

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



Cuba

Project Director German Team: Dr. Maya Götz (IZI, München)

With the collaboration of the Team in Cuba: Msc. Eileen Sanabria Herrera,
Yaumara Rodriguez Hernandez, Malena Maria Perez Torres, Ariel Lopez
Sanchez

Statistical analysis and report by: Dr. Ole Hoffmann, Martin Velez

© International Central Institute for Youth and Educational Television (IZI)

Content

1. General information about children's TV in Cuba.....	1
2. Sample selection.....	1
3. What is offered to children – Results at show level.....	2
3.1 Fictional or non-fictional?	2
3.2 What type of fictional program?.....	4
3.3 Who speaks?	6
3.4 Where are the shows produced?	7
4. Who are the main characters?	9
4.1 Is the main character a human – animal – monster – object – machine?.....	12
4.2 What is the general role in the story: Protagonist or Antagonist?	15
4.3 In what kind of constellation does the main character act?.....	16
4.4 Which hierarchical position does the character assume in the show?	18
4.5 In which kind of surrounding is the character first shown?.....	22
5. The analysis of the Human Characters.....	23
5.1 What skin colors or general ethnic affiliations can we see?	23
5.2 What hair color do the characters have?.....	27
5.3 What age are the characters?	29
5.4 Which disabilities do the characters have?	34
5.5 What is their main resource to solve problems?	34
6. Production: How is the show directed, written, produced and created?.....	36
6.1 Director	36
6.2 Screenwriter.....	37
6.3 Producer.....	38
6.4 Creator	39
7. Summary of the results	41
7.1 Cuba's children's television in international comparison.....	41
7.2 Main differences between the Cuban samples in the ten-year gap.....	42

1. General information about children's TV in Cuba

From the beginning of the Cuban Revolution in 1959, the guidelines that govern the programming policy were established. At that time, the existing media acquired a public character and referred a definition related to the cultural and state nature of their productions. Not only the guidelines for the modes of production and the policies of the environment were defined, in addition, the elements related to resources were determined. In this way, the state would be the only one that would subsidize the television and there are no commercial TV programs in Cuba. The Internet connection is not very strong in Cuba and watching TV over the Internet is not possible in most houses.

Children's programming in Cuba has a presence in the channels Cubavision, Multivision and to a lesser extent in the Educational channel. Only in Cubavision there is a greater variety of the proposal.

2. Sample selection

The sample is based on the following Cuban television networks: Canal Educativo, Cubavision and Multivision.

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: From October 23, 2017 to November 24, 2017 (28 days in total)

The sample analyses in Cuba consists of 158:54:03 hours of explicit children's television, 135:57:52 hours of fictional shows, 430 programs (349 fictional shows), 648 characters (fiction) and 411 human characters.

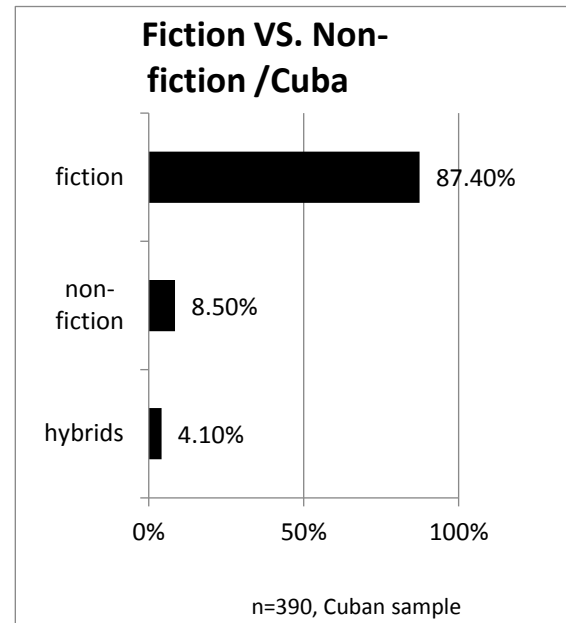
Broadcasters	Canal Educativo, Cubavision, Multivision
Hours of recording	158:54:03 (135:57:52 fiction)
Programs	430 (349 fiction)
Characters in fiction	648 (411 human characters)

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

3.1 Fictional or non-fictional?

Every show/piece of program of our sample has been coded. Advertisements and trailers are coded in blocks (i.e. there are 6 different 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.)

The sample in 2017 altogether comprises 390 shows that can be categorized into different program types. 341 shows or 87.4 % can be referred to as fiction, 33 shows (8.5%) were non-fictional entertainment and 16 were children's television hybrids (4.1%). Of interest for the further analysis of the children's programs are only the 341 fictional shows that were coded. Those are in 83.6% (n=270) of the cases animation shows and in 6.8% of the cases shows with real people (n=22). Mixed formats are 9.6% of the programs (n=31). There are no puppet shows.



The comparison of the data from 2007 and 2017 shows that the share of the fictional shows is bigger (79.7% in 2007; 87.4% in 2017), the share of non-fictional shows is also bigger (6.0% in 2007; 8.5% in 2017) and a slight decrease can be observed in the share of the hybrids (7.4% in 2007; 4.1% in 2017).

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



Peppa – “El Cerdito bebe y Un paseo en bicicleta”

Multivision (Fiction)

Source: <https://www.netflix.com/de/title/80025494>



German – “Art Attack”

Multivision (Hybrids)

Source: <https://www.youtube.com/watch?v=397hf9i5gOk>



Mariano – “Veloz Mente”

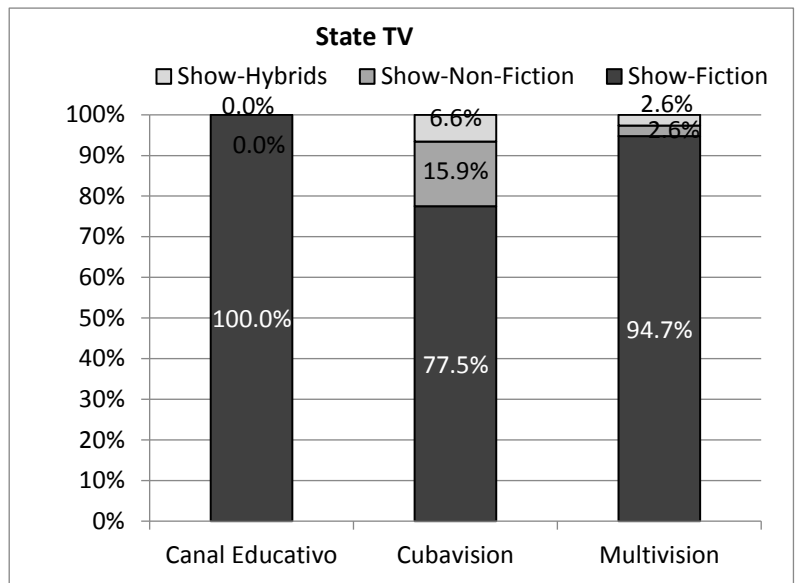
Multivision (Non-Fiction)

Source: <https://www.elespectador.com/discovery-kids/se-buscan-ninos-protagonicen-programa-de-discovery-kids-articulo-410507>

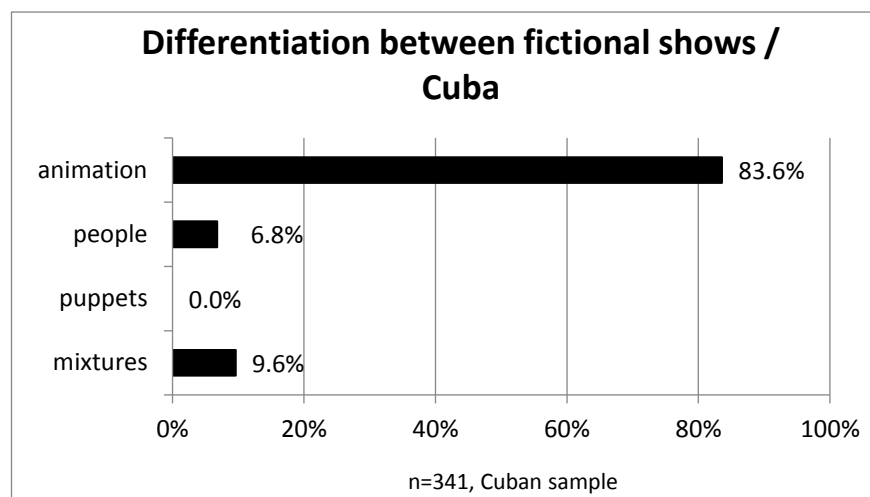
The 3 public broadcasters are dominated by the fiction shows, for instance, Canal Educativo has only fiction shows. However, Cubavision has the most diversified programs with its 15.9% non-fictional and 6.6% mixed format entertainment.

3.2 What type of fictional program?

Among all coded fictional programs, four general types can be made out. The question here is: Is it an animation or a puppet show or are there real people in it? Among the 341 recorded fictional shows there are 270 (83.6%) animation shows; in 22 shows (6.8%) real people are the actors/actresses, 31 are mixed formats (9.6%). No puppet shows are found in the sample.



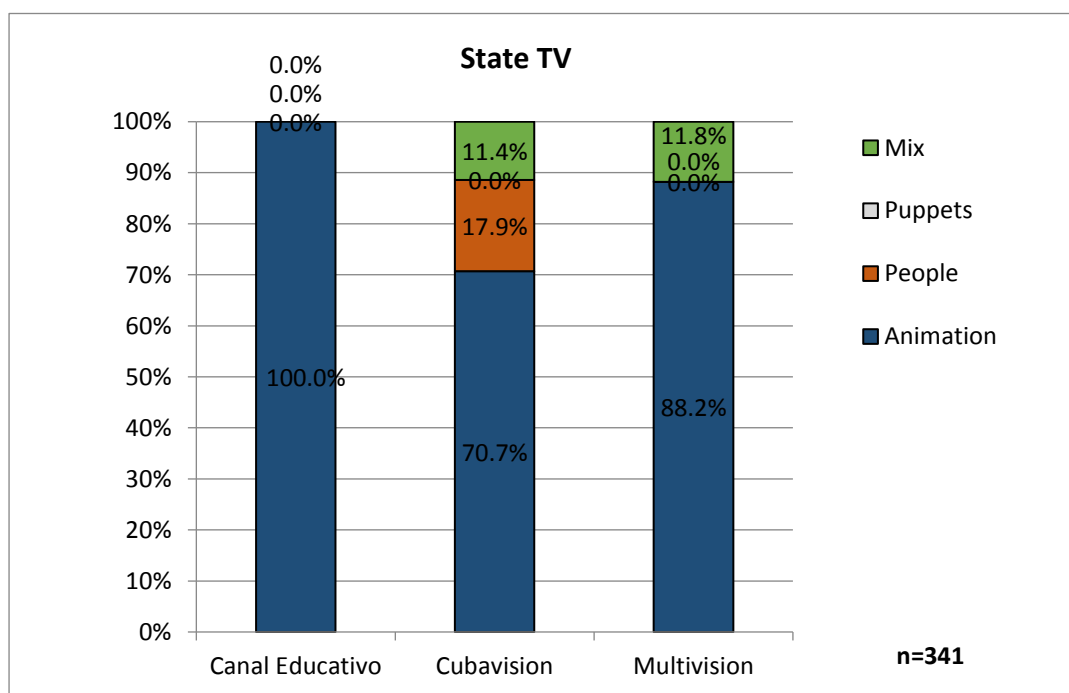
In comparison to 2007, there is less animation (2007: 94.5% / 2017: 83.6%) and more live action (2007: 2.8% / 2017: 6.8%). Mixtures have grown 4 times (2007: 2.4% / 2017: 9.6%).



International comparison

	Animation	Live action	Puppets	Mixtures
Taiwan	95.2%	4.2%	0.0%	0.6%
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	78.1%	14.5%	1.4%	6.0%

With a percentage of 83.6% of animation on children's television Cuba comes third in the international comparison and is above the average. The third largest groups, shows with real people, are under the international average, while mixtures are above the average. The international comparison in the ten-year gap shows less animation (2007: 83.9% / 2017: 78.1%) and more live action (2007: 8.9% / 2017: 14.5%). In 2007, Cuba was above the average, concerning animation (C: 94.5%; total: 83.9% in 2007).

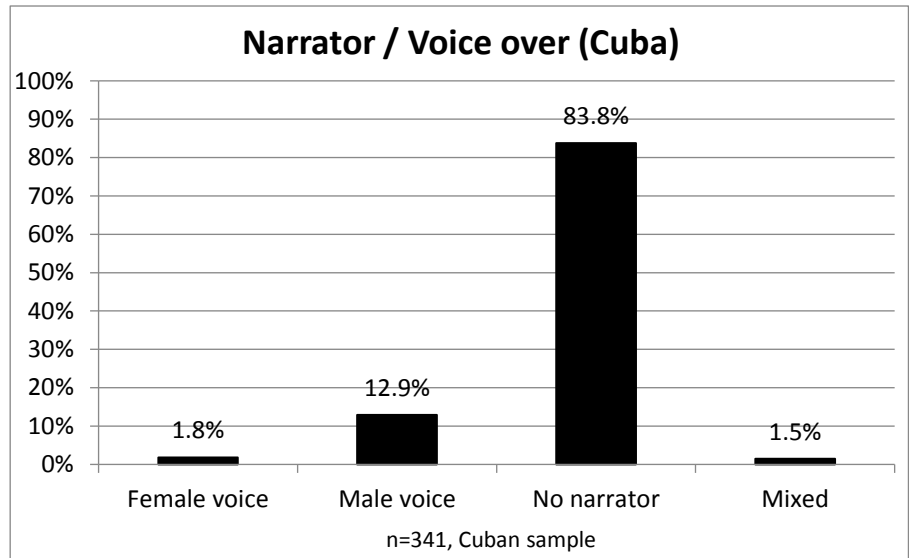


Canal Educativo offers only animated fictional programs. Multivision has very similar program palette to this of Canal Educativo, but then again it consists also of mixed programs.

Cubavision tends to be the most diversified, especially with its unique for the Cuban sample 17.9% live action entertainment. Puppet shows are not to be seen in any of the broadcasters.

3.3 Who speaks?

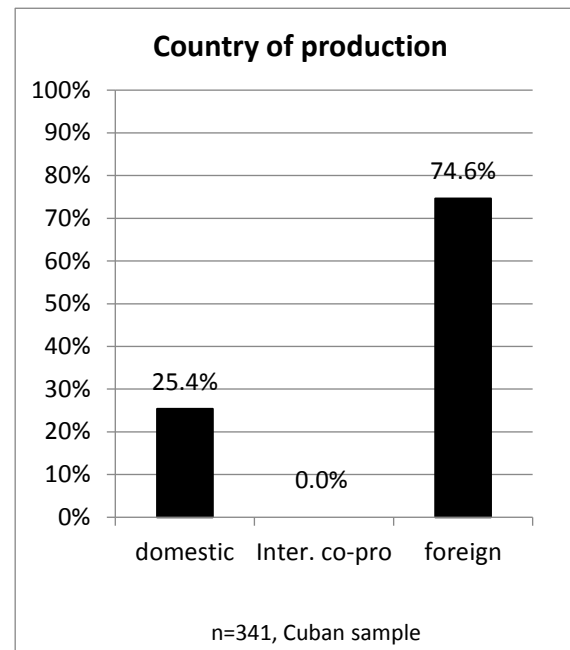
The narrator figures were also coded. In 6 of all programs (1.8%) the voice of the narrator is female, whereas the number of the programs with male narrators is 44 (12.9%).



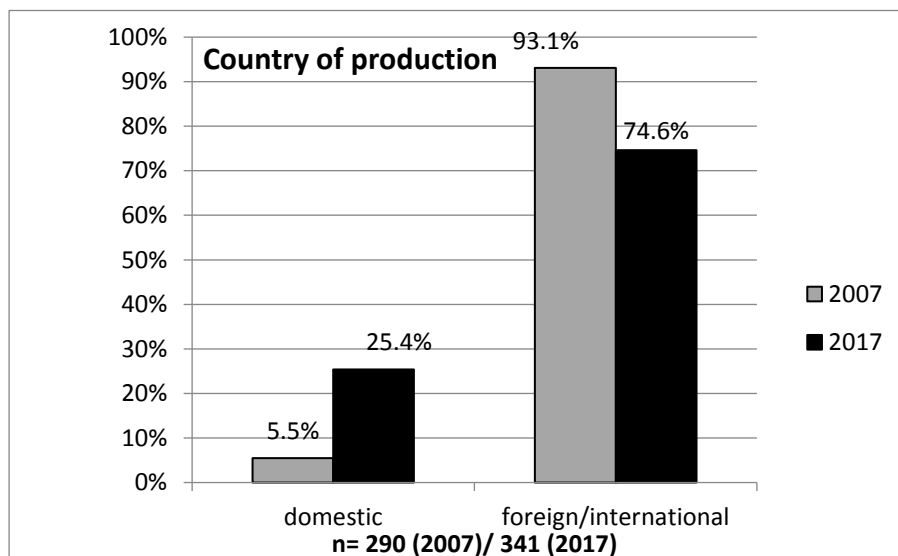
No narrator could be found in 286 of the programs (83.8%). Both female and male narrators could be found in 5 programs (1.5%). Although most fictional shows have no dominant voice-over (83.8%), if there is a narrator, it is 7 times more often a male voice (12.9%) than a female voice (1.8%). In 2007, there were 59.0% male narrators versus 6.2% female narrators, both percent rates have decreased in the 10-year-gap. The drastic shrinkage of the male narrators has increased the percentage of programs, which do not have any narrators (2007: 32.1%).

3.4 Where are the shows produced?

To answer this question, the country in which the show is produced was coded. Basis for evaluation were the final credits of the programs, the TV guide magazines or other sources. The main question was whether it is a company from one's own country or from a foreign country, or whether the show is a co-production of the domestic broadcast with other countries. The fiction shows are in 74.6% of the cases productions from another country (n=253) and 25.4% are produced in Cuba (n=86). No international co-productions were coded in the Cuban sample.



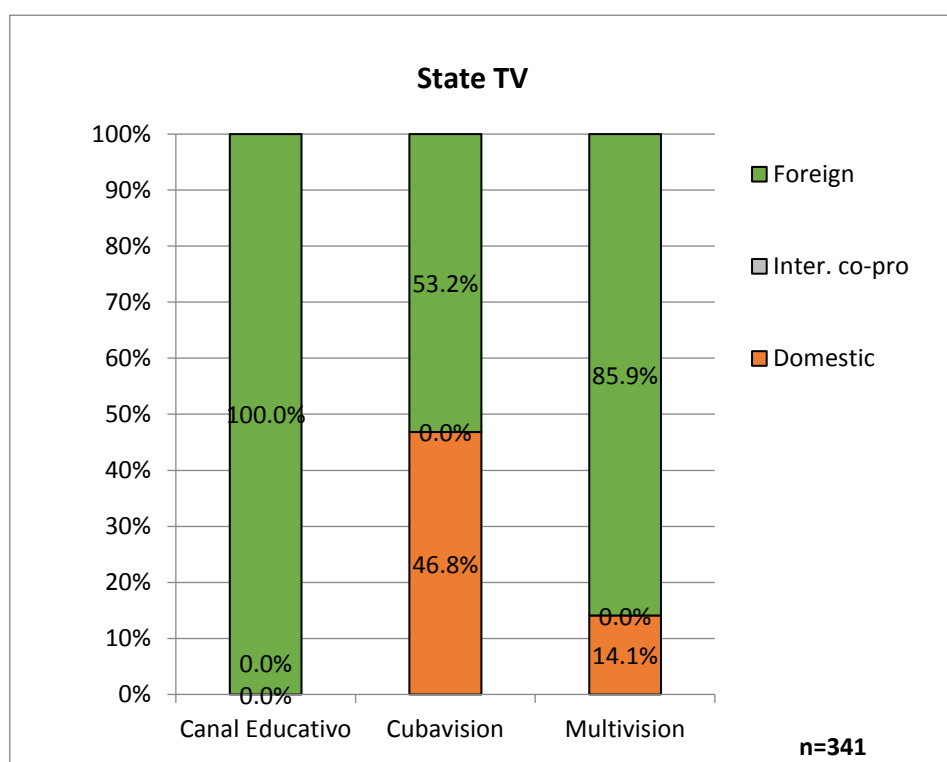
In comparison with the sample from 2007, the share of domestic productions has risen in the ten-year gap between the two studies (5.5% in 2007; 25.4% in 2017). Logically, the share of the non-domestic productions has decreased (93.1% in 2007; 74.6% in 2017). The "other/not recognizable" category is excluded.



International comparison

Domestic prod.	
UK	63.1%
USA	58.7%
Cuba	25.4%
Israel	21.4%
Canada	20.8%
Belgium	8.5%
Germany	6.9%
Taiwan	3.6%
Average	27.9%

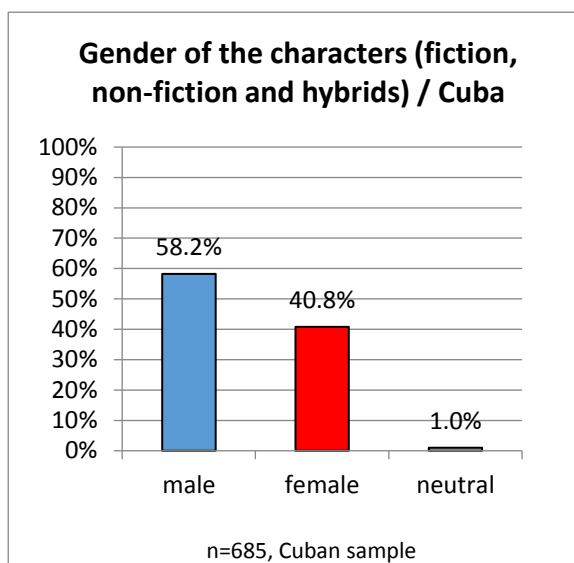
Of all programs shown in Cuban children's television, 74.6% are foreign or international productions, while 25.4% are domestic. Cuba takes the third place and is slightly below the international average in terms of domestic productions.



Canal Educativo has only foreign produced programs. Multivision is in that respect similar to the production structure in Canal Educativo, but then again has 14.1% domestic production. Cubavision keeps a balanced share between domestic and foreign production.

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) 40.8% are female and 58.2% are male, which somewhat contradicts the idea of equal representation of both genders. Another 1.0% has no identifiable gender or were neutral.



Looking only at non-fictional programs, 35.7% of the main characters are female, 64.3% are male. In the 341 fiction shows, 648 characters are identified as main characters. The share of the female characters (n=264) is rather small (41.1%). However, it is two times more balanced than it was in 2007 (20.1%). Male fictional characters constitute 57.8% (n=371). In 2007, they were 79.9%. 7 fictional characters (1.1%) have no recognizable gender.

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



Pocoyo – “Upa Nene : Pocoyo en ‘El paraguas’ ”

Multivision (Fiction)

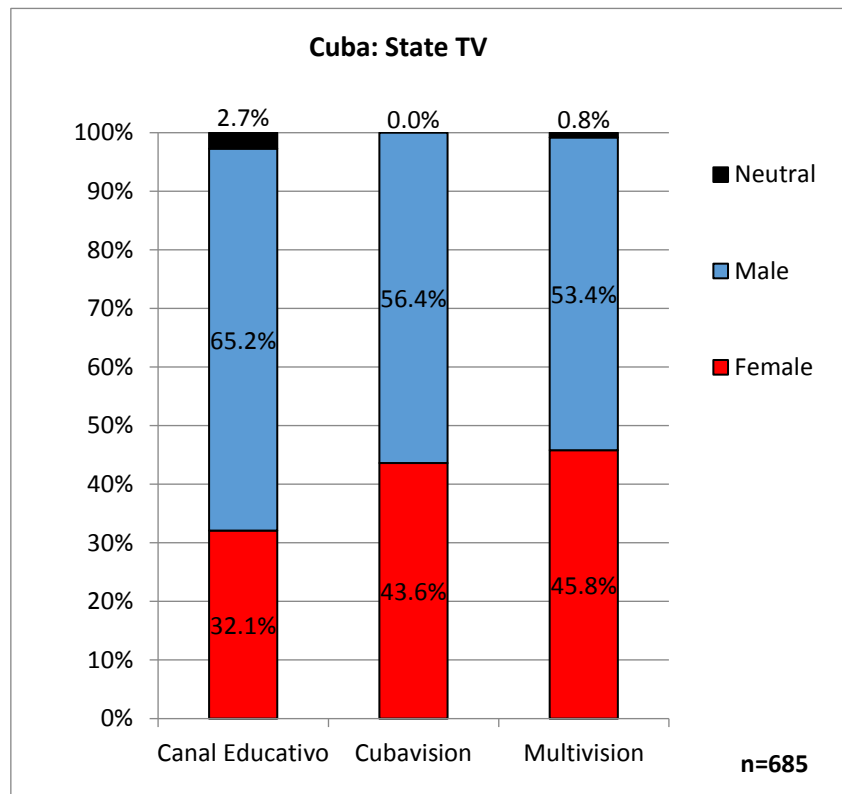
Source: <https://it.wikipedia.org/wiki/Pocoyo>



Antonella – “Patito Feo”

Cubavision (Fiction)

Source: <http://es.patitof.wikia.com/wiki/Archivo:Antonella-800-600.jpg>



Canal Educativo has the worst female to male ratio (32.1% / 65.2%). Both Cubavision (43.6% / 56.4%) and Multivision (45.8% / 53.4%) have a proportion very close to the theoretically optimal one, whereas Multivision has the highest percentage of female characters among all studied countries.

Gender perspective: International comparison

The main characters of the fictional shows in Cuban children's television are in 41.1% of the cases female, in 57.8% male and in 1.1% neutral. Among the examined countries, Cuba obtains the first place in terms of female characters and the penultimate place in terms of male characters. The proportion of female and male characters in Cuba is therefore higher than that of the international average.

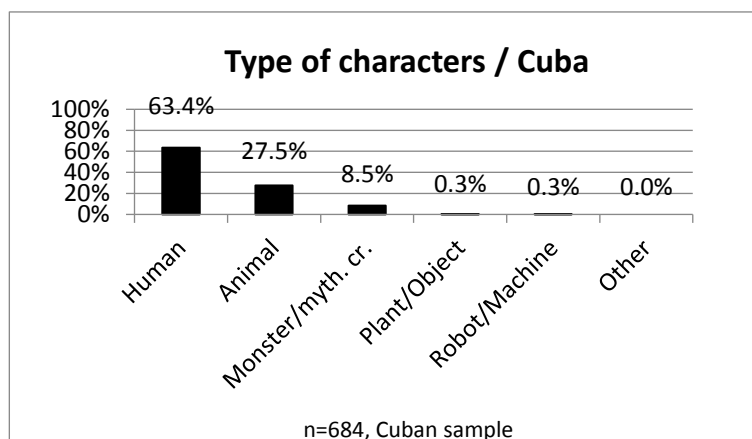
International comparison

female		male		neutral	
Cuba	41.1%	Israel	68.8%	Taiwan	12.5%
USA	38.2%	Germany	65.4%	UK	4.0%
UK	36.5%	Canada	64.3%	Belgium	2.4%
Canada	35.3%	Belgium	63.8%	Germany	1.3%
Taiwan	35.2%	USA	61.8%	Cuba	1.1%
Belgium	33.8%	UK	59.5%	Canada	0.4%
Germany	33.4%	Cuba	57.8%	Israel	0.0%
Israel	31.2%	Taiwan	52.3%	USA	0.0%
Average	35.0%	Average	62.5%	Average	2.5%

In 2007, the male characters in fiction shows made up 80% and the female – 20%. There is a double positive change, when it comes to the equilibrium between male and female characters (Male: 57.8% / Female: 41.1% in 2017).

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

Another interest of the study was finding out what the nature of the characters is. Is it a human, an animal, an object, a machine, etc.? 411 characters of the recorded are humans, which corresponds to a percentage of 63.4%. 178 characters



(27.5%) are animals. The “monsters or mythical creatures” appear as the third largest group. 55 characters (8.5%) can be assigned to this group. Furthermore, “plants and objects” consists of 2 characters (0.3%) and „robot or machine” includes 2 characters (0.3%).

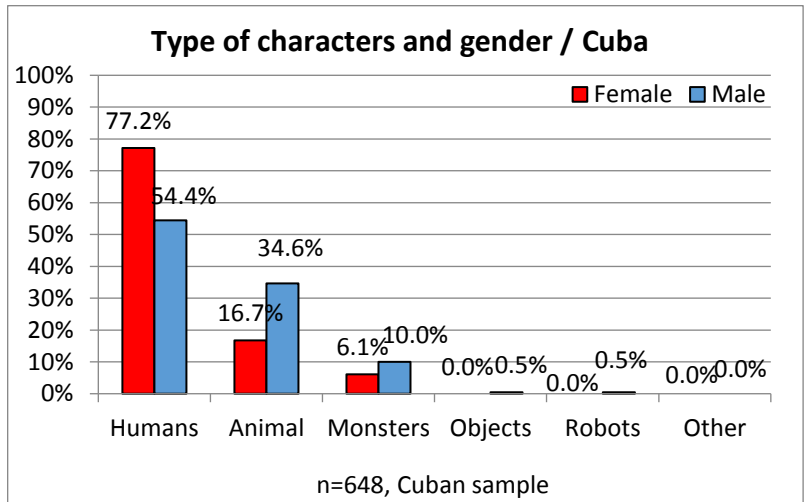
International comparison

	Human	Animal	Monster/etc.	Plant/Object	Robot/ etc.	Other
Cuba	63.4%	27.5%	8.5%	0.3%	0.3%	0%
Belgium	61.2%	23.3%	9.3%	2.9%	3.3%	0%
Germany	59.5%	23.9%	7.5%	6.5%	2.6%	0.1%
Taiwan	56.8%	20.2%	15.0%	0.5%	6.2%	1.2%
Israel	55.4%	24.9%	15.4%	0.4%	3.8%	0.1%
UK	54.9%	27.7%	14.3%	1.3%	0.1%	1.7%
Canada	46.9%	34.0%	9.1%	1.5%	5.8%	2.7%
USA	41.4%	34.8%	18.3%	0.8%	4.7%	0%
Average	54.5%	27.1%	12.6%	1.8%	3.3%	0.8%

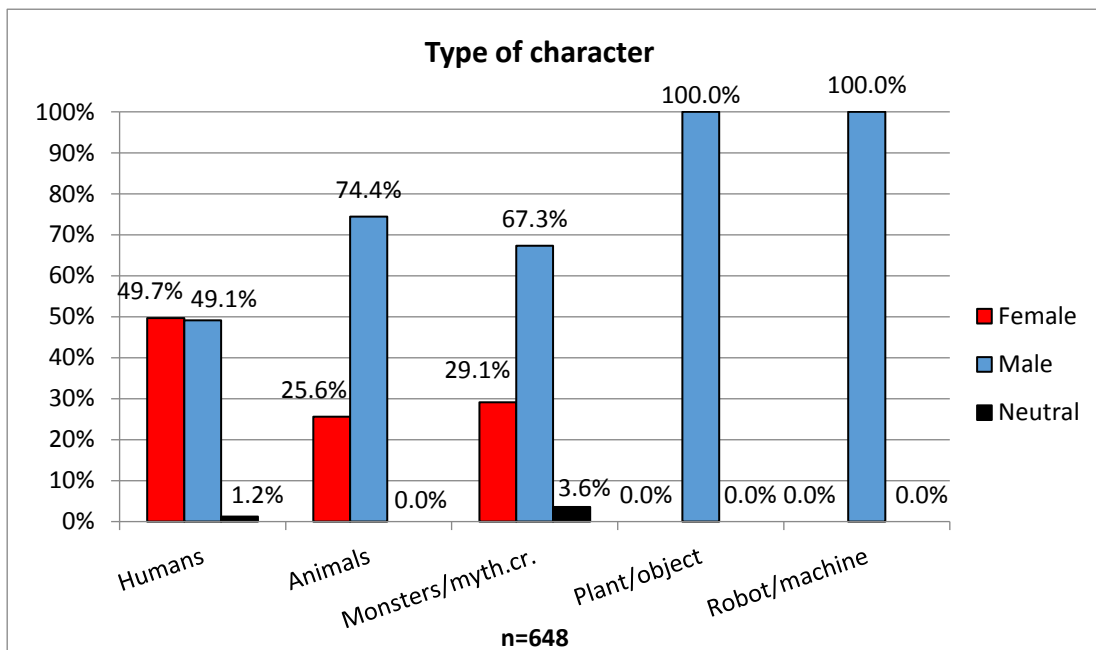
63.4% of the characters in Cuban children's TV are human. 27.5% are animals.

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

Of the female characters 204 (77.2%) are humans, 44 (16.7%) are animals, 16 (6.1%) are monsters or mythical creatures. No female plants/objects and robots/machines are found in the sample. The male characters are represented in 202 cases (54.4%) as humans and in 128 cases (34.6%) as animals.

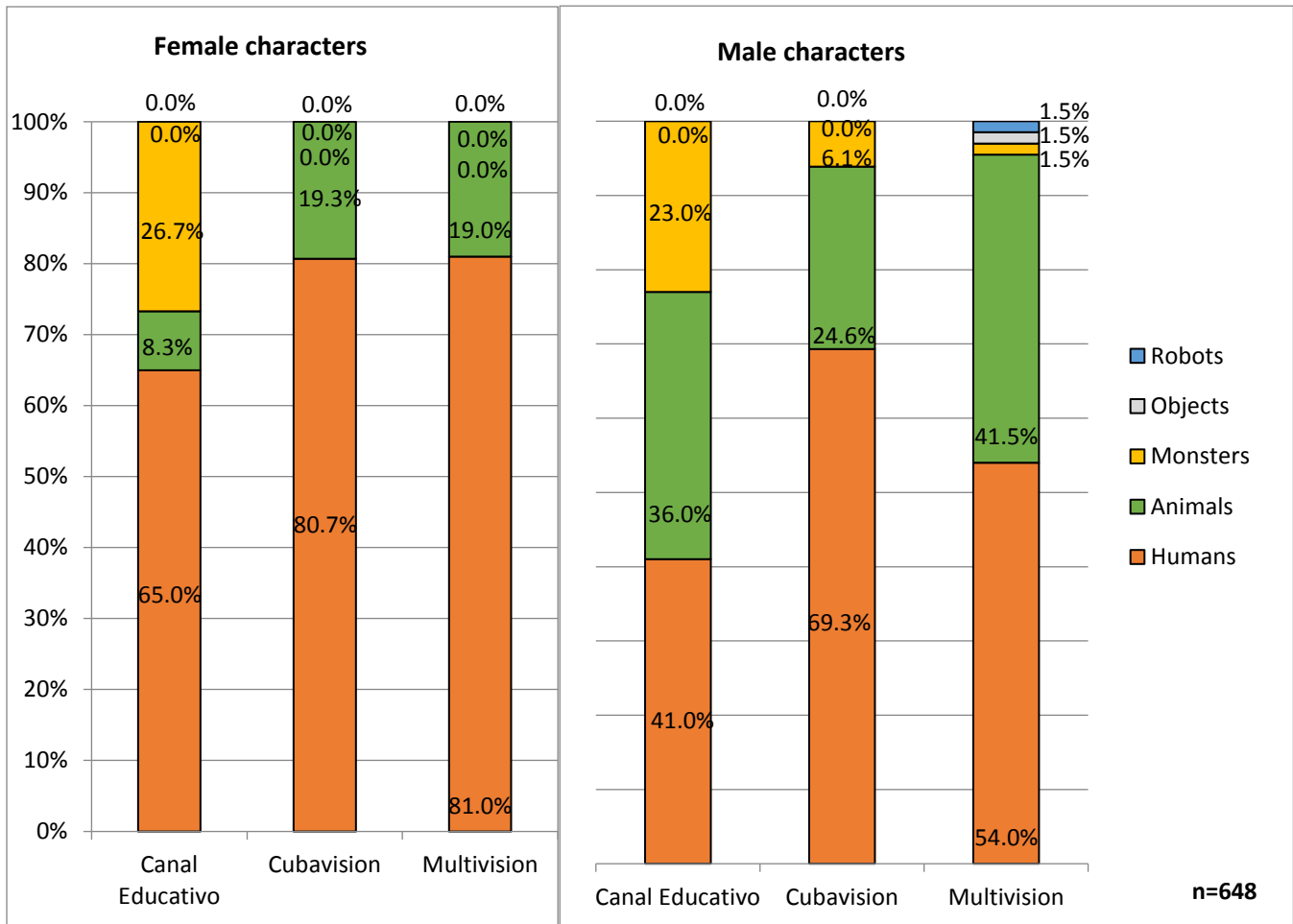


Monsters and mythical creatures with male gender are found in 37 characters (10.0%), 2 (0.5%) are plants or objects and 2 (0.5%) are robots or machines. Comparing the results with those from 2007, it can still be observed that female characters are more likely to be humans, while male characters are more likely portrayed as animals, monsters and objects.



Of the humans 204 (49.7%) are female, 202 (49.1%) are male and 5 (1.2%) have no recognizable gender. Among the animals 44 (25.6%) are female and 128 (74.4%) are male. Among the monsters or mythical creatures 16 (29.1%) are female, 37 (67.3%) are male and 2 (3.6%) is gender-neutral. Of the plants and objects 0 are female and 2 (100.0%) are male. Among the robots or machines 0 are female and 2 (100.0%) are male.

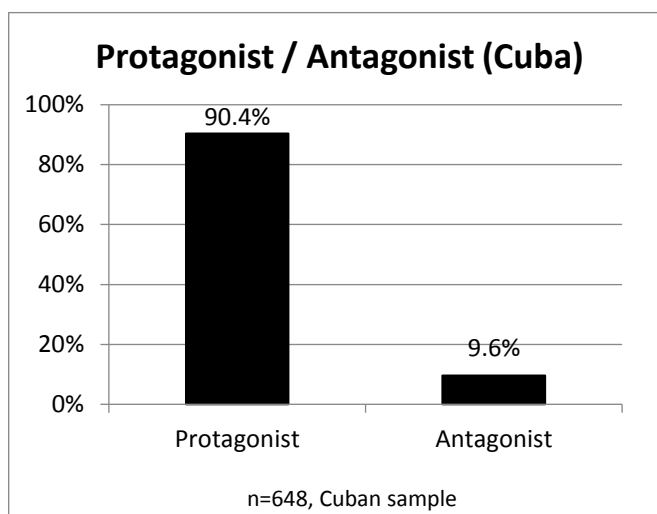
By comparing the results to those from ten years ago, it can be said that in the sample of 2017 there are noticeably more human characters (63.4%) and less animals (27.5%); (Humans: 29.4% / Animals: 55.5% in 2007).



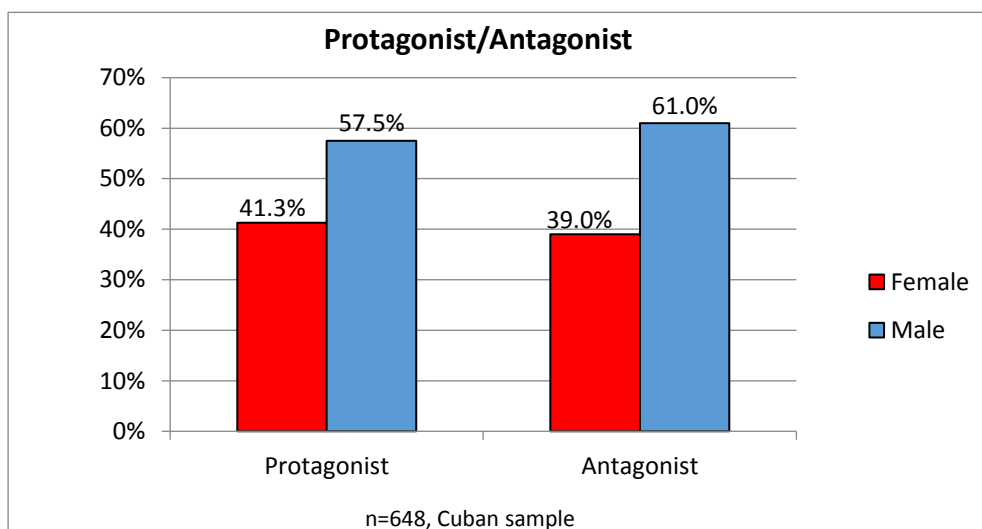
Cubavision and Multivision are above 80% in terms of the female human characters. Most animal characters are to be seen among the male characters in Multivision and Canal Educativo. The only 'object' and 'robot' characters are present in Multivision.

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 586 of the characters in Cuba's fictional children's programs are identified as protagonists. This corresponds to a relative part of 90.4%. On the other hand, 62 antagonists constitute 9.6% of the characters. The antagonists have decreased twice (2007: 21.4%).



Of the protagonists counted, 241 (41.3%) are female and 335 (57.5%) are male. 7 (1.2%) protagonists are gender-neutral. Among the antagonists 23 (39.0%) are female and 36 (61.0%) are male.



Among the female characters 241 (91.3%) are protagonists and 23 (8.7%) are antagonists. With regard to male characters, 335 (90.3%) are protagonists and 36 (9.7%) are antagonists. During the ten-year-gap, the male antagonists have decreased by 13% and the female ones by 5%.

International comparison

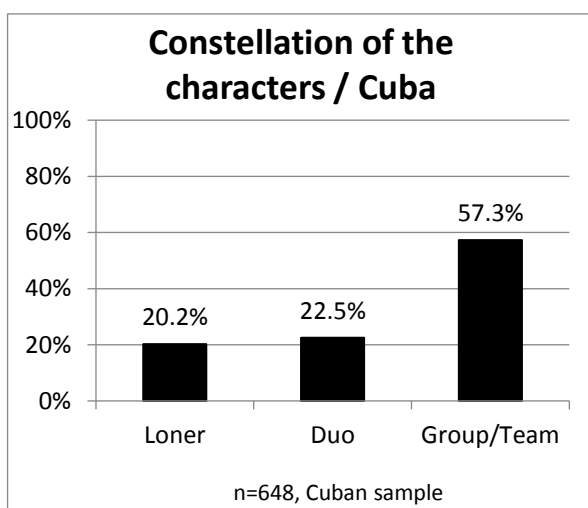
	Protagonist	Antagonist
Taiwan	78.2%	17.6%
Belgium	88.4%	10.6%
Germany	33.5%	9.9%
Cuba	90.4%	9.6%
Israel	90.3%	9.5%
UK	92.3%	7.6%
USA	93.3%	6.6%
Canada	95.0%	4.8%
Average	84.4%	9.1%

With a percentage of 9.6% of antagonists in children's TV, Cuba ranks 4th in the international comparison and is almost equal to the international average.

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

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

126 of the characters (20.2%) are integrated into the plots as loners. 140 of the coded characters are part of a duo (22.5%). 357 of the characters (57.3%) and thus the majority are part of a group or a team. In comparison to the study from 10 years ago the ranking is the same, however the groups have increased by 9%. 'Loner' and 'duo' have shrunk proportionately.



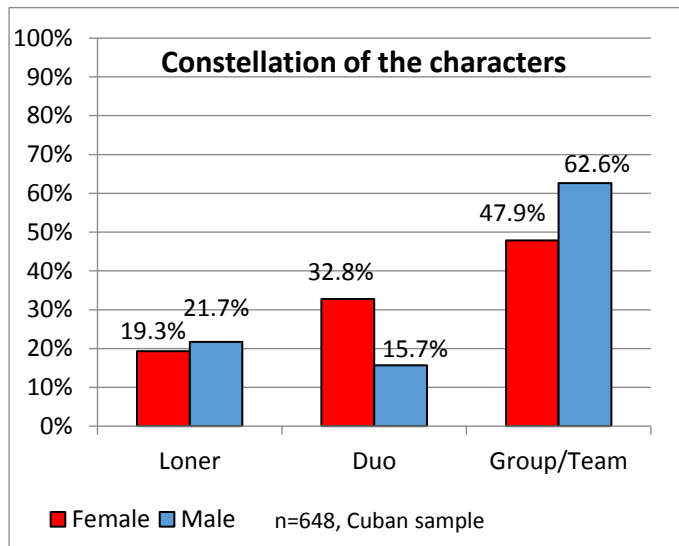
International comparison

	Loner	Duo	Group / Team
USA	2.2%	5.9%	92.0%
UK	9.5%	15.0%	75.4%
Canada	11.4%	16.4%	71.4%
Belgium	9.1%	24.7%	66.2%
Germany	16.2%	17.4%	63.3%
Cuba	20.2%	22.5%	57.3%
Israel	15.1%	31.1%	53.4%
Taiwan	17.3%	25.7%	53.1%
Average	11.7%	20.0%	67.5%

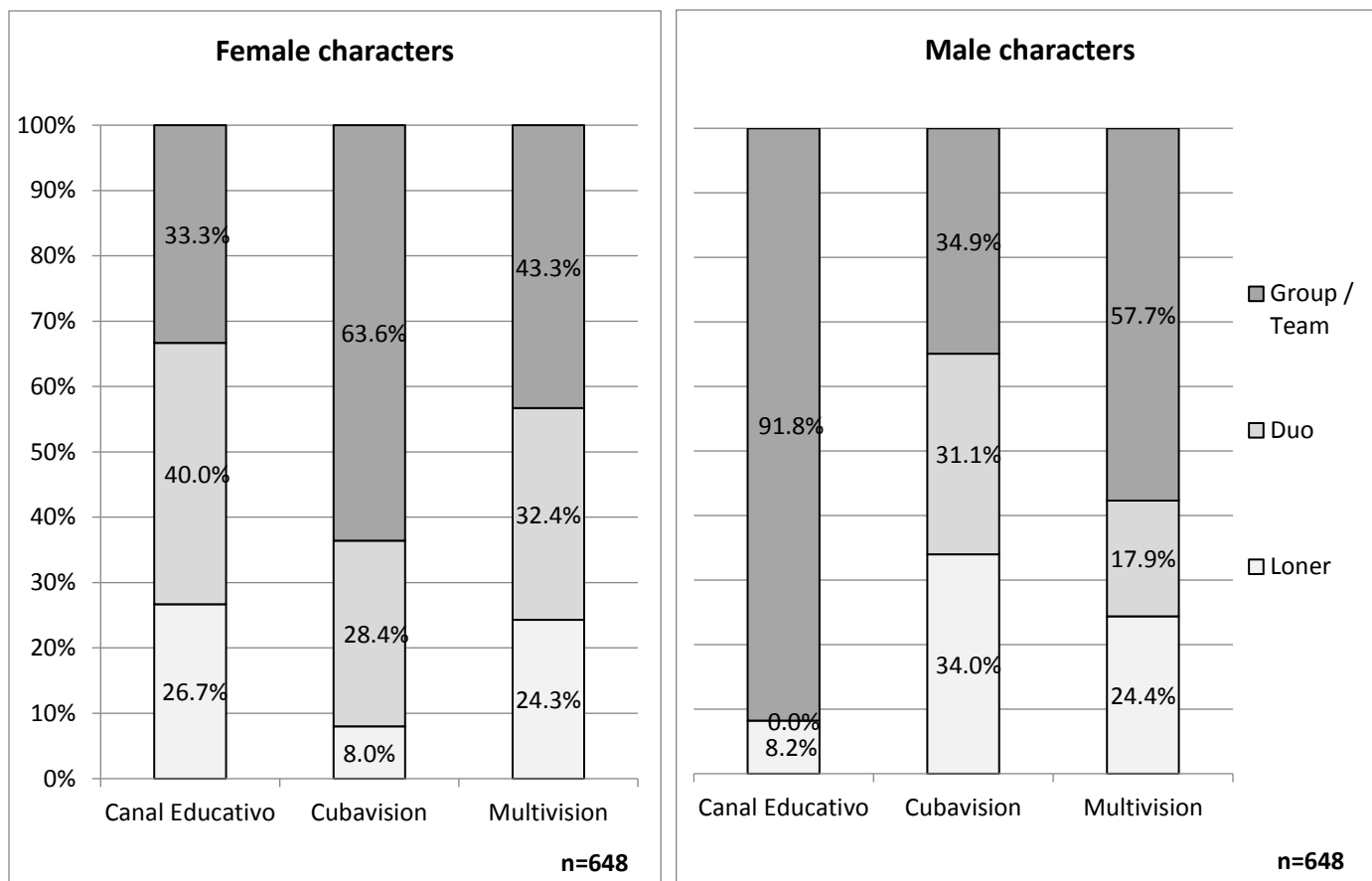
57.3% of the main characters in Cuban children's TV are presented as part of a group or a team. On an international scale, Cuba ranks sixth and is under the average.

Gender Perspective: Females are in duos, men are in teams

Of the female characters 50 (19.3%) are loners, 85 (32.8%) are in duos and 124 (47.9%) are a part of a group. The male characters are with 76 (21.7%) loners, 55 (15.7%) duos and 220 (62.6%) are a part of a group. What was different in 2007? The duos were rather male and the groups were with 17% more often female.



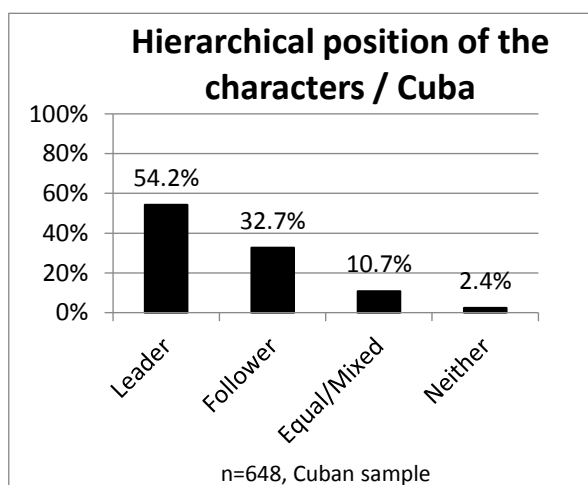
Children's Television Worldwide:
Gender Representation in Cuban Children's Television



The main differences are to be seen in Canal Educativo, where female characters are mostly in duos but there are no males in duos, which maybe has an impact on the male characters in groups being 91.8%. In Cubavision the female characters are with 30% more often in groups.

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? 67 (10.7%) of the characters appear as equals, regarding hierarchical positions.



340 (54.2%) are leaders, 205 (32.7%) are followers and for 15 (2.4%) characters the position is not clearly identifiable. In comparison to 2007 'follower' and 'equal/mixed' have to a certain

degree changed places (2007: F: 10.3% /E/M: 46.1%). The leaders have increased by 12%. (2007: 42.1%).

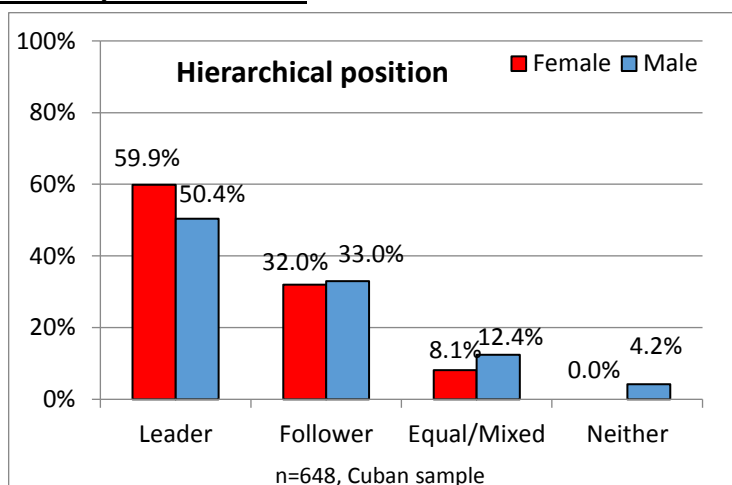
International comparison

	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	67.0%
UK	25.6%	Belgium	19.4%	UK	66.0%
Belgium	22.5%	Germany	6.5%	Belgium	58.0%
Canada	13.9%	UK	6.2%	Israel	31.3%
USA	13.1%	Canada	6.1%	Taiwan	29.1%
Germany	8.0%	USA	5.7%	Cuba	10.7%
Average	24.2%	Average	14.4%	Average	56.3%

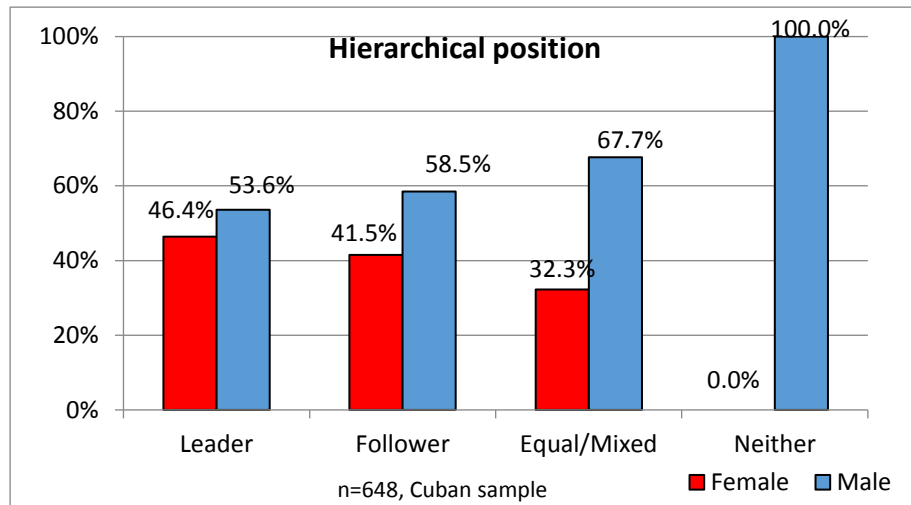
In 54.2% of the cases, the main character is the leader of the group. In 32.7% of the cases the character is a follower and in 10.7% his or her hierarchical position is equal or mixed. 'Leader' and 'follower' are in the 1st place and 'equal' is in last place, in comparison to the international data.

Gender Perspective: hierarchical positions / social context

The female characters are in 155 (59.9%) of the cases leaders, 83 (32.0%) are followers and 21 (8.1%) are equal or mixed. The male characters are in 179 (50.4%) of the cases leaders, 117 (33.0%) are followers, 44 (12.4%) are equal or mixed and for 15 (4.2%) the hierarchical position was not identifiable.

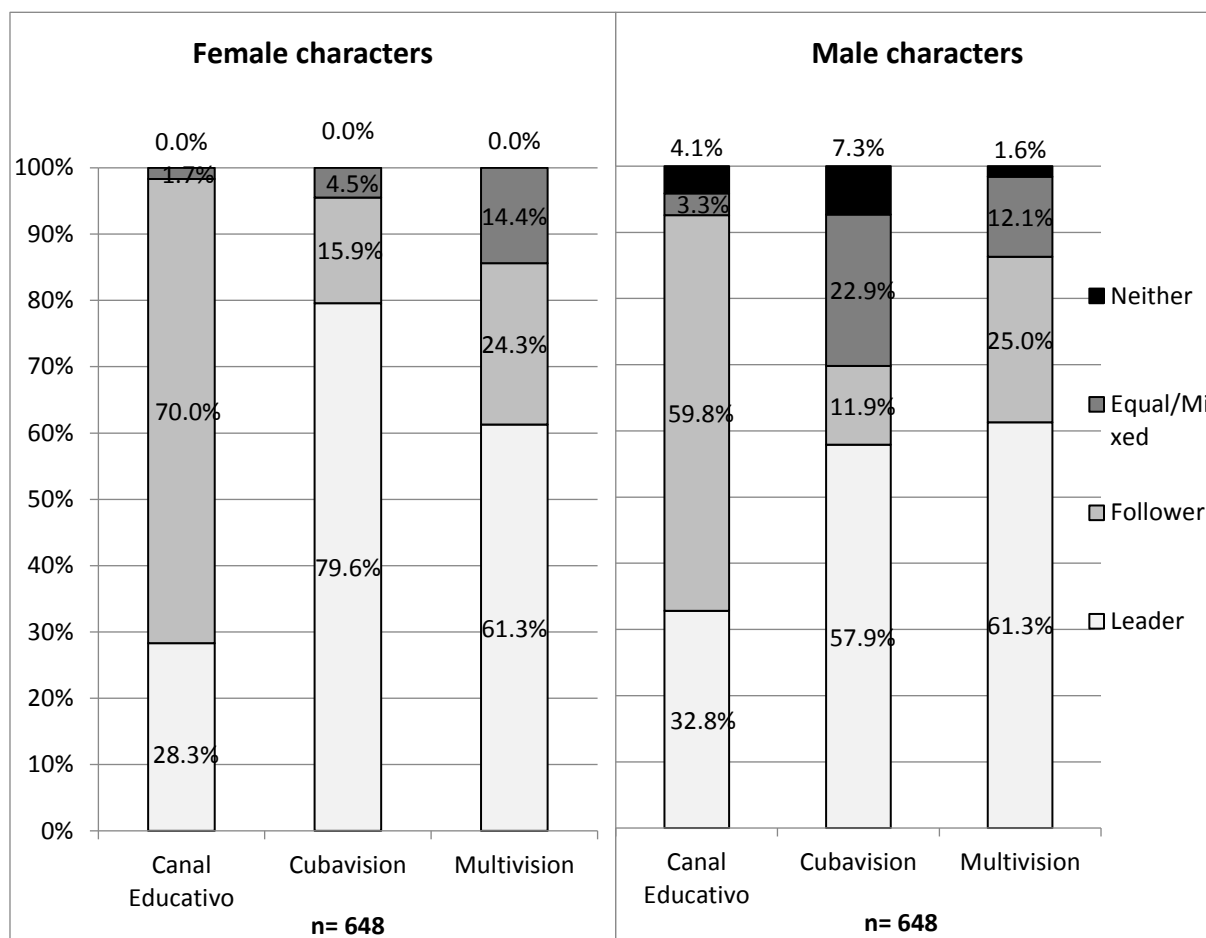


In 2007 'leader' and 'equals' were the other way around – males were more often leaders, while females were more often equals.



Of the leaders 155 (46.4%) are female and 179 (53.6%) are male. Among the followers the females are 41.5% (n=83) and the male characters make up 58.5% (n=117). 21 females are equals (32.3%), whereas 67.7% of the category consists of male characters (n=44). 100% of the not recognizable leadership group are males (n=15).

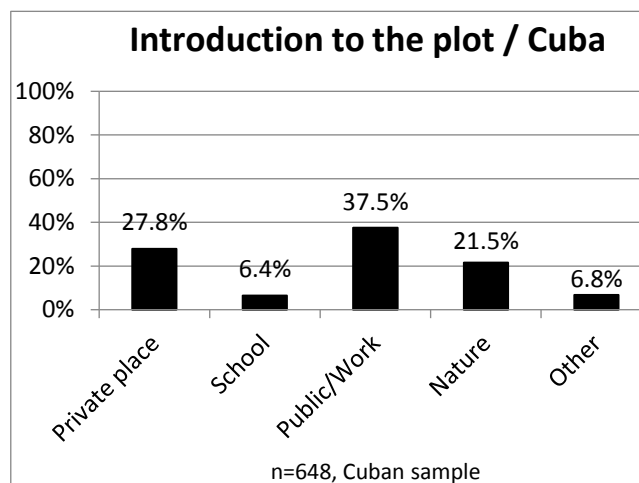
Children's Television Worldwide:
Gender Representation in Cuban Children's Television



The most leaders could be seen among the female characters in Cubavision and the most equals – among the male characters in Cubavision. Canal Educativo has as a percentage share the most followers.

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

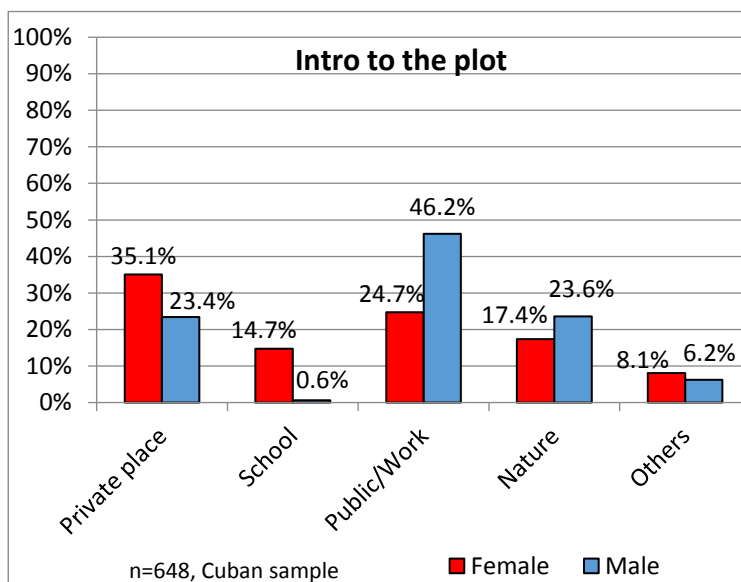
To analyze the surroundings in which the characters first appear in the show, the opening songs or titles have not been taken into account. The most common surrounding in which the character is introduced into the plot is the public and work place. 235 (37.5%) of the recorded characters of this category appear here for the first time. Private places rank second with 174 (27.8%). 135 (21.5%) are introduced in the nature and 40 (6.4%) characters are at school when they first appear. 43 (6.8%) are in other surroundings.



In 2007 the rankings were a bit different. 'Private place' was the category, in which most characters were introduced and at second place was 'public/work'. Interestingly, the 'school' category had only 0.1% back in 2007.

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

91 (35.1%) of the female characters in the sample are introduced to the plot in private settings. 38 (14.7%) are introduced in school, 64 (24.7%) in public places or at work and 45 (17.4%) in nature. 21 (8.1%) are introduced in other surroundings. 83 (23.4%) of the male characters are first introduced at a private place, 2 (0.6%) in school, 164 (46.2%) in public or at work and 84 (23.6%) in nature. 22 (6.2%) are in other surroundings.



In comparison to the results in 2007, the female/male relations are different in 'school' and 'public/work'.

There is an overall rise in the percentage of the 'school' category, but then again the rise is genuinely female – not a single female character was introduced at school 10 years aback. In

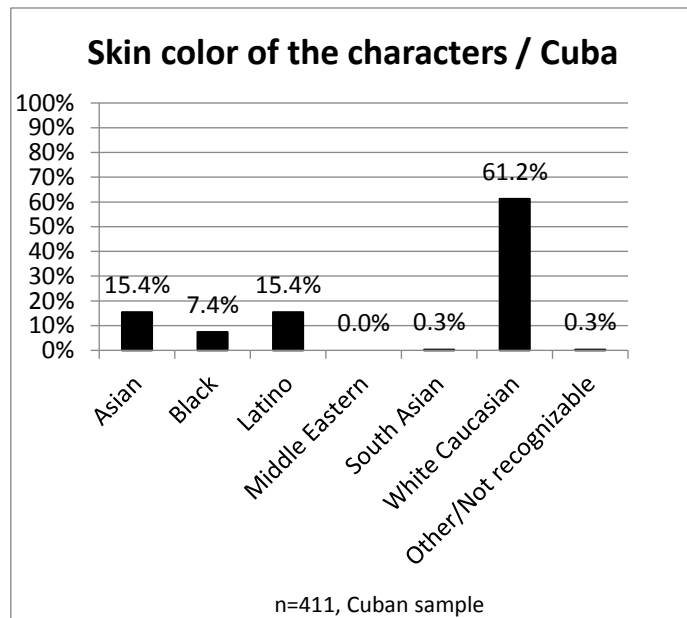
2007 more female characters were present in public places or at work (F/M = 35.8%/33.0%), whereas 10 years later the male characters in this category are 46.2% and are as twice as more than the females (24.7%).

5. The analysis of the Human Characters

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

5.1 What skin colors or general ethnic affiliations 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. 58 (15.4%) of the human characters showed Asian physical traits. Black characters are found in 28 (7.4%) characters of the sample. 58 (15.4%) are classified as Latin-American, no Middle-Eastern were found in the sample, while 1 character (0.3%) is classified as South Asian. The majority, with 230 characters (61.2%), are Caucasian. 1 character (0.3%) is not identifiable.



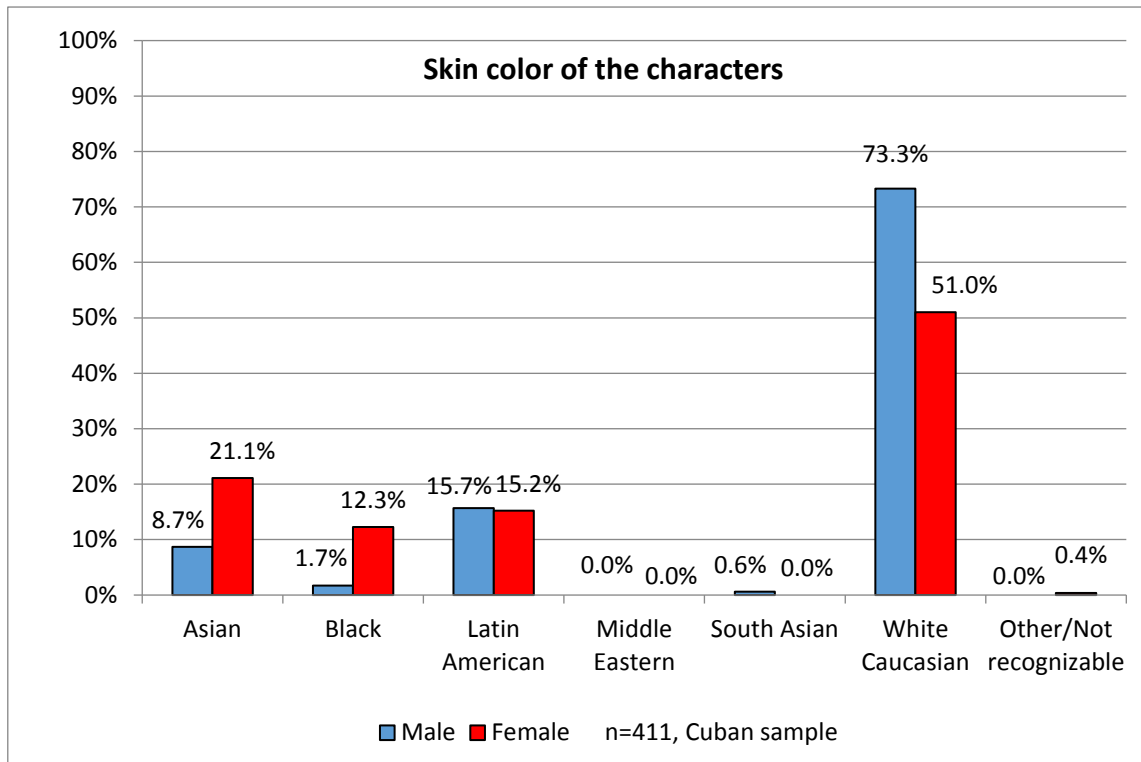
International comparison

Asian		Black		Latin-American		White	
Taiwan	47.1%	UK	16.7%	Cuba	15.4%	Germany	83.0%
Cuba	15.4%	USA	12.2%	Taiwan	9.3%	Belgium	77.9%
USA	6.9%	Israel	9.9%	USA	8.9%	UK	74.8%
Israel	4.0%	Belgium	8.6%	Belgium	6.9%	Canada	74.4%
Canada	2.1%	Germany	7.8%	Israel	6.1%	Israel	66.4%
UK	2.1%	Cuba	7.4%	Germany	2.1%	USA	65.2%
Belgium	2.0%	Canada	5.4%	Canada	1.5%	Cuba	61.2%
Germany	1.9%	Taiwan	2.7%	UK	1.4%	Taiwan	28.7%
Average	7.6%	Average	9.7%	Average	5.3%	Average	69.1%

61.2% of the characters presented in Cuban children's TV are white Caucasians, 7.4% are Blacks, 15.4% are Latin-Americans and 15.4% are Asians. On an international scale, the representation of white Caucasians is with 8% under the average and constitutes the seventh penultimate position for Cuba in terms of featuring white main characters. Asians and Latin-Americans are represented considerably above the average.

In comparison to the results in 2007, there is a 30% decrease in terms of the white characters (2007: 91.5%) and 14% increase in terms of the Asians (2007: 0.9%). The amount of black and Latin-American characters has also increased immensely (2007: 1.7% Blacks; 1.7% Latin-American).

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

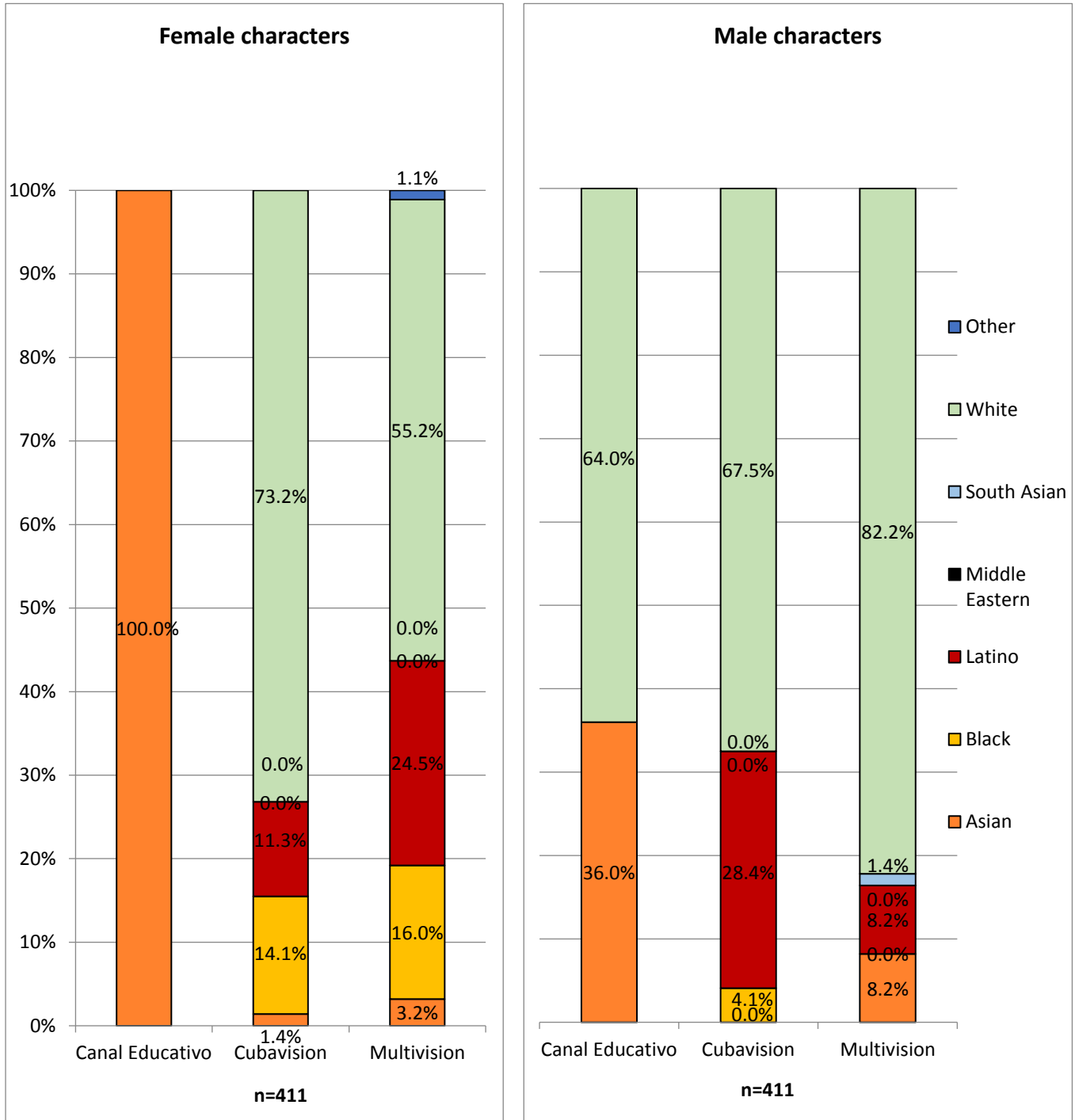


Gender perspective: Blacks are seven times more often female, Asians almost 3

Out of the female characters, 104 (51.0%) are white Caucasians, 25 (12.3%) are Blacks, 31 (15.2%) are Latin-American, 43 (21.1%) are Asian and 1 (0.5%) is not recognizable. The male characters comprise 126 (73.3%) white Caucasians, 3 (1.7%) Blacks, 1 (0.6%) South Asian, 15 (8.7%) Asians and 27 (15.7%) Latin-Americans.

It is hard to compare the two studies, concerning the gender; because overall the percentage of white characters is with 30% less and all other categories have drastically increased their percent rates. Then again, in 2007 male characters were with 3% more often white (M: 92.5% / F: 89.2%) than the female, however, in 2017 this difference is 22% (M: 73.3% / F: 51.0%).

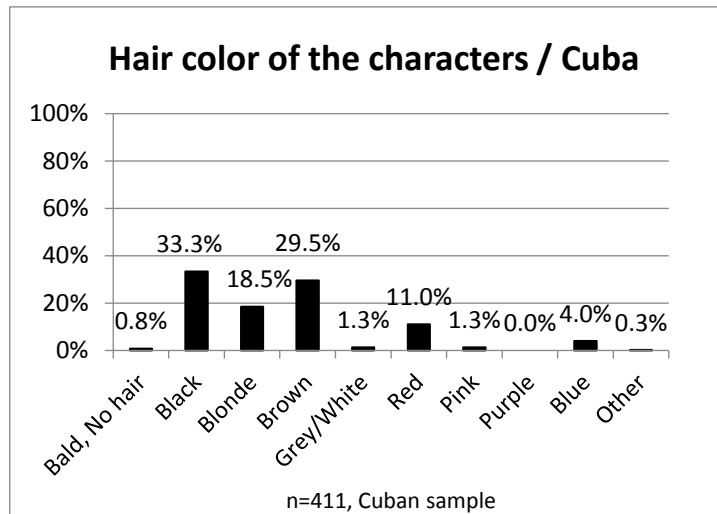
Children's Television Worldwide:
Gender Representation in Cuban Children's Television



The programs in Cuba produce mostly both white female and male characters. Then again, Canal Educativo has only Asian female characters.

5.2 What hair color do the characters have?

The characters' hair colors can be divided up into 10 different categories. 3 (0.8%) characters do not have any hair, 124 (33.3%) characters have black hair, 69 (18.5%) are blonde-haired and 110 (29.5%) have brown hair. 5 (1.3%) have grey or white hair, 41 (11.0%) have red hair, 5 (1.3%) are pink-haired and 15 (4.0%) are blue-haired. 1 (0.3%) could not be categorized in any of the categories.



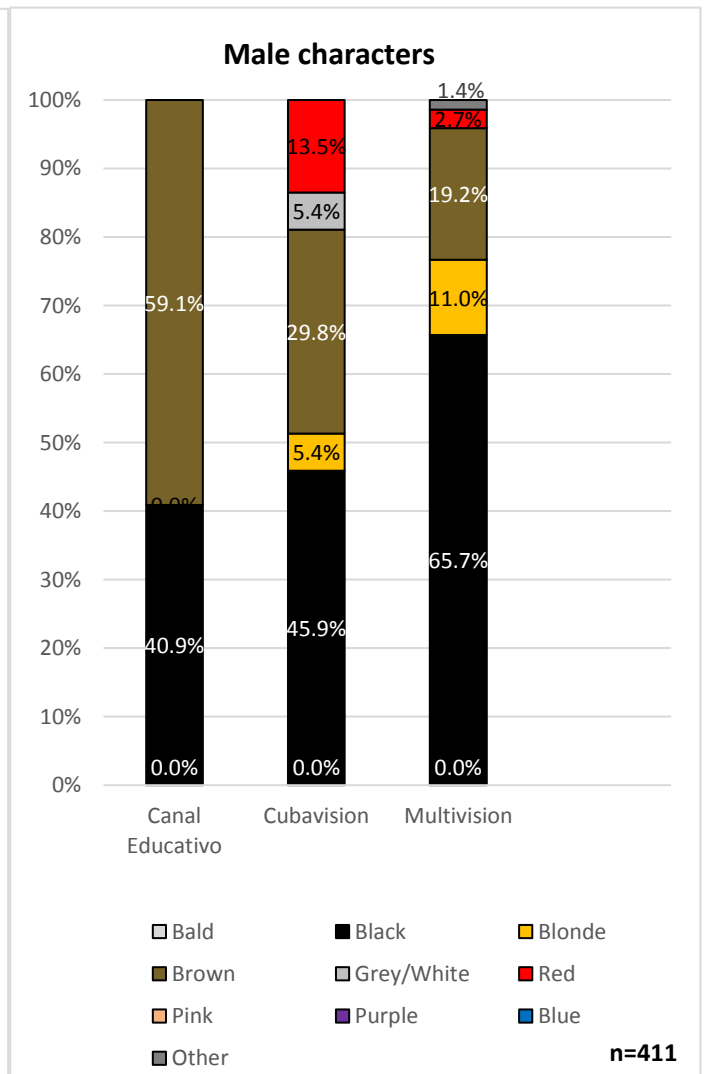
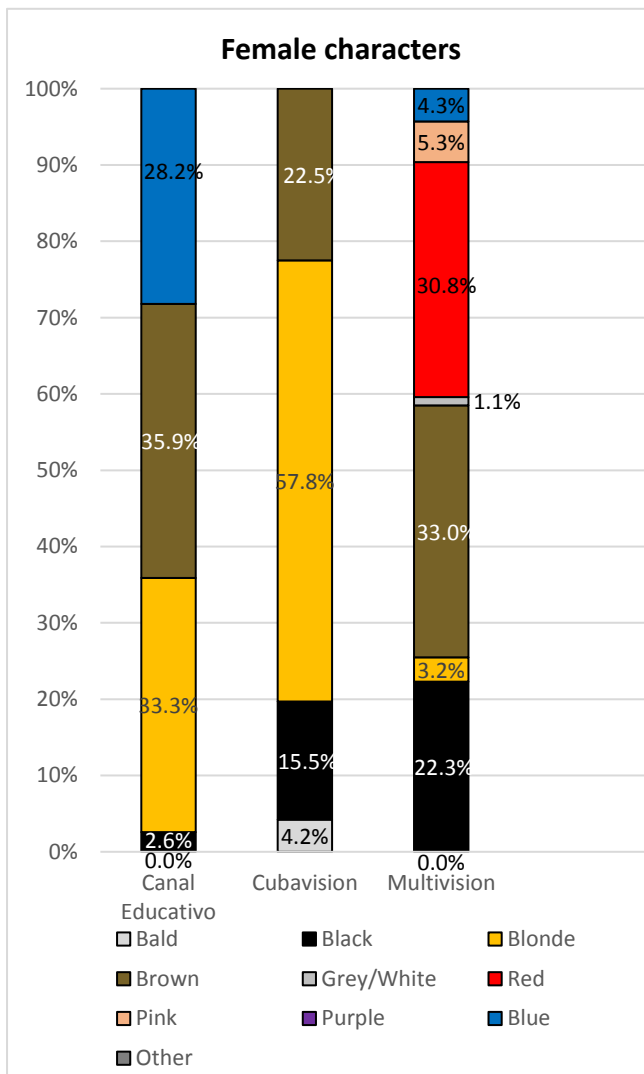
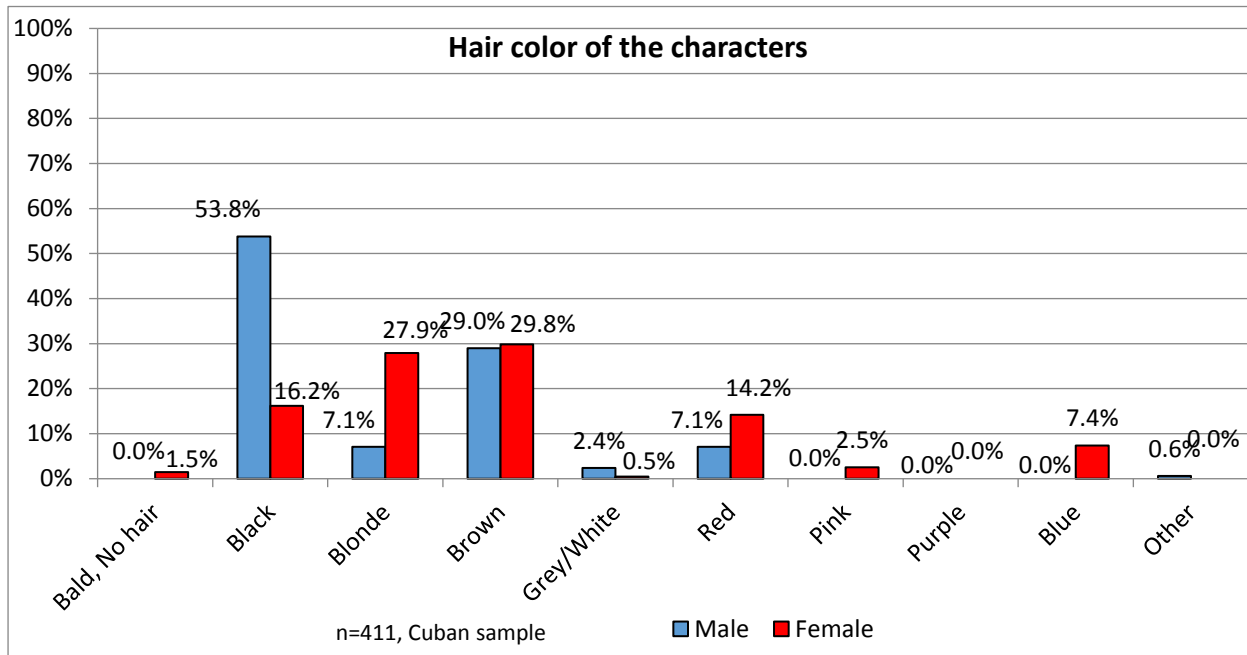
Gender perspective: 3 times more black-haired males, 4 times more blonde females

Out of the female characters 3 are bald – 1.5%, 33 (16.2%) have black hair, 57 (27.9%) have blonde hair and 61 (29.8%) have brown hair. Grey- or white-haired is 1 female character (0.5%), red-haired are 29 female characters (14.2%), 5 (2.5%) have pink hair and 15 (7.4%) have blue hair.

The male characters are all with hair (bald: 0%), 91 (53.8%) have black hair, 12 (7.1%) have blonde hair and 49 (29.0%) have brown hair. 4 male characters are grey- or white-haired (2.4%) and 12 are red-haired (7.1%).

In 2017, there are no bald male characters, while in 2007 they were 16.4%. Regarding the gender, black-haired characters have changed their places to some extent (2007: M: 21.4% / F: 48.2%). In 2007, brown-haired characters were two times more often male and now there is no difference, concerning the gender. Female blonde characters have increased their lead (2007: M: 13.2% / F: 16.9%).

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

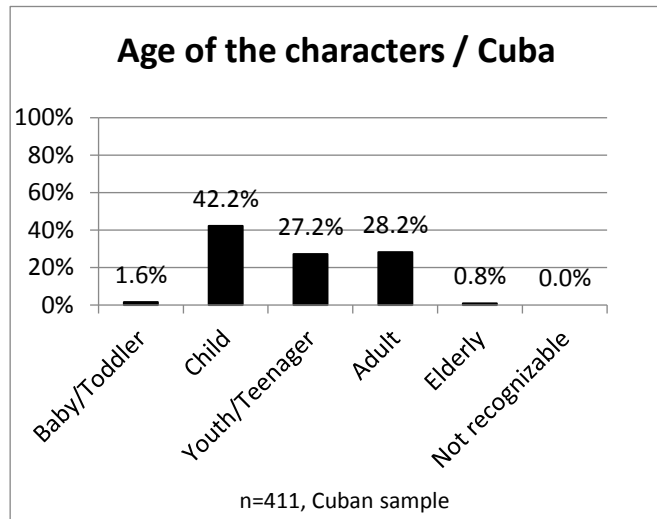


Multivision has the most black-haired characters with 22.3% among the females and 65.7% among the males. The blonde characters are overall drastically more female than male, but then again Multivision makes an exception with more blonde male characters. The most brown-haired characters are the males in Canal Educativo. Multivision is the only children's television that has female red-haired characters, while Cubavision is the TV with the most red-haired males. Canal Educativo has the most (female) blue-haired characters.

5.3 What age are the characters?

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

In terms of age, three larger groups could be found in the sample: 160 (42.2%) are children, 103 (27.2%) are teens and 107 (28.2%) are adults. Only 6 (1.6%) are babies and only 3 (0.8%) are elderly.



In comparison to the study in 2007, the adult characters have decreased with 20% (2007: 48.6%) and child characters have increased with almost 20% (2007: 24.7%). Teen characters are 8% more (2007: 18.9%) and the elder characters are four times less (2007: 3.7%). In addition, less baby characters could be observed in 2017 (2007: 4.1%).

International comparison

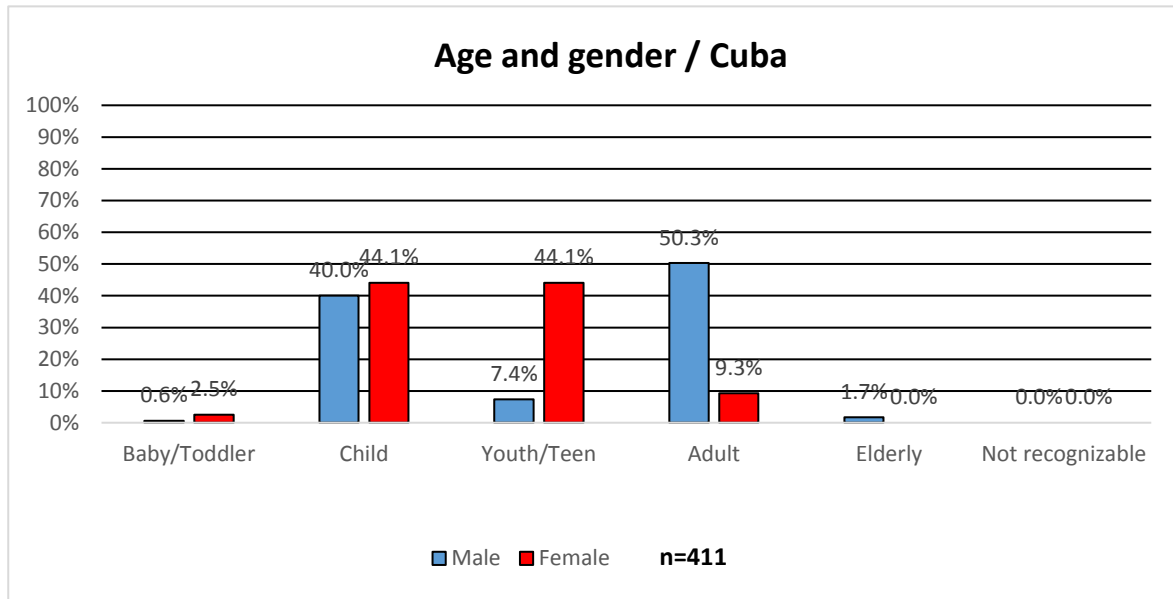
Baby/ Toddler		Child		Youth/ Teenager		Adult		Elderly	
Germany	1.8%	Canada	49.5%	Israel	47.9%	UK	31.5%	UK	4.9%
Cuba	1.6%	USA	44.7%	UK	42.6%	Taiwan	29.4%	Taiwan	3.6%
Canada	0.8%	Cuba	42.2%	Belgium	42.1%	Israel	29.0%	Belgium	3.2%
UK	0.7%	Germany	39.4%	Germany	36.5%	Cuba	28.2%	Israel	2.5%
Taiwan	0.5%	Taiwan	36.9%	USA	33.7%	Germany	20.7%	USA	1.9%
USA	0.4%	Belgium	32.2%	Canada	27.3%	Belgium	20.1%	Germany	1.6%
Israel	0.1%	Israel	20.2%	Taiwan	27.2%	Canada	19.6%	Canada	0.9%
Belgium	0.1%	UK	15.4%	Cuba	27.2%	USA	19.3%	Cuba	0.8%
Average	0.6%	Average	31.3%	Average	38.2%	Average	25.1%	Average	2.8%

42.2% of the characters presented in Cuban children's TV are children, i.e. Cuba takes the third place in 'child'. 27.2% are teens, which ranks Cuba at the last place in terms of teen characters. 28.2% of the Cuban sample are adults, which is a percent rate above the international average.

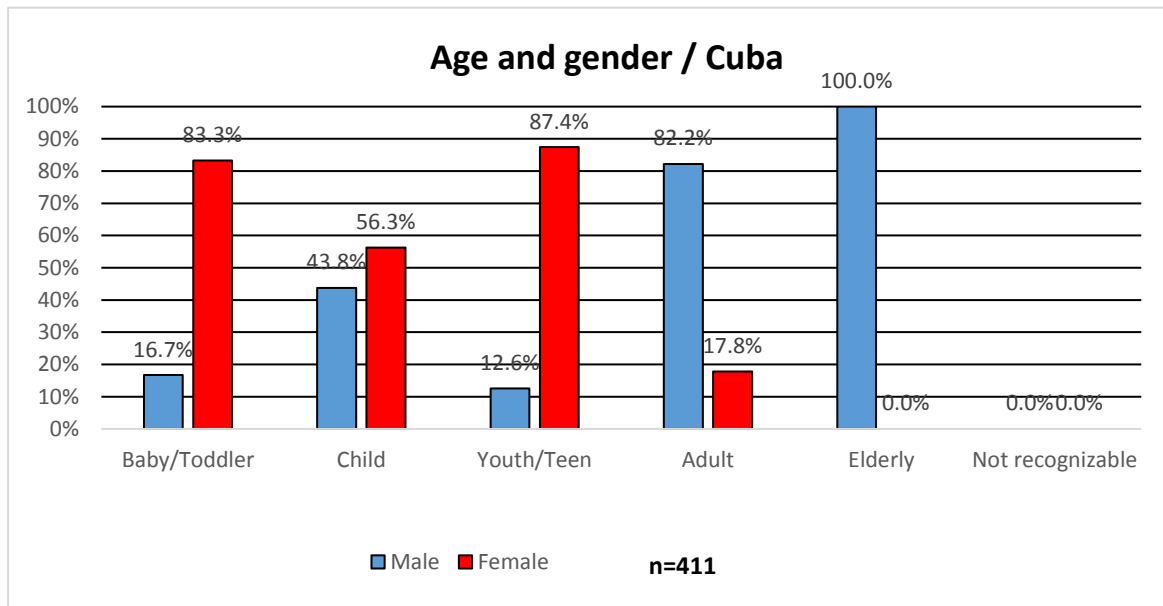
Gender perspective: Girls are more often teenagers, adults are more often male.

Out of the female characters 5 (2.5%) are babies or toddlers, 90 (44.1%) are children, 90 (44.1%) are teens and 19 (9.3%) are adults. 1 male character (0.6%) is a baby, 70 (40.0%) are children, 13 (7.4%) are teens, 88 (50.3%) are adults and 3 (1.7%) are elders. The tendency stated in the title of the paragraph is the same as in 2007, but then again in 2007 there were also drastically more female child characters (F: 41.0% / M: 16.4%). The lack of this difference in 2017 has strengthened the effect in the other 2 categories. Female teens are 6 times more than the male teens and male adults are 5 times more than the female ones. In 2007 the difference in the ratios of the categories did not extend 3 times (Teens 2007: M: 13.8% / F: 28.9%; Adults 2007: M: 60.4% / F: 25.3%).

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

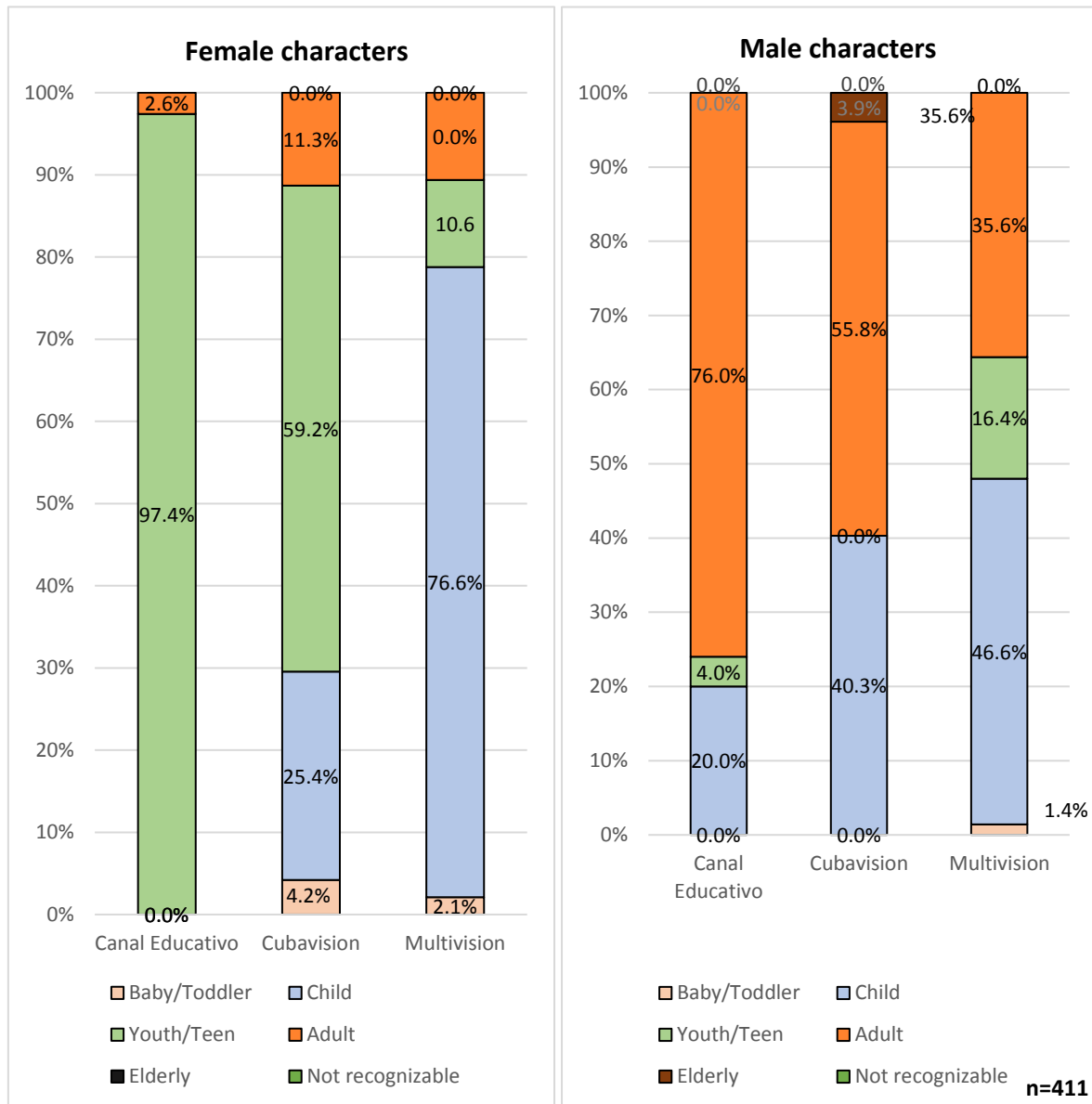


Children's Television Worldwide:
Gender Representation in Cuban Children's Television



5 of all 6 baby characters are female (83.3%) and 1 is male (16.7%). Out of the children, 70 (43.8%) are male and 90 (56.3%) are female. Among the teenagers 12.6% are male characters (n=13) and 87.4% are females (n=90). 19 female characters are coded as adults (17.8%), whereas the adult male characters are 88 (82.2%). There are 3 senior male (100%) and no senior female characters. There are also no characters, whose age could not be recognized.

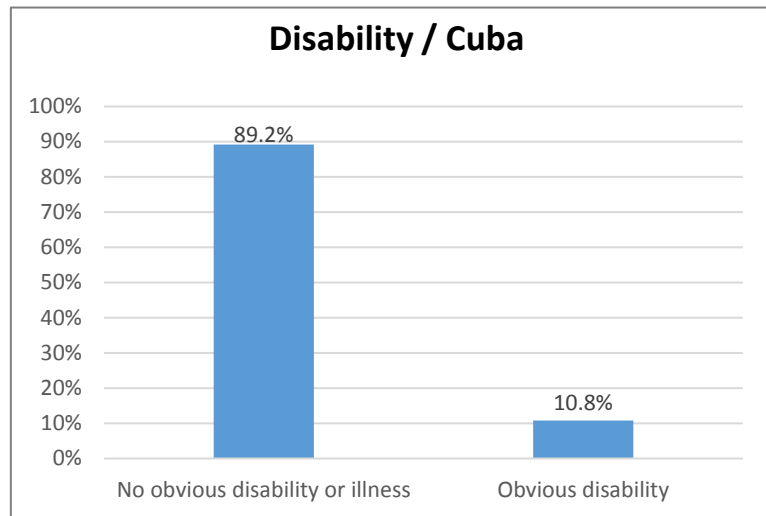
Children's Television Worldwide:
Gender Representation in Cuban Children's Television



In Canal Educativo almost every female character is a teen and the vast majority of the male characters are adults. The most child characters could be seen amongst the female characters in Multivision. The only elderly characters are present amongst the male characters in Cubavision.

5.4 Which disabilities do the characters have?

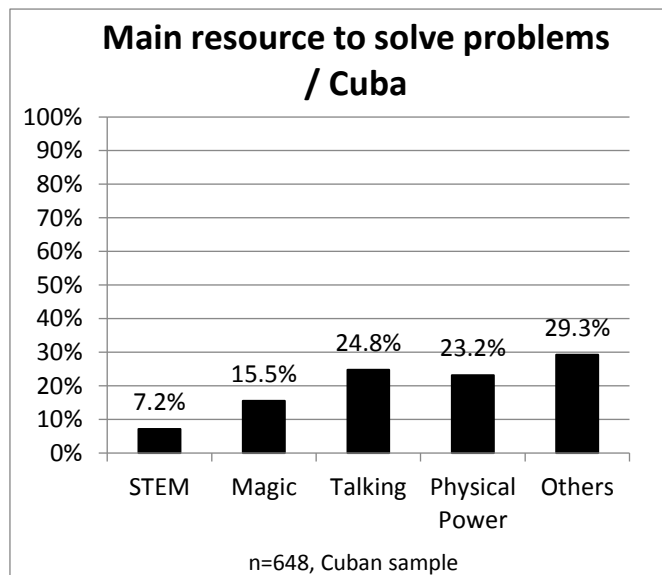
In this study, the main characters were coded as disabled if the character has a clearly identifiable disability (e.g. wheelchair, blindness) or a severe chronic illness (e.g. HIV/AIDS, cancer, diabetes), which can be seen obviously or is an important part of the



character development. In the Cuban sample, there are 44 human characters (10.8%) – male: 3 (1.5%) and female: 41 (20.1%) - who have obvious disabilities. No character with a serious chronic disease has been found among the German characters. 89.2% of the characters have no recognizable disability, which is a serious upgrade to the representation of reality because in 2007 there were 99.6% characters with no disabilities whatsoever.

5.5 What is their main resource to solve problems?

45 characters (7.2%) solve problems by using science, technology, engineering and/or mathematics (STEM). 97 characters (15.5%) are solving issues with magic, which is the use of supernatural powers to make things happen. This would usually be impossible, such as making people disappear and/or the use of means such



as charms or spells believed to have supernatural powers over natural forces. 155 (24.8%) are using talking, mediation, organizing and/or understanding. 145 (23.2%) use (natural or enhanced) physical power as their main resource to solve problems. 182 (29.3%) could not be categorized to any of the categories.

International comparison

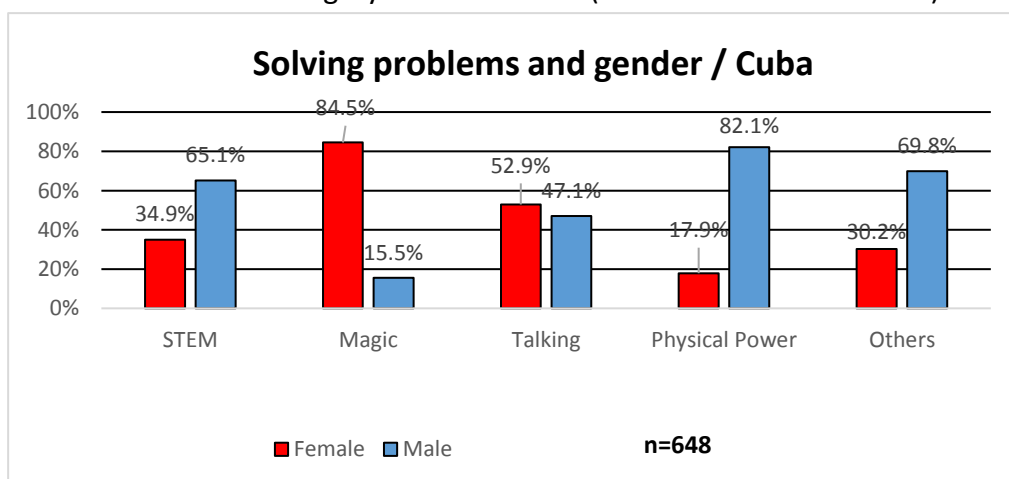
STEM		Magic		Talking		Power	
Israel	24.4%	Cuba	15.5%	UK	53.4%	Cuba	23.2%
UK	24.0%	Taiwan	10.8%	Taiwan	52.9%	Belgium	19.9%
USA	21.1%	Israel	9.9%	USA	51.8%	USA	17.8%
Canada	18.5%	Belgium	9.8%	Canada	50.3%	Canada	16.3%
Belgium	16.7%	USA	9.1%	Belgium	50.0%	UK	15.1%
Taiwan	11.1%	Canada	8.7%	Israel	48.7%	Taiwan	14.3%
Germany	8.8%	Germany	6.7%	Cuba	24.8%	Israel	13.5%
Cuba	7.2%	UK	3.6%	Germany	24.3%	Germany	6.4%
Average	18.5%	Average	8.4%	Average	47.2%	Average	15.4%

Cuba takes the first place in 'Magic' and 'Physical Power' and the last place in 'STEM'. In 'Talking, Mediating, Organizing and Understanding' Cuba takes the penultimate seventh place.

Gender perspective: Female characters solve their problems with magic seven times more often. Male characters solve problems with physical power three times more often.

Out of the characters, who use STEM as a problem-solver 34.9% are female (n=15) and 65.1% are male (n=28). The magic category consists of 84.5% female characters (n=82) and 15.5% males (n=15). 82 females are using talking, mediation, organizing etc. as a problem-solver (52.9%), whereas the male share in this category is a bit smaller (73 characters with 47.1%).

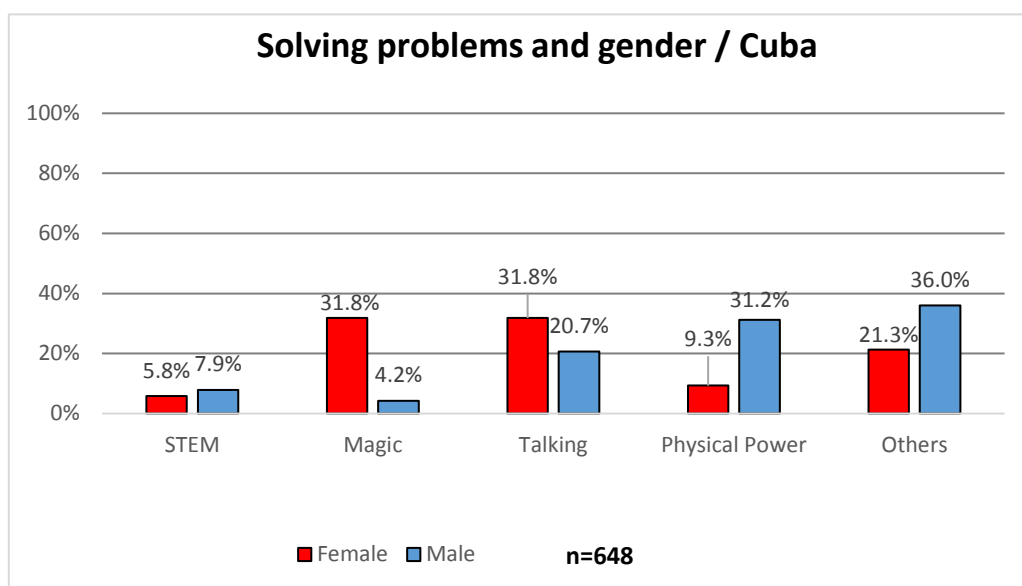
110 males make up 82.1% of the physical power group and the females, who use this method are 24 (17.9%). The "Other" category



consists of 30.2% female characters (n=55) and 69.8% male characters (n=127).

Of the female characters 15 (5.8%) use STEM, 82 (31.8%) use magic, 82 (31.8%) solve problems by talking, mediating, organizing and understanding, 24 (9.3%) use physical power and 55 (21.3%) solve their problems in another way.

Of the male characters 28 (7.9%) do STEM, 15 (4.2%) do magic, 73 (20.7%) solve their problems by talking, mediating, organizing and understanding, 110 (31.2%) solve problems with the help of physical power. For 127 characters (36.0%) solving problems was done differently.

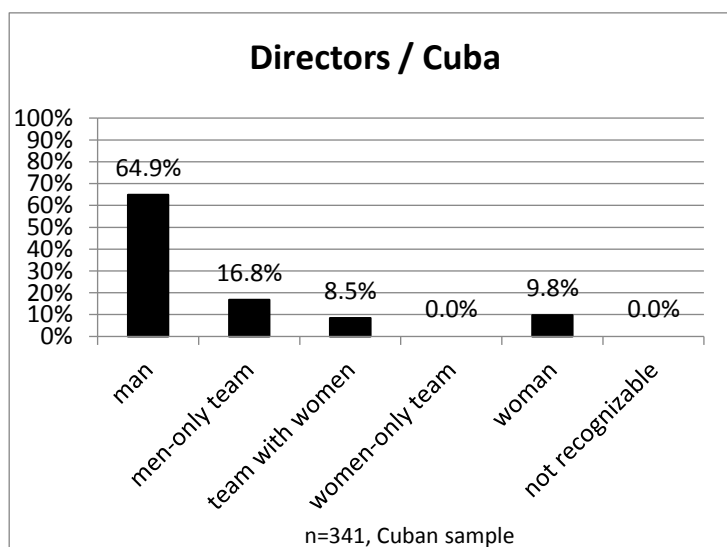


6. Production: How is the show directed, written, produced and created?

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. 198 (64.9%) of the shows are directed by one man. 30 (9.8%) are directed by one woman. Teams with women constitute 26 (8.5%) of the directed shows and teams without women direct 51 shows



(16.8%). There are no directing teams in Cuba, which consist only of women.

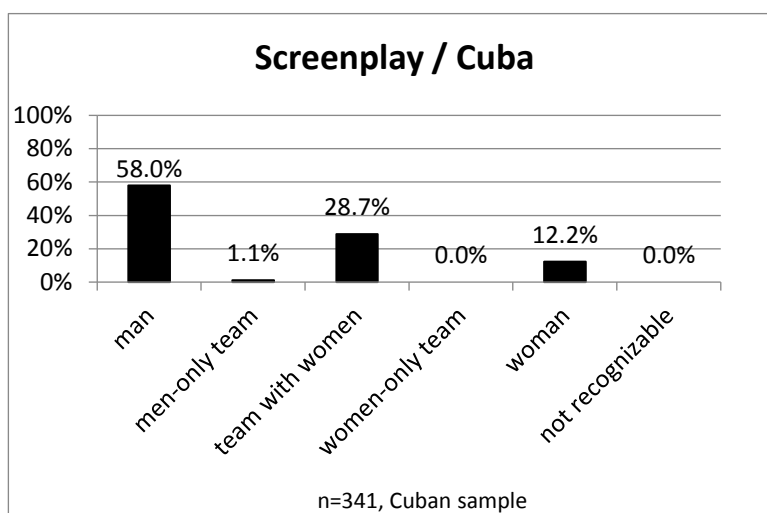
International comparison

Woman		Man		Team with		Men-only		Women-only	
Canada	9.9%	Belgium	70.0%	Taiwan	10.8%	USA	20.9%	USA	1.4%
Cuba	9.8%	Canada	69.6%	Israel	8.9%	Israel	17.5%	UK	0.7%
UK	8.6%	Israel	68.4%	USA	8.6%	Cuba	16.8%	Belgium	0.4%
Germany	5.8%	Taiwan	66.7%	Cuba	8.5%	Germany	16.4%	Canada	0.2%
USA	4.9%	Germany	66.1%	UK	6.8%	Belgium	15.9%	Germany	0.0%
Taiwan	4.4%	Cuba	64.9%	Canada	6.3%	Taiwan	15.0%	Taiwan	0.0%
Israel	4.3%	USA	59.2%	Belgium	4.7%	Canada	12.1%	Cuba	0.0%
Belgium	4.2%	UK	56.1%	Germany	3.2%	UK	9.1%	Israel	0.0%
Average	6.5%	Average	66.1%	Average	6.7%	Average	14.4%	Average	0.2%

In terms of the shows, which are directed by one woman, Cuba takes the second place with 3.3% above the average.

6.2 Screenwriter

109 shows (58.0%) are written by one man, whilst 23 (12.2%) are written by one woman. In terms of team writers, 54 (28.7%) shows are written by teams with women and 2 (1.1%) by men-only teams. There are no women-only teams in the Cuban sample.



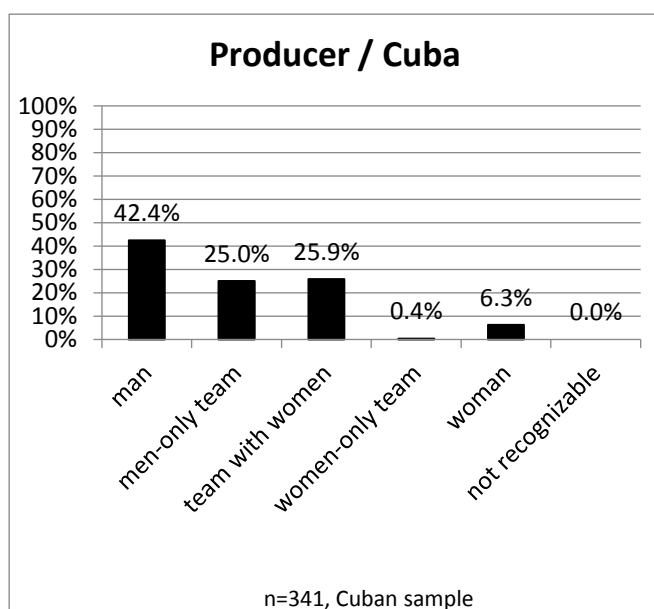
International comparison

Woman		Man		Team with		Men-only		Women-only	
Canada	20.3%	Cuba	58.0%	Israel	54.1%	Germany	25.2%	USA	4.6%
UK	18.4%	Canada	43.8%	Taiwan	42.5%	USA	23.7%	Germany	2.8%
Germany	15.9%	Belgium	38.6%	Cuba	28.7%	Belgium	22.9%	Belgium	2.0%
USA	13.0%	Taiwan	32.2%	UK	28.3%	Israel	22.4%	Canada	1.3%
Belgium	12.6%	Germany	32.1%	USA	25.3%	Canada	19.0%	Taiwan	1.1%
Cuba	12.2%	USA	29.2%	Belgium	17.7%	Taiwan	13.1%	UK	1.0%
Taiwan	8.1%	UK	23.5%	Germany	16.4%	UK	12.5%	Israel	0.3%
Israel	4.9%	Israel	17.0%	Canada	14.2%	Cuba	1.1%	Cuba	0.0%
Average	12.9%	Average	30.0%	Average	29.0%	Average	20.5%	Average	1.8%

Cuba takes the first place in shows that are written by one man. Teams without women, the men teams, are just 1.1%, corresponding to the last place in the category.

6.3 Producer

Productions of one man constitute the highest share in the producer category – 95 produced shows (42.4%). There are 14 (6.3%) productions of one woman and 58 (25.9%) of 'team with women'. The number of shows produced only by males is 56 (25.0%) and of the shows with only female producers is 1 (0.4%).



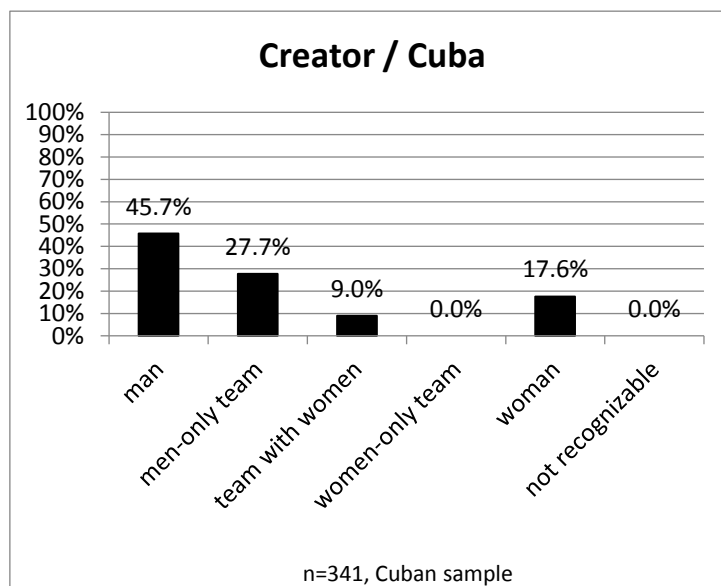
International comparison

Woman		Man		Team with		Men-only		Women-only	
UK	31.5%	Cuba	42.4%	USA	64.3%	Cuba	25.0%	Israel	3.8%
Israel	16.5%	Taiwan	34.2%	Canada	56.8%	Taiwan	23.6%	Belgium	2.9%
Canada	15.8%	Israel	23.3%	Belgium	51.1%	USA	23.0%	Canada	1.7%
Taiwan	11.7%	UK	21.2%	Israel	37.9%	Germany	22.4%	Germany	1.6%
Belgium	7.2%	Canada	11.2%	Germany	34.2%	Belgium	20.9%	USA	1.4%
Cuba	6.3%	Belgium	9.9%	UK	29.4%	Israel	15.1%	UK	1.2%
Germany	5.8%	Germany	7.9%	Taiwan	27.2%	Canada	12.7%	Cuba	0.4%
USA	0.7%	USA	7.4%	Cuba	25.9%	UK	7.1%	Taiwan	0.3%
Average	14.5%	Average	17.7%	Average	41.1%	Average	17.4%	Average	1.8%

Cuba takes the first place among 'one-man' productions and teams without women and the last place in teams with at least one woman. 'One-woman' productions and teams only with women are under the international average.

6.4 Creator

86 shows (45.7%) are created by one man, while 33 (17.6%) by one woman. "Team with women" makes up 17 shows (9.0%) and "Men-only team" 52 shows (27.7%).



International comparison

Woman		Man		Team with		Men- only		Women- only	
Cuba	17.6%	USA	49.2%	Israel	16.3%	Cuba	27.7%	USA	1.9%
Canada	16.8%	Cuba	45.7%	UK	13.5%	Israel	24.4%	Canada	1.9%
UK	16.0%	Canada	45.1%	Canada	10.7%	USA	22.0%	Germany	1.6%
USA	13.0%	Belgium	37.7%	Taiwan	10.6%	Belgium	20.9%	Belgium	1.1%
Belgium	11.2%	Israel	36.0%	USA	10.2%	Germany	17.3%	Israel	0.3%
Israel	9.8%	Taiwan	26.9%	Cuba	9.0%	Canada	16.8%	Taiwan	0.0%
Taiwan	6.9%	UK	25.7%	Belgium	7.9%	UK	12.5%	Cuba	0.0%
Germany	5.5%	Germany	18.5%	Germany	6.9%	Taiwan	7.8%	UK	0.0%
Average	12.2%	Average	33.7%	Average	11.2%	Average	18.4%	Average	0.6%

Cuba takes the first place among 'one-woman' and 'team without women' and the second place, after the USA, amongst 'one-man' creators.

7. Summary of the results

7.1 Cuba's children's television in international comparison

The sample analyses in Cuba consists of 158 hours of explicit children's television, 135 hours of fictional shows, 390 programs (341 fictional shows), 648 characters (fiction) and 411 human characters.

In some aspects, the children's television in Cuba is quite close to the average of the other 7 analyzed countries. It is a little bit above the average among the animal, antagonistic, 'duo', adult, lower & upper class characters and among autonomous women, mixed team and men team directors, whereas slightly below the average in terms of domestic productions, black characters, autonomous men directors, autonomous women and mixed team screenwriters and mixed team creators.

Some conspicuous differences are to be observed: drastically above the international average are animated shows; female, human, leading & following (1st place), Asian, Latinx, children, 'magic' & 'power' characters and autonomous men screenwriters (1st place), autonomous men and men team producers, autonomous women & men creators and men team creators. Drastically below the average are 'group/team', equal (last place), white, teen (last place), 'STEM' & 'Talking' characters and men team screenwriters (last place), autonomous women producers and mixed team producers.

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

- Cubavision is the most diversified in terms of non-fictional and hybrid shows.
- Cubavision is the only Cuban broadcaster to have live action entertainment.
- Canal Educativo contains only foreign productions
- Multivision has the highest percentage of female characters among all countries
- The only 'object' and 'robot' characters are present in Multivision.
- In Cubavision the female characters are with 30% more often in groups.
- The most leaders could be seen among the female characters in Cubavision and the most equals – among the male characters also in Cubavision. Canal Educativo has as a percentage share the most followers.

- Canal Educativo has only Asian female characters.
- In Canal Educativo almost every female character is a teen and the vast majority of the male characters are adults.

7.2 Main differences between the Cuban samples in the ten-year gap

- More fictional shows
- Less animation and more live action
- More shows lack a narrator
- More domestic productions
- Two times more female characters
- More humans and less animals
- More characters in groups or teams
- More leading characters
- More Asian characters, less white characters
- More children, less adults