Children's Television Worldwide:
Gender Representation

in

Brazil

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<h1 style="color:blue; text-align:center">Children's Television Worldwide:</h1>

<h2 style="color:blue; text-align:center">Gender Representation in Brazilian Children's Television</h2>

Children's Television in Brazil

60% of Brazilian's population are kids and youths (less than 24 years old). For almost 99% of the people, TV is considered as a main way to get entertainment and information. Children spend more hours in front of the TV set than at school (4 hours) due to the fact that the public school system in Brazil covers only 4 hour classes per day. Brazilian television landscape consists of pay-TV and free-TV. Free TV is the most important media in the country.

Free-TV We have more than 40 million households with TV sets, 98% of penetration and almost 100% of coverage. There are 6 private networks and Globo, the main one, has almost 60% of share. The majority of viewers watches commercial free-TV. We have also 2 public networks, controlled by the government (TV Cultura (Sao Paulo) and TV Brasil (Rio de Janeiro). Channels dedicate a small period of the day for children's programming, usually few hours in the morning, except TV Cultura and TV Brasil – educational TV channels that repeat morning programming in the afternoon. These channels usually are making a god job in children's TV in despite of the fact that they have a lot of restrictions: small budgets, technical problems and as a result very low ratings.

The Pay-TV penetration is very low, reaching 12% of households and mainly restricted to the upper class. Only in pay-TV there are 24 hours children channels as follows: Nickelodeon, Disney Channel Brasil, Discovery Kids, Cartoon Network, Boomerang, Jetix and one local Channel Ra Tim Bum. The foreign channels show mainly productions from abroad, dubbed and/or with subtitles in Portuguese.

<u>**Sample selection:**</u>

The sample is based on the following Brazilian television networks that are distributed in São Paulo city: SBT, Globo, TV Cultura, Rede TV and Record. For these channels the children's programme of the country was recorded in the agreed upon time frame and subsequently categorized and measured. In addition, new programs from Nickelodeon and Disney Channel (pay-TV) that are produced locally are included in the sample

The sample analysed here consists of 31 hours of explicit children's television, 22 hours of fictional shows, 168 programmes (95 fictional shows), 693 characters (fiction) and 409 human characters.

Dates of recording: 04.05.2007 – 30.05.2007

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## What is offered to children - Results at show level:

More fictional or a more non-fictional programs?

We coded every show/piece of programme of our sample. Advertisements and trailers are coded in block (e.g. when 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 may be that one show consists of 2 episodes like in SpongeBob but they are still one show).

The sample comprises altogether 168 shows that can be categorised into different programme types. 95 shows or 56.5% can be referred to as fiction, 5 shows (3.0%) were documentaries and 67 mixed formats (39.9%).

Of interest for the further analysis of the children's programmes are only the 95 fictional shows that were coded. Those are in 84.2% of the cases animation shows and in 12.6% of the cases shows with real people (n=12). Then there is a puppet show (1.1%) and a mixed format (2.1%).
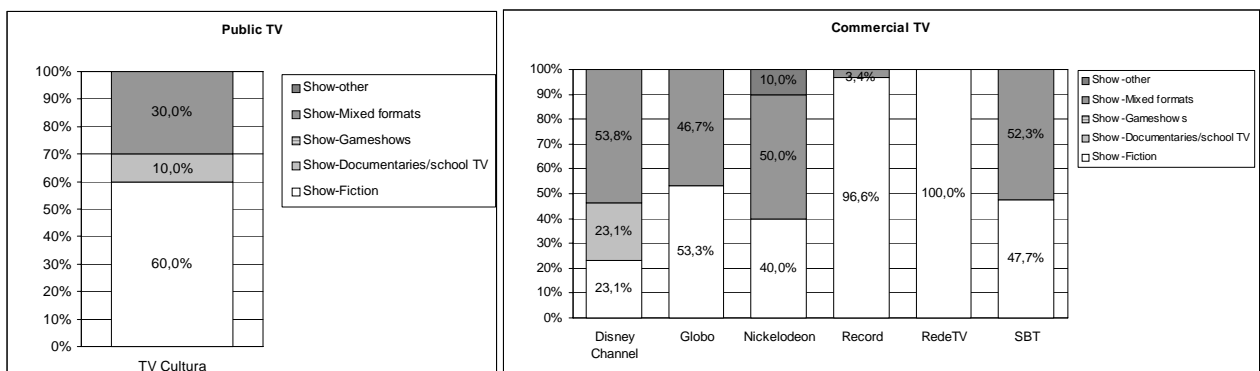
Differentiation between fiction and non-fiction

fiction — 56,5%
documentaries/educational — 3,0%
gameshows
mixed formats — 39,9%
other shows — 0,6%
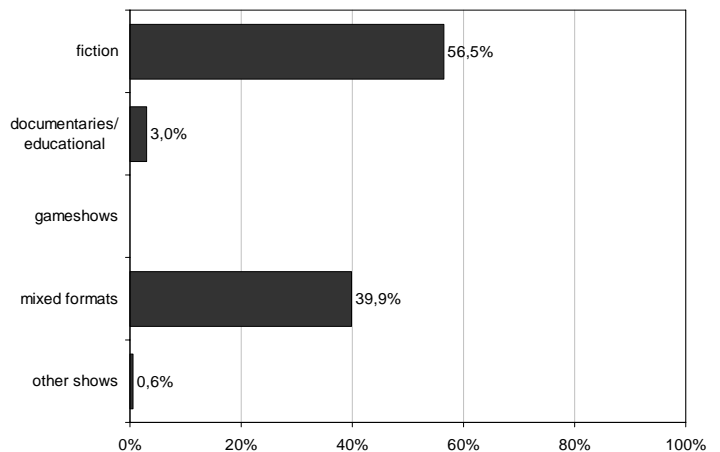
IZI – Children's Television Worldwide 2007; basis: Brazil, 31 h children's programme

The public TV station TV Cultura has 60.0% fictional shows in its programme.

The commercial stations range from 23.1% fiction (the Disney Channel) to 100.0% (Rede TV).

Public TV

TV Cultura: Show-other 30,0%; Show-Documentaries/school TV 10,0%; Show-Fiction 60,0%

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

Commercial TV

Disney Channel: 53,8%; 23,1%; 23,1%
Globo: 46,7%; 53,3%
Nickelodeon: 10,0%; 50,0%; 40,0%
Record: 3,4%; 96,6%
RedeTV: 100,0%
SBT: 52,3%; 47,7%

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

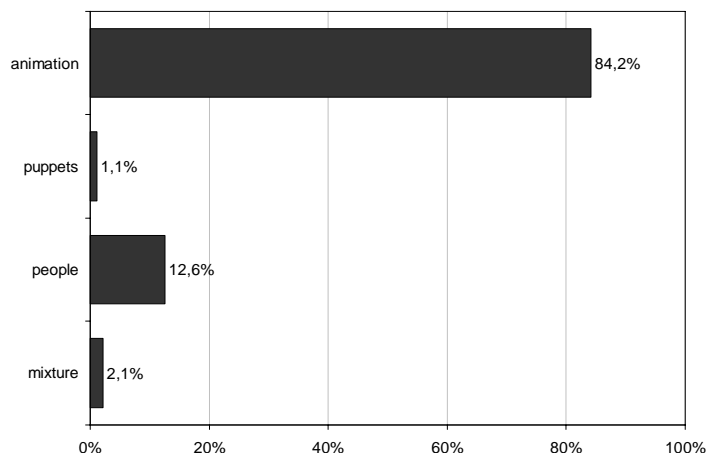# Children's Television Worldwide:

Gender Representation in Brazilian Children's Television

What type of fictional programme could be found? A lot of animation!

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

Among the 95 recorded fiction shows were 80 (84.2%) animation shows; in 12 shows (12.6%) real people are the actors/actresses and 1 (1.1%) were puppet shows. 2 shows (2.1%) were a mix of several of these categories.

Differentiation between fictional shows

IZI – Children's Television Worldwide 2007; basis: Brazil, n = 22 fict. h children's programme

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

With 84.2% animated programs, Brazil is a bit above the international average.

Children's Television Worldwide:

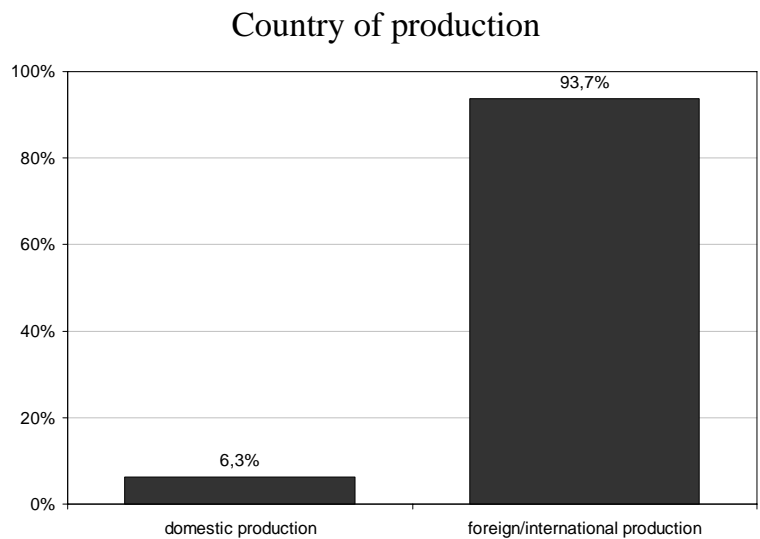## Gender Representation in Brazilian Children's Television

TV Cultura broadcasts 74.7% animated programs. The commercial station Rede TV has 100% animated programs, while the less animatead shows were broadcasted on Globo (69.9%).
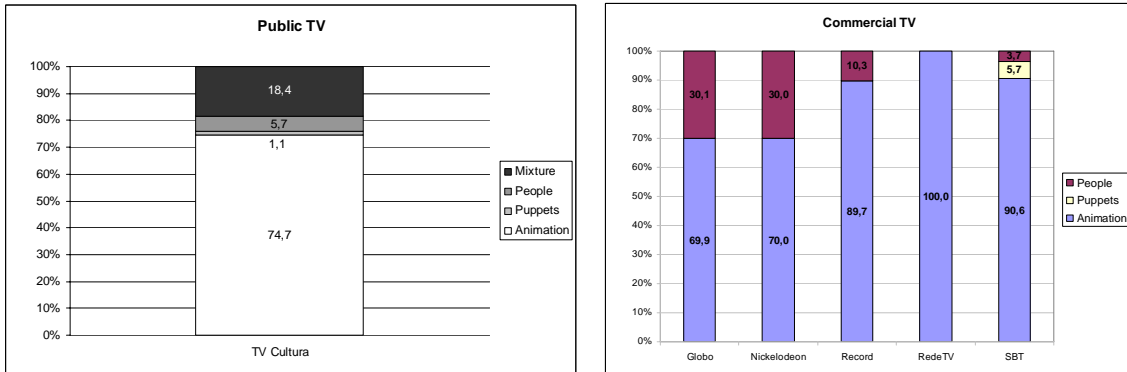
Where are the shows produced?

We coded where/by which company the show is produced (as far as can be seen from credits, programme magazine or other sources). Is it a company or broadcaster from one's own country or from a foreign country or an international co-production? The fiction shows are in 93.7% of the cases productions of another country (n=90) and in 6.3% produced in their own country (n=5).
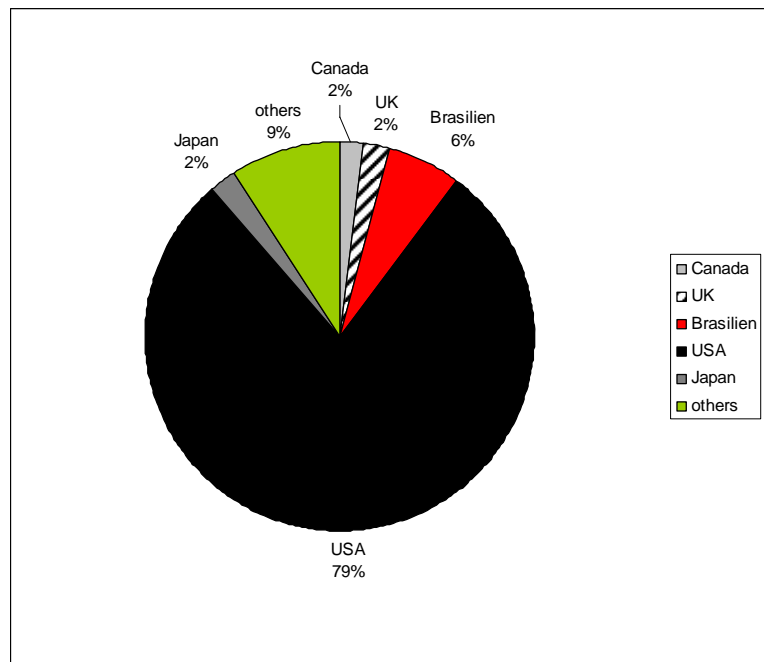

Country of production

IZI – Children's Television Worldwide 2007; basis: Brazil, n = 22 fict. h children's programme

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

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In international comparison, Brazil is way below average with its domestically produced programs.

More than ¾ of the Brazilian children's programs are produced in the USA. Only 6.3% is domestically produced. With this high percentage of US-programmes Brazil is among the most "US-American dominated programmes" world wide!

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TV Cultura has ¼ of its children's program domestically produced.

The commercial channels – except for Globo (12.5%) and SBT (3.2%) do not show fictional programmes for children that are domestically produced.
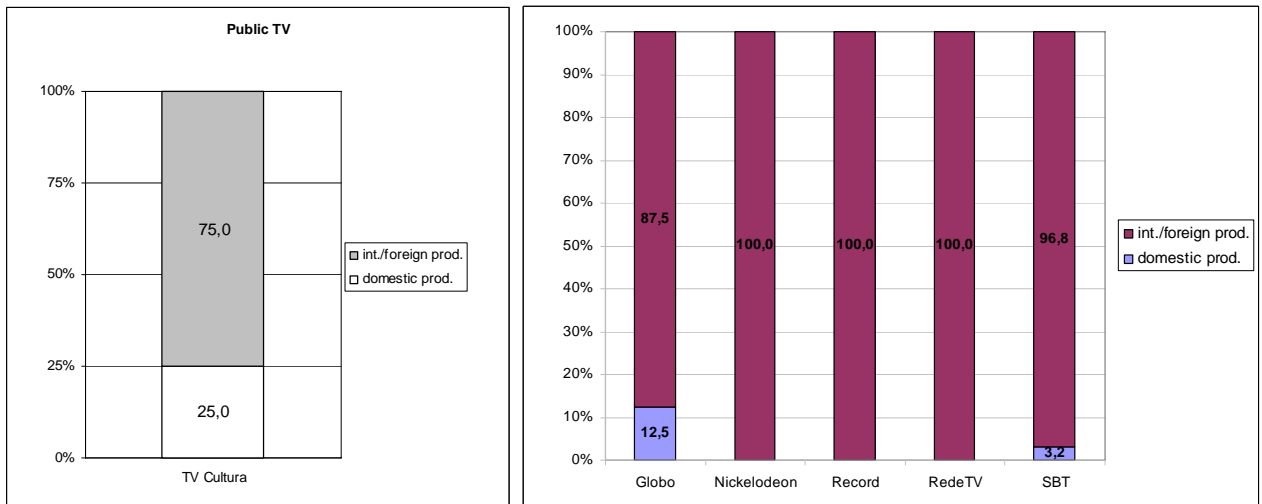
Who speaks? Male narrator / voice over!

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

In 58 (62.4%) fiction shows there was no narrator, in 2 shows (2.2%) there was a female narrator, in 28 shows (28.0%) a male narrator, and in 7 shows (7.5%) a mixed narrator was used. So many times there are more male narrators.
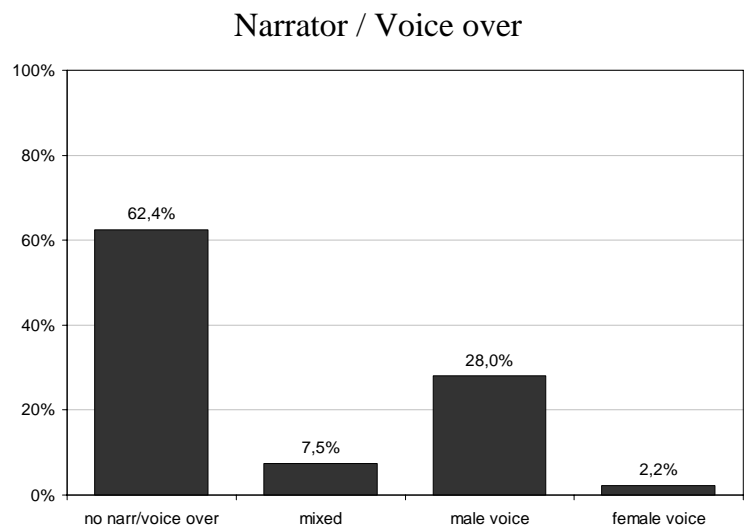
Narrator / Voice over

IZI – Children's Television Worldwide 2007; basis: Brazil, n = 22 fict. h children's programme

Children's Television Worldwide:
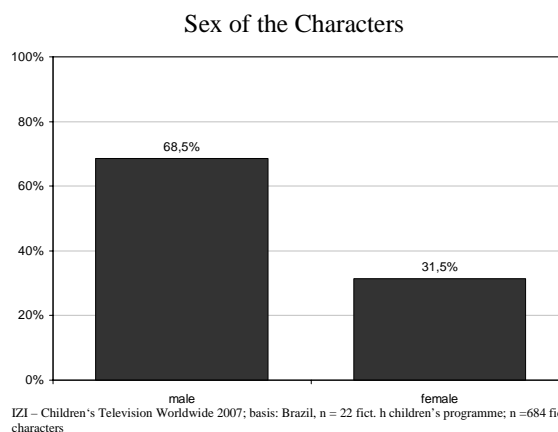## Gender Representation in Brazilian Children's Television

Who are the main characters? Results at character level[1]

In this study we focused on the main characters of the show, which we defined as the characters that can be seen on screen at least 50% of the time of the duration of the episode. In the first step we analysed which sex it is, based on grammatical terms, name of character, voice, easily identifiable sexual characteristics.

Gender perspective: Men and boys are the heroes of the program

The characters of the fictional shows in Brazilian children's television were in 31.5% of the cases female and in 68.5% male.

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

Sex of the Characters

IZI – Children's Television Worldwide 2007; basis: Brazil, n = 22 fict. h children's programme; n =684 fict characters

With 31.5% female characters, Brazil is a bit below the international average.

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[1] Please note: The quantity of cases varies because of a different number of the missing. The maximum number of cases is accounted in the glossary.
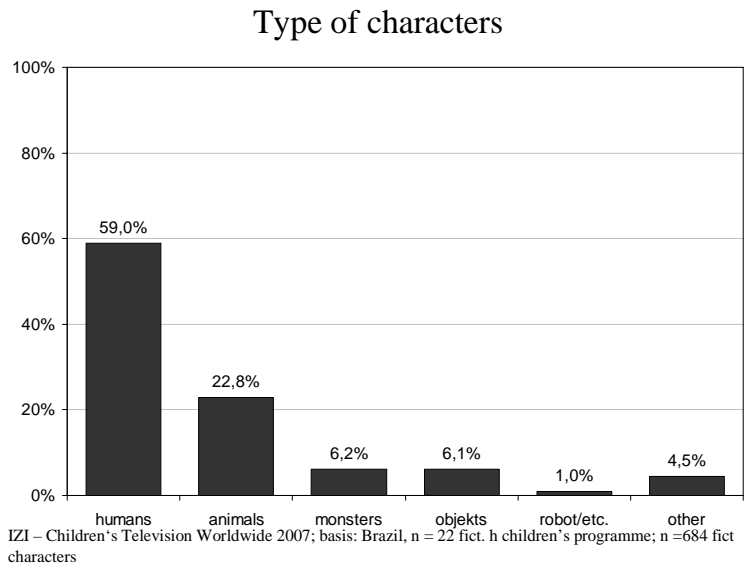
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Is the main character a human - animal – monster – object – machine etc.?

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

155 characters of the recorded were animals, which accords to a percentage of 22.8%. Part of this group is, for example, Pateta of *Goofy*. 409 of the characters (59.0%) are humans. The monsters and mythical creatures appear as the third largest group. 43 characters (6.2%) can be assigned to this group, i.e. Ogro of *Winx Club*. Furthermore, 42 plants (6.1%), 6 robots or machines (1.0%), and 34 other characters (4.5%) were recorded.

Type of characters

IZI – Children's Television Worldwide 2007; basis: Brazil, n = 22 fict. h children's programme; n =684 fict characters

Of the animals 31 (20.0%) were female and 117 (75.5%) male. For 7 (4.5%) characters the gender was not identifiable. Of the humans 158 (38.9%) were female and 251 (61.1%) were male. Among the plants, 37 were male (88.1%) and 5 female (11.9%). Of the machines and robots which were counted, 4 (66.7%) were male and two were female (33.3%). Among the monsters and mythical creatures, 25 were male (58.1%), 6 female (14.0%), and 12 neutral (28.0%). The gender of the other character was with 7 characters (20.6%) female, with 19 male (55.9%), and with 8 neutral (23.5%).

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

With 59% humans in its children's programs, Brazil is about the international average.

Gender Perspective: Females are often humans, males often animals, monsters and objects

Of the female characters 157 (75.5%) were humans and 6 (2.9%) were monsters or mythical creatures and 31 female characters (14.9%) are animals.

The male characters are represented in 247 cases (55.0%) as humans and in 117 (26.1%) cases as animals. Monsters and mythical creatures with male gender were found in 25 characters (5.6%), 4 (0.9%) were part of the plot as robots, and 37 male plants (8.2%) could be counted.

Type of characters
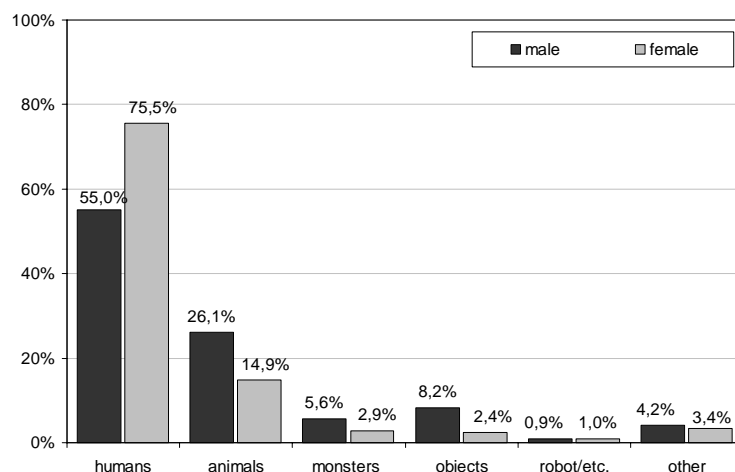
IZI – Children's Television Worldwide 2007; basis: Brazil, n = 22 fict. h children's programme; n =684 fict characters

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

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

We coded the "general part" of the character in the narration of the story – is it the good main character or the bad and evil guy/girl?

236 of the characters in Brazilian children's television were identified as protagonists. This corresponds to a relative part of 34.5%. On the other hand, there are 109 antagonists that constitute 15.9% of the characters. 339 characters could be ascribed to neither type (49.6%).

Protagonist / Antagonist

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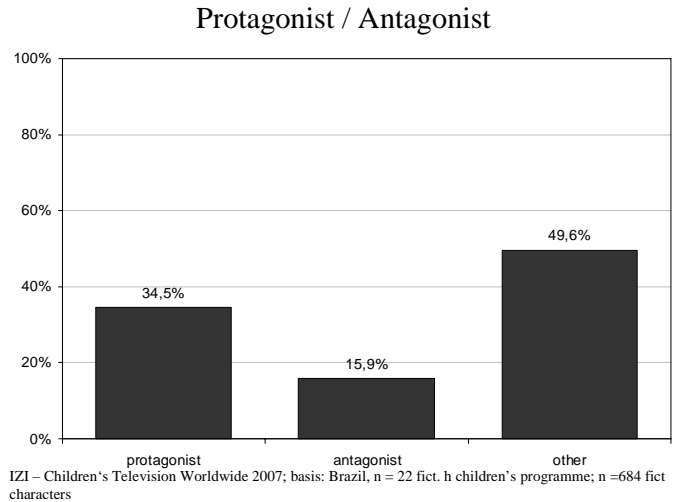
	Protagonist	Antagonist
UK	38,6%	28,8%
Australia	61,5%	27,3%
South Africa	74,5%	23,5%
Cuba	77,8%	21,4%
China	81,1%	18,8%
Malaysia	82,1%	17,9%
Brazil	34,3%	15,9%
Norway	78,6%	15,7%
Argentina	83,6%	15,5%
Netherlands	83,1%	15,4%
India	80,6%	15,3%
Egypt	83,7%	15,0%
Kenya	82,5%	15,0%
Syria	85,1%	14,9%
Hungary	85,7%	13,6%
Slovenia	64,6%	12,8%
Canada	35,1%	11,9%
New Zealand	88,1%	11,7%
USA	78,6%	10,3%
Austria	87,1%	9,5%
Germany	87,9%	8,8%
Hong Kong	93,5%	6,5%
Belgium	93,6%	6,4%
Israel	95,5%	4,5%
total	**77,0%**	**13,7%**

With 15.9% antagonists in children shows, Brazil is a bit above the international average.

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Gender Perspective: Men and boys are more often the bad guys

Of the protagonists counted, 71 (30.1%) are female and 160 (67.8%) male. 5 characters (2.1%) could not be identified. Among the antagonists there are 29 (26.6%) female characters and 70 (64.2%) male characters. 11 characters (9.1%) are not identifiable. The characters that can be classified as neither protagonist nor antagonist can be split up as follows: 108 (32.0%) of the characters are female, 218 (64.5%) are male, and 12 characters (3.6%) were not identifiable.

So, children see many more male antagonists on children's TV than female antagonists. Nevertheless in international comparison there are quite a lot female antagonists.
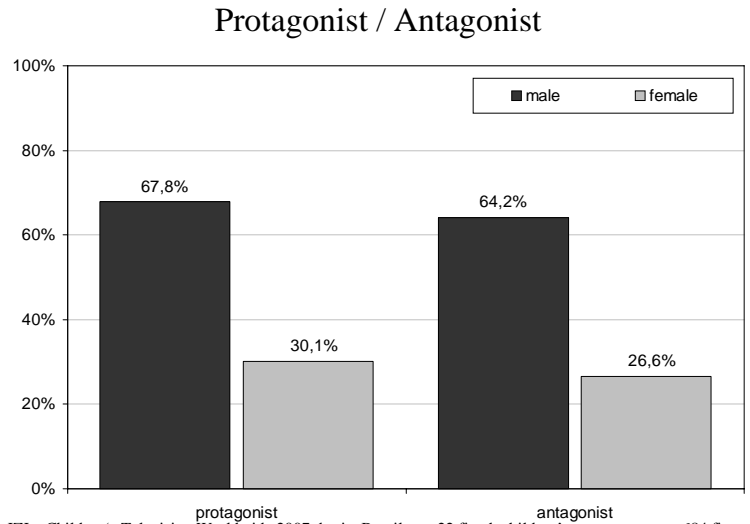
Protagonist / Antagonist

IZI – Children's Television Worldwide 2007; basis: Brazil, n = 22 fict. h children's programme; n =684 fict characters
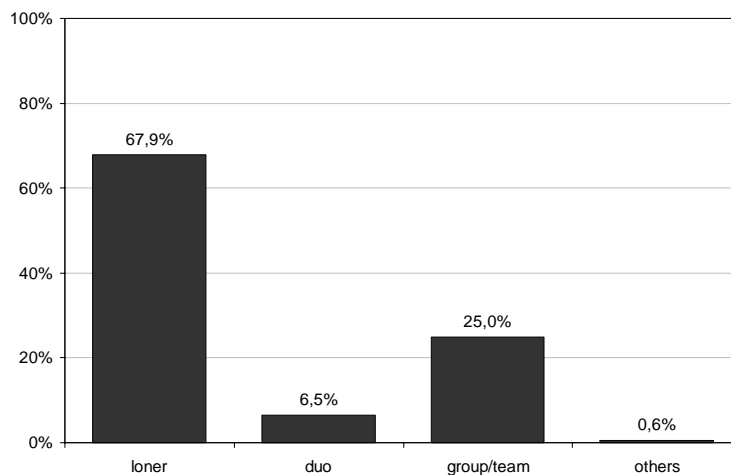
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In what kind of relation is the character?

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

172 of the characters (25.0%) are integrated into the plot as part of a group or a team, respectively. 45 of the coded characters in this category are part of a duo (6.5%). 461 (67.9%) and thus the majority of the characters are integrated as loners. 0.6% could not be grouped into any of the categories.

Relation of the characters

IZI – Children's Television Worldwide 2007; basis: Brazil, n = 22 fict. h children's programme; n =684 fict characters

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

In international comparison, Brazil is last when it comes to the characters in groups or teams. It seems Brazil likes to focus more on loners than on groups.[2]

[2] Or the coding might be different from the other countries.

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Which hierarchical position does the character assume in the show?

428 (62.9%) of the characters appear as equals regarding hierarchical positions. 95 (13.8%) are leaders. 58 (8.5%) are followers, and for 100 (14.5%) characters the position was not clearly identifiable.

Hierarchical position of the characters
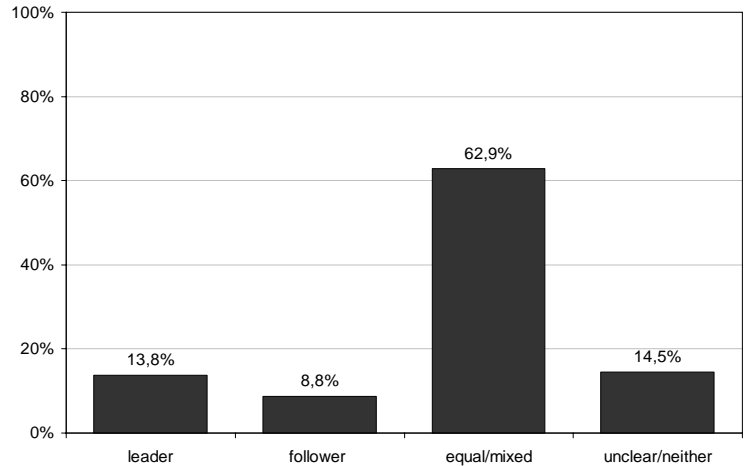
IZI – Children's Television Worldwide 2007; basis: Brazil, n = 22 fict. h children's programme; n =684 fict characters

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

Brazil has less leaders and less followers in its children's program than the international average. It is way above average with its number of equal characters.
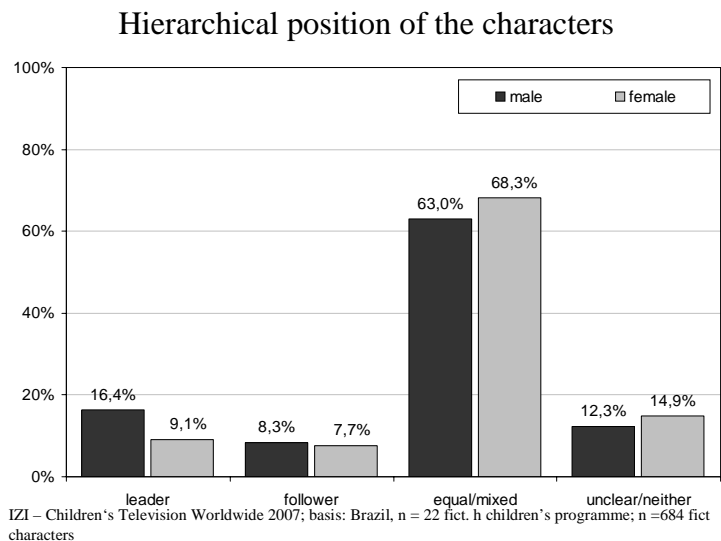
Children's Television Worldwide:

Gender Representation in Brazilian Children's Television

Gender Perspective: Leaders are more often male, equals more often females

The female characters are in 142 (68.3%) of the cases equal or mixed. 19 female characters (9.1%) appear as leaders and 16 (7.7%) as followers. For 31 characters (14.9%) the constellation was not identifiable. Among the boy and man characters 281 (63.0%) are equal or mixed, and in 73 (16.4%) cases leader of a group. 37 (8.3%) are part of the following and for 55 characters (12.3%) the classification was not possible.

Hierarchical position of the characters

IZI – Children's Television Worldwide 2007; basis: Brazil, n = 22 fict. h children's programme; n =684 fict characters
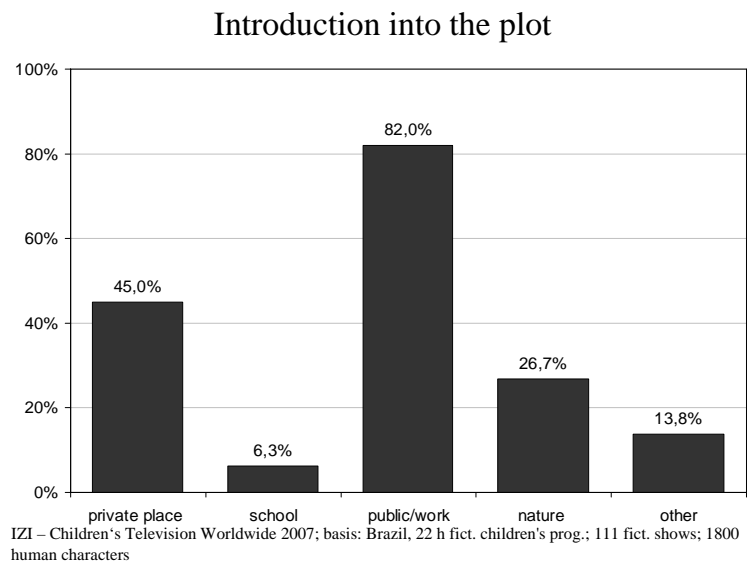
At which location is the character introduced into the plot?

The most common location at which the character is introduced into the plot is the private space. 307 (45.0%) of the recorded characters of this category appear here for the first time. Nature, respectively, ranks second. Here, 182 characters (26.7%) of the characters are introduced for the first time.

56 characters are in public or work in their introduction scene (8.2%), 43 characters (6.3%) are in school, and 94 at other locations.

Introduction into the plot

IZI – Children's Television Worldwide 2007; basis: Brazil, 22 h fict. children's prog.; 111 fict. shows; 1800 human characters

Children's Television Worldwide:

Gender Representation in Brazilian Children's Television

Gender Perspective: Females appear more often in school, males more often in nature

103 (49.5%) of the female characters in the sample are introduced into the plot in private settings. 13 (6.3%) of the characters are introduced in public spaces or at work. 32 (15.4%) characters appear for the first time in nature. 29 (13.9%) are introduced to the viewer in school and 14.9%, thus 31 characters, at locations other than these categories.

Introduction into the plot

IZI – Children's Television Worldwide 2007; basis: Brazil, n = 22 fict. h children's programme; n =684 fict characters

203 (45.4%) of the male characters are first introduced in private settings. 134 (30.0%) are presented in nature. At third position are public or at work locations with 42 characters (9.4%) and finally school where 14 characters (3.1%) are introduced.
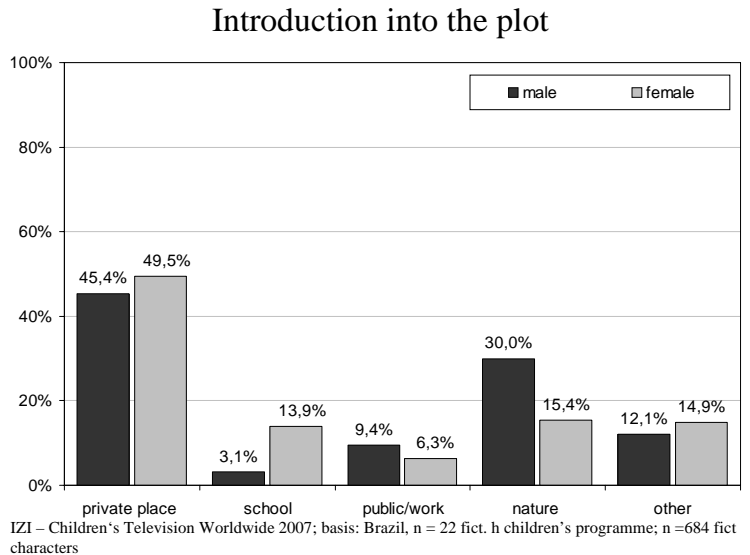
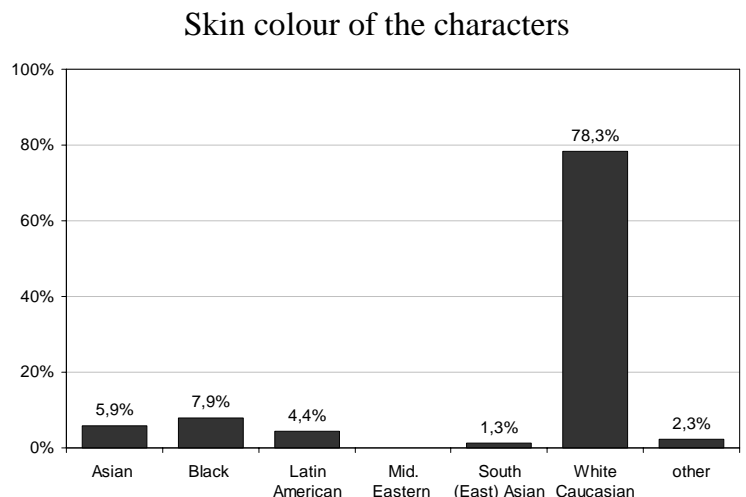## The analysis of the Human Characters

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

What skin colour or general ethnic affiliation can we see?

A lot of white Caucasian and very little Latin-Americans

We code as far as possible the skin colour or ethnicity of the main human characters and distinguished by shape of eyes, by dark or tanned skin etc.

24 (5.9%) of the human characters have shown Asian physical traits. Black characters were found in 32 (7.9%) characters of the sample. 18 (4.4%) were classified as Latin-American and 5 (1.3%) as South (East) Asian. The majority, with 312 characters (78.3%), were Caucasian.

Skin colour of the characters

IZI – Children's Television Worldwide 2007; basis: Brazil, n = 22 fict. h children's programme; n =404 fict human characters

Children's Television Worldwide:

Gender Representation in Brazilian Children's Television

All in all, 9 characters were classified as Other or were not identifiable.

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

With 5.9% of Asian characters, Brazil is way below the international average, but the number of Hispanic and Black characters is above average, as well as the one of white characters. But still the number of Latin-Americans is very low. It might be argued that especially a Latin-American character might be missed, because of the diversity of skin colour. The coders (Brazilians) might have lost some of the characters. But if we keep in mind that the highest percentage of the programmes offered to children in Brazil are produced in the USA (79%) and a lot of it is animation (84%) where the ethnic of a human character is obviously visual constructed, it is comprehensible that there are not too many Hispanic characters in the sample.

Children's Television Worldwide:

Gender Representation in Brazilian Children's Television

Gender Perspective: Blacks are more often female, South (East) Asian characters are exclusively male

Out of the female characters 122 (77.7%) are white Caucasians, 9 (5.7%) Asians, 17 (10.8%) Blacks and 6 (3.8%) Latin-Americans and none with typical traits of the Middle East are a part of a group.

The male characters are with 190 (78.2%) white Caucasians, 15 (6.2%) Asians, 15 (6.2%) Blacks, 12 (4.9%) Latin-Americans and with 5 (2.1%) South (East) Asians.

Skin colour of the characters

IZI – Children's Television Worldwide 2007; basis: Brazil, n = 22 fict. h children's programme; n =404 fict human characters

In the international comparison the relatively high percentage of black female characters are remarkable.
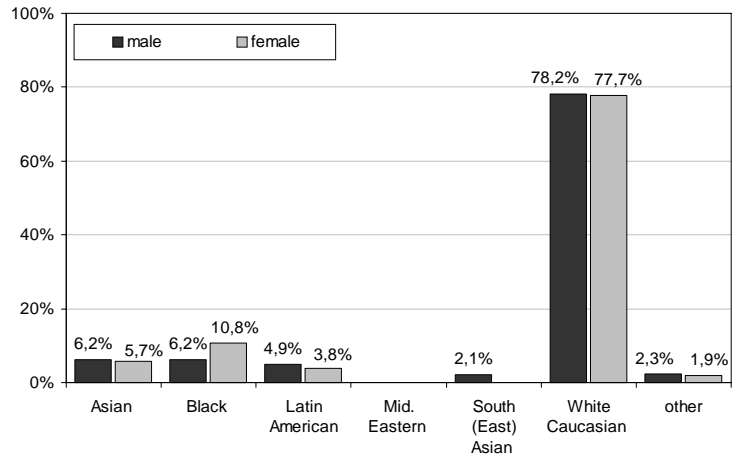
Hair colour of protagonists

We coded what the hair mostly looks like.

20 (5.0%) characters did not have any hair, 85 (21.3%) characters had black hair and 111 (27.8%) characters had brown hair. 76 characters were blond (19.0%), the hair of 40 people was grey or white (10.0%), and that of 41 red (10.3%). 27 people were categorized in the category Other (6.8%).

Brown and black is the dominant hair colour which also reflects Brazilian reality. Remarkable is the high percentage of blondes.

Hair colour of the characters
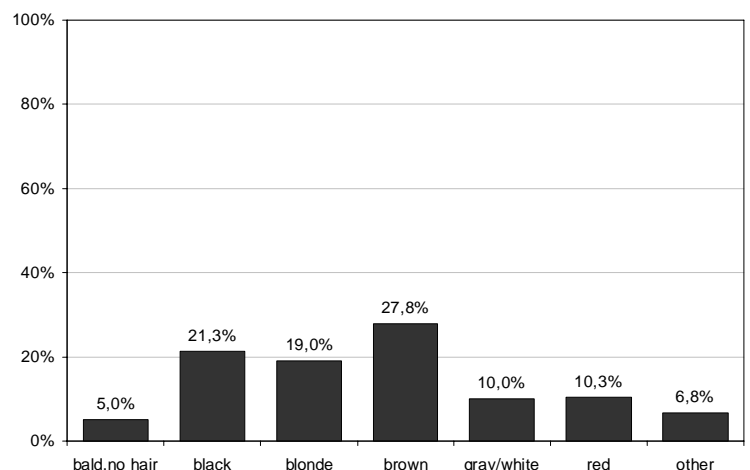
IZI – Children's Television Worldwide 2007; basis: Brazil, n = 22 fict. h children's programme; n =404 fict human characters

Children's Television Worldwide:

## Gender Representation in Brazilian Children's Television

Gender Perspective: Many more blonde and red-haired females than males

Out of the female characters 2 (1.3%) have no hair, 30 (19.1%) have black hair, 36 (22.9%) blonde hair, 40 (25.5%) have brown hair, 6 (3.8%) have grey or white hair and 28 (17.8%) have red hair.

The 243 male characters are with 18 (7.4%) without hair, 55 (22.6%) black-haired, 40 (16.5%) blonde hair, 71 (29.2%) have brown hair, 34 (14.0%) have gray or white hair and 13 (5.3%) have red hair.

Females are highly significant more often blonde and red-haired than boys/man.

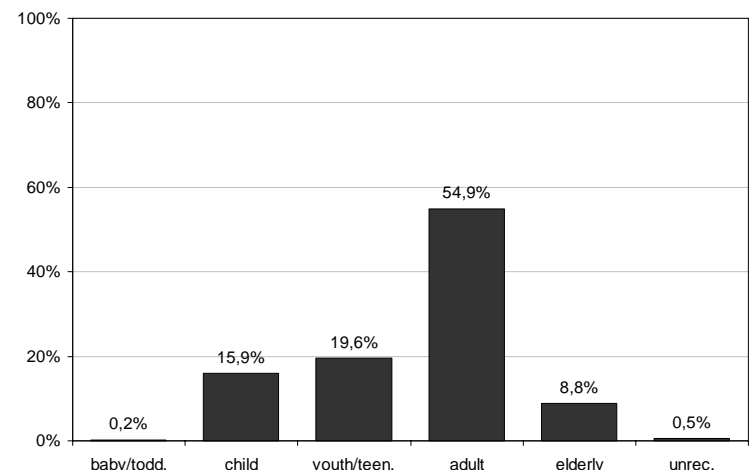### Hair colour of the characters
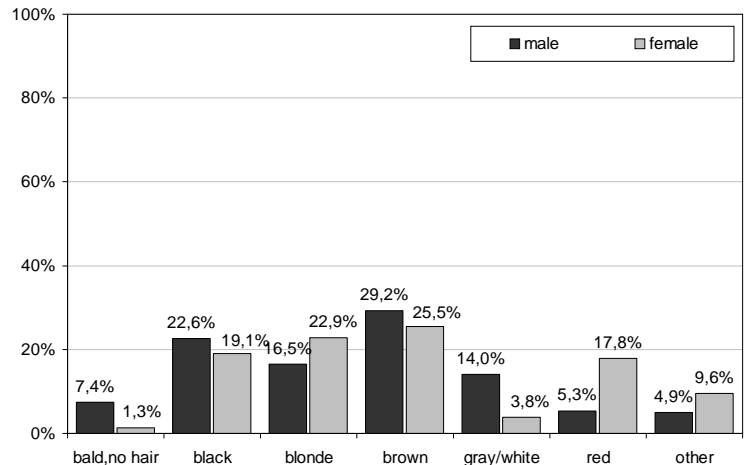
IZI – Children's Television Worldwide 2007; basis: Brazil, n = 22 fict. h children's programme; n =404 fict human characters

What age are the protagonists? Adults are the heroes of Brazilian television!

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

In terms of age, two larger groups could be found in the sample: 222 (54.9%) are adults and 79 (19.6%) are teenagers. Only 63 (15.9%) are children, 36 (8.8%) seniors, and 1 (0.2%) baby.

Age of the characters

IZI – Children's Television Worldwide 2007; basis: Brazil, 23 children's programme; n =404 fict human characters

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

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

In international comparison, Brazil is way below average with its number of babies, children and teenagers in children's TV. It is above average with its adults and its elderly people.

Gender Perspective: Females are more often teens, males more often adults

Out of the female characters none are Babies or Toddler, 26 (16.6%) are children, 42 (26.8%) teens, 79 (50.3%) adults and 10 (6.4%) seniors. 1 of the male characters (0.4%) is a Baby or Toddler, 37 (15.0%) are children, 37 (15.0%) teens, 143 (58.1%) adults and 26 (10.6%) seniors.

Age of the characters

IZI – Children's Television Worldwide 2007; basis: Brazil, n = 22 fict. h children's programme; n =404 fict human characters
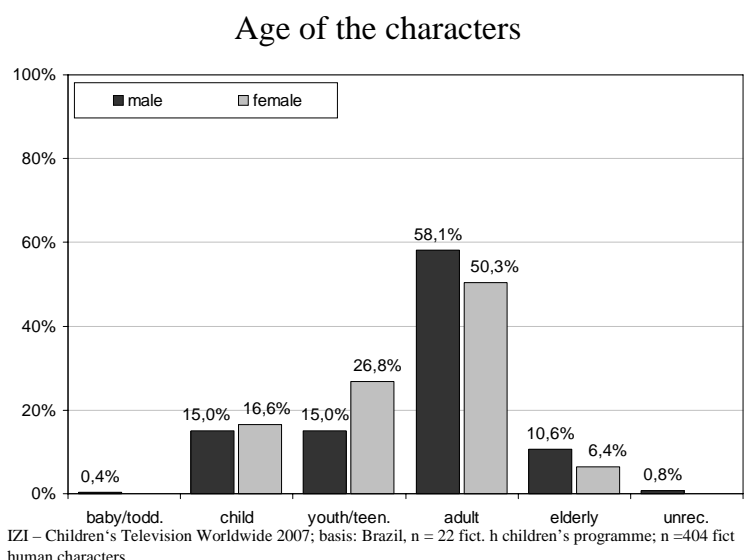
Brazil 20

Children's Television Worldwide:
# Gender Representation in Brazilian Children's Television

Physique of characters

What weight or shape does the main character have?

We coded if the body of the main character is in the normal range or the authors want to make clear that here is an overweight or very thin body.

609 (91.2%) of the sample are of average weight. 17 (4.2%) of the characters were very thin, and 35 (4.7%) very overweight.

Physique of the characters
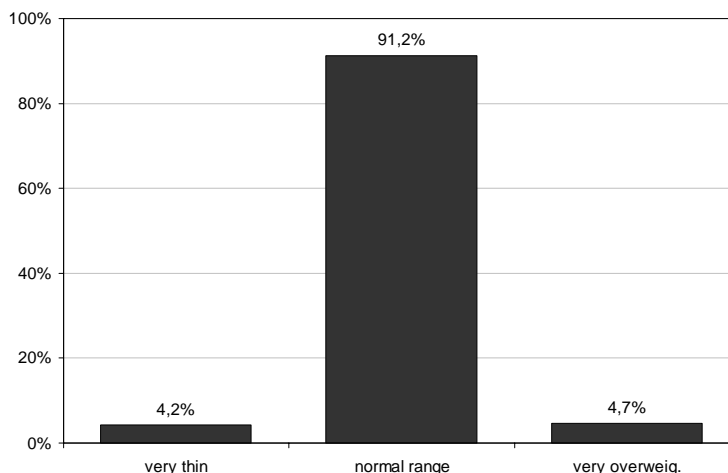
IZI – Children's Television Worldwide 2007; basis: Brazil, n = 22 fict. h children's programme; n =404 fict human characters

very thin		normal range		very overweight	
Australia	27,5%	Israel	97,7%	Argentina	14,0%
UK	27,4%	Hong Kong	97,1%	Kenya	12,7%
Norway	18,6%	Hungary	94,2%	Germany	11,1%
New Zealand	18,1%	South Africa	92,7%	Belgium	10,9%
Syria	17,9%	Netherlands	92,6%	Austria	10,9%
Germany	14,0%	Brazil	91,2%	Canada	10,7%
Austria	13,9%	USA	91,1%	UK	8,9%
Egypt	11,7%	Malaysia	90,5%	China	7,9%
Slovenia	11,3%	Cuba	88,9%	Norway	7,4%
Kenya	10,2%	India	88,8%	Malaysia	7,1%
China	8,1%	Slovenia	88,2%	USA	7,1%
India	6,1%	Canada	86,5%	Egypt	7,1%
Cuba	4,9%	Belgium	86,3%	New Zealand	6,5%
Brazil	4,2%	China	84,1%	Cuba	6,2%
Argentina	4,0%	Argentina	82,0%	Netherlands	5,9%
Canada	2,8%	Egypt	81,2%	South Africa	5,4%
Belgium	2,7%	Syria	78,6%	India	5,1%
Malaysia	2,4%	Kenya	77,1%	Brazil	4,7%
Hungary	2,4%	New Zealand	75,4%	Australia	3,7%
South Africa	2,0%	Austria	75,2%	Syria	3,6%
USA	1,9%	Germany	75,0%	Hungary	3,4%
Netherlands	1,5%	Norway	74,0%	Hong Kong	2,5%
Israel	0,6%	Australia	68,8%	Israel	1,7%
Hong Kong	0,4%	UK	63,7%	Slovenia	0,5%
total	**9,1%**	**total**	**84,1%**	**total**	**6,8%**

Brazil shows less thin people than the international average, it also shows less overweight people.

Gender Perspective: Thin girls and overweight boys

Out of the female characters 195 (93.8%) are in the normal range, 10 (4.8%) are very thin and 3 (1.4%) are very overweight.

399 male characters (91.1%) are in the normal range, 7 (1.6%) are very thin and 32 (7.3%) are very overweight.

Physique of the characters

IZI – Children's Television Worldwide 2007; basis: Brazil, n = 22 fict. h children's programme; n =404 fict human characters
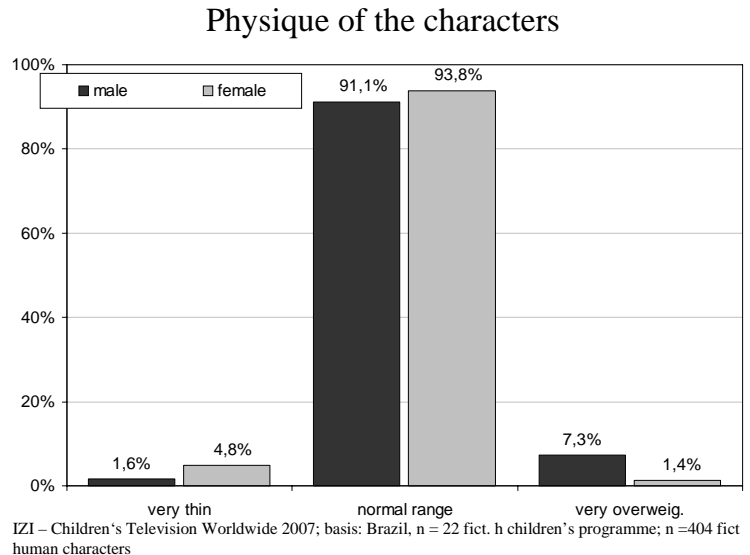
<u>**Disabilities of main characters: Nearly not there!**</u>

We coded, if the character has a clearly identifiable disability or serious chronicle illness (HIV/AIDS, cancer, diabetes etc.) which can be seen obviously or is an important part of the character construction.

3 disabled characters are among the recorded and coded characters of the Brazilian sample. And these disabled persons are male. 99.6% of all characters are without any recognizable disability.

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

GENERAL CONSIDERATIONS

The sample we analysed here consists of 31 hours of explicit children's television, 22 hours of fictional shows, 168 programmes (95 fictional shows), 693 characters (fiction) and 409 human characters.

In international comparison a lot of tendencies in Brazilian Television are close to the average of the other 23 analysed countries, e.g. with a very high percentage of animation, the integration of the main character in the plot and social context etc.

At some points the Brazilian children's television was outstanding in international comparison; hence we want to highlight some of the results to promote quality.

- Brazilian children's TV is with 79% of US produced shows **one of the most US-American dominated programmes world wide**. On the other hand there are only **very few** shows **domestically produced**. We would like to stress that quality in children's television means that children see their own culture and country.

- Brazilian children's television tells its stories with a **lot of adults and elders,** while children and teens are underrepresented. We would like to stress that quality in children's television means that children see themselves in television.

- Brazilian children's television has just 4% of Latin-Americans as main characters. We would like to stress that quality in children's television means that children see themselves also in their ethnic diversity.

Conclusion:

Quality TV's programming for children is mandatory in countries where we have basic social goals to improve. Quality and quantity is necessary, polices also.

More domestic productions are needed where children can see themselves and their everyday life in the real diversity of gender, faces, shapes, ethnicity, social status etc.

Kids are deeply touched by images that make them feel discrimination, social needs and hard differences. The Global Media, produced mainly in the United States, have to take in consideration the places and people that are globally watching the shows.