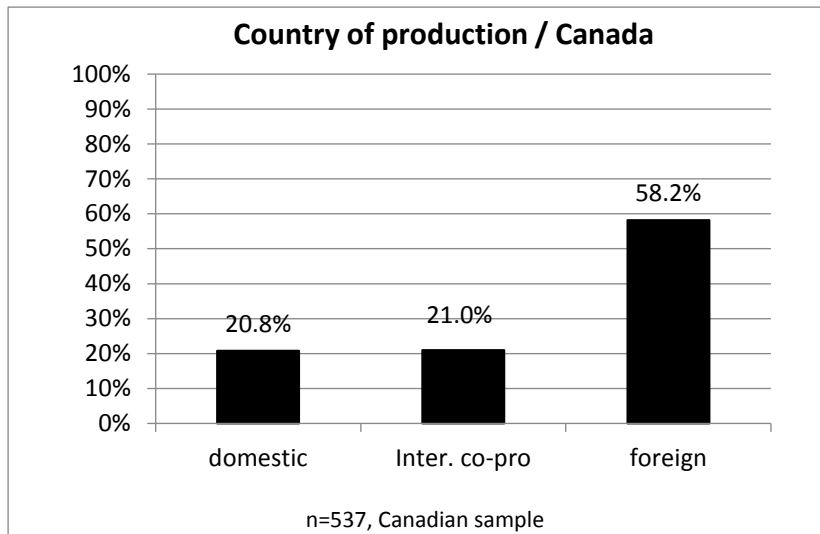
In comparison with the sample from 2007, the share of domestic productions has declined dramatically in the past ten years, (57.0% in 2007; 20.8% in 2017). In conclusion, the share of the foreign/international co- productions has increased significantly (43.0% in 2007; 79.2% in 2017). The "other/not recognizable" category is excluded.

## International comparison

| Domestic production | |
|---|---|
| UK | 63.1% |
| USA | 58.7% |
| Argentina | 31.0% |
| Cuba | 25.4% |
| Israel | 21.4% |
| Canada | 20.8% |
| Brazil | 14.1% |
| Belgium | 8.5% |
| Germany | 7.1% |
| Taiwan | 3.6% |
| average | 25.9% |

Of all fictional programs shown in Canadian children´s television, 79.2% are foreign or international productions, while 20.8% are domestic. Canada takes the sixth place and is below the international average in terms of domestic productions.

**Canada: Public TV**

| | |
|---|---|
| Foreign | 31.7% |
| Inter. co-pro | 30.8% |
| Domestic | 37.5% |

n=537

**Canada: Commercial TV**

| | |
|---|---|
| Foreign | 65.9% |
| Inter. co-pro | 18.2% |
| Domestic | 16.0% |

n=537
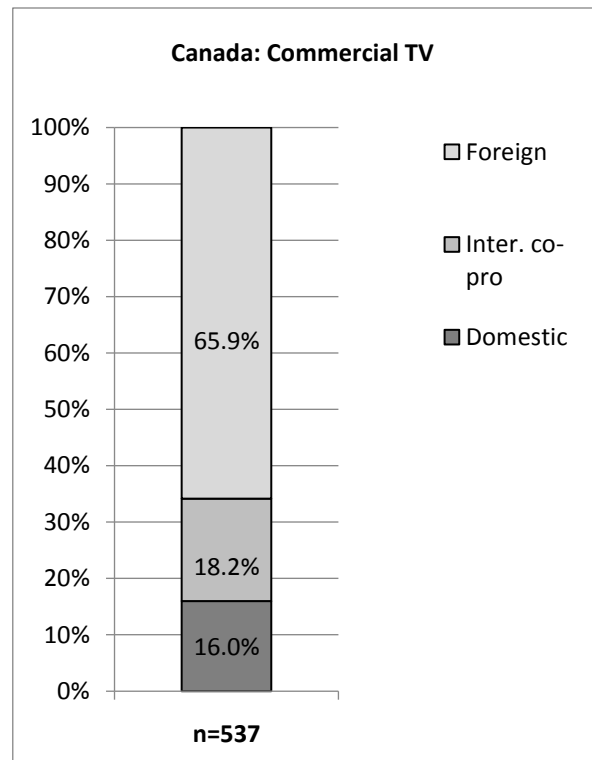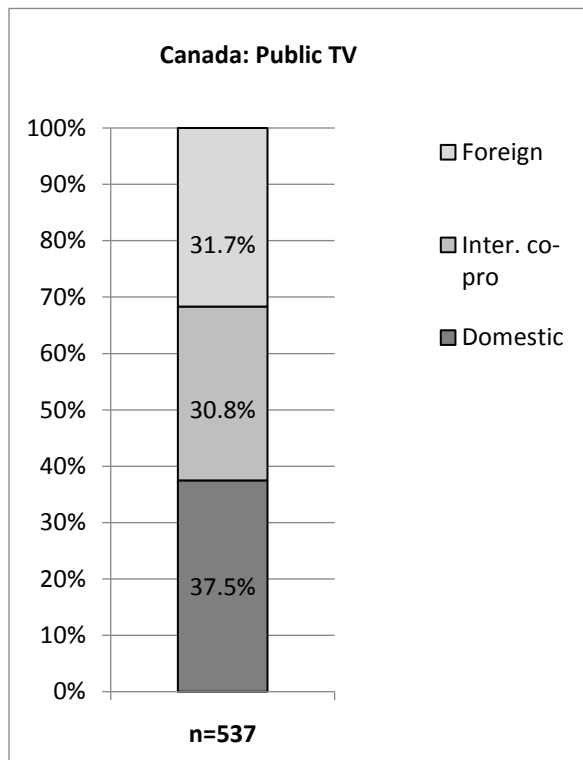
Compared to public TV, commercial TV has two times more foreign productions (65.9% commercial vs. 31.7% public) and less than half the domestic production (16 % commercial vs. 37.5% public). International co-productions are also more prevalent in public TV (18.2% in commercial vs. 30.8% in public). The past ten years have seen a sharp decline in domestic productions across both domains: within public TV domestic productions dropped from 63.1% in 2007 to 37.5% in 2017, and within commercial TV they dropped from 50.5% in 2007 to 16% in 2017.

## 4. Who are the main characters?

A main character is a character that stands out due to constant presence and the explicit naming in the title or theme melody, or, in the context of an individual episode, a character that stands out due to constant presence and a significant role in moving the plot forward, even if not named in the title or theme melody. The first step is the analysis of the main characters' gender, based on grammatical terms, name of character, voice, and easily identifiable bodily characteristics.

In terms of characters, in all shows (fiction, non-fiction and hybrids) 35.3% are female and 64.2% are male. Another 0.5% have no identifiable gender or were neutral.

Looking only at non-fictional programs, 36.8% of the main characters are female, 55.3% are male and 7.9% are neutral or not recognizable.

**Gender of the characters (fiction, non-fiction and hybrids) / Canada**

male: 64.2%
female: 35.3%
neutral: 0.5%

n=1,981; Canadian sample
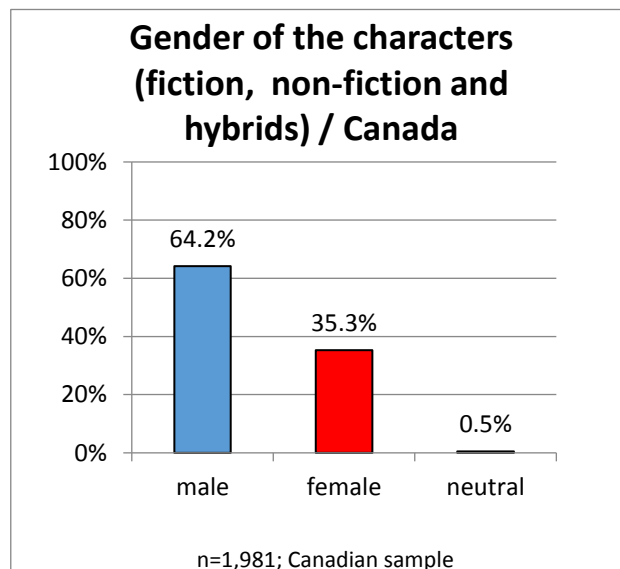
In the 537 fiction shows, 1,826 characters are identified as main characters. Only 35.3% are female characters (n=644), almost the same as in 2007 (35.0%). Male fictional characters constitute 64.3% (n=1,172), slightly more than in 2007 (62.0%). Seven fictional characters (0.4%) have no recognizable gender.

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**Dakota – "Ranger Rob"**

*Treehouse (Fiction)*

Source: https://www.rangerrobtv.com/friends/



**Max – "Ben 10"**

*Teletoon (Fiction)*

Source: http://ben-10-reboot.wikia.com/wiki/Max_Tennyson
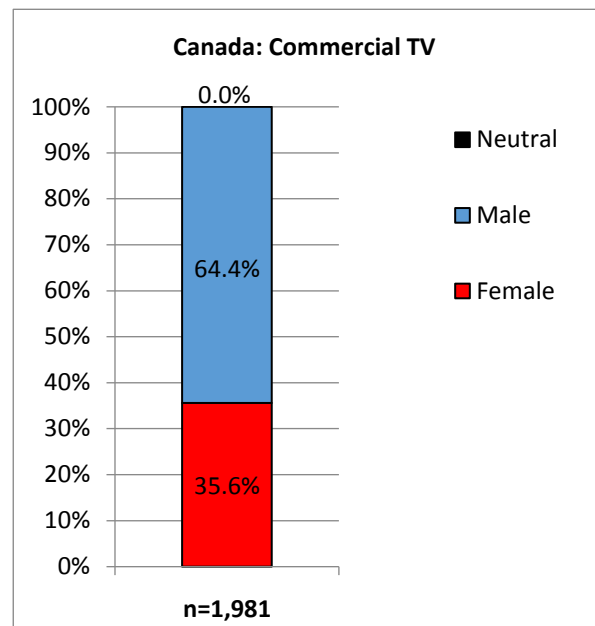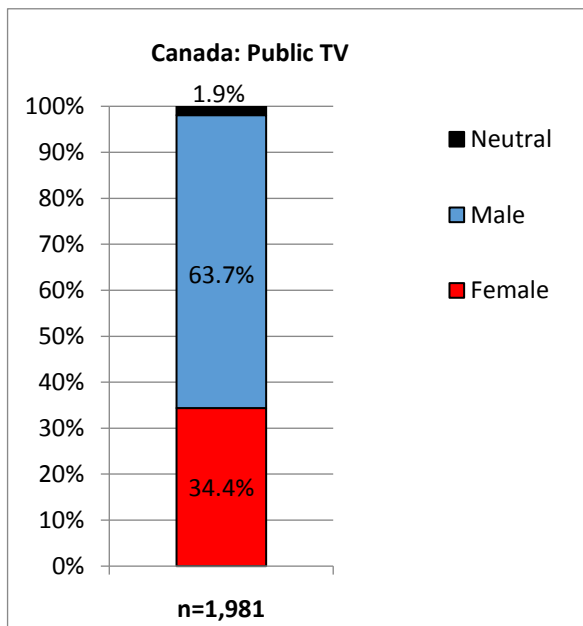


Canada: Public TV

- Neutral
- Male
- Female

1.9%
63.7%
34.4%

n=1,981



Canada: Commercial TV

- Neutral
- Male
- Female

0.0%
64.4%
35.6%

n=1,981

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Both public and commercial TV have around 35% female characters among fictional shows. The broadcaster 'Treehouse' has the best female/male ratio (45.1% / 54.9%).
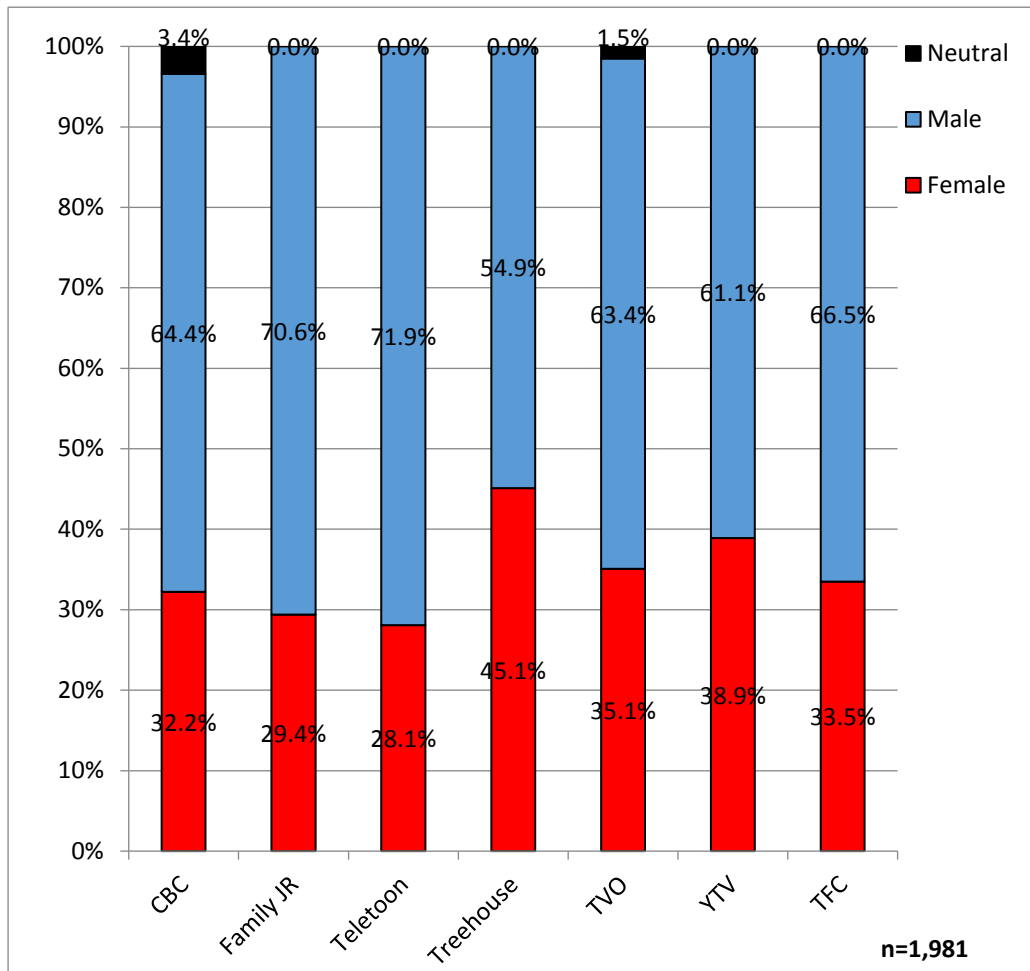


**Gender perspective: International comparison**

The main characters of the fictional shows in Canadian children´s television were 35.3% female, 64.3% male, and 0.4% neutral. Among the examined countries Canada comes in fourth place in terms of female characters and the third place in terms of male characters. The proportion of female and male characters in Canada is therefore close to that of the international average.

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## International comparison

| female | | male | | neutral | |
|---|---|---|---|---|---|
| Cuba | 40.7% | Israel | 68.6% | Taiwan | 12.5% |
| Brazil | 40.4% | Germany | 65.4% | UK | 4.2% |
| USA | 38.2% | Canada | 64.3% | Argentina | 2.5% |
| UK | 36.4% | Belgium | 63.8% | Belgium | 2.5% |
| 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 | 0.4% |
| Belgium | 33.8% | Brazil | 59.1% | Canada | 0.4% |
| Germany | 33.4% | Cuba | 58.2% | Israel | 0.1% |
| Israel | 31.3% | Taiwan | 52.3% | USA | 0.0% |
| **average** | **35.9%** | **average** | **61.9%** | **average** | **2.2%** |

In 2007 the female characters made up 35%. There is hardly any positive change, when it comes to the equilibrium between male and female characters (Male: 64.3% / Female: 35.3% in 2017).

**4.1 The main character: human – animal – monster – object – machine?**

Another interest of the study was finding out what the nature of the characters within the fictional programs. Is it a human, an animal, an object, a machine, etc.? 856 characters of the recorded are humans, which corresponds to a percentage of 46.9%. 621 characters (34.0%) are animals. The "monsters or mythical creatures" appear as the third largest group. 166 characters



Type of characters / Canada

n=1,826, Canadian sample

(9.1%) can be assigned to this group. Furthermore, "plants and objects" consists of 27 characters (1.5%)," robot or machine" includes 106 characters (5.8%) and 50 characters are coded as "others" (2.7%).
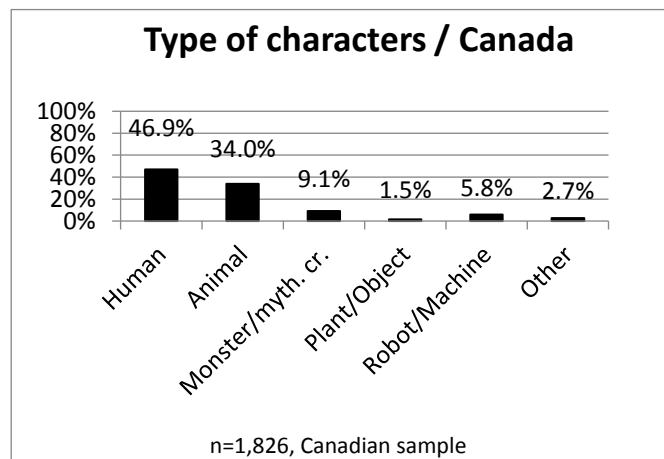
## International comparison

|  | **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% | 3.3% |
| Belgium | 61.2% | 23.3% | 9.3% | 2.9% | 3.3% | 0% |
| Germany | 59.5% | 23.9% | 7.5% | 6.5% | 2.6% | 0.1% |
| Brazil | 57.3% | 31.2% | 6.1% | 0.0% | 4.9% | 0.5% |
| Taiwan | 56.8% | 20.2% | 15.0% | 0.5% | 6.2% | 1.2% |
| Israel | 55.4% | 24.9% | 15.4% | 0.4% | 3.8% | 0.1% |
| UK | 54.9% | 27.7% | 14.3% | 1.3% | 0.1% | 1.7% |
| Canada | 46.9% | 34.0% | 9.1% | 1.5% | 5.8% | 2.7% |
| USA | 41.4% | 34.8% | 18.3% | 0.8% | 4.7% | 0% |
| **average** | **55.4%** | **27.8%** | **10.9%** | **1.4%** | **3.6%** | **0.9%** |

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

Of the female characters 370 (57.5%) are humans, 198 (30.7%) are animals, 52 (8.1%) are monsters or mythical creatures, 1 (0.2%) are plants or objects and 16 (2.5%) are robots or machines.

The male characters are represented in 486 cases (41.5%) as humans and in 420 cases (35.7%) as animals. Monsters and mythical creatures with male gender are found in 113 characters (9.6%), 25 (2.1%) are plants or objects and 89 (7.6%) are robots or machines.
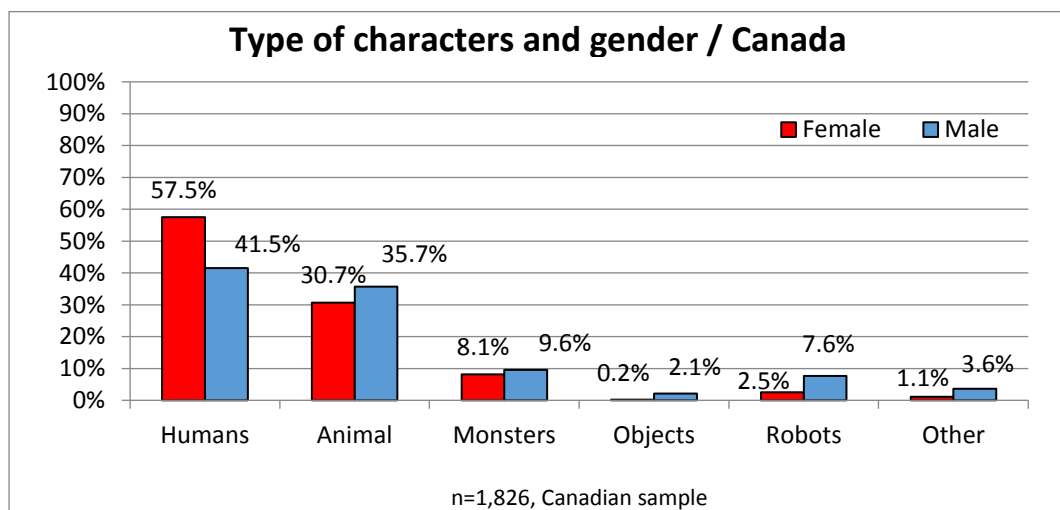


**Type of characters and gender / Canada**

n=1,826, Canadian sample

Of the humans 370 (43.2%) are female and 486 (56.8%) are male. Among the animals, 198 (32.0%) are female and 418 (67.5%) are male. The remaining 3 characters (0.5%) have no identifiable gender. Among the monsters or mythical creatures 52 (31.3%) are female, 112 (68.1%) are male and 1 (0.6%) is gender-neutral. Of the plants and objects 1 (3.7%) is female, 25 (92.6%) are male and 1 (3.7%) is gender-neutral. Among the robots or machines 16 (15.1%) are female, 89 (84.0%) are male and 1 (0.9%) is neutral.
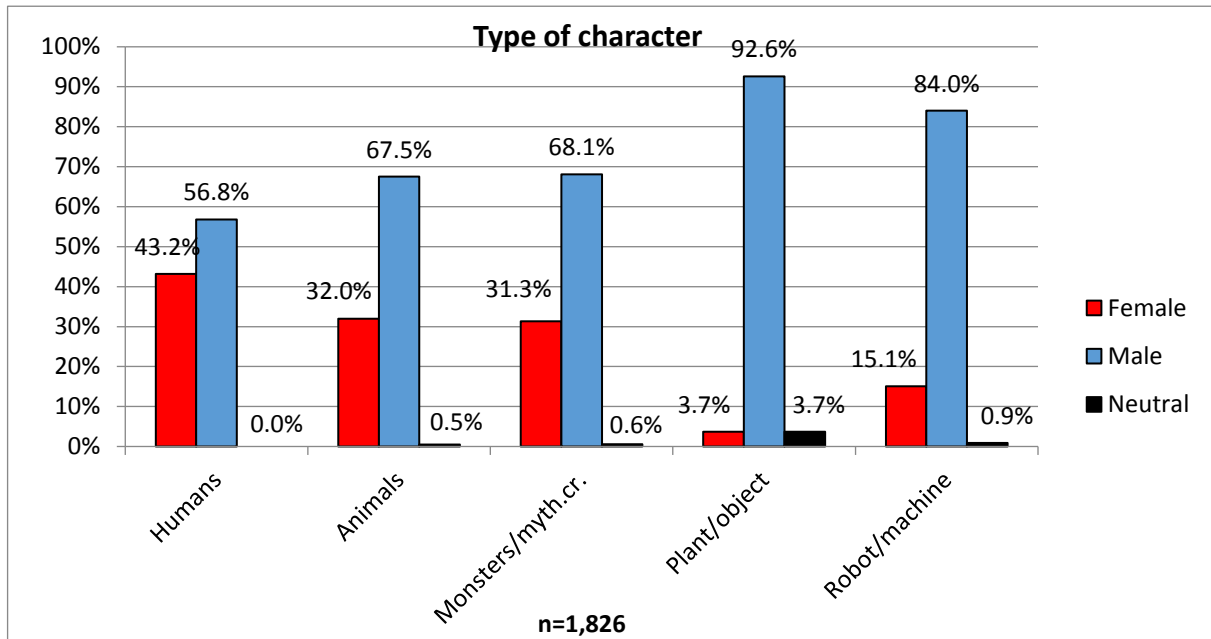


Comparing the results with those from 2007, it can still be observed that female characters are more likely to be humans, while male characters are more likely portrayed as animals, monsters, objects and robots.

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## female characters



**Public TV:** Humans 36.1%, Animals 36.9%, Monsters 16.4%, Objects 9.8%, Other 0.8%

**Commercial TV:** Humans 62.5%, Animals 29.3%, Monsters 6.1%, Robots 0.8%, Objects 0.2%, Other 1.1%

## male characters



**Public TV:** Humans 32.5%, Animals 38.6%, Monsters 13.2%, Objects 2.2%, Robots 12.7%

**Commercial TV:** Humans 43.5%, Animals 35.1%, Monsters 8.8%, Objects 2.1%, Other 6.3%

Legend: Other, Robots, Objects, Monsters, Animals, Humans
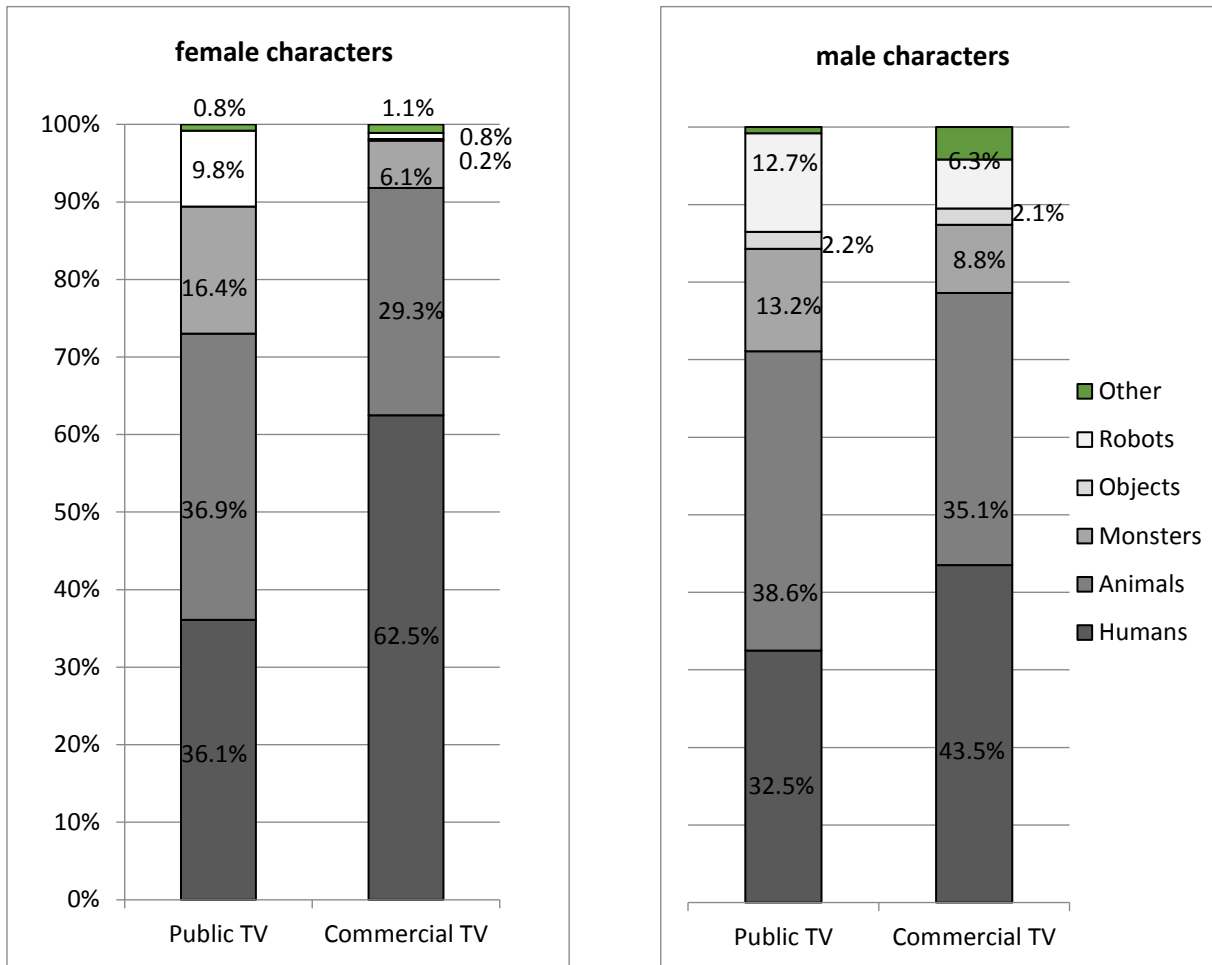
Commercial TV is dominated by the human females (63.1%) and slightly by the human males (45.5%). The ratio of animals/humans in public TV results in a similar female/male proportion.

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

The analysis of the "general part" of the character in the context of the story shows that 1,735 of the characters in Canada´s fictional children´s programs are identified as protagonists. This corresponds to a relative part of 95.0%. On the other hand, there are 88 antagonists that constitute 4.8% of the characters. 3 characters could not be grouped neither as a protagonist nor as an antagonist (0.2%).
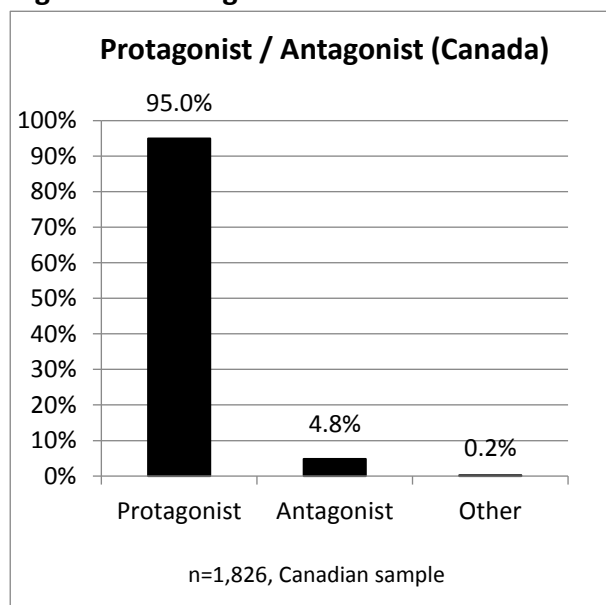
### Protagonist / Antagonist (Canada)



Protagonist 95.0%, Antagonist 4.8%, Other 0.2%

n=1,826, Canadian sample

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Of the protagonists counted, 617 (35.6%) are female and 1,111 (64.0%) are male. 7 (0.4%) protagonists are gender-neutral. Among the antagonists 24 (27.3%) are female and 64 (72.7%) are male. 3 female characters cannot be classified as neither protagonists nor antagonists.
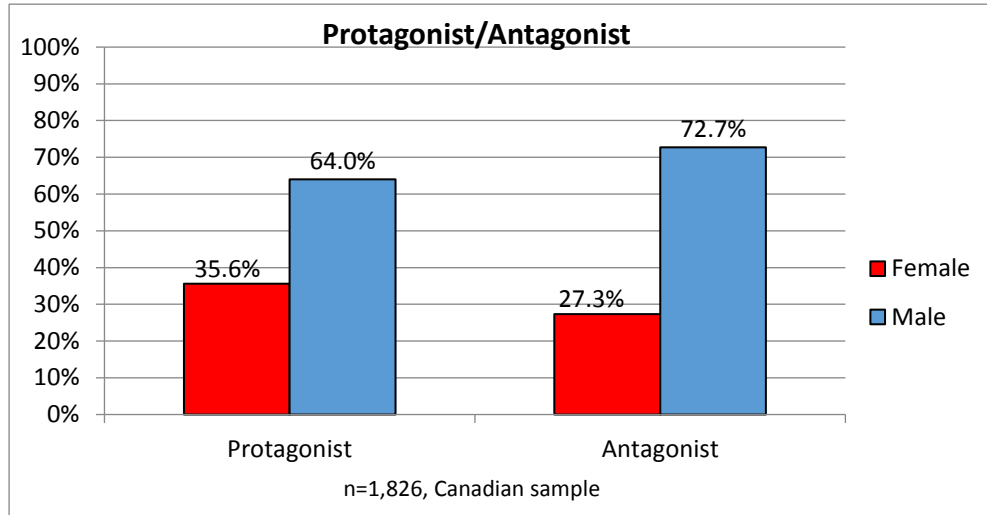


Among the female characters 617 (95.8%) are protagonists, 24 (3.7%) are antagonists and 3 (0.5%) are not identifiable. With regard to male characters, 1,111 (94.6%) are protagonists and 64 (5.4%) are antagonists.

## International comparison

|  | Protagonist | **Antagonist** |
|---|---|---|
| Taiwan | 78.2% | 17.6% |
| Belgium | 88.4% | 10.6% |
| Germany | 33.5% | 9.9% |
| Cuba | 90.4% | 9.6% |
| Israel | 90.3% | 9.5% |
| UK | 92.3% | 7.6% |
| USA | 93.3% | 6.6% |
| Argentina | 92.4% | 6.2% |
| Canada | 95.0% | 4.8% |
| Brazil | 94.5% | 4.5% |
| **average** | **86.8%** | **8.1%** |

With a percentage of 4.8% of antagonists in children´s TV, Canada takes the penultimate 9th place in the international comparison. Canada has the highest percentage of main character protagonists at 95%, compared to the international average of 86.8%.

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

To analyse in what kind of constellation the main character is acting, the following question was asked: Does he/she work and appear alone, in a group, or a duo? 208 of the characters (11.4%) are integrated into the plots as loners. 300 of the coded characters are part of a duo (16.4%). 1,302 of the characters (71.4%) and thus the majority are part of a group or a team. 14 (0.8%) could not be grouped into any of the categories.

**Constellation of the characters / Canada**



n=1,826, Canadian sample
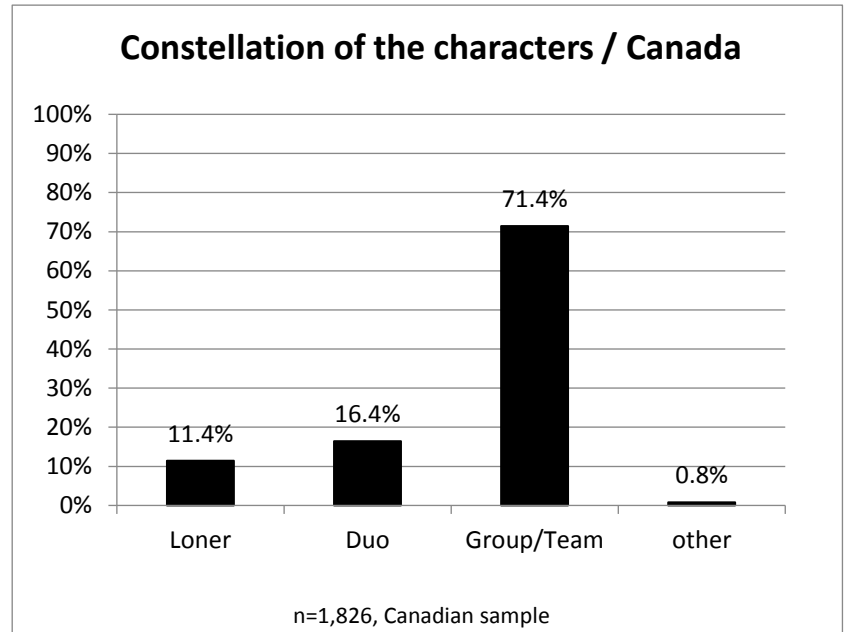
International comparison

|  | 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% |
| Brazil | 35.9% | 6.9% | 55.6% |
| Israel | 15.1% | 31.1% | 53.4% |
| Taiwan | 17.3% | 25.7% | 53.1% |
| **average** | **16.2%** | **17.5%** | **65.2%** |

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71.4% of the main characters in Canadian children´s TV are presented as part of a group or a team. On an international scale Canada ranks third and is above the average.

**Gender Perspective: Males are loners**

Of the female characters 38 (5.9%) are loners, 87 (13.5%) are in duos, 516 (80.1%) are a part of a group. The male characters are with 168 (14.3%) loners, 210 (17.9%) duos and 784 (66.9%) are a part of a group.
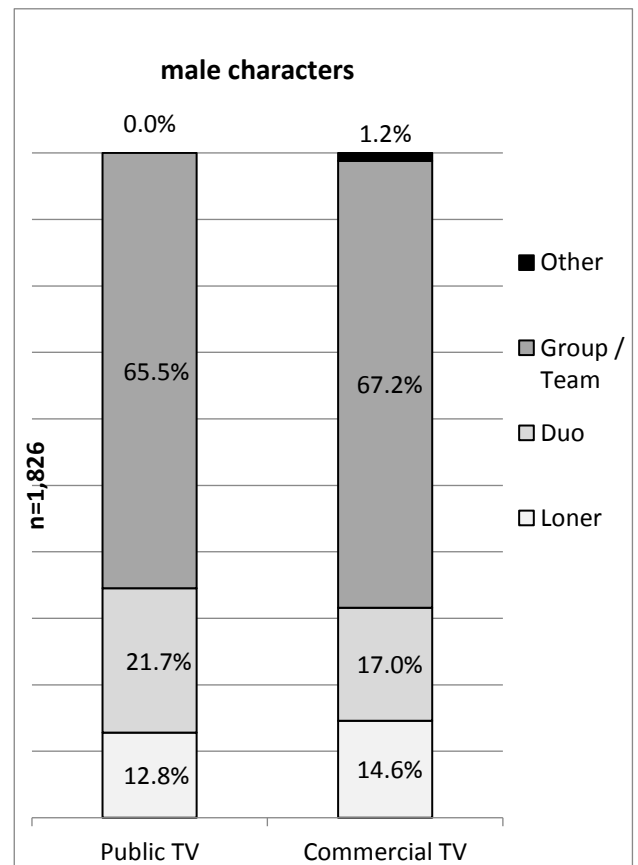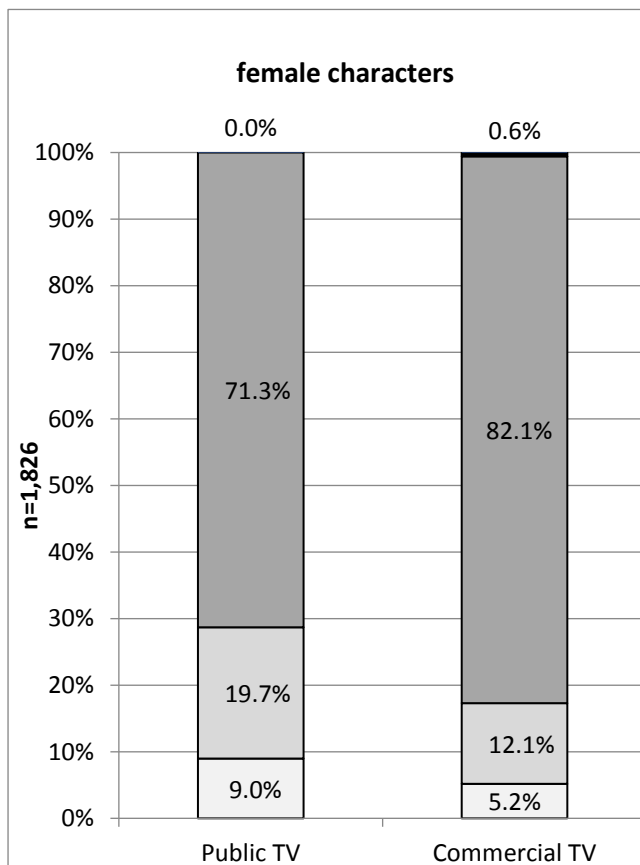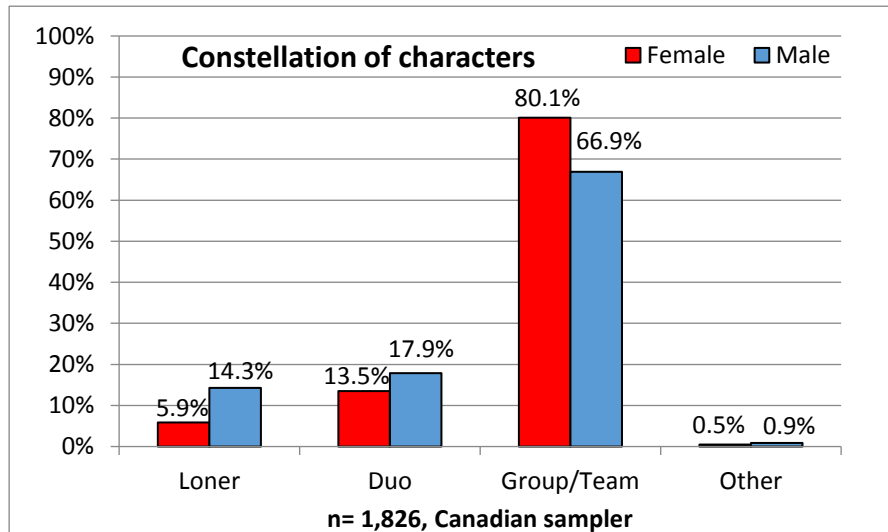
In the 'constellation' category the comparison between both TVs shows a bigger difference among the female characters – these characters in the commercial TV are more often in groups and logically, more rarely as duos or as loners.

**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? 1,400 (76.8%) of the characters appear as equals, regarding hierarchical positions. 253 (13.9%) are leaders, 112 (6.1%) are followers and for 59 (3.2%) characters the position is not clearly identifiable.

**Hierarchical position of the characters / Canada**



n=1,826, Canadian sample
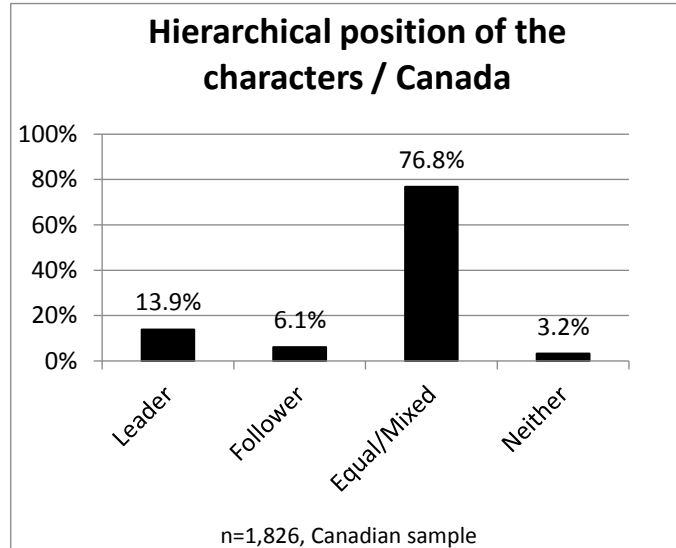
## International comparison

| | Leader | | Follower | | Equal |
|---|---|---|---|---|---|
| Cuba | 54.2% | Cuba | 32.7% | USA | 81.2% |
| Israel | 38.9% | Israel | 25.9% | Canada | 76.8% |
| Taiwan | 27.7% | Taiwan | 23.8% | Germany | 67.1% |
| UK | 25.6% | Belgium | 19.4% | UK | 66.0% |
| Belgium | 22.5% | Argentina | 14.4% | Brazil | 65.0% |
| Brazil | 25.1% | Brazil | 10.0% | Argentina | 62.9% |
| Argentina | 19.2% | Germany | 6.5% | Belgium | 58.0% |
| Canada | 13.9% | UK | 6.2% | Israel | 31.3% |
| USA | 13.1% | Canada | 6.1% | Taiwan | 29.1% |
| Germany | 8.0% | USA | 5.7% | Cuba | 10.7% |
| **average** | **24.0%** | **average** | **13.6%** | **average** | **58.3%** |

In 13.9% of the cases the main character is the leader of the group. In 6.1% of the cases the character is a follower and in 76.8% his or her hierarchical position is equal or mixed. On an

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international scale Canada has more equality among the characters than leading and/or following characters.

## Gender Perspective: hierarchical positions / social context

The female characters are in 45 (7.0%) of the cases leaders, 28 (4.3%) are followers, 553 (85.9%) are equal or mixed and for 18 (2.8%) it is not identifiable. The male characters are in 206 (17.6%) of the cases leaders, 81 (6.9%) are followers, 845 (72.0%) are equal or mixed and for 41 (3.5%) the hierarchical position was not identifiable.
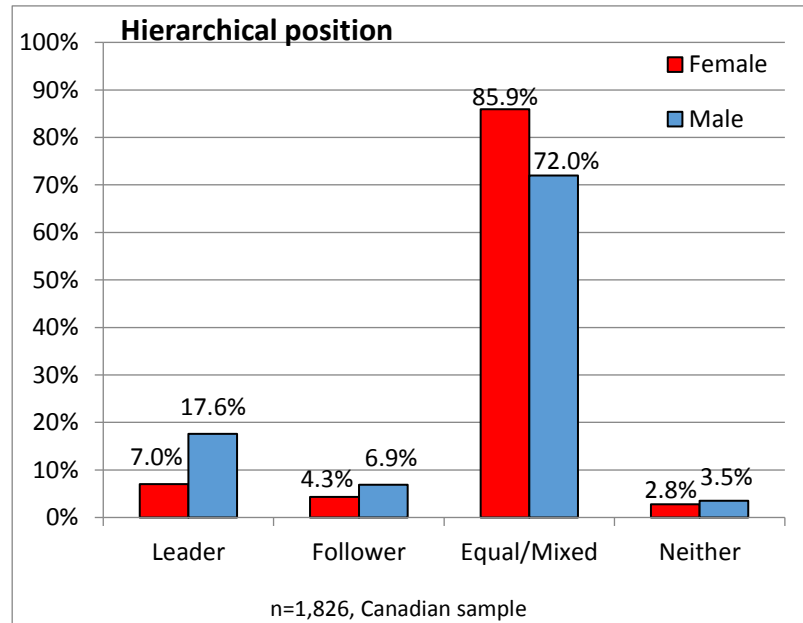


Of the leaders 45 (17.9%) are female and 206 (82.1%) are male. Among the followers the females are 25.7% (n=28) and the male characters make up 74.3% (n=81). 553 females are equals (39.6%), whereas 60.4% of the category consists of male characters (n=845). The hierarchical position of 59 characters could not be recognized: 18 females (30.5%) and 41 males (69.5%).



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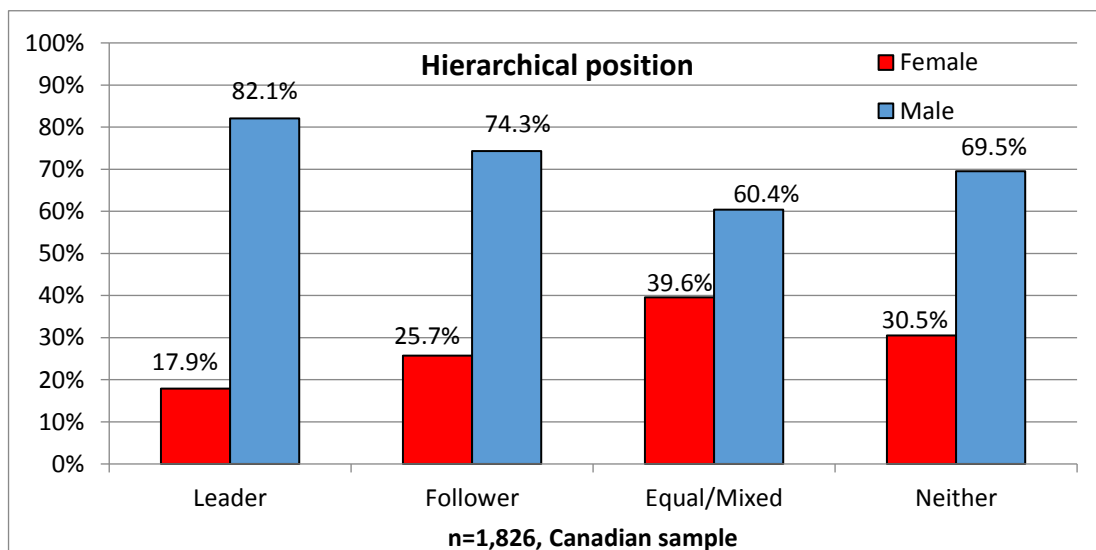
A tendency can be observed amongst both genders – more equals and less followers and leaders in the commercial TV. However, female characters tend to be equals in both types of TV.

**female characters**

| | Public TV | Commercial TV |
|---|---|---|
| Neither | 0.0% | 3.4% |
| Equal/Mixed | 78.7% | 87.6% |
| Follower | 8.2% | 3.4% |
| Leader | 13.1% | 5.6% |

n=1,826; Canadian sample

**male characters**

| | Public TV | Commercial TV |
|---|---|---|
| Neither | 1.2% | 4.0% |
| Equal/Mixed | 67.3% | 73.2% |
| Follower | 11.1% | 5.9% |
| Leader | 20.4% | 16.9% |

n=1,826; Canadian sample

Legend: ■ Neither ▣ Equal/Mixed □ Follower □ Leader
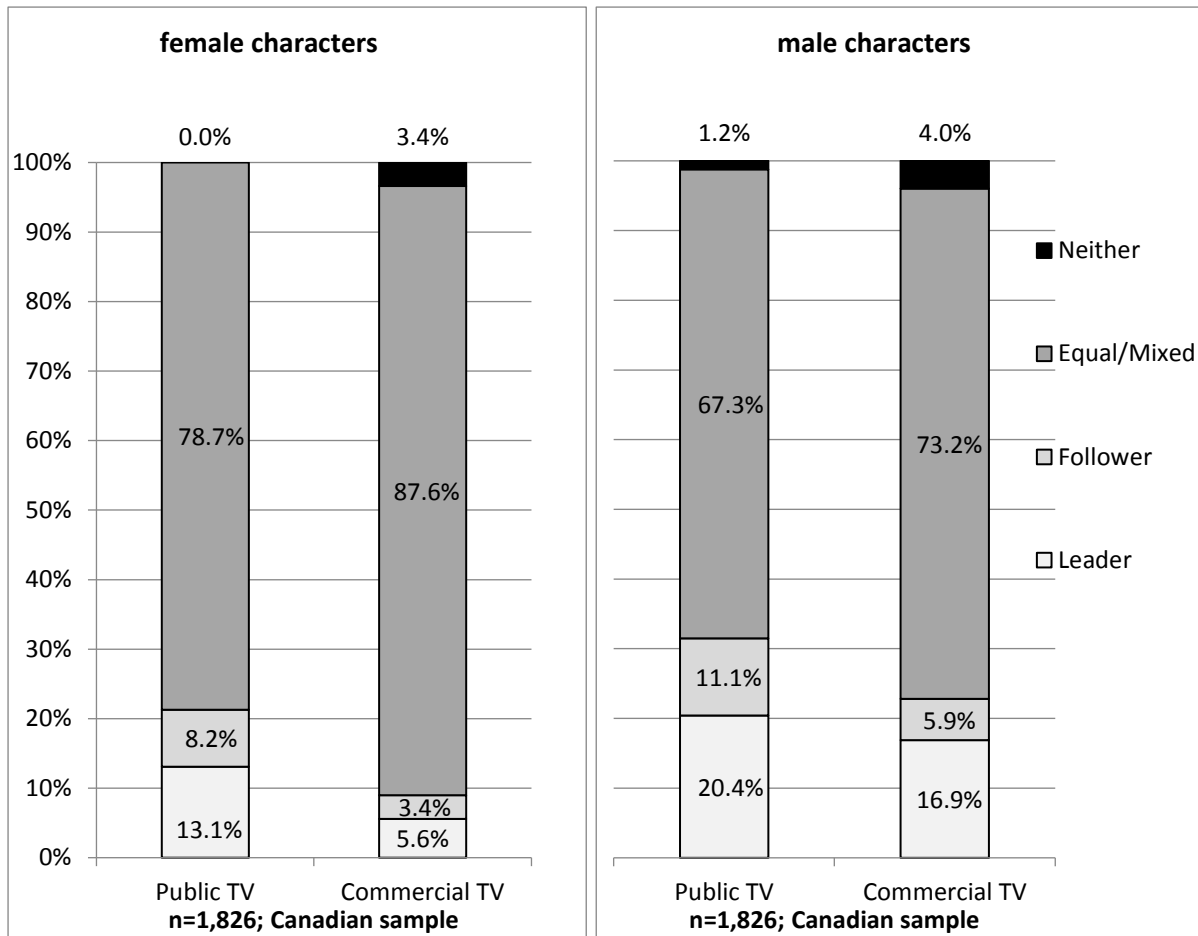
**4.5 In which kind of surrounding is the character first shown?**

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 in a private place such as a home. 758 (41.6%) of the recorded characters of this category appear here for the first time. Public and work places rank second with 555 (30.4%). 325

**Introduction to the plot / Canada**

| Private place | School | Public/Work | Nature | Other |
|---|---|---|---|---|
| 41.6% | 8.0% | 30.4% | 17.8% | 2.2% |

n=1,826, Canadian sample

22
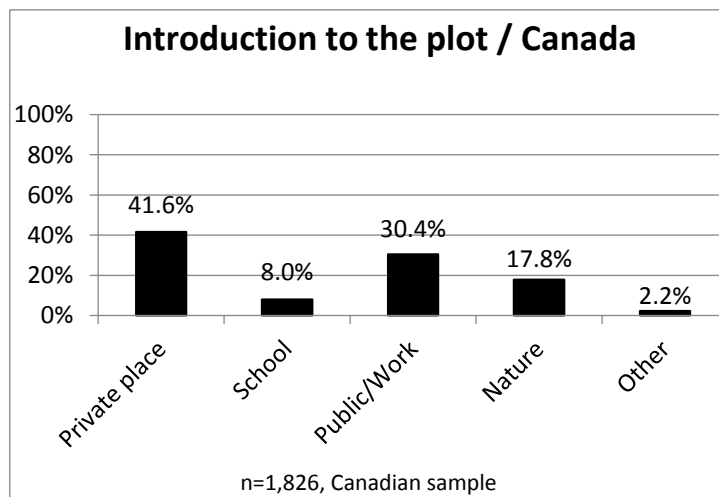
(17.8%) are introduced in the nature and 146 (8.0%) characters are at school when they first appear. 40 (2.2%) are in other surroundings.

In 2007 the ranks were absolutely the same. The only difference are the exact percent rates. 10 years later the 'private place' category has risen with 5% (2007: 36.0%), 'school' obtains 4% less (2007: 12.0%) and 'public/work' has increased its percentage with 4% (2007: 26.0%).

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

293 (45.5%) of the female characters in the sample are introduced to the plot in private settings, 50 (7.8%) are in school, 180 (28.0%) are in public places or at work and 109 (16.9%) are in nature. 12 (1.9%) are in other surroundings. 463 (39.4%) of the male characters are first introduced at a private place, 96 (8.2%) are in school, 373 (31.9%) are in public or at work and 215 (18.3%) are in nature. 26 (2.2%) are in other surroundings.
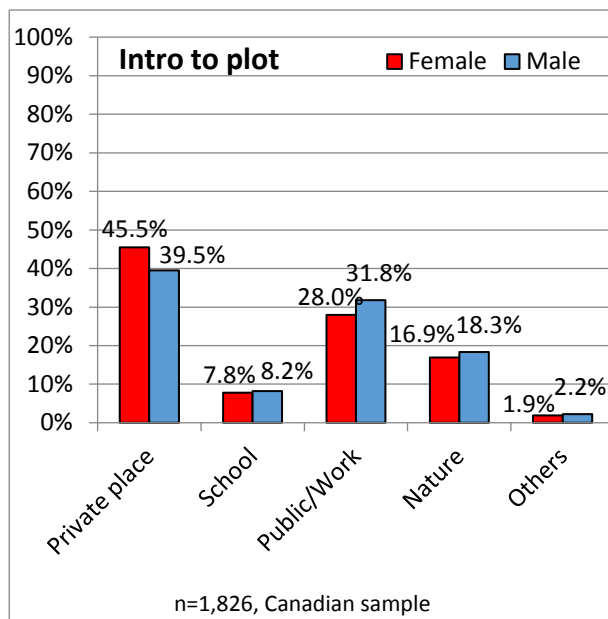


In comparison to the results in 2007, the female/male relations are similar in terms of who is more often introduced in what places, except for 'school'. The percentage of female characters, introduced in school, has drastically decreased (2007 – F: 17.0% / M: 9.0%).

## 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 and ethnicities of the main human characters, the shape of the characters´ eyes, their dark or tanned skin, etc. were taken into account.

18 (2.1%) of the human characters showed Asian physical traits. Black characters are found in 46 (5.4%) characters of the sample. 13 (1.5%) are classified as Latin-American, 1 (0.1%) as Middle-Eastern and 3 (0.4%) as South Asian. The majority, with 634 characters (74.4%), are Caucasian. 137 characters (16.1%) are classified as "Other" or are not identifiable.

**Skin color of the characters / Canada**



n=856, Canadian sample
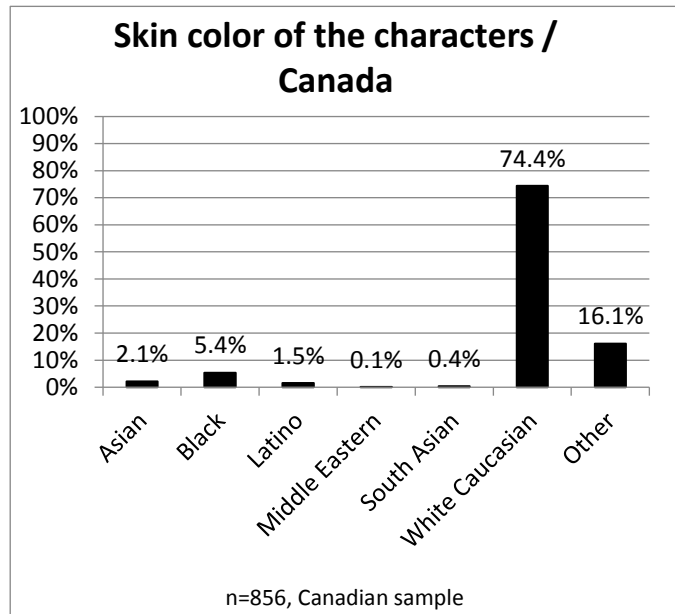
## International comparison

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

74.4% of the characters presented in Canadian children's TV are white Caucasians, 5.4% are Blacks, 1.5% are Latin-Americans and 2.1% are Asians. On an international scale, the representation of white Caucasians is with 6% above average and constitutes the fourth position of Canada in terms of featuring white main characters.

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Therefore, Canada is below international average when it comes to the other three skin color categories, whereas Asians and Latin-Americans are represented considerably below average, and Blacks slightly so.

In comparison to the results in 2007, there is a 6% decrease in terms of the white characters (2007: 80.0%) and 3% decrease in terms of the Asians (2007: 5.0%). The amount of black and Latin-American characters has changed, but not immensely (2007: 8.0 % Blacks; 2.0% Latin-American).

**Gender perspective: Blacks are as three times as often males**

Out of the female characters, 243 (65.7%) are white Caucasians, 9 (2.4%) are Blacks, 10 (2.7%) are Latin-American, 5 (1.4%) are Asian, 2 (0.5%) are South Asian, 1 (0.3%) is Middle-Eastern and 100 (27.1%) are other or are not recognizable.

The male characters comprise 391 (81.1%) white Caucasians, 37 (7.7%) Blacks, 1 (0.2%) South Asian, 13 (2.7%) Asians, 3 (0.6%) Latin-Americans, no Middle-Easterners and 37 (7.7%) other or not recognizable.



Skin color of the characters

- Male
- Female

| Category | Male | Female |
|---|---|---|
| Asian | 2.7% | 1.4% |
| Black | 7.7% | 2.4% |
| Latin American | 0.6% | 2.7% |
| Middle Eastern | 0.0% | 0.3% |
| South Asian | 0.2% | 0.5% |
| White Caucasian | 81.1% | 65.7% |
| Other/Not recognizable | 7.7% | 27.1% |

n=856, Canadian sample
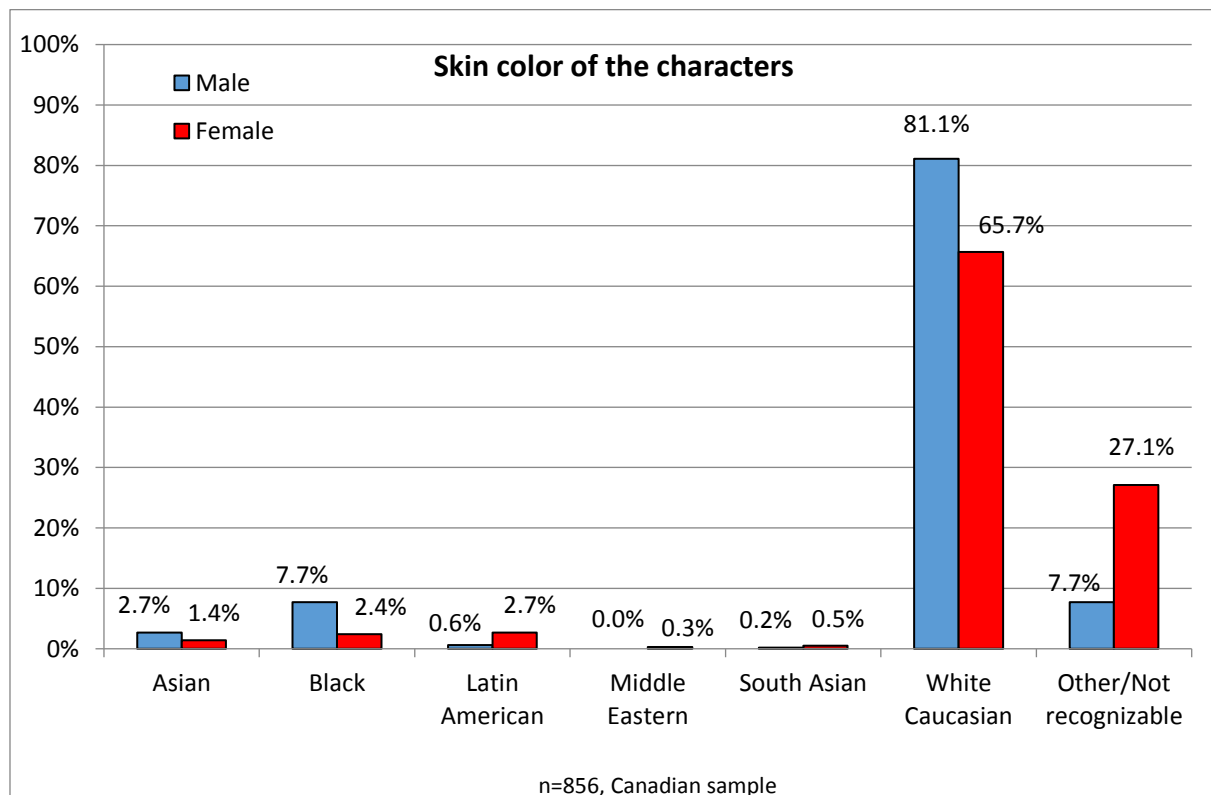
In comparison to the results of 2007 there are some conspicuous differences. Asian characters, especially among the females, have declined (Asians – M: 4.0% / F: 7.0% in 2007) and the black women characters have undergone a drastic decrease – in 2007 the female

share was 7.0%, now it is 2.4%. White women characters are also less in 2017 (White – F: 77.0% in 2007). The 'Other/Not Recognizable' percentage (27.1%) amongst women characters should be taken into account, when comparing the skin color categories because in 2007 it was just 6.0%.
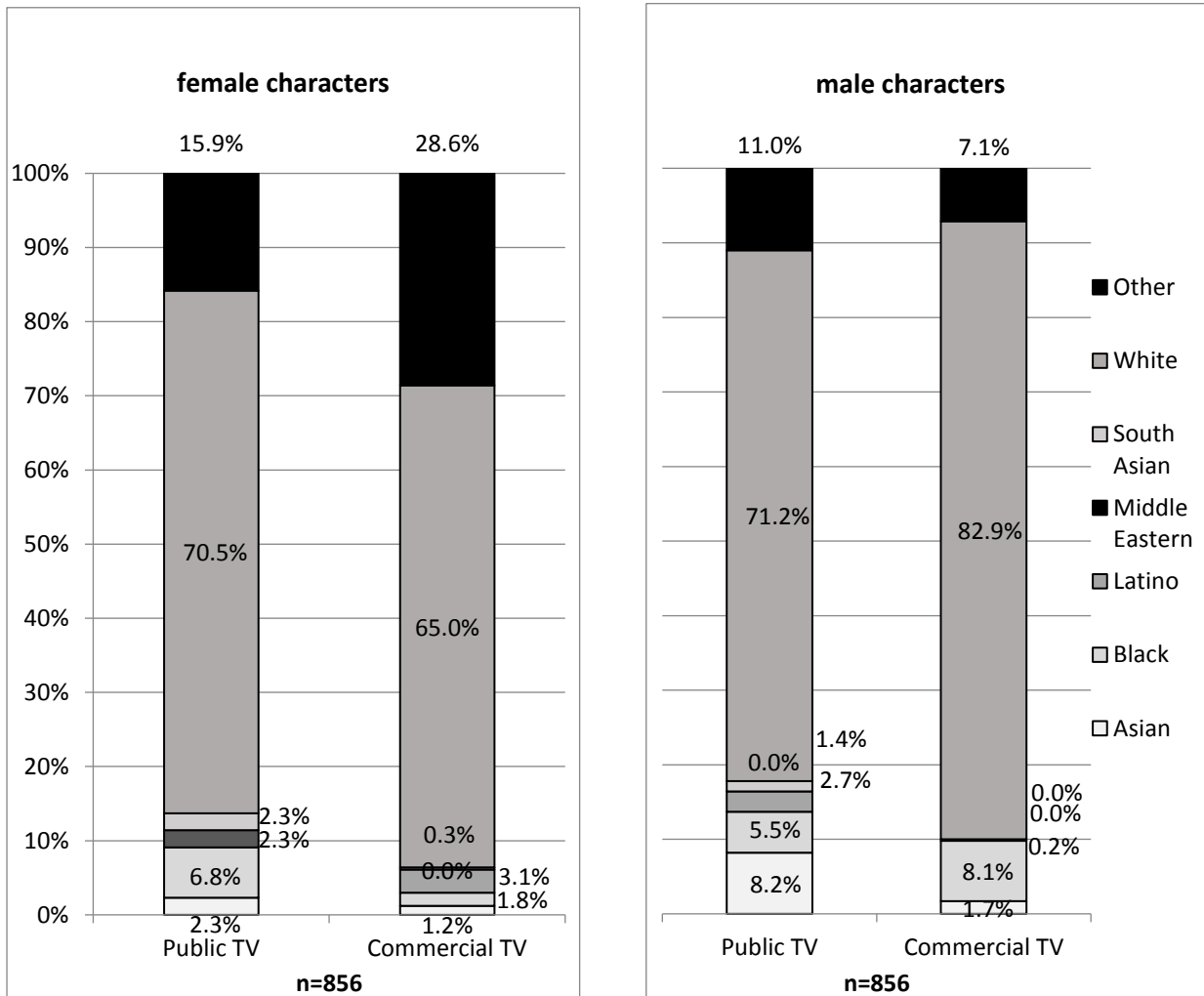


The main difference between public and commercial TV lies in the share of white characters. Female and male white characters are almost the same percentage in public TV, but then again the female characters are with more than 15% less in the commercial television, in comparison to the male characters in commercial television.

**5.2 What hair color do the characters have?**

The characters' hair colors can be divided up into 10 different categories. 28 (3.3%) characters do not have any hair, 184 (21.5%) characters have black hair, 141 (16.5%) are blonde-haired and 264 (30.9%) have brown hair. 41 (4.8%) have grey or white hair, 81 (9.5%) have red hair, 34 (4.0%) are pink-haired, 21 (2.5%) have purple hair and 29 (3.4%) are blue-haired. 31 (3.6%) could not be categorized in any of the categories.

**Hair color of the characters / Canada**

3.3% 21.5% 16.5% 30.9% 4.8% 9.5% 4.0% 2.5% 3.4% 3.6%

Bald, No hair | Black | Blonde | Brown | Grey/White | Red | Pink | Purple | Blue | Other

n=856, Canadian sample
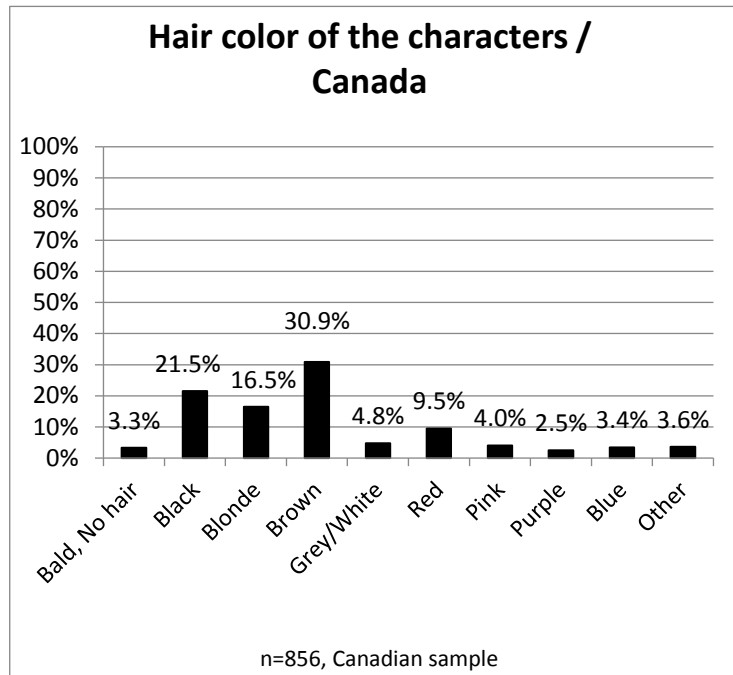
**Gender perspective: 16 times as many grey-haired males**

Out of the female characters every character has hair (bald ones – 0.0%), 68 (18.4%) have black hair, 85 (23.0%) have blonde hair and 84 (22.7%) have brown hair. Grey- or white-haired are 2 female characters (0.5%), red-haired are 47 female characters (12.7%), 33 (8.9%) have pink hair, 19 (5.1%) have purple hair and 15 (4.1%) have blue hair.

The male characters are with 28 (5.8%) with no hair, 116 (24.0%) have black hair, 56 (11.6%) have blonde hair and 180 (37.2%) have brown hair. 39 male characters are grey- or white-haired (8.1%), 34 are red-haired (7.0%), 1 is pink-haired (0.2%), 2 are purple-haired (0.4%) and 14 have blue hair (2.9%).

## Hair color of the characters

□ Male
■ Female

| Hair color | Male | Female |
|---|---|---|
| Bald, No hair | 5.8% | 0.0% |
| Black | 24.0% | 18.4% |
| Blonde | 11.6% | 23.0% |
| Brown | 37.2% | 22.7% |
| Grey/White | 8.1% | 0.5% |
| Red | 7.0% | 12.7% |
| Pink | 0.2% | 8.9% |
| Purple | 0.4% | 5.1% |
| Blue | 2.9% | 4.1% |
| Other | 2.9% | 4.6% |

n=856, Canadian sample

### female characters

Public TV:
- 18.2% (Black)
- 11.4% (Blonde)
- 45.5% (Brown)
- 0.0%
- 18.2% (Red)
- 0.0%
- 6.7% (Other)

Commercial TV:
- 18.4% (Black)
- 24.5% (Blonde)
- 19.6% (Brown)
- 0.6%
- 12.0% (Red)
- 10.1% (Pink)
- 5.8% (Purple)
- 4.6% (Blue)
- 4.4% (Other)

n=856

Legend: □ Bald  ■ Black  □ Blonde  ■ Brown  □ Grey/White  ■ Red  □ Pink  ■ Purple  ■ Blue  □ Other

### male characters

Public TV:
- 0.0%
- 20.6% (Black)
- 8.2% (Blonde)
- 58.9% (Brown)
- 1.4%
- 6.8% (Red)
- 0.0%
- 0.0%
- 4.1%
- 0.0%

Commercial TV:
- 6.8% (Bald/Grey)
- 24.6% (Black)
- 12.2% (Blonde)
- 33.3% (Brown)
- 9.2% (Grey/White)
- 7.1% (Red)
- 0.2%
- 0.5%
- 2.7%
- 3.4% (Other)

n=856

Legend: □ Bald  ■ Black  □ Blonde  ■ Brown  □ Grey/White  ■ Red  □ Pink  ■ Purple  ■ Blue  □ Other

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The results of two of the categories could be referred as conspicuous. The purple-haired characters are ten times more female than male. Sixteen times more males than females could be observed among the characters with grey/white hair.

In commercial TV both female and male characters have less often brown hair, in comparison to public TV. The only bald characters are to be seen among the male characters in commercia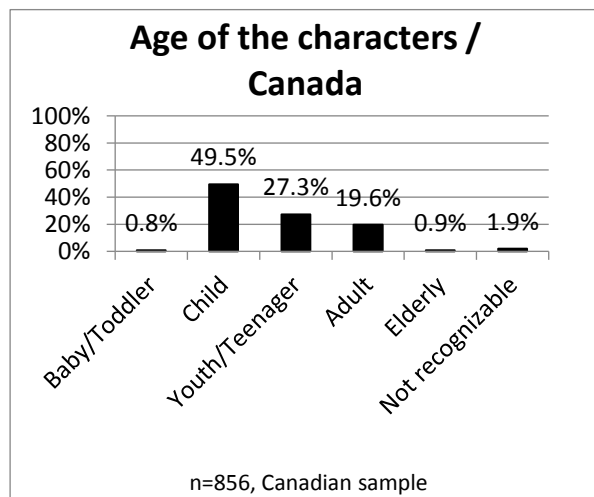l TV. Grey/white characters have their majority also in commercial television. Most blonde characters could be observed among the female characters in commercial television and most red-haired characters – among females in public TV. Interestingly, pink-/purple- and blue-haired characters are mostly important for the female characters in commercial TV.

## 5.3. Age of 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.



**Age of the characters / Canada**

n=856, Canadian sample

In terms of age two larger groups could be found in the sample: 423 (49.5%) are children and 233 (27.3%) are teens. Only 7 (0.8%) are babies, 168 (19.6%) are adults and only 8 (0.9%) are elderly. For 16 characters (1.9%) no exact age parameters could be given.

In comparison to the study in 2007 the adult characters have decreased by 50% (2007: 38.0%) and child characters are 50% more (2007: 26.0%). Teen characters are 4% less (2007: 31.0%) and the elder characters are three times less (2007: 3.0%). Also slightly less baby characters could be observed in 2017 (2007: 2.0%).

## International comparison

| Baby/<br>Toddler | | Child | | Youth/<br>Teenager | | Adult | | Elderly | |
|---|---|---|---|---|---|---|---|---|---|
| Brazil | 3.7% | Brazil | 54.2% | Israel | 47.9% | UK | 31.5% | Argentina | 6.8% |
| Germany | 1.8% | Canada | 49.5% | UK | 42.6% | Taiwan | 29.4% | UK | 4.9% |
| Cuba | 1.6% | USA | 44.7% | Belgium | 42.1% | Israel | 29.0% | Taiwan | 3.6% |
| Canada | 0.8% | Argentina | 44.4% | 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% |
| **average** | **1.2%** | **average** | **36.6%** | **average** | **34.6%** | **average** | **23.1%** | **average** | **2.7%** |

49.5% of the characters presented in Canadian children´s TV are children, i.e. Canada takes the second place in 'child'. 27.3% are teens and 19.6% are adults – both categories are in Canada under the international average.


**Gender perspective: Girls are more often children and teenagers, adults are more often male.**

Out of the female characters 6 (1.6%) are babies or toddlers, 212 (57.3%) are children, 111 (30.0%) are teens, 35 (9.5%) are adults and 2 (0.5%) are elderly.

1 male character (0.2%) is a baby, 211 (43.5%) are children, 122 (25.2%) are teens, 133 (27.4%) are adults and 6 (1.2%) are elders.

The tendency stated in the title of the paragraph is the same as in 2007, but then again somewhat strengthened. In 2007 the male children were 25.0% and the female children were 28.0%, whereas in 2017 both have a higher percent rate (M: 43.5%; F: 57.3%). Among the adults both male and female have decreased but here the effect is stronger among the female adults – the ratio widens (2007: M: 42.0%; F: 31.0%).
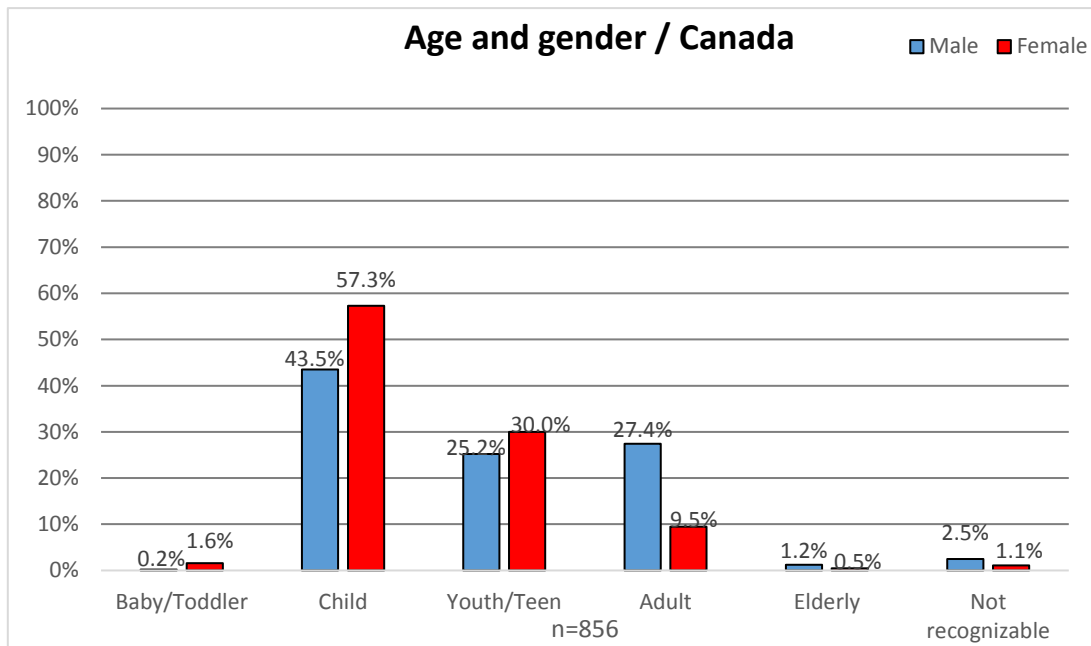
Out of the babies/toddles 1 is male (14.3%) and 6 are female (85.7%). The children are in 211 cases male (49.9%) and in 212 cases female (50.1%), whereas teenagers are in 122 cases male (52.4%) and in 111 cases female (47.6%). Out of the adults 133 are male (79.2%) and 35 are female (20.8%). The elderly characters comprise 6 males (75.0%) and 2 females (25.0%).
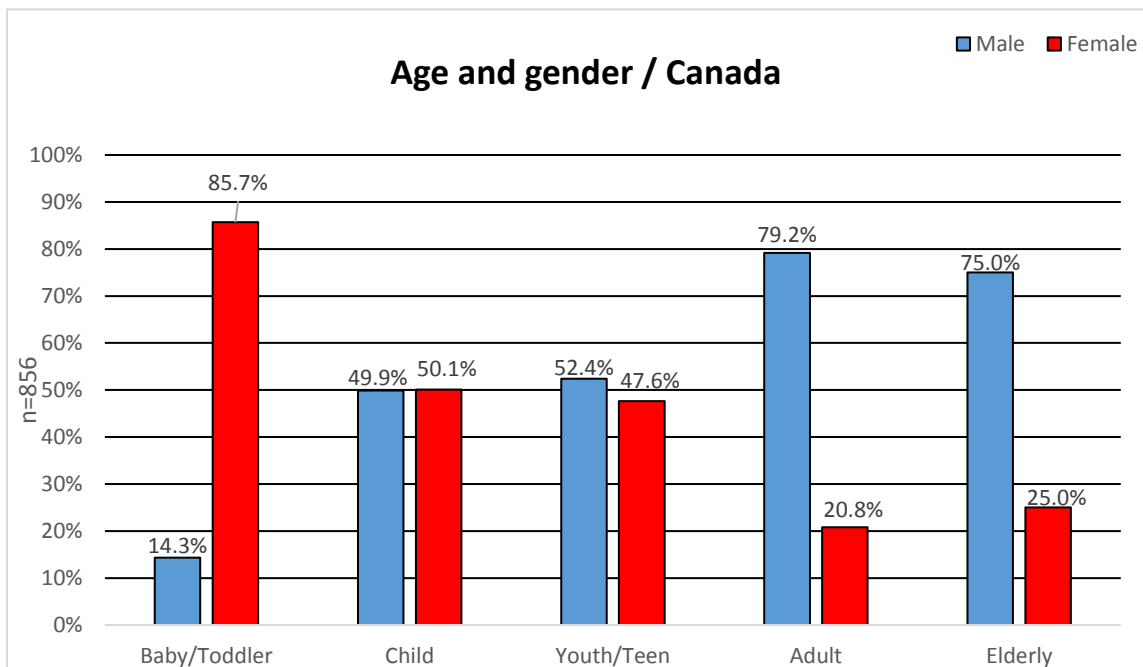


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## female characters
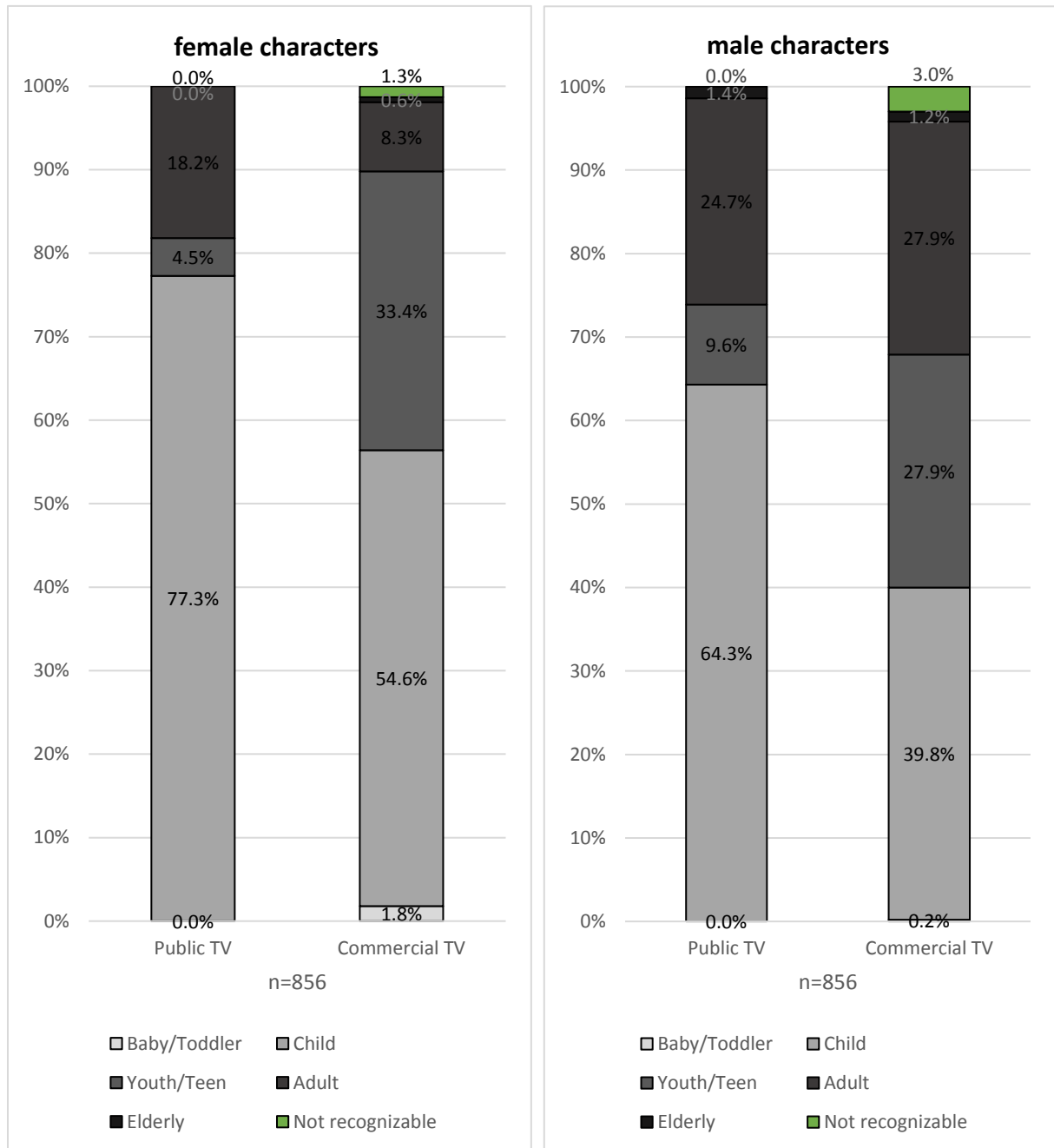


## male characters

Commercial TV has among both genders less child characters and more teen characters. Male characters in both types of television are more often adults than the females.

**5.4 What 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. However, in the Canadian sample no characters with disabilities could be found.

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

337 characters (18.5%) solve problems by using science, technology, engineering and/or mathematics (STEM). 159 characters (8.7%) are solving issues with magic, which is the use of supernatural powers to make things happen that would usually be impossible, such as making people disappear and/or the use of means such as charms or spells

**Main resource to solve problems / Canada**

| Category | Percentage |
|---|---|
| STEM | 18.5% |
| Magic | 8.7% |
| Talking | 50.3% |
| Physical Power | 16.3% |
| Others | 6.2% |

n=1,826, Canadian sample
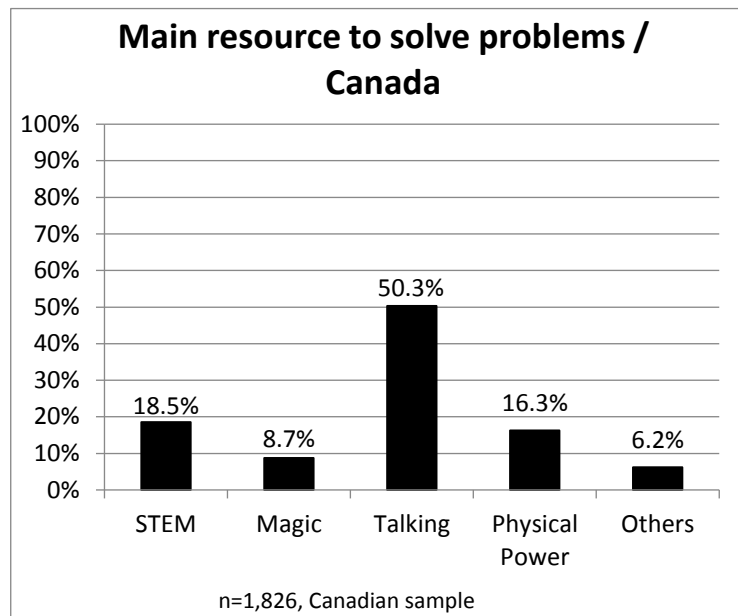
believed to have supernatural powers over natural forces. 915 (50.3%) are using talking, mediation, organizing and/or understanding. 297 (16.3%) use (natural or enhanced) physical power as their main resource to solve problems. 112 (6.2%) could not be categorized to any of the categories.

**Gender perspective: Female characters solve their problems with magic two times more often.**

Of the female characters 98 (15.2%) use STEM, 89 (13.8%) use magic, 332 (51.6%) solve problems by talking, mediating, organizing and understanding, 82 (12.7%) use physical power and 43 (6.7%) solve their problems in another way.

Of the male characters 238 (20.4%) do STEM, 70 (6.0%) do magic, 581 (49.7%) solve their problems by talking, mediating, organizing and understanding, 215 (18.3%) solve problems with the help of physical power. For 65 characters (5.6%) solving problems was done differently.

**Solving problems and gender / Canada**

| | STEM | Magic | Talking | Physical Power | Others |
|---|---|---|---|---|---|
| Female | 15.2% | 13.8% | 51.6% | 12.7% | 6.7% |
| Male | 20.4% | 6.0% | 49.7% | 18.3% | 5.6% |

n=1,826
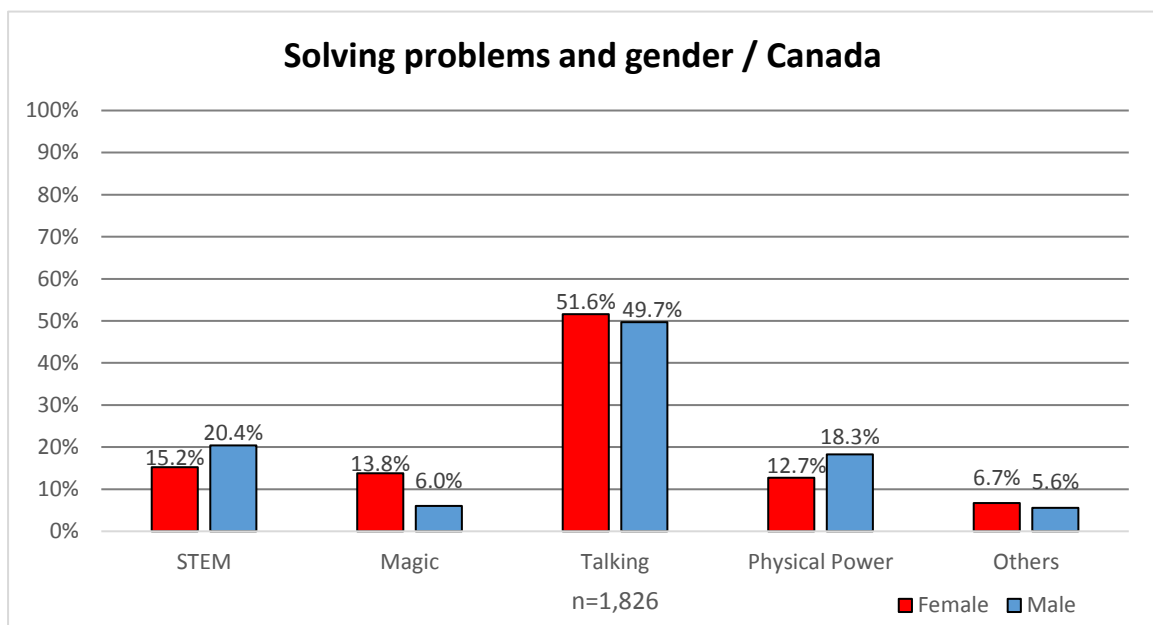
Out of the characters, who use STEM as a problem-solver 29.2% are female (n=98) and 70.8% are male (n=238). The magic category consists of 56.0% female characters (n=89) and 44.0%
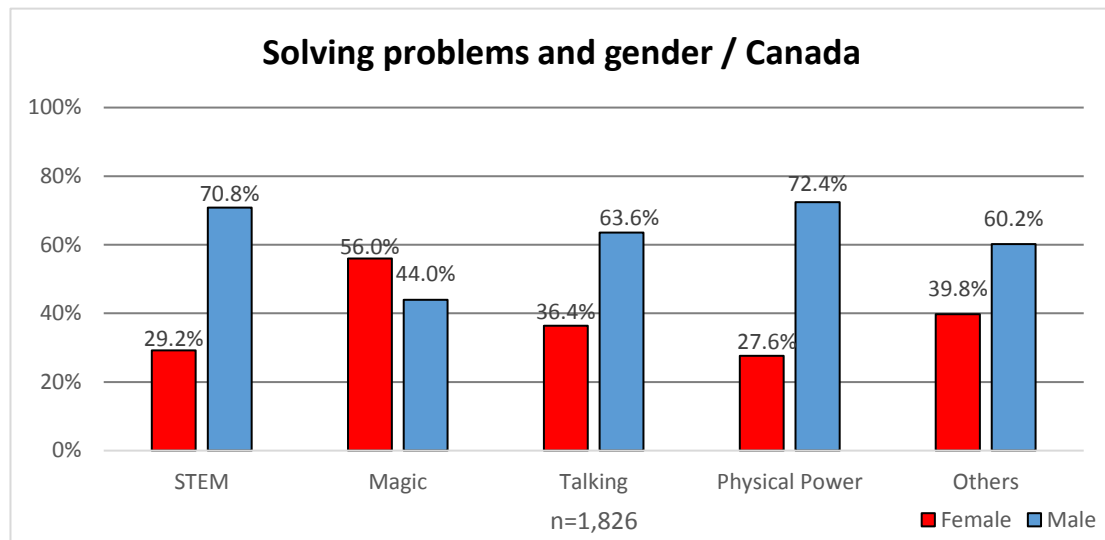


males (n=70). 332 females are using talking, mediation, organizing etc. as a problem-solver (36.4%), whereas the male characters are 581 (63.6%). 215 males make up 72.4% of the physical power group and the females, who use this method are 82 (27.6%). The "Other" category consists of 43 female (39.8%) and 65 male (60.2%) characters.

## 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 | 42.5% | Israel | 13.5% |
| Cuba | 7.2% | Germany | 6.7% | Cuba | 24.8% | Germany | 6.4% |
| Argentina | 5.7% | UK | 3.6% | Germany | 24.3% | Argentina | 5.3% |
| **average** | **17.6%** | **average** | **12.6%** | **average** | **46.2%** | **average** | **14.8%** |

Canada is very close to the international average in 'STEM' and 'Power'. In 'talking, mediation, organizing and/or understanding' the North-American country is almost 4% above the international average and in 'magic' almost 4% below. ´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. 374 (69.6%) of the shows are directed by one man. 53 (9.9%) are directed by one woman. Teams with women constitute 34 (6.3%) of the directed shows and men-only teams direct 65 shows (12.1%). One team (0.2%) consists only of women. For 10 shows (1.9%) is not clear who and how many are the
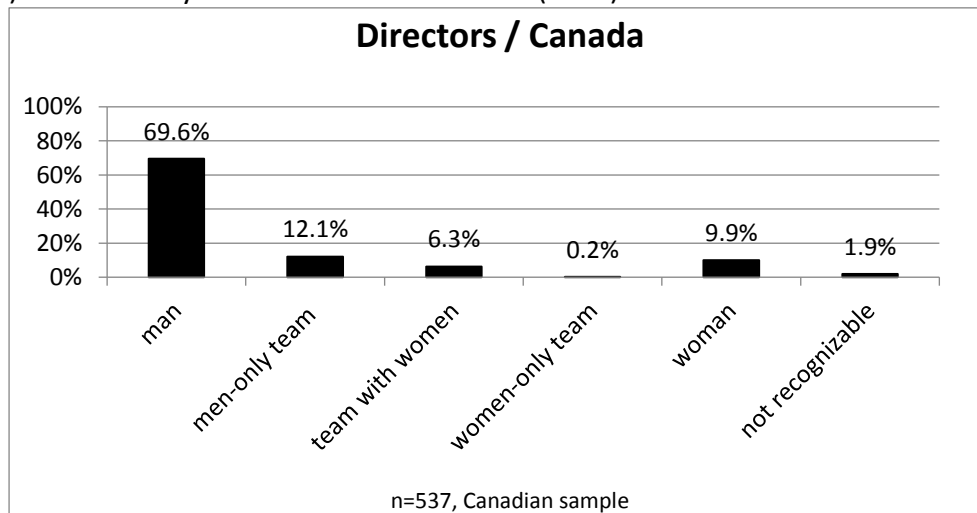


directors.

## 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% |
| **average** | **7.7%** | **average** | **65.2%** | **average** | **7.0%** | **average** | **14.8%** | **average** | **0.3%** |

Canada is second among the autonomous woman directors and the autonomous male directors. Regarding the three 'team' categories, Canada ranks under the international average.

### 6.2 Screenwriter

235 shows (43.8%) are written by one man, whilst 109 (20.3%) are written by one woman. In terms of team writers, 76 (14.2%) shows are written by teams with (at least one) woman, 102 (19.0%) by men-only teams, and 7 (1.3%) are written only by women. For 8 shows (1.4%) is not possible to say whether one person or a team writes the script.
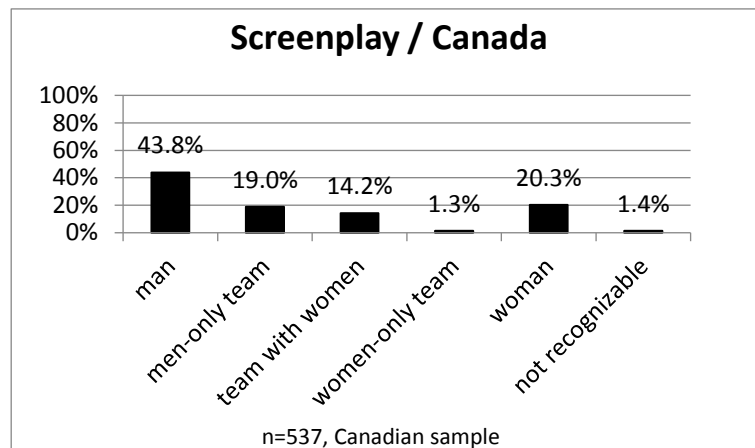


Screenplay / Canada

man 43.8%
men-only team 19.0%
team with women 14.2%
women-only team 1.3%
woman 20.3%
not recognizable 1.4%

n=537, Canadian sample

### 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 | 10.3% | 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% |
| **average** | **13.1%** | **average** | **35.6%** | **average** | **27.2%** | **average** | **18.1%** | **average** | **1.3%** |

Canada is the leader among the autonomous female screenwriters and in third place among the autonomous male screenwriters. Men-only teams and women-only teams are close to the international average. Teams with women have a two times smaller percentage than the international average.

## 6.3 Producer

Teams with at least one / a woman constitute the highest share of the producers – 305 produced shows (56.8%). There are 85 (15.8%) productions of one woman and 60 (11.2%) of one man. The number of shows, produced by men-only teams, is 68 (12.7%) and of the shows with only female producers 9 (1.7%). Producer categorization is not possible for 10 shows (1.8%).

**Producer / Canada**

n=537, Canadian sample
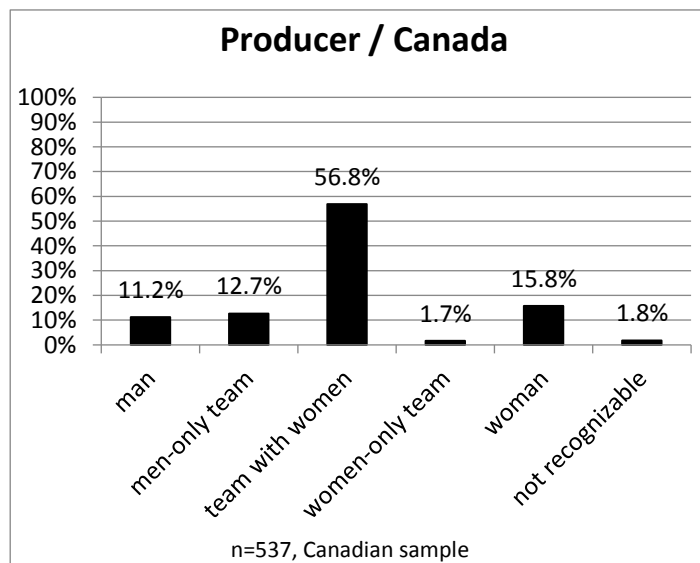
## International comparison

| 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 the share of the men-only teams is smaller than the international average and the women-only teams are above but quite close to the average. Gender mixed production teams are drastically over the international average. More women producers and extremely less men producers could be seen in Canada, when comparing its results to the international average.

**6.4 Creator**

169 shows (45.1%) are created by one man, while 63 (16.8%) by one woman. Teams with women make up 40 shows (10.7%), "men-only" teams - 63 shows (16.8%) and "women-only" teams - 7 shows (1.9%) concerning the creator. 33 shows (8.7%) could not be grouped in any of the categories.



Creator / Canada

n=537, Canadian sample
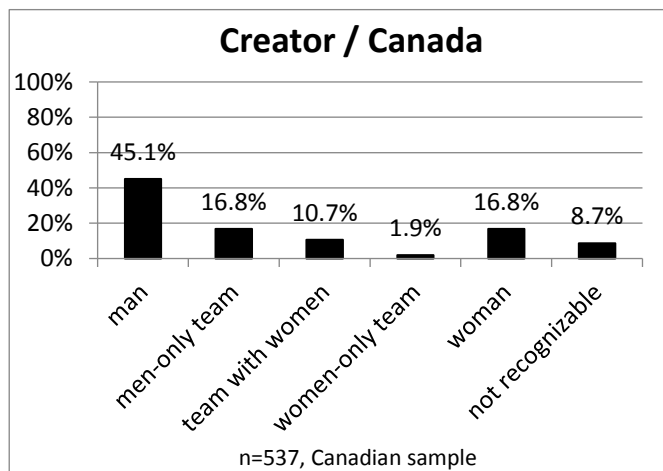
International comparison

| Woman | | Man | | Team with | | Team without | | Team 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% |
| **average** | **11.8%** | **average** | **40.9%** | **average** | **11.8%** | **average** | **16.1%** | **average** | **0.9%** |

Women creators and men creators are 5% higher than the international average. The other 3 categories are close to the average.

# 7. Summary of the results

## 7.1 Canada's children´s television in international comparison

The sample analyses in Canada consists of 153:39 hours of explicit children´s television, 595 programs (537 fictional shows), 1826 characters (fiction) and 856 human characters.

In some aspects the children´s television in Canada is quite close to the average of the other 9 analyzed countries. It is a little bit above the average among animation shows and the male characters. Also characters in groups/teams, middle class, with STEM/talking/power as problem solvers and programs with autonomous women & men directors, men team screenwriters and autonomous women producers, whereas slightly below the average in terms of female and black characters, loners, mixed and men team directors and mixed team creators.

Some conspicuous differences are to be observed: drastically above the international average are autonomous women (1st place) & men screenwriters, mixed team producers and autonomous women & men creators; animal, white, children, equals / drastically below the average are live action and domestic programs, mixed team screenwriters and autonomous men producers; human, Asian, Latinx, teen, antagonistic, leading & following characters.

However, the most concerning result is definitely the female representation among the characters. With 35.9% being the international average, a result at least 15% less than the actual share of women around the world, Canada (35.3% female characters) as a representative of the modern society should have a drastically better female-to-male share.

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

- Public TV is more diverse in terms of non-fictional (and hybrids) entertainment.
- Public TV shows more diversity with its live action, puppet and mixed format shows, whereas 91.6% of commercial TV contains animation.
- Public TV has more domestic and international co-productions and less foreign productions.

- Public TV has more monster and less human characters.

- Public TV has more children and less teen characters.

- Public TV has less characters in groups/teams.

- Public TV has more leaders and less equals.

- Public TV has more brown-haired and less blonde characters.

**7.2 Main differences between the Canadian samples in the ten-year gap**

- More fictional entertainment

- More animation and 5 times less live action

- Almost 3 times less domestic productions

- Slight rise in the male-to-female proportion (a gender equality rise would be the other way)

- More animals and less humans

- Less white and Asian characters

- More children and less adults