Andrea Zsuzsanna Nyéki

The World of Work in the Hungarian Television

The Portrayal of Occupations in Hungarian Fiction Series

Department of Sociology

Supervisor: Dr. habil. Károly Bozsonyi

Andrea Zsuzsanna Nyéki ©

Corvinus University of Budapest

Doctoral School of Sociology and Communication Science

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Doctoral Dissertation

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1 INTRODUCTION

1.1 DEFINING THE PROBLEM AND THE AIM OF THE RESEARCH

Television plays an important role in socialization (Greenberg, 1982; Signorielli, 1993; Wright el al., 1995; Cohen and Weimann, 2000; Hoffner et al., 2008; Gehrau, Brüggemann, Handrup, 2016), and it has a great impact later on too. Viewers gain knowledge from television about new, unfamiliar or unusual things, and they learn from there about the greater social reality to which they do not have direct access. Many television programmes represent occupations through working characters, therefore media has an inevitable role in shaping the public opinion on work-related notions.

Television series is the most important media genre due to its social, cultural and psychological roles while it also functions as tales for adults. The audience can develop a close bond with the characters and identify with them. Once the engagement is strong enough, viewers might start to feel that these stories are not just for them, but also about them. (NMHH, 2016). Hungarian series production has just started its heyday. In the past few years many new series were produced by the major and most prominent content providers. These programmes are produced for the Hungarian audience as having local content with local actors and scenes is obviously a common need. Being in touch with only the products of the American dream factory – even if such media consumption functions as a fantasy-escape – is ultimately different than being engaged with something that is tailor-made and familiar in certain ways. Therefore, particular attention should be paid to this kind of local content in terms of the messages conveyed .

Several international studies (e.g., DeFleur, 1964; Atkin, 1991; Vande Berg and Steckfuss, 1992; Signorielli, 1993; Signorielli and Bacue, 1999; Signorielli and Kahlenberg, 2001; Signorielli, 2004, Signorielli, 2009; Jacobs et al., 2015; Behm-Morawitz et al. 2018) confirmed the media's impact on occupational aspirations of children and adolescents. These research projects were focusing on the depictions of occupations in television programmes and examining the impact on people's notions about the world of work.

If television portrays a distorted image of work, it can mislead the audience members, generate false beliefs, and foster dissatisfaction with their own social standing. For example, how to interpret the story of an ultimate Brazilian soap opera fan woman in

her 40s, having two fulltime jobs (one as a salesclerk in a convenience store owned by her husband, and another one as waiter in a bistro next door), in her leisure time and also during her working hours writes her own story, which becomes such a huge success that very soon following the publication a producer appears out of nowhere who would like to turn the story into a television series? Or what about a financial director of a private hospital in the agglomeration being the head of a national mafia network? Or a company owned by 5-6 families, always on the verge of bankruptcy, but still providing a prosperous livelihood for everyone?

In general, television's world of work gives a biased account of the nature of occupations: traditional professions are underrepresented, and distorted ideas and false concepts about occupational characteristics are depicted. Based on the findings of previous researches (e.g. DeFleur, 1964; Atkin, 1991; Vande Berg and Steckfuss, 1992; Signorielli, 1993; Greenberg and Collette, 1997; Elasmar et al., 1999; Signorielli and Bacue, 1999; Glascock, 2011; Signorielli and Kahlenberg, 2001; Signorielli, 2004, Lauzen and Dozier, 2005; Signorielli, 2009; Emons et al., 2010; Esch, 2011; Smith et al., 2012; Jacobs et al., 2015; Signorielli, 2017; Behm-Morawitz et al. 2018), television improved in portraying occupations of women and people of colour, but the labour market of the real world is still not accurately presented in television programmes.

Therefore, it is time to widen the perspective of these research frameworks, because on the one hand, due to the changes in the world of work, career-changes of adults have become more frequent, thus their aspirations and motivations also have to be taken into consideration. On the other hand, because of the media's mirror-effect, television has an inevitable role in shaping and forming the occupation and work-related beliefs and attitudes that contribute to people's satisfaction with their own social standing.

Consequently, the aim of this research is to explore how entertainment television shows – particularly locally produced, scripted series – portray the world of work: in a realistic, idealised, or a distorted way. The study analyses the labour market represented in television series along two axes: the horizontal angle covers employment, occupations, and sectors, while the vertical angle concerns the stratification by characteristic of work done, hierarchical position and the occupational prestige in relation to socio-demographic aspects.

Previous research projects (Wright et al., 1995; Cohen, Weimann, 2000; Hoffner et al., 2008; Gehrau et al., 2016) noted that validating the possible outcomes of the content analysis of thousands of hours of prime-time programmes would be necessary.

The novelty of this research is the application of a unique approach which enables a complex understanding of the phenomenon and thus will contribute to the international body of knowledge on the issue. Via content analysis the media's messages on the occupation-related issues were reviewed in order to provide a comprehensive overview of what kind of messages are transferred through the contents of television. The research maps the potential biases of the portrayal of certain occupations, however, beyond the explorative goals, the study gives us an opportunity for cross-cultural comparisons as well. Furthermore, by applying the approaches suggested by prior research (i.e., including genre and platform-based analysis [Signorielli 1993, 2009]), and with its complex perspective, this study provides additional empirical support for cultivation theory.
Moreover, this study investigates the indirect and contextual meanings by analysing the work-, and occupation-related verbal elements and other additional relevant aspects (e.g., depiction of overtimes and atypical work). These have an inevitable importance in understanding and comprehending the whole picture of the portrayed phenomena. Since previous research projects disregarded these perspectives, the current analysis not only fills the gap in this field but also provides a guideline for the research directions omitted thus far.

1.2 Relevance and Contribution

In the U.S. a large body of content analysis about the portrayal of the world of work has been conducted, whereas in Europe much less. Although the results so far have not shown remarkable differences on how television portrays the world of work, it cannot disentangle the problem on research in other regions and cultures is largely missing. As this study implemented all applicable methodological approaches of previous projects, the outcomes are suitable for cross-cultural comparative purposes. Beside that, by implementing the suggestions of prior research (i.e., analysing by different genres of fiction series programming and by platforms), the results of this project contribute to Cultivation Theory through its comprehensive content-analysis approach.

Previous studies analysed the prestige of the portrayed occupations as defined by the presented income and status. The current research examined the occupational prestige by including the official results of the Hungarian Central Statistical Office (KSH) prestige survey which covered more than 170 different occupations. Furthermore, beside prestige,

five further explanatory dimensions (specified by KSH) were involved providing a more extensive concept of occupational prestige therefore allowing a comprehensive analysis of this matter based on completely objective measurement.

Furthermore, prior analyses hardly took notice of indirect and contextual meanings and messages during the message-system/content analysis. Applying contextual variables and considering the patterns of the coded variables and their combination resulted in fruitful research directions. Thus, hereby not only direct, but also indirect meaning and messages were explored which have inevitable importance if one strives to understand the complete picture of the portrayed phenomena.

No similar kind of content analysis about the portrayal of the world of work in Hungary has been carried out yet, thus this study is a niche and supplementary one in this subject. It has already been shown by prior foreign studies that media has the capability to influence and shape our notions about the world and social reality as the way how members of the society might experience their social standing in the labour force depends on their knowledge about the wider social reality. According to the theories of Gerbner and Bandura, media's role during socialization and later on is inevitable and without mapping the media's messages on occupation-related issues, the fact of what kind of social context can be generated through the content of television would remain hidden. Furthermore, the findings and methodology of the present study may facilitate further inquiries in the field, whether using similar or different research approaches.

From the societal aspect the results of this research project are helpful and appropriate for content producers and for the National Media and Infocommunications Authority (NMHH) as a guideline on the quality of the presentation of reality in television so far, and how it should be modified in order to depict an alternative which is closer to reality. If the audience has to face a distorted world through television all day, it carries the risk of causing the feeling of discrepancy, therefore having an exact knowledge about what kind of messages are conveyed about the world of work could protect the audience from further distortions in the future and it could open the door to more realistic portrayals which would be beneficial for everyone.

1.3 Hungarian Media research and the Possible Related and/or Complementary Points

Hungarian media research studies cover all medium types; this research belongs to projects which are related to television. Generally speaking, these studies focus on programme types and genres such as news, advertisements, talk-shows, reality shows, and television series. To highlight some of the work done, the studies which have analysed television series were focusing on certain series genre, discourse and narrative analysis of some specific series (e.g. Hermann, 2010; Kupi, 2011; Keszy-Harmath, 2018), historical analysis (e.g. Gayer, 2000; Antalóczy, 2001; Beretvás, 2019), portrayal of abusive relationships (Császár, Gregor, 2016), women's roles in Eastern-European series of HBO (Keszeg, 2019), and in all Hungarian television (and radio) programmes (NMHH, 2016.) depiction of Roma characters in *Barátok közt* (e.g. Bernáth, Messing 2001; Munk 2013), etc.

The current research connects to previous studies in numerous different points and complements them in several ways. It focuses on the portrayal of one particular phenomenon, i.e., the world of work. The analysis does not cover all media but focuses on television, therefore, it does not aim at a complex media representation, but it is a comprehensive analysis inspecting all relevant series in the given timeframe. Furthermore, this research is unique not only because the main subject is related to a more "general" phenomenon which is an important part of our everyday actions, but also due to its complexity.

1.4 Structure of the Thesis

The thesis consists of seven chapters. Following the introduction, the second chapter unfolds the theoretical framework and all relevant research in this field, while it briefly presents the late modern media environment in which we currently live, overviews the history of television series also covering the power of narrative and fiction content, and describes the main characteristics of Hungarian series production. With the complete context established, the third chapter introduces the research questions, while the fourth chapter outlines the methodological considerations, describes the sample and coding schemes, and present the result of the reliability test of coding, after which the description

of the databases and analytical strategy is developed in the fifth chapter. The sixth part is about the results, which is divided into two main sections. The first is about the television world compared to the real world, starting with the introduction of the characters, followed by the overview of the occupational characteristics, which is the main focus of the second set of research questions, leading to the introduction of the occupational characteristics of fictions series. The second part focuses on the world of work in the fiction series universe and starts with the extensive analysis of occupational prestige, followed by the analysis of work-related contextual elements that appeared in the analysed television content. The last part of this chapter outlines the differences in representation between the different types of series. Finishing the thesis, the last chapter overviews the main summaries and conclusions, also explore the limitations and possible future directions.

2 THEORETICAL FRAMEWORK AND BACKGROUND

According to the basic, normative notion, the main role of the media is to be an information source – such as a window to the world –, and an educator as well, which forms the knowledge, values and attitudes of people (Bajomi-Lázár, 2007; McQuail, 2010). Hereby a question arises concerning the main goal of the media: is it focusing on manipulation or rather on entertainment? There are different theories about the media effects, nevertheless all of them deal with the same assumption that media has an impact on the audience in certain ways and on varying degrees. The nature and extent of these effects is disputed: positive/negative, or strong/weak, etc. The relevant literature on media effects has pros and cons for each mentioned argument, supported by a sizeable body of research findings, and effect theories have had an evolution which was framed by the circumstances of ages and media environments.

McQuail distinguishes four stages in the history of media effect research and theory in his influential book, McQuail's Mass Communication Theory (2010). During the first phase (from the turn of the century until the 1930s) considerable opinion and belief shaping power was assigned to the media. In the second phase (1940-1960) research was based on empirical methods with a focus on the influence of films on children and young people. In the third phase (from 1960 till the beginning of 1980s) the powerful media was rediscovered. This was the time when television spread in the western societies thus its power of attraction became unquestionable.

According to McQuail, the fourth phase – 'negotiated media influence' – began in the late 1970s and it can be classified as 'social constructivist' (McQuail, 2010, p363). In his view, the significant effect of media lies in its meaning-constructing ability. The media offers 'ready-made meanings' by providing information, an appropriate way of interpretation, value judgements, possible opinions and reactions, but it depends on the audience whether they adopt any of these views or not. (McQuail, 2010)

Prior to introducing the broader theoretical framework, it is imperative to clarify how current dissertation is related to theories of media effects by examining the information conveyed through the medium of television, with a specific focus on fiction series. Although the dissertation does not directly engage with the question of impact itself, it provides all the indispensable foundations for further research endeavours – because if media effect is to be studied, it is required to first map out with meticulous

precision and comprehensive scrutiny what information and message systems are being transmitted to viewers.

2.1 Theories of Media Impact on Belief and Attitude Formation

The media-effect-related theories have evolved in parallel with the media environment as it is briefly reviewed above. The research presented in this thesis based its theoretical framework on two theories: Geroge Gerbner's Cultivation Theory and Albert Bandura's Social Learning/Cognitive Theory. Both of these are among the fundamental and most-cited communication theories (Morgan, Shanahan, 2010; Morgan et al., 2015) that served as theoretical basics for several television and mass-communication-related research projects which aimed to analyse the messages of the media content and/or to explore the media impact on the audience (e.g. Signorielli, 2004; Hoffner et al., 2008; Signorielli, 2009; Esch, 2011; Gehrau et al., 2016; Signorielli, 2017). Essentially, these theories share the notions about the role of mass communication: it has become a symbolic environment of which effects are unavoidable because even in the absence of direct connection, the impact can also emerge through a socially mediated pathway (e.g. via other media content consumers). The perspectives are, however, different: while the cultivation theory focuses on television from a sociological point of view, the social cognitive theory explores mass communication from psychological aspects.

According to Albert Banudra, Canadian American psychologist's social learning theory (2001), people learn via observations, and they can acquire knowledge from different models which provide information. Social learning can occur deliberately or unconsciously from models in the close environment. Mass media is a symbolic environment which provides the audience with extensive modelling and conveys attitudes, values and behaviour patterns as well. As people can connect with only a small part of the whole social environment, vicarious experiences influence their conceptions of social reality. Such experiences can be, for example, gained via media consumption.

Bandura in his work 'Social Cognitive Theory of Mass Communication' (2001) argues that there is not a fixed pathway of how media can influence the audience because multiple factors are operating together, however, there is a vast body of evidence that "media influences create personal attributes as well as alter pre-existing ones" (p.283).

Media influences through a dual pathway: changes can be promoted directly by informing, motivating, guiding, enabling, while the socially mediated pathway operates through the social networks and community settings.

Contrarily, George Gerbner's cultivation theory follows the ideology that most of the people's knowledge about the world and reality is not gained from personal experiences but is constructed by seen and heard stories. Television programmes transfer signs and messages which cultivate the social reality and mass-communication, thus television, – via entertaining – informs and forms the audience, and consequently creates attitudes and sets the limits of choices (Gerbner, 2000). Gerbner claimed that those who watch television more frequently and for a considerably longer time (heavy users) are more likely to internalise the "television world".

At the very beginning, the television was a piece of furniture, but over the years it has become a member of the family, and the viewing patterns affect people's everyday actions. The daily ritual of television watching produces cultural links between the different groups of the society, in which aspect the social function of television is similar to that of religion in traditional societies which "lies in the continual repetition of patterns, which serve to define the world and legitimize the social order" (Gerber et al., 1986. p18). The most generally known and important pattern of television is called mainstreaming. This notion explains that television by systematically repeating messages and patterns provides the audience with relatively restricted choices and thereby it functions as a melting pot by homogenising the divergences and converging the different views. Nowadays, the range of possible choices are definitely wider due to the technical improvement and the extension of different platforms, therefore, the number of content consuming possibilities increased, but the quantity of the content is still limited, just like the messages which are transferred through the media. That is the reason why cultivation approach can be applied even if the technical environment has significantly changed in the last decades (Gerber et al., 1986; Morgan et al., 2008).

The cultivation theory is subject to a significant amount of concerns raising doubts about its applicability within the late modern media environment. Morgan and Shanahan reviewed the history of cultivation theory in their meta-analysis 'The State of Cultivation' (2010). The final topic of their paper is about the future of cultivation, how the theory could deal with the dramatical changes of media. One of the main criticisms against cultivation theory is the fact that due to technical improvement and the extension of platforms the audience have become fragmented. The authors explain that all these

developments serve one purpose which is a more intense way of media consumption as DVRs, YouTube, Hulu and all other internet-based platforms made media content consumption more convenient. Nowadays people can watch whatever they want and whenever they want. According to Morgan and Shanahan's point of view, this resulted in even more watching which provides the justification of cultivation theory. Nevertheless, they note that paying attention to the common messages of different sources (i.e., television, VoD services, etc.) is not only needed, but also required. As the institutions and technology of media are changing very quickly, it is salient to adapt the existing and proven theories to the new circumstances and environment. The strength of cultivation theory is its real and submitted flexibility (Morgan, Shanahan, 2010).

Morgan et al. in their paper 'Yesterday's New Cultivation, Tomorrow' (2015) provided a detailed description of the new media world, and reviewed the most influential technological changes, new platforms. In relation to these, it is also discussed how these new technologies modified the research questions of cultivation theory, i.e., the importance of the exposure to specific genres increased. Therefore, the genre-based approach has become more relevant, although examining the aggregate patterns still remained important.

Based on the fact that the number of produced series in the U.S. increased two and a half times between 2010 and 2019[1] and being aware of the recent series cult in the world, it can be concluded that we are living in a new era of storytelling. People who decided to give up their cable television subscriptions (they are the so-called 'cord-cutters') also get access in several ways (though OTT services[2] or by downloading them from torrent- or other illegal sites, etc.) to the newest, well-known, over-hyped media contents. Thus, it is absolutely true, that the type of the platform is just secondary while the stories are circulating among pupils, societies, countries and continents. This is the strongest fact that continues to underpin the relevance of cultivation theory to this day.

The 'Cultural Indicators' research project was developed by Gerbner with the purpose of examining television as the key source of shared images and messages. Due

[1] https://www.statista.com/statistics/444870/scripted-primetime-tv-series-number-usa/ [Accessed 07 09 2021]

[2] Over The Top: streaming media as standalone product addressed directly to viewers. e.g. HBO Go, Netflix, etc. (On 8th March 2022 HBO GO platform was replaced by HBO Max (the American version of the streaming service), but since the date of the switch is outside the analysed time period (2015-2019), the previous name (HBO GO) is used in the thesis)

to the stable messages of television and since everyone is affected by it directly or indirectly, its influencing power is strong. The aim of cultivation theory was to develop a method to examine the "central cultural dynamics of the age of television" (Gerbner et al., 1986 p.22). The 'Cultural Indicators' project has a three-pronged research strategy. The institutional process analysis focuses on the policies and background environment in which media contents are produced. The message system analysis concerns the content analysis of longer periods in order to map and explore the conveyed message-patterns of television programmes. The third angle is the cultivation analysis that explores the effects of exposure to television: how television viewing cultivates the ways of seeing the world (Morgan et al., 2008).

A huge body of American cultivation-related research projects were conducted by Nancy Signorielli (details in chapter 2.3). The contribution of her work is inevitable in enriching the common knowledge in the field of cultivation. She analysed the gender, occupational, and racial portrayal through decades-long samples of prime-time dramatic network programmes in the U.S. following the theoretical and methodological principles of the 'Cultural Indicators' project. Signorielli, on the basis of her previous research, has highlighted some future research directions, mainly concerning the format, genre (Signorielli, 1993), and broadcasting platforms of television content (Signorielli, 2009).

Since the main focus of the current research is on the portrayal of the world of work in television, the main approach is based on the guidelines of the 'Cultural Indicators' project which provides an empirical support for exploring the television's world. The research methodology also aligns with Gerbner's 'Cultural Indicators' project framework and associated protocols. The study spans a period of 5 years and employs a systematic quantitative content analysis for the message system assessment. As many prior research projects employed the same methodological approach, the implementation of all applicable procedures guarantees the cross-cultural comparability of the present study. The research directions delineated by Signorielli are also incorporated into the analysis by examining occupational portrayals across various programming genres (Signorielli, 1993), and including "samples of programs from cable networks, superstations, and pay channels" (Signorielli, 2009, p. 349).

Furthermore, this research has a connection from another angle to the broader 'Cultural Indicators' project. In the last part of the analysis, the institutional background environment is also included by examining the gender of the creators and the differences in the portrayal of male and female characters.

2.2 THE WORLD OF WORK

Work plays a central role in human life. In the Western culture active life is the standard, meaning that the people's lives are framed by doing paid work. Since most people are involved in work in several ways sociology is responsible for understanding work activities and work-related institutions. The sociological concept of work should take into account two aspects: the task-related aspect of work and the way people 'make a living'. Work affects life in many ways: transforms the environment and shapes people's identity (Watson, 2008).

Work has always been an essential part of everyday life. In the feudal period of history, home and workplace were not separated, male and female family members contributed equally to the family's economic interests. However, during human civilisation's history, the role of work had become separated and institutionalised as part of human life. (Török, 2014). In feudal structure, people worked in guilds, therefore work was carried out outside of home. Guilds, as early organizational forms, defined their members' place in society and social structure. Following the Industrial Revolution, the factory production changed craft production, in line with these changes, the content of work and the required skills also changed, specialized occupations started to evolve (Hall, 1969).

Hall (1969) established a definition of occupations in which a great variety of activities and multiple individual and social consequences are highlighted ("*An occupation is the social role performed by adult members of society that directly and/or indirectly yields social and financial consequences and that contributes a major focus in the life of an adult*" [p5-6]). Watson (2008) also underpins that occupation is something wider than simple paid employment, which aspect of the definition of occupation is predominantly valid in recent years when structural changes of work result in atypical work-forms (e.g., freelancers).

With the change of times, forms of work changed, while the relations and attitudes towards work also reformed, just like the social role, meaning, and value of work. The relationship towards work establishes the structure of society and the most significant conflict within society evolves and institutionalizes along with it. Entering the labour market is the primary and elemental link between the individual and society and it has an immanent role in social integration, thus the maintenance and reproduction of society is

ensured by paid work (Török, 2014).

Work can be defined by the set of activities which are performed in various kinds of occupational roles (Hall, 1969). The occupational structures fracture the society along horizontal and vertical patterns. Horizontal differentiations divide the workforce into sectors. The primary sector concerns the agricultural and extractive industries, the secondary sector covers manufacturing, while the tertiary sector relates to services. Meanwhile, the vertical pattern refers to the hierarchical scheme of occupations. Occupational status functions as a key indicator of social status and social class (Watson, 2008).

Occupations determine individuals in the social settings. On social events, for example, people who meet for the first time often ask the question from each-other "What do you do?". The answer to this question helps people to define who they are in the social context. Participation in certain occupations are culturally bound and socially valued (Phelan and Kinsella, 2009; Unruh, 2004) and occupational titles functions as social categories as well, therefore, they are also a part of social identity. Eriksson and Linde (2014) discuss three influencers which play a role in adopting the occupational identity: socialization, education and prestige.

Furthermore, Treiman (1977) argued that people share understanding about occupations regarding the required skills, physical demand, and prestige and people have the ability to locate occupations on a prestige hierarchy. Ranking occupational prestige is important in order to understand the occupational system because people have a mental/cognitive map about the system of occupations in their mind, which in turn functions as a mental representation of how the world works. The development of this map is influenced and shaped through socialisation, personal experiences and interactions, and by the media as well (Lynn and Ellerbach, 2017).

Since occupations have very real meaning for almost everyone, they can function as indicators of position in the social structure. Social stratification refers to social inequalities and the occupational prestige scale is one of the stratification research approaches. However, from the 1950s on many critics questioned occupational prestige research because scholars claimed that it is hard to determine what is exactly measured by it, and although it has been demonstrated that prestige hierarchy research is not suitable to measure the social inequalities and stratification, it has a high importance in the public sphere (Farkas, 2018). According to Goldthorpe and Hope (1973), prestige and its hierarchy is constructed by intersubjective communication and can be apprehended in

terms of attitudes and relational contexts, therefore prestige ranking is not objective or factual, but rather a socially constructed reality. The evaluations of the occupations are based on direct or vicarious experiences and real or putative knowledge about the objective characteristics of occupations.

Our social standing is determined by different objective and subjective factors. Subjective factors concern how we experience our roles and functions "on the ground", moreover, where we position ourselves within the whole social system. For example, people would be satisfied with their jobs if their expectations met reality. These are the central elements of the subjective well-being that strongly depend on beliefs and desires. Media have a strong impact on people's beliefs and desires by presenting (role) models and also cultivating values and attitudes.

2.3 Research Background and Findings on the Television Portrayal of the World of Work

It has been shown that television plays an important role in socialization (Greenberg, 1982; Signorielli, 1993; Wright el al., 1995; Cohen and Weimann, 2000; Hoffner et al., 2008; Gehrau, Brüggemann, Handrup, 2016), and its influence remains significant later on too. Television informs and educates the audience on how the world works, even on new, unfamiliar or unusual things, or the greater social reality to which they do not have primary access. If television portrays a distorted picture of the world of labour, it can mislead the members of the audience and generate false beliefs and dissatisfaction with their own social standings.

Several research projects attempted to explore the portrayal of the world of work in television programmes. One group of researches focused on content analysis exploring how television contents portray the world of work (e.g. DeFleur, 1964; Atkin, 1991; Vande Berg and Steckfuss, 1992; Signorielli, 1993; Greenberg and Collette, 1997; Elasmar et al., 1999; Signorielli and Bacue, 1999; Glascock, 2001; Signorielli and Kahlenberg, 2001; Signorielli, 2004, Lauzen and Dozier, 2004, 2005; Signorielli, 2009; Emons et al., 2010; Esch, 2011; Smith et al., 2012; Jacobs et al., 2015; Signorielli, 2017; Behm-Morawitz et al. 2018). Another group of such analyses concentrated on the effects on mainly the younger generations (Greenberg, 1982; Signorielli, 1993; Wright el al., 1995; Cohen and Weimann, 2000; Hoffner et al., 2008; Gehrau, Brüggemann, Handrup,

2016).

In fact, all the above-mentioned studies which were focusing on the effects of television on occupational aspirations pay attention to children or adolescents. Wright et al. (1995) examined children's role schemata, career aspirations, and perceptions of reality compared to television portrayals. The main research question was whether real life observed by children differs from the world they see on television. Two occupations were investigated, nurses and police officers, as strongly stereotyped jobs which frequently appear on television. According to the results, they claim that television has influence on children's belief formations and plays a complex role in shaping their occupational schemata and aspirations (Wright et al., 1995).

Other research put the role of television in socialization and shaping the career aspirations of adolescent under scrutiny. The conceptual framework of these studies was based on Gerbner's cultivation theory and Bandura's socio-cognitive learning theory. Hoffner et al. (2008) investigated the role of television and family members in anticipatory socialization to work and they found that although both sources play an important part in the development of work-related values and aspirations, their contribution is quite different. Similarly, Gehrau, Brüggemann, and Handrup (2016) also emphasized in their analysis the importance of role models for occupations presented by television. Both studies highlighted evidence which show that television inspires occupational aspirations, as young people learn from the values, beliefs, and behaviours exhibited by television characters, thereby television steers subsequent career choices.

Hoffner et al. (2008) supported the findings of DeFleur (1964) that traditional occupations are underrepresented in television and various occupations are depicted in an inaccurate, stereotypic way. In addition, they found that wishful identification (a desire to become similar to an other person, e.g., a media character) was higher in case of such characters whose jobs yielded higher income or required more education. In addition, according to the results of a German study (by Gehrau, Brüggemann, Handrup, 2016), television's effects on occupation aspirations are the strongest in case of health- and construction-related jobs, while are moderate in case of animal keeping and real estate fields. Their conclusion is quite positive and optimistic: "it seems probable that occupational aspirations can be inspired via mass media like television" (Gehrau, Brüggemann, Handrup, 2016. p481).

Based on the findings of the researches that have been concluded until now, the impact of media on forming occupation-related beliefs, attitudes and values is confirmed,

however, the analyses focused mainly on children and adolescents. Nowadays, career changes in adulthood have become more common, therefore the effects television has on adults should be taken into account as well.

Further research efforts (e.g. DeFleur, 1964; Atkin, 1991; Vande Berg and Steckfuss, 1992; Signorielli, 1993; Greenberg and Collette, 1997; Elasmar et al., 1999; Signorielli and Bacue, 1999; Glascock, 2001; Signorielli and Kahlenberg, 2001; Signorielli, 2004, Lauzen and Dozier, 2004, 2005; Signorielli, 2009; Emons et al., 2010; Esch, 2011; Jacobs et al., 2015; Signorielli, 2017; Behm-Morawitz et al. 2018) which were focusing only on the media representation itself, without involving the effect-related angles, concluded that ordinary work roles are represented infrequently in television programmes and these provide distorted ideas and false concepts about occupation characteristics. However, before discussing these results in more detail, the different research objectives and methodological approaches are to be reviewed.

Most of the American studies (Atkin, 1991; Vande Berg and Steckfuss, 1992; Signorielli 1993; 2004; 2009; Signorielli and Bacue, 1999; Elasmar et al., 1999; Glascock, 2001; Signorielli and Kahlenberg, 2001; Lauzen and Dozier, 2005) analysed the prime-time programming of the market leader networks, while the European ones (Emons et al., 2010; Esch, 2011; Jacobs et al., 2015) chose prime time as well[3] on public and private channels. Smith et al. (2012) and Behm-Moravitz et al. (2018) did not apply any time-band related restrictions, they selected the most popular and the most watched programmes and shows.

Almost all researchers analysed only fiction/dramatic programmes (DeFleur, 1964; Atkin, 1991; Vande Berg and Steckfuss, 1992; Signorielli 1993; 2004; 2009; Signorielli and Bacue, 1999; Glascock, 2001; Signorielli and Kahlenberg, 2001; Lauzen and Dozier, 2005; Emons et al., 2010; Esch, 2011), however, Smith et al. (2012) extended their research and included reality shows and news magazines. Moreover, Elasmar et al. (1999) did not restrict the prime-time programme-offer at all based on genre-based consideration, while Jacobs et al. (2015) analysed only non-fiction programmes (news broadcasts, talk shows, quizzes, sports matches, and reality).

DeFleur (1964) analysed the portrayed occupations with a special focus on the depicted work roles and their characteristics in 250 half-hour long time periods which

[3] Esch (2011) extended the time-band from 1 p.m. till 1 a.m.

were randomly selected from a defined universe of programmes (programmes providing very limited opportunity for observing portrayals of occupational roles, e.g., cartoons, commercials, news, westerns and other historical programmes were excluded) He found that television is prone to transfer stereotyped beliefs and conceptions about a variety of occupations and focuses on atypical, dramatic, or deviant aspects of others (DeFleur, 1964. p74).

Atkin's (1991) aim was to examine the evolution of singe female characters in prime-time fiction content over a 24-year-long period with a simplified variable-set (occupational roles of singe female characters), while the research of Vande Berg and Streckfuss (1992) was slightly more complex in terms of the diversity of the coded variables, as they recorded contextual variables (e.g.: industry, occupational role, hierarchical position, genre and dramatic tone), with the purpose of analysing television's portrayal of women and the world of work. Greenberg and Collette (1997) applied a different methodological approach to explore-prime time television's demography, as they analysed the TV Guide Fall Preview Issues between 1966-1992 by coding the demographic characteristics of the new characters of ongoing series with the aim of assessing the efforts networks were making to alter the television population.

The primary goal of the studies conducted by Elasmar et al. (1991) and Glasock (2001) was to explore the portrayal or women and gender roles on prime-time television. Although they coded not just demographic variables, but other ones as well, such as physical appearance (e.g. hair colour, clothing, etc.), personal traits (e.g. aggression, altruism, affections, plans, etc.), deviances (e.g. smoking, drinking, drug usage, etc.), and occupation and work-related variables as well, but their attention focused on gender portrayal. In these studies, the work-related aspect functioned as supplementary elements which made the descriptions of gender roles more complex.

Lauzen and Dozier (2005) applied a similarly simple approach as Vande Berg and Streckfuss (1992) to study alterations in prime-time portrayals of age and gender across five seasons considering the heightened focus on diversity; beside the demographic variables, they were focusing on power and success elements by coding occupational status/power, leadership, having and achieving goals. Furthermore, Emons et al. (2010), Smith et al. (2012) and Jacobs et al. (2015) also implemented a rather basic coding framework (recording sex, age and occupations), but they all included some other aspects when examining the gender and occupational roles on television. Emons et al. (2010) added emancipation besides the general programme characteristic variables, Smith et al.

(2012) measured the extent to which males and females are shown working in STEM occupations and prestigious industries, while Jacobs et al. (2015) included the ethnic status.

The theoretical approach of Behm-Morawitz et al. (2018) took the basic stance that "the frequency and characterization of social class in creed media is lacking" (p210). They referred to previous literature which analysed the status of the characters in relation to their occupations, but the examination of social class was not present in these research projects. The authors operationalised social class using two levels of categories: one focused on occupation, income and job dependency, the other covered the demographic characteristics, appearance, and traits of the characters on the screen. They found that most of the characters belonged to the middle class and class-related differences were observed mainly in terms of roles, age, relationship status, and significant differences in attractiveness were also noticed. The results suggest that the portrayal of socioeconomic patterns do not match real-world patterns.

Nancy Signorielli, as mentioned earlier, has contributed significantly to the topic with several research projects over the years. Her previous studies have focused on gender and occupations and examining changes in them over longer periods (up to several decades) (Signorielli, 1993; Signorielli and Bacue, 1999). She has also researched ageing on television, including occupations and their associations (2004), and ethnicity in the same context (2009). Signorielli was the first one to expand her focus by integrating prestige level of the occupations into her research (Signorielli, 1993, 2004, 2009; Signorielli and Kahlenberg, 2001), defining the prestige of jobs by presented income and status. Four classifications were applied: (1) non-prestigious jobs (e.g., households, service workers, etc.); (2) neutral (e.g., secretary, nurse, teacher, clerical, etc.); (3) jobs with high prestige (e.g., doctors, lawyers, etc.); (4) unknown.

As shown so far, several research projects were conducted with a special focus on occupational portrayal considering the gender proportion and their particular roles. These research projects, by being carried out over the years gave the opportunity for tracking the changes of television portrayal. As the appearance of male and female characters has become more balanced and stereotypical portrayal of certain occupations disappeared, researchers started to involve new aspects in the analysis, such as age, race and ethnical minorities, marital status, prestige and social class, character traits, and other contextual variables.

The results of theresearch projects reviewed so far showed that although female characters' presentation increased over the years male characters still outnumbered women (DeFleur, 1964; Atkin, 1991; Vande Berg and Steckfuss, 1992; Signorielli, 1993; Greenberg and Collette, 1997; Elasmar et al., 1999; Signorielli and Bacue, 1999; Glascock, 2001; Signorielli and Kahlenberg, 2001; Signorielli, 2004, Lauzen and Dozier, 2004, 2005; Signorielli, 2009; Emons et al., 2010; Esch, 2011; Smith et al., 2012; Jacobs et al., 2015; Signorielli, 2017; Behm-Morawitz et al. 2018). Male characters were more likely to be portrayed in high-prestige occupational positions, with higher status and leading organizational positions. Female characters more frequently have unknown occupational status or stereotypical jobs (Atkin, 1991; Signorielli, 1993; Greenberg and Collette, 1997; Signorielli and Bacue, 1999; Elasmar et al., 1999; Glascock, 2001; Signorielli and Kahlenberg, 2001; Signorielli, 2004, Lauzen and Dozier, 2004, 2005; Signroielli, 2009; Emons et al., 2010; Esch, 2011; Smith et al., 2012; Jacobs et al., 2015).

As for the age, it was found that women are typically younger on television than their male counterparts. Generally, it could be said that the older characters (in their 60s or above) are significantly underrepresented on the television screen, an when they do appear, older males are more likely to work outside home in a specific occupation than females (Signorielli and Bauce, 1999; Glascock, 2001; Signorielli, 2004, Lauzen and Dozier, 2005).

Moreover, the marital status of male characters is more often unknown than that of the females', and married women are more frequently depicted as having household occupations and fulfilling parental roles, while single and formerly married women are more likely to work outside of home (Elasmar et al., 1999; Glascock, 2001; Signorielli and Kahlenberg, 2001; Emons et al., 2010).

Regarding occupational prestige, Signorielli found that relatively few non-prestigious occupations are shown on television, most of them are neutral in prestige or highly prestigious. Furthermore, the results underpinned that the depicted jobs are shown to be more adventurous and glamorized in dramatic television programmes. The outcomes also demonstrated that the level of occupational prestige is in relation to the sex of the characters as a higher proportion of women are portrayed as having a non-prestigious occupation (Signorielli, 1993, 2004, 2009; Signorielli and Kahlenberg, 2001).

The findings of the researches concluded until now (e.g. DeFleur, 1964; Atkin, 1991; Vande Berg and Steckfuss, 1992; Signorielli, 1993; Greenberg and Collette, 1997; Elasmar et al., 1999; Signorielli and Bacue, 1999; Glascock, 2011; Signorielli and

Kahlenberg, 2001; Signorielli, 2004, Lauzen and Dozier, 2004, 2005; Signorielli, 2009; Emons et al., 2010; Esch, 2011; Smith et al., 2012; Jacobs et al., 2015; Signorielli, 2017; Behm-Morawitz et al. 2018) show that albeit there were improvements in the depiction of occupations of women and people of colour, television still does not accurately portray the real world's labour conditions.

Lastly, although there was significantly more research conducted in the U.S. (e.g. 1964, Atkin, 1991, Vande Beg and Steckfuss, 1992; Signorielli, 1993, 2004, 2009, 2017; Greenberg and Collette, 1997; Signorielli and Bauce, 1999, Elasmar et al., 1999; Glascock, 2001; Signorielli and Kahlenberg, 2001; Lauzen and Dozier, 2004, 2005; Behm-Moravitz et al., 2008) than in Europe (e.g. Emons et al., 2010; Esch, 2011; Smith et al., 2012; Jacobs et al., 2015; Gehrau et al. 2016) in this field, the results showed that there are no remarkable differences: television portrays the world of work in an imbalanced, stereotyped way, in which men's situation is more favourable compared to women in terms of occupational position, status, prestige and power.

2.4 Television and Changing Content Consumption Habits in the Context of the Late Modern Media Environment

The previously presented evolution of media effect theories shows that thoughts about media and its effects developed in line with the changes and extension of the media environment. Now we are living in the era of late modern media environment, in which the different types of mediums (e.g.: television, radio, printed newspapers, online sites, social media sites, etc.) are linked with each other (it is the so called 'media convergence' [Csigó, 2009]).

The formerly described dependence of audience on media strengthened over time in line with the extension of media platforms. As the information flow became faster and faster, the 'unique information functions' (Ball-Rokeach, DeFleur, 1976. p6) significantly gained weight. According to the saying 'information is power', being up to date is crucial, and this proposition is especially salient nowadays, when an inexhaustible amount of information is available within seconds via the Internet. Moreover, the idea is not only applicable to the world's current events, but also to every other aspect of life: opportunities, beliefs, attitudes and values which are all shaped by media.

In the new late modern media environment the focus of research projects is mainly

on the internet and web-based mediums (Myat, 2010), albeit the role and the importance of television has not weakened significantly (although the ATV[4] slightly decreased in the last few years, it is still above 4 hours[5]). Nowadays, media experts try to work out how different media platforms could support and strengthen each-other in order to leverage the maximum profits. For example, television programme highlights can be supported by marketing campaigns on social media sites, promotional free episodes on OTT platforms, etc. Nevertheless, the technical changes, the expansion of platforms, and the appearance of new OTT services changed not only the content-consuming-habits, but the contents as well.

Getting in touch with the producers of media content via social media sites is much easier for the audience today than it used to be. Users can actively participate in content production on these platforms via commenting the relevant posts or creating fan-pages. Many fictive series and movie characters have Facebook profiles or pages with followers and up to date contents (e.g., Miklós Berényi is one of the main characters in *Barátok közt/Among friends* [*Barátok közt* was the longestrunning Hungarian daily prime-time soap opera on RTL Klub, which is one of the market leader general entertainment channels] and has eleven unofficial fan pages, and two fictive profiles with ca. 4.800 friends on Facebook). Furthermore, the internet provides a platform for the audience (especially for the fans) to articulate their preferences openly. This includes actions such as creating online petitions related to television programmes or programming schedules, as it happened in the case of the temporary suspension of the broadcasting of the popular Turkish series, *Szulejmán*[6]; or petitioning for the production of a third season of *Aranyélet/Golden Life*[7]. All these phenomena confirm the implementation of new approaches in the late modern media environment which put a focus rather on usages than on the content or its effects.

Nowadays, there are numerous opportunities for interactivity (i.e., participation from the audience's side) which viewers are taking advantage of as the examples above

[4] ATV (Average Time Viewed): Average of the total minutes viewed divided by the total individual universe. http://www.agbnielsen.com/glossary/glossaryQ.asp [Accessed 13 12 2018]
[5] Source: Nielsen Audience Measurement Statistic http://www.nielsentam.tv/whereweare/dynPage.asp?hash=eb35f1417f53b465325fe6e8512aef95&crypt=N%B6%9D%A6%AC%92%B1%9B%A8%B3%8FL%A1%8Dd%8B%92%91kw%B6%C1%C2%BD%D4%D2%C7%99%9E%AF%9C%BB%A6%AA%D8l%8E%A8%9C%8C%AA%CF%60wg%7EW%AE%A3%A5%A3%9E%C3%C9j%C7%C1 [Accessed 13 12 2018]
[6] https://www.peticiok.com/ne_szuntesse_be_az_rtl_6_hetre_a_szulejmant [Accessed 10 12 2018]
[7] https://www.peticiok.com/folytatodjon_az_aranyelet_cim_sorozat [Accessed 10 12 2018]

show, thus disproving the notion that the shaping power of television has weakened or disappeared. Indeed, it is undeniable that the variety of opportunities in selecting the preferred programmes have expanded significantly (starting from the extension of multichannel broadcasting, the introduction of remote-control technology, the emergence of new non-linear television platforms and online content provider sites [e.g., streaming platforms], etc.), but it remains essential to acknowledge that the content and messages conveyed by these selected programmes continue to hold substantial significance for the vast majority of society and should not be underestimated.

2.5 A Brief History of Television Series and the Power of Narrative and Fiction Contents

Series are the most popular story-telling genre and a dominant narrative form nowadays and so it has been since the middle of the 19th century. The early serialization was invented by novel publishers. As an example, Dickens' works were first published as magazine serials instead of in single volumes during his lifetime. The consumer demand for serialized novels combined with technical developments (i.e., high-speed press) significantly improved and boosted the press industry (Allen, 1995).

The popularity of serial narrative further increased with the advent of radio broadcasting. Around 1930 the so called 'soap operas' were developed by commercial radio stations and their advertising sponsors. Advertiser companies realised that the daytime serial radio programs were popular among housewives, thus they could be reached and convinced through such programmes. Pepsodent was the first company applying a product placement-type advertisement in the radio series titled *Amos 'n' Andy*. Very soon Procter & Gamble started sponsoring serial radio programmes with advertising purposes – this is where the genre's name, 'soap opera', comes from (Antalóczy, 2001).

Three decades later, by when television had become widespread and started to emerge as a mass medium, soap operas were broadcasted on the screen as well. Since serials have strong audience-attracting power, soap operas became a primary tool for building up a loyal viewer-base (Hagedorn, 1995). In the 1970s U.S. TV networks changed their prime-time programme offer in order to engage a wider audience: they started to broadcast series – a more male-compatible versions of already well-known soap operas. The new series contained elements from the genre of crime and the male

characters and the upper-class were more dominant (e.g., *Dallas, Dynasty*) (Antalócy, 2001). With the passing of times, more and more new networks and cable channels were launched and the competition on the television content market became stronger. In the early period of series, the main aim was to develop the commercial exploitation and stimulate the consumption of advertised products. Recently, the major goal of the broadcasters is to increase media consumption – considering the fact that higher ratings mean higher advertising revenue. In line with this, the soap opera format evolved to new levels and new genres were developed such as, for example, sitcom, and hospital drama (Bondebjerg, 2012). Although the format significantly changed, the popularity of the series genre further increased. Nowadays, we are living in a completely new era of series-production. As Balázs Varga said: television series is the renewable energy source of cinematography across the world (Varga, 2015).

Bens and de Smaele (2001) studied the inflow of American television fiction in Europe. They analysed 36 television channels in 6 countries (Belgium, the Netherlands, Germany, France, Great Britain, and Italy) and the found that "fiction is by far the most important programme category on European television" (p54). The fiction content – mainly in prime-time – is dominated by American movies or films and national original, locally produced television series.

In recent times, series watching has become a more and more frequent leisure time activity. Television- and series watching could be considered as two different categories: while "series watching" refers to the content of the activity, "television watching" mainly alludes to the medium or device through which the activity itself occurs" (Tóth-Király et al., 2017 p427).

Several studies (e.g., Green, Garst and Brock, 2004; Busselle, Bilandzic, 2008, 2009; Tóth-Király et al., 2017) analysed and explained the power of narrative and fiction content from the media psychological point of view. Narrative and fiction are inseparable, as for fiction narrative is a primary vehicle – it is almost impossible to find non-narrative fiction, and it has already been demonstrated that through the narrative experience of the stories, the audience could be influenced. (Busselle et al. [2004] and Bilandzic [2006] analysed the connection between cultivation theory and narratives and from both the media psychological and the communication studies perspective both of them agreed that narrative and its related factors should be better understood and integrated into cultivation theory in order to gain a better theoretical elaboration.) The aspects of viewers' engagement (through which media effects occurs) could be apprehended and described

by different theories such as, for example, transportation (Green, Brock, 2000; Green, Garst and Brock, 2004), identification (Cohen, 2001; Dill-Shackleford et al., 2016), and others.

Green, Garst and Brock (2004) argued that fiction content has a strong capability to influence and persuade viewers, whereas individuals often do not remember, know, or believe that the received and stored information are fictional. Green and Brock (2000) constructed the term 'transportation' which is a form of media consumers' engagement. (First the model was established for readers, and later it was extended to viewers, listeners, gamers, etc.) According to their research results, the level of transportation correlates with limited critical thinking and counter arguing. Transported individuals are strongly connected with and involved in the imaginary world, thus their beliefs could be easily changed and "fictional information is often integrated into real-world belief structures" (Green, Garst and Brock, 2004. p170). Transportation also results in emotional connection to the characters of the narrative world with, in certain cases, such strong emotions arising that people feel like being friends with them.

The notion of identification with media characters is also a hot topic in media research. Identification is bound with the social effects of media, because trough media the social reality can be experienced from other perspectives. This approach is in line with Bandura's social cognitive theory since the identification with media characters shapes the social attitudes and has impact on the development of self-identity (Cohen, 2001). Dill-Shackleford et al. (2016) noted that television programmes have an adaptive function for the viewers that help individuals to understand social life better. This 'social connection experience' works dynamically as a simulation of real social world. Tóth-Király et al. (2017) also described the identification factor as an element of series watching engagement which refers to the viewers' identification with the characters' similar life situations.

Research projects confirmed that narrative genre, drama, and comedy foster identification more than other genres, such as news or talk shows. Familiarity, perceived realism of characters, demographic and attitude similarities between characters and viewers also promote the identification. Besides socialization and learning processes, identification also has to be taken into consideration because it increases the involvement of messages, thus its role in attitude and belief formation is salient (Cohen, 2001).

2.6 THE CHARACTERISTICS OF HUNGARIAN SERIES PRODUCTION

In 2010 a total of 216 series premiered in the US, while in 2019 the number of series produced was 532[8], while starting from 1997 (the year when the two commercial TV stations – RTL Klub and TV2 – entered the market) till the end of 2019 41 Hungarian series were produced. However, the yearly figures were not stable, as there was a significant boost in the number of locally produced series after 2010. According to Nielsen Audience Measurement data, fiction series is the most popular genre delivering high ratings for the broadcasting channels: the reception share[9] of series is the highest among all program types (20,4% RSH, Total 4+, Q1 2019, Total TV) (Figure 15 in Appx.).

The success of Hungarian series-making was highly supported by HBO via their first local series called *Társasjáték/When shall we kiss?* premiering in 2011. Next year they launched their second hit, *Terápia/Therapy* of which the 3rd season was launched in 2017. In 2015 altogether 8 new series were premiering in Hungary, including HBO's *Aranyélet*, which was the most successful Hungarian series of all time - even internationally.

In the chosen 5 year-long period, between 2015 and 2019, in total 24 Hungarian prime-time fiction series premiered (all detailed information of the Hungarian television series are summarised in Table 79 in Appx.). Three of them had been launched quite sooner, *Barátok közt* – the longest running Hungarian daily soap opera ran by one of the biggest commercial channel in Hungary, RTL Klub – began in 1998 (one year after the television channel had been launched), *Jóban rosszban/For Better or Worse* – the other long-running daily series produced by the competing biggest commercial channel, TV2 – started in 2005, and *Éjjel-nappal Budapest/Budapest – Day and Night* premiered first in 2013, the first and so far only scripted reality series in Hungary. Of these series only *Jóban rosszban* is based on an original idea (although it is said that the story was inspired by the German series *Die Schwarzwaldklinik*), the other two are adaptations. Year by year, new series were launched, more in some years, fewer in others, but there was an

[8] https://www.statista.com/statistics/444870/scripted-primetime-tv-series-number-usa/ [Accessed 07 09 2021]

[9] Reception share ('RSH' represents the rating of an event compared to the total rating of broadcaster television channel; it can also mean the rate of viewers that a certain program brings compared to the total number of viewers of the respective television channel, it indicates the attractiveness of the programmes) http://www.agbnielsen.com/glossary/glossaryQ.asp [Accessed 13 12 2018]

increasing tendency: by the year of 2019, 5 of the 12 first-run series were completely new. The length of the created series – in terms of both the number of seasons and episodes – is quite diverse. The majority of the series were produced by the major commercial channels or channel groups (RTL Group and TV2 Group, both of which own smaller general entertainment and thematic channels), but during the chosen period the public media (MTVA), Viasat3 (thematic commercial channel with relatively high coverage [around 90%]), and HBO (premium channel with OTT platform) also developed such Hungarian television contents. It is quite a special phenomenon that most of the newly launched series from the last years were adaptations, it seems that there are currently few new, original screenplays in Hungarian series production. Most of these series are the adaptations of European productions (i.e., German, Spanish, Finnish, Holland, even from the neighbouring countries such as Slovakia and Croatia), with four exceptions (from Australia, Israel, New-Zealand and Argentina).

It has a simple reason why it is worth rather to adapt a series than to develop an original one: the adaptation format is a ready-made material, or as Albert Moran, famous format researcher, said, formats are like cooking recipes (Moran and Malbon, 2006 in Keinonen, 2016). All data of the series performance are available; thus, the risk of invention is lower than developing an original one (even more if the series was aired in a country with similar viewing-behaviour to the adapting one's).

In connection with the national and global media, Price declares that globalization trends had an effect first on the program offer, and while the content-providing structure remained more or less the same, the content composition gradually changed. Some program elements are global format-based shows, such as talent shows, reality shows, adapted series – and these contents have an effect on culture as well (Price, 1998).

Balázs Varga analysed the Hungarian film culture and found that the trend of merging audio-visual contents and mixing platforms of consumption is radically changing the original boundaries of film- and series culture. The main question in case of the Hungarian series is the locality of the content. Taking over or adapting successful examples is not a new phenomenon but a classic and typical approach. Well-performing storylines migrate between cultures, it is the way how popular culture works, spreads and re-produces itself (Varga, 2015).

The major goal of fiction series is to entertain, consequently the audience has less prejudice against this genre, however, just like other television programmes, fiction also shapes opinions, transfers knowledge, and creates attitudes (Hickethier, 1998, p18). In

Hungarian productions the moral questions and cultural aspects of locally produced series cannot be ignored since it cannot be considered a foreign product – the audience reflects on these series with their own self-concept. Although, as it was mentioned previously, most Hungarian series are adaptations (i.e., these are not remakes of famous American ones), since the main characters are played by famous and popular Hungarian actors, while at the same time iconic, well-recognisable Hungarian locations are shown, all these factors make the audience perceive them as local productions.

The main themes of the series are mostly international, without any particular Hungarian characteristics. It is also not a 'Hungaricum' or Hungarian specialty that in case of some series a certain profession or a work itself (meaning any activity with the purpose of which is to make money, or to earn a living), or a particular workplace has a central role in the storyline. For example, a series about teachers and everyday life of a school (*A tanár/The Teacher, Bogaras szülők/Lice Mother*), or series that depict chefs and restaurants (*Ízig vérig/ A La Carte*), series set in a private hospital (*Jóban rosszban*), or a story about the adventures of a radio presenter and her colleagues (*200 első randi/200 First Date*), comedy about a police officers (*Jófiúk/Goodguys*), or the everyday life of a Labour Office (*Munkaügyek/Office issues*), drama series portraying the everydays of a theatre (*Csak színház és más semmi/Just Theatre and Nothing Else*), or drug smugglers (*Alvilág/ Underworld*), fraudsters (*Aranyélet*), or a psychologist (*Terápia*). Similar theme-choices can be observed in foreign series, among them there are a great number of crime-, legal- or hospital series. This aspect is inevitably relevant for the recent study and should be taken in account, especially when analysing the occupations to which viewers are exposed and through the representation of which the viewer's knowledge, ideas and concepts about the world of work are shaped.

3 RESEARCH QUESTIONS

The main focus of the research is the world of work portrayed in Hungarian, scripted, prime-time series. International content analysis highlighted the over-representation of certain kind of occupations in television programmes. In the Hungarian programme offer the genre of acquired foreign series are mainly crime (e.g., *Bones, Castle, Lethal Weapon, NCSI, Harrow,* etc.), hospital (e.g., *Grey's Anatomy, The Good Doctor, New Amsterdam*), or historical ones (e.g., *Sulejman*). The genres and storylines of the Hungarian series are more diverse; therefore, the presented occupations are more varied as well. In addition, the viewing experience is quite a different one in case of the Hungarian series as the familiar actors and scenes make the audience feel that these stories take place in Hungary, due to which the identification with the characters and narrative is more implicit. Consequently, the analysis of the local content is important, in order to explore the type of the proffered occupational role-models.

Earlier research also emphasized that the depiction of work on television is distorted in numerous ways: infrequent presentation of ordinary work roles, and more glamorous and prestigious occupations on screen than in real-life. The current study intends to provide a general overview on the Hungarian situation, what the main characteristics of television's labour market are concerning economic activity, entrepreneurship, hierarchical position, and occupations and occupational prestige.

The analysis is divided into two distinct parts. The first part focuses on television, more specifically the series universe in relation with the real world by examining the demographic distribution of the characters on television (a.k.a. TV citizens), their work-related characteristics, and comparing these aspects with the actual social conditions. The second part, focuses on patterns within the series by exploring how the world of work is represented on television screen through the prestige of occupations (the more prestigious occupations are presented on screen, more the world of work on television seems to be glamorous), and via analysing the contextual elements of the work activities. The specific research questions are grouped into sets of questions according to the two main parts, and within each of these they are structured by the broader topics.

The first part compares the television world in terms of demographic and portrayal of work force with the real world, examining the accuracy of television representation. This part follows the legacy of previous research projects both methodologically and in terms of the aspects and variables studied, thus, the results are comparable with the results of former analyses.

Former studies examined television's demographic characteristics in terms of gender distribution, age, marital status, and ethnicity. Most of the findings highlighted gender disparity (DeFleur, 1964; Vande Berg, Streckfuss, 1992; Signorielli, 1993; Greenberg, Collette, 1997; Signorielli and Bacue, 1999; Elasmar et al., 1999; Glascock, 2011; Lauzen and Dozier, 2004; Emons et al., 2010; Esch, 2011; Jacobs et al, 2015), and a low representation of teenagers and elder generations on television screen (Signorielli and Bacue, 1999; Signorielli, 2004; Lauzen and Dozier, 2005; Smith et al., 2012). Regarding the marital state, Glascock (2001) found that it was less identifiable for male characters than for their female counterparts. (Signorielli and Kahlenberg [2001] also included the marital state variable in their research, though they analysed it only in relation to work and other socio-demographic aspects.) With regard to ethnicity, the same disproportional representation which differs significantly from the distribution of the real population has been reported (Signorielli and Kahlenberg, 2001; Signorielli 2004, 2009). Following the legacy of previous research, the first set of research questions (RQS) concerns the characters and their main demographical attributes, including gender distribution, portrayal of different age groups, marital status, socio-economic status, place of living and ethnicity, and how these characteristics seen on television compare with the real Hungarian societal distributions.

Some researchers analysed the changes in portrayal through longer periods (Atkin, 1991; Signorielli, 1993; Greenberg and Collette, 1997; Signorielli and Bacue, 1999; Signorielli and Kahlenberg, 2001; Signorielli, 2004, 2009; Emons et al., 2010) with the aim of examining whether the representation has changed over time, especially in the sense that it more closely reflects real-world conditions. As the current study covers a 5-year-long period, such a longitudinal analysis may not be as meaningful in this case, but the research briefly examines those life events and their frequency which alter the socio-demographic characteristics of characters within the series. In general, love life and all that it entails (marriage, divorce, etc.) is a key element of fiction content, but there are

also a number of work-related changes in the characters' life histories. These changes are mostly not of the kind that would make the representation of the series more accurate in relation to the real world, but as the world of work is also a central element of human life, and as certain career paths portrayed on television might influence viewers' career aspirations and expectations, it is worth to examine these occurrences.

The first set of research questions set is focusing on these aspects:

RQS1. Representation of characters and its accuracy

RQ1.1. What are the demographic characteristics of Hungarian Fiction series?

RQ1.2. How does television's demographics compare to the real Hungarian population?

RQ1.3. How accurate is the representation (e.g., in terms of their age, socio economic status, etc.) of gender in television series?

RQ1.4. How often do such life changing events occur to the characters in the storyline that alter their socio-demographic characteristics, and which are the most frequent ones?

Prior studies found that the representation of everyday work roles on television is infrequent (DeFleur, 1964; Atkin, 1991; Vande Berg and Steckfuss, 1992; Signorielli, 1993; Greenberg and Collette, 1997; Elasmar et al., 1999; Signorielli and Bacue, 1999; Glascock, 2001; Signorielli and Kahlenberg, 2001; Signorielli, 2004, Lauzen and Dozier, 2004, 2005; Signorielli, 2009; Emons et al., 2010; Esch, 2011; Jacobs et al., 2015; Signorielli, 2017; Behm-Morawitz et al. 2018). But not only the proportion of economic activity and occupational roles were examined, the researchers extended the analysis by examining the relationship between work and gender, age, marital status and ethnicity of the characters. As for gender differences, male characters on television screen were more often portrayed with higher status and in leading organisational positions, while their female counterparts were more likely to have stereotypical jobs or unknown occupational status (Atkin, 1991; Signorielli, 1993; Greenberg and Collette, 1997; Signorielli and Bacue, 1999; Elasmar et al., 1999; Glascock, 2001; Signorielli and Kahlenberg, 2001; Signorielli, 2004, Lauzen and Dozier, 2004, 2005; Signroielli, 2009; Emons et al., 2010; Esch, 2011; Smith et al., 2012; Jacobs et al., 2015). Associations with work were also found for age and gender: older men were more probable to work outside home than women (Signorielli and Bauce, 1999; Glascock, 2001; Signorielli, 2004, Lauzen and

Dozier, 2005). Similar clear distinctions were found for marital state and economic activity, as married women are more often portrayed in household occupations and parental roles, while those female characters, who work outside of home, were more likely to be single or formerly married (Elasmar et al., 1999; Glascock, 2001; Signorielli and Kahlenberg, 2001; Emons et al., 2010). Some researcher (DeFleur, 1964; Signorielli, 1993; Greenberg, Collette, 1997; Glascock, 2001; Signorielli and Kahlenberg, 2001; Signorielli, 2004; Jacobs et al., 2015; Behm-Morawitz et al., 2018) compared the distribution of occupations on television with real labour market proportions and found that the world of work on the screen does not accurately reflect population rates.

Therefore, the second set of research questions examines not only the portrayal of occupations and work roles, but also compares them with real labour market data and explore the differences arising from gender and other characteristics (e.g., age, marital and/or parental status, etc.).

RQS2. Representation of the world of work and its accuracy

RQ2.1. What are the main attributes of the world of work in Hungarian fiction series?

RQ2.2. What is the relation between occupational characteristics and gender in Hungarian television series?

RQ2.3. How do the characters' employment status and the portrayed professions compare to the real-world labour market?

SECOND PART – THE WORLD OF WORK IN THE FICTION SERIES UNIVERSE

The second part of the analysis focuses exclusively on occupational characteristics in television, more specifically the fiction series universe, and since the analysis here is based on research questions that yield data which cannot be compared statistically with actual social distributions. This part applies innovative approaches to the analysis of occupational prestige and contextual variables.

Several former studies (DeFleur, 1964; Signorielli, 1993; Greenberg and Collette, 1997; Glascock, 2011; Signorielli and Kahlenberg, 2001; Signorielli, 2004, Hoffner et al., 2008; Signorielli, 2009; Smith et al., 2012; Jacobs et al., 2015) have addressed the subject of occupational prestige in their research. Their findings suggest that the world of work on the television screen is much more glamorous than in reality, as characters,

especially men, are more frequently seen in more prestigious occupations. However, these earlier studies hardly provide a precise definition of what was meant by 'prestige' or how the prestige of occupations was conceptualised. Signorielli (1993, 2004, 2009; Signorielli and Kahlenberg, 2001) defined and measured occupational prestige in terms of presented income and status on a four-point scale (non-prestigious, neutral, with high prestige, unknown). Moreover, in contrast to other studies in this field, Jacobs et al. (2015) employed an objective measure of occupational prestige, namely the International Standard Socio-Economic Index of Occupational Status 2008 (ISEI-08), which is an internationally defined and accepted standard measure. However, as they analysed only non-fiction programmes, the application of the international ISEI-08 index has no added value, as the data are not comparable across the different types of programmes (fiction vs. non-fiction). Therefore, the analysis of occupational prestige representation in this research is not based on casual definitions or an international index, but on objective indicators provided by the Hungarian Central Statistical Office (KSH).

The 2016 KSH microcensus survey assessed the prestige of different occupations in general, and also along the dimensions of power and privileges, financial benefits, knowledge, social benefits, and newness/trendiness. Occupations are analysed along these prestige scores in this research.

Considering the fact that people generally do not have direct experience and first-hand information about all occupations, most of these are vicariously gained from personal networks, peers and media. In order to explore which prestigious professions are most often portrayed by the television, this research aims to analyse the portrayed professions by prestige to determine whether the world of work portrayed on television tends to be more glamorous. Moreover, the gender differences in portrayal are also subject of analysis, that is, whether there is a pattern of one gender typically having a more prestigious profession.

RQS3. Occupational prestige

RQ3.1. What is the proportion of high-, middle- and low-prestige occupations in Hungarian television series?

RQ3.2. What is the relation between occupational prestige and gender in Hungarian television series?

Potter (2014), in his article titled 'A Critical Analyses of Cultivation Theory',

emphasizes the importance of the meaning-based content analysis with more focus “on the contextual web instead of simple frequency counts” (p1030). Potter’s critique seems to be fair, as the contextual variables and the patterns of the coded variables and their combination provide salient direct and indirect meaning and messages which should be taken into account in a content analysis in order to gain full and complex understating of the portrayed phenomena. Previous studies rarely took notice of indirect and contextual meanings and messages during the message-system/content analysis. The examples of such research projects of DeFleur (1964), and Behm-Morawith et al. (2018), clearly demonstrated that applying contextual variables and considering the patterns of the coded variables and their combination result are fruitful research directions. DeFleur (1964) involved in his analysis the background settings, interaction patterns of the characters, and the characteristics and traits of the workers, while Vande Berg and Streckfuss (1992) coded the depictions of the plots (positive, negative, neutral), and the dramatic tones. Glascock (2001) and Behm-Morawitz et al. (2018) paid attention to the physical appearance of the characters and their personality and behavioural traits (e.g. physical or verbal aggression, altruism, showing affection, having plans, etc.). Lauzen and Dozier (2005) also considered that the goals of the characters and their effectiveness in achieving them are important factors for providing a more nuanced analysis of the portrayal.

As can be seen from the methodological considerations of previous studies, researchers have mainly focused on the appearance and behaviors of the characters or the production elements of the series in terms of contextual variables, but the verbal elements have not really been studied before. Since the current analysis is focusing on the world of work, in the domain of contextual variables a completely new approach has been adopted that offers further possibilities for analyzing the representation of work and occupations in Hungarian fiction series. Examples of these are mentions of work (in a positive, negative or neutral way), or other supplementary aspect, such as overtiming that affects work and leisure-time balance, etc. These kinds of perspectives could provide important additional information that could also influence the audience’s notions about the portrayed occupations, because, for example, if a doctor or lawyer complains all the time of his duties, that could result in a worse judgement of that specific occupation. The context, meaning and patterns are undeniable aspects of the whole content; therefore, these should be also explored.

RQS4: The relation between certain occupations and work-related contextual – verbal and non-verbal – elements:

RQ4.1. What occupations are presented more frequently on-screen doing work activities, overtime and atypical work?

RQ4.2. What is the proportion of work-related mentions (in positive and negative ways, success, problems, and financial issues)?

Besides all the above, based on the suggestions of previous research projects and studies (e.g., Signoirielli, 1993, 2009; Morgan et al., 2015), the research would attempt to distinguish the contents by its transmitting platforms as well: premium channel with OTT service (HBO Go/HBO), linear television channels (public [Duna TV] or commercial- and cable channels [RTL Klub/TV2, Viassat3/RTLII/SuperTV2, etc.]). Due to the technical innovations, the diversity of channels and platforms has risen, which fragments society as their availability determines what kind of media contents are accessible for the viewers. While the aim of commercial television channels is to attract the widest audience by broadcasting so-called 'mainstream' contents, premium channels (and OTT providers) can provide more niche programmes, since these platforms should fulfil other needs as niche contents are made for a narrower audience that is a more loyal viewer base the engagement level of which is much higher (Johnson, 2014).

In addition, in the analysis the series will be differentiated by the format of daily (soap operas, telenovelas) or weekly series. None of the already existing research projects have investigated whether any differences could be found on how the world of work is portrayed in daily or weekly series and whether one or other might prove to be more accurate. Moreover, the study will examine the differences in the depiction by the genres (e.g., drama, comedy, dramedy, etc.) of the programmes. Previous research claimed that there was a significant difference between the sex and occupational status of the characters in terms of the genre of the programme in which they appeared (e.g., Vande Berg and Steckfuss, 1992; Signorielli and Bacue, 1999; Glascock, 2001, Lauzen and Dozier, 2005). Bilandzic and Busselle highlighted that "viewers come to expect certain pleasures from the genres they prefer", resulting in "greater engagement and immersion in the narratives of those genres producing the kind of "transportation" that enhances cultivation". (Morgan et al., 2015. p690)

Furthermore, some studies (e.g., Signoirielli, 1993, 2009; Morgan et al., 2015) also emphasized that it could provide meaningful additional research insights if the content of

different broadcasting platforms were also compared in terms of whether there are differences in representation. Therefore, the scope of the present research includes the question of what kind of distinctions can be found between the various broadcasting platforms (public, commercial, cable and premium channels with OTT service).

In addition, prior analyses (Glascock, 2001; Lauzen and Dozier 2004, 2008) involved the sex of the creators (producers, directors, writers) as a variable with the aim of investigating whether women working behind the scenes may foster the creation of a more equitable portrayals of male and female characters. The analysis of RQ4 also takes this aspect into account, in order to explore the possible connection between the creators' gender ratio and the inequities of the portrayal.

The analysis of the different series with regard to the above-mentioned characteristics (format, genre, broadcasting platforms and gender of the creators) will be carried out according to five selected aspects, one for each research area: the ratio of male to female characters, the proportion of economically active to economically inactive characters, the combinations of the first two (distribution of economically active men and women), the occupational prestige, and the number of work-related activities and mentions.

RQS5: Differences in portrayal and accuracy; gender balance

RQ5.1. What are the differences between

- formats (daily/weekly),
- genres (drama, comedy, etc.), and
- broadcasting platforms (public, commercial, cable channels, and premium channels with OTT service) in terms of occupational portrayal in the Hungarian television series?

RQ5.2. Is there any difference in the portrayal of genders – meaning that the presentation of men and woman is more balanced – if female creators are involved?

4 DATA AND METHODOLOGY

4.1 CONTENT ANALYSIS

In order to answer the above-introduced research questions quantitative content analysis was performed on premiering Hungarian fiction series in a five-year-long period.

Content analysis is the most frequently used systematic information-gathering technique to study mass media and to answer research questions about content. Quantitative media analysis on the communication content enables the examination of the patterns in a reliable and valid way, and thus predicts possible content effects and causes (Macnamara, 2005; Riffe et al., 2014; Neuendorf, 2017). The focus of this research is on the world of work, which is a broad and extensive phenomenon. The general portrayal of the occupational characteristics can be explored by quantitative content analysis where the visible pictures are the most important. The research concentrates on the characters' occupations and occupational roles that appear on the screen, namely which occupations can be seen, what occupation or work-related features of the characters can be seen most often, etc.

Some other methods – such as discourse or narrative analysis – could be feasible for other research approaches if the aim was the deeper understating of more specific aspects. For example, a discourse or narrative analysis would be ideal for analysing the portrayal of certain occupations. For these purposes, the present analysis will establish a platform based on which future research can further deepen the knowledge by such methods. As a matter of fact, such approaches tend to have a qualitative focus, while the approach of this study requires a "broader brush" (Neuendorf, 2017 p45), a more generalizable research method in order to summarise the typical patterns over a set of messages (Neuendorf, 2017, Riffe, et al., 2014).

4.2 THE SAMPLE

As television broadcasts countless programmes on numerous channels, non-stop, the available program-offer is immense, therefore some kind of sampling should be applied. In the reviewed studies, the selection of the analysed programmes followed different logic and considerations. For example, DeFleur (1964) choose the major

channels which are regularly received in most homes, and such programmes that provided the opportunity for observing people in occupational roles. All American studies (Atkin, 1991; Vande Berg and Steckfuss, 1992; Signorielli 1993; 2004; 2009; Signorielli and Bacue, 1999; Elasmar et al., 1999; Glascock, 2001; Signorielli and Kahlenberg, 2001; Lauzen and Dozier, 2005) analysed the prime-time programming of the biggest networks (e.g., ABC, CBS, NBC, Fox, UPN and WB), the one exception being the research of Behm-Moravitz et al. (2018), which picked the most watched shows (based on the television audience measurement data). European studies (Emons et al., 2010; Esch, 2011; Jacobs et al., 2015) chose both public and private channels and also prime time. Esch extended the time-band to 1 p.m. till 1 a.m., but no explanation of this decision was provided.

It is clear that all studies attempted to select such channels and time-bands when most of the audience is concentrated, and the ratings were the highest. But in most cases the sample was further restricted into specific programme elements. Almost all researchers decided to pick only fiction/dramatic programmes (DeFleur, 1964; Atkin, 1991; Vande Berg and Steckfuss, 1992; Signorielli 1993; 2004; 2009; Signorielli and Bacue, 1999; Glascock, 2001; Signorielli and Kahlenberg, 2001; Lauzen and Dozier, 2005; Emons et al., 2010; Esch, 2011), while Elasmar et al. (1999) did not restrict the prime-time programme-offer at all, and Jacobs et al. (2015) analysed only non-fiction programmes (news broadcasts, talk shows, quizzes, sports matches, and reality).

Since fiction series on television are the most popular story-telling genre nowadays, and they also provide abundant opportunities for perceiving a large variety of several occupations from different angles together with their contextual aspects, therefore, this research is focusing on this programme type. Hungarian series production has improved greatly in the past years and considering the fact that these series were produced for the local audience, their conveyed messages needed to be examined.

Regarding the population choice in content analysis, there are two different approaches: the availability-based and the exposure-based methods. According to the availability-based selection, those elements (messages/contents) should be chosen which are available to the receivers, considering the time and the type of the medium. On the other hand, in the case of exposure-based approach, the frequency of the consumption is the most relevant aspect, therefore, this method is the best for linking the results of content analysis with the receiver outcomes (Neuendorf, 2017). Due to the fact that this research is not intended to have a special focus on the effects on the receivers, the availability-

based procedure was followed. However, since half of the final sample consists of daily series (which was on screen every weekday evening), to a certain extent, the two selection types are combined.

The scope of this research is an extensive quantitative content analysis on all Hungarian scripted, fiction series of which the first run (premier) was broadcast between 2015 and 2019 (1st January 2015– 31st December 2019) in the prime-time broadcasting hours (19 p.m. – 23 p.m.).

The period and time-band selection were based on two solid considerations. Regarding the period, 2015 was the year of the rejuvenation of the Hungarian series production: RTL Klub, one of the two market leader commercial television channels launched two locally produced Hungarian weekly fiction series and HBO launched its greatest Hungarian success, the first season of *Aranyélet*. Regarding the end date, a five-year-long period proved long enough to have a comprehensive amount of content for the analysis.

As for the prime-time selection, according to the KSH Time Use research and Nielsen Audience Measurement Data, the audience is the most concentrated between 19 p.m. and 23 p.m. Some titles were excluded from the analysis due to genre issues or giving limited opportunity for discovering portrayals of occupational roles.

Altogether 24 series were broadcast in the chosen period and timeband. These were differentiated by their main type: daily series that are mainly telenovelas or soap operas and weekly series. In case of daily series, 7 titles were coded, including the 2 longest-running soap operas, *Barátok közt* and *Jóban rosszban* that were aired for more than a decade[10]. A teen series called *Holnap tali!/See you tomorrow* was excluded given genre arguments, while *Éjjel-Nappal Budapest* is a scripted reality series the storyline of which is the translation of the original German version (*Berlin – Tag & Nacht*) with minor changes and was thus also excluded.

The broadcast time of the included daily series (*200 első randi, Barátok közt, Drága örökösök/Dear Heirs, Jóban rosszban, MintaApák/Dads, Oltári csajok/Glorious Gals, Terápia*) was more than one thousand six hundred hours, which required rationalisation by sampling. A disproportionate sample was applied in order to avoid the overrepresentation of the long running soap operas – the sample size is in total three

[10] *Barátok közt* was launched in 1998, *Jóban Rosszban* since 2004 on the two biggest commercial channels (RTL Klub and TV2) in Hungary.

hundred hours – one hundred hours are dedicated to the two soap operas each, while in case of the remaining telenovelas and series, also one-hundred-hour-long sample was selected, which is proportionate to their total airing time.

Table 1. Sample of daily series

Daily series				
	All titles		Sample	
Title	No. of episodes	Total time	No. of episodes	Total time
Barátok közt	2460	548:40:00	224	100:01:00
Jóban rosszban	1240	787:04:56	159	100:02:59
Terápia	35	15:40:17	11	4:55:47
Oltári csajok	101	73:55:15	33	24:19:20
200 első randi	118	87:58:44	39	29:12:01
Drága örökösök	142	106:43:59	46	34:54:13
MintaApák	30	23:52:46	10	7:57:36
Total		**1643:55:57**		**301:22:56**

As for the weekly series, except the excluded 3 titles, all of them were coded. *Butiquehotel.hu* was disregarded since its broadcast time changed during the first run and the quarter of the series was not aired in the chosen timeband. The second blacklisted title was *Kossuthkifli* which is a 6-episode-long miniseries, the story of which story is set in the 19th century. Similarly to *Holnap tali!*, the other teen series, *Egynyári kaland/Annual Adventure* was cast out on account of genre issues.

The total broadcast hours of the weekly series pool were two hundred and a half hours.

Table 2. Sample of weekly series

Weekly series		
Title	No. of episodes	Total time
A mi kis falunk	38	27:17:10
A tanár	18	13:21:45
Alvilág	8	6:23:21
Aranyélet	24	22:13:08
Bogaras szülők	10	4:39:11
Csak színház és más semmi	26	22:32:53
Ízig vérig	10	7:25:58
Jófiúk	14	10:34:29
Korhatáros szerelem	23	16:50:02

Munkaügyek	60	25:53:39
Tóth János	104	45:09:10
Válótársak	30	22:46:04
Total		**225:06:50**

The analysed content was accessed through online streaming sites (RTL Most+, TV2 Play, MédiaKlikk and HBO GO), the NAVA-database (National Audiovisual Archives), or was recorded on a private Set-Top Box's PVR.

4.3 THE CODING SCHEMES

Three different coding schemes were applied for the purpose of collecting all essential data during the data gathering phase. The databases that contain the recorded data were merged with each other, in line with the analytical steps in order to answer the research questions. In this chapter all coding schemes will be introduced with a brief summary of the working process and the decisions that were made during the procedure.

4.3.1 Series Codebook

The first codebook gathers all substantial information about the series, such as its format, genre, type of broadcasting channel, and availability on OTT platforms. The sex of the main creators (showrunner and lead writer) was also coded, given that these variables may provide interesting additional insights for the gender part of the second research question aiming to investigate the relations between the sex of the creators and the portrayal of the characters' work roles. To assess the creators, on screen credit was used and their sex was determined by their (first) name. Two variables record occupation- and work-related information about the whole series itself. The first one is to decide whether the work/workplace has a central role in the storyline: because some series are based on certain jobs (e.g*., Bogaras szülők* – elementary school, *Ízig vérig* – restaurant, *200 első randi* – radio station, etc.), these need to be distinguished from the other ones which depict 'everyday life'. The other variable is about the representation of the portrayed occupations, meaning whether the depicted occupations, the way of doing a job on screen is close to the real world's routine or rather it seems to be somehow distorted.

4.3.2 Character Codebook

The second codebook covers all socio-demographic characteristics of the relevant characters who are the unit of the analysis: only with speaking roles (more than three lines) and judged to be 15-year-old or older.

The characters' type of role was coded into three categories: main characters play leading roles, represent the principal types that are essential to the story; supporting characters who are not in the focus of the storyline but appear on screen frequently, while minor characters play all other speaking roles.

Regarding the gender of the characters, the socially constructed aspect was recorded due the fact that the biological sex is undetectable in most of the cases. As for the age, two categorized variables were applied for making the most precise estimation: (1) chronological age, which is the categorization of the character's precise or estimated age; and (2) social age, that covers an estimation of the stage at which the character operates in his/her interactions with others.

Besides the already mentioned demographic information, marital state, number of children, and sexual orientation was also recorded. Regarding the socio-economic status, the evaluations were based only on the visible possessions (e.g., housing conditions, ownership of a car and the type of the car, clothing, jewelleries, etc.). A simplified version of type of settlement was applied, only three options were well detectable: living in a city, countryside, or abroad. The origin of the characters could be determined by their spoken language or by what they say about themselves. It was also recorded if the character is considered as a member of an ethnic minority (Romani) or not.

As for the occupational characteristics, seven variables were employed: economic activity, hierarchical position/status of employment, occupation, company/business ownership, and illegal work-related activities. The occupation was recorded as a short description (one or two words) and was categorised in a latter phase. Also, the categorization of the occupations into the official branches of economic activities according to the Hungarian standard classification of occupations (HCSO-08/FEOR-08) was done afterwards as a part of the data-cleansing phase. This was inevitable in order to make the dataset convenient for the comparative analysis where the occupational distribution on television was to be cross-checked with those of the Hungarian labour force.

In 2016 the Hungarian Central Statistics Office conducted a sample-based census

which covered 10% of all households in Hungary. Four additional surveys supplemented the standard questionnaires (Dwelling Questionnaire and Personal Questionnaire) of this Mikrocensus dataset (2016). Two of them are especially important for this research.
(1) The KSH Occupational Prestige Research (2016). The dataset covers 173 different occupations that were ranked according to five different aspects: financial benefits, power and privileges, knowledge, social benefits, and newness/trendiness. The scores of each profession were matched to the occupations which appeared in the analysed series.
(2) The KSH Social Stratification Research (2016) provides a review of the labour market and occupation-related stratification schemes. From the employed three models (1 Stratification by the Character of Work Done, 2 Socio-Occupational Scale, and 3 Normative-Functionalist Model) the first one is applicable for the present comparative purposes since using the recorded television data this occupational structure can be mapped. This stratification model was elaborated by Zsuzsa Ferge (2002), and the model combines the dimensions of the work attributes (non-manual and manual), the power/authority relations, the working conditions (routine/creative work), and forms the social classes along these aspects. Based on the HSCO-08 classification, all characters were categorised into the appropriate class.

Since the character traits are not constant, occasionally some changes occurred in their marital state, status of employment, etc., these changes had to be tracked, and in order to avoid confusion the following recoding system was invented. Each time when a new character appeared – who matched the requirements (judged to be 15-year-old or older and speaks at least 3 lines in one scene) its attributes were coded. When new information emerged or any relevant changes occurred (e.g., new workplace, change in the marital state, etc.) these were recoded as well. Those changes which altered the traits of a character resulted a subvariant character. For example, the character ID of the main character in the series *Tóth János/János Tóth* was TJ001 – this character was at first unemployed. As he started working as entrepreneur, the ID of the subvariant changed to TJ001_02, from which point on while he filled in this position this ID was used, but as soon as he started a new job, a new ID was generated and used, or if he became unemployed again, the original ID was recorded again. This coding system guarantees that all relevant character traits were tracked and precisely recorded, and thus the evolution of each persona can be analysed.

4.3.3 Episode Codebook

In order to gain a general understating of the portrayal of the world of work, the general socio-demographical and work-related aspects of the characters and the frequencies of the work activities and relating verbal elements are in the centre of this research.

The episode codebook is the third one, which includes all work appearance variables: number of appearances during work activities, working overtime and doing atypical work; number of work-related mentions: mentioning work in a positive/negative/neutral way, problems and successes; number of mentioning financial issues.

The 'number of appearances during working activity' variable covers those actions the aim of which is to do the job itself, but only the main activity matters. For example, an office or other workplace scene which includes a conversation about private-life issues was considered as doing work, since the main activity in this scene is still regarding work. However, in some instances, the situation was less straightforward, therefore strict rules were applied. Certain series revolve around certain jobs, for example, *A tanár* and *Bogaras szülők* depicts teachers and school life, *Ízig vérig* centers around a restaurant, *Csak színház és más semmi* is based in a theatre, *Jófiúk* is a police procedural comedy, *Munkaügyek* is about the everyday work life of a Labour Office. In some cases, the nature of the occupation made it easy to decide which actions can be considered as work (e.g., if a chef is cooking, he unequivocally does his job. But in some other situations, if the primary and [almost] only scene was the workplace [e.g., office, school, theatre, etc.] not every moment could be considered as work. In these cases, conversations in the office kitchen, or 'slacking' [e.g., checking social media sites] were not recorded as work activities.

As for number of overtime and atypical work situations, the regular and typical work characteristics were considered as reference. The regular worktime depends on the professions, and working besides regular working hours was noted as overtime according to the usual shifts. Atypical working situations were recorded when such actions occurred that did not belong to the normal work standard, e.g., working from home, doing a job on the weekends, etc. Occasionally, one scene could be coded in both atypical work and overtime.

To avoid overrepresentations and misinterpretations, differentiating the shots and

scenes was another strict rule that was followed. A shot is a continuous view without interruption, while a scene may consist of a series of shots. As the length of working activities was impossible to record precisely, and it depends only on the creators' desires how many shots make up a scene, the only way for standardizing the count was to record the number of scenes where work-related actions occurred. In practice, this meant that if an ongoing meeting or a lesson (the same one with the same characters) was shown in intermittent shots, it was considered as one scene and was recorded only once.

Besides visible actions, work-related verbal elements were also coded. In light of the fact that the qualitative textual analysis is not in the scope of the present research, the quality of the recorded statements was designated in advance (i.e., positive/negative/neutral mentions, problems, achievements, and any expression that relate to salary/financial issues), and the mentions were just counted. This additional aspect provides supplementary information about certain occupations that expand and deepen our understanding of the investigated phenomenon. By recording the amount of different types of mentions in relation to the jobs, fascinating contextual meaning may be linked to the particular occupations, which nuances the interpretation. As far as the mentions are concerned, each were coded separately, disregarding the scene/shot differentiations.

4.4 Reliability Test

4.4.1 The Cross-coding Process of the Current Research

For testing the reliability of the coding schemes and the process, 10% of the whole sample (75 episodes of 17 series – 51 hours 11 minutes 25 seconds[11]) was coded by two independent coders (two bachelor sociology students from two different universities, a 21-year-old female and a 30-year-old male). The work by both students was done through a research project internship program in which their availability was guaranteed for around 90 working hours. Including the training time, and their lack of experience in this field and the methodology, the size of the subsample could not have been extended

[11] Two series (*Alvilág* and *Jófiúk*) were not available on online platforms and the disposable time limit has been already reached these titles were excluded from the cross-coding phase. In case of series that was recorded on a personal SET-TOP BOX'S PVR, the content provider company (TV2) provided the requested episodes in MP4 format.

(coding one episode in some cases required half as much time as the actual episode length). Although Nili et al. (2017) notes that by employing more independent observers achieving a high level of agreement is more difficult, the vast size of the sample and the wide scope of the research justified the number of coders.

The coders were trained in advance and the codebooks were provided with clear, detailed instruction. For the reason that the two coders were from different universities they were recruited separately and did not commence their work at the same time; they were trained separately (one of them via personal meeting, while the other one got online training due to the coronavirus [COVID-19] pandemic). After coding the first few episodes an additional consultation was organised with the coders in order to check whether they could understand the duty and were coding the required data properly. Both observers – by their own admissions – were not familiar at all with the coded series, as none of them followed Hungarian television series. Although being or not being acquainted with Hungarian television series was not a criterion during the recruitment of the coders, this could be seen as an advantage, since every episode was completely new to them, and thus their judgments were not biased by their personal experiences, opinions and impressions.

Since the episode number of the sub-rated series varied from 3 to 5 in each case (3 episodes of shorter series [less than 20 episodes], 5 episodes of longer ones), these provided limited opportunity for the coders to gather all relevant information regarding the characters and to evaluate their occupational and work-related activities profoundly. Therefore, the coding schemes were significantly simplified, for example, less variables were recorded about the databases, the determination of the occupations was more permissive, less strict evaluation of the work-related activities and mentions was accepted meaning that the aggregated number of the categories (work related activities, mentions) was used during the reliability check. The intercoder reliability indices were calculated based on the three independently coded datasets.

4.4.2 Intercoder Reliability Indices

For mass communication research, content analysis is an inevitable and fundamental methodology. It is an observational method which requires systematic evaluation and coding of the content and/or its specific elements. Since the recoding is typically done by human observers whose personal characteristics may influence their

perceptions and therefore the decision-making process during the coding, the differences between coders' evaluations should be controlled (Krippendorff, 1995). Lombard et al. (2002) declared that "It is widely acknowledged that intercoder reliability is a critical component of content analysis and (although it does not ensure validity) when it is not established, the data and interpretations of the data can never be considered valid" (p.589).

As Krippendorff (2004) stated "agreement is what we measure; reliability is what we wish to infer from it" (p.414). Agreement means reproducibility, which is probably the best interpretation of reliability. Also, he suggests that an agreement coefficient can be considered as an index of reliability if it is applied on a dataset which was created by well trained, independent coders, and it refers to the data itself and not to the coders. Most of the issues that concern the methodology came from the disregarded rule of employing truly independent coders, or providing them with unclear, hardly applicable coding instructions.

Intercoder agreement or intercoder reliability (ICR) refers to the extent to which different, independent coders' decisions are the same in evaluating the messages and patterns. The range of the ICR coefficients is from 0 to 1 (0 means complete disagreement and 1 expresses complete agreement). There are numerous (more than thirty, at least) different statistical measures of ICR, but only a few of them are widely used, and there is no unambiguous consensus on which is the best one (Lavrakas, 2008).

Lombard et al. (2002) reviewed about 200 articles between 1994 and 1998 the keywords of which contained "content analysis". They found that in many cases the reliability index was not mentioned at all, only 69% reported the results of any kind of reliability check. Based on the literature reviewed in Chapter 2.3 it can be noted that television-related content analyses appear to be more accurate in this question and the researchers of this field are more likely to apply some kind of ICR indices.

There are seven ICR indices that are most commonly used in content analysis, each with a different advantage, depending on the number of coders and the level of measurement of the coded variables (for a detailed introduction to ICR indices and a description of their use in previous research, see the Appendix Detailed Introduction of Intercoder Reliability Indices).

Most studies relevant to the present study that have tested the ICR (Signorielli, 1993; 2004; 2009; Greenberg and Collette, 1997; Signoreilli and Bacue, 1999; Signorielli and Kahlenberg, 2001; Jacobs et al., 2015; Behm-Morawitz et al, 2018), applied the

Krippendorff's Alpha (KALPHA).

The KALPHA index has several appealing attributes. It is designed to accommodate variables of any measurement level and allows any number of coders, categories, or values. Additionally, it can effectively manage incomplete or missing data and is capable of handling samples of varying sizes with minimal requirements. Consequently, this index addresses the limitations associated with other methods used for ICR testing (Lombard et al., 2002; Krippendorff, 2004; Hayes, Krippendorff, 2007; Krippendorff, 2011). While Lombard et al. (2002) argued that a drawback of this index is its complexity and the difficulty of manual calculation, Hayes has provided a solution by creating a macro for SPSS which is freely accessible to anyone[12].

Since the current research involved tree coders, and different level variables, KALPHA was applied for checking the ICR.

4.4.3 Reliability Results

As it was discussed above, for this research, KALPHA is the most appropriate method for checking the inter-coder agreement. The freely available macro was downloaded from the afhayes.com website, and the KALPHA results were calculated in IBM SPSS Statistics 27.

Krippendorff (2004) defined the acceptable level of agreement precisely. Regarding his suggestions, KALPHA is always acceptable above 0.9, over 0.8 it guarantees suitable reliability, and the results between 0.667 and 0.8 could support explanatory studies. Krippendorff advises that the level on which the data is accepted should be considered carefully. If serious topics are in the focus of the content analysis (e.g., human lives, legal decisions, etc.) "decision criteria have to be set far higher" (Krippendorff, 2004, p.429). Since the aim of is this research is rather exploratory than explanatory, furthermore the observers coded only 10% of the whole sample and therefore they had limited opportunity for making precise judgements, results around 0.7 are to be accepted.

Table 3 below summarizes the KALPHA results. In most of the cases (74% of the

[12] KALPHA macro: Available at: < https://www.afhayes.com/spss-sas-and-r-macros-and-code.html > [Accessed 21 09 2021]

variables) the result of the ICR test reached the acceptable level ($\alpha \geq 0.667$) or higher. Unfortunately, in some cases the results failed to reach the tolerable level due to the low number of episodes that provided limited opportunities for fair judgements (most of the cases disagreement was caused by [user] missing codes, [recording the 'Unable to determine' option]).

Table 3. Summary of the KALPHA results

		Type of data	KALPHA	LL95%CI	UL95%CI
Series	Work/workplace has a central role in the storyline:	nominal	**0.8**	0.6	0.9
	Representation of the portrayed occupations:	nominal	0.7	0.5	0.9
Characters	Gender:	nominal	1.0	0.9	1.0
	Type of role:	ordinal	*0.6**	0.6	0.7
	Chronological age:	ordinal	0.9	0.9	0.9
	Social age:	ordinal	0.8	0.8	0.8
	Martial state:	nominal	0.7	0.6	0.7
	Sexual orientation:	nominal	0.7	0.5	0.8
	Having children (yes or no):	ordinal	0.9	0.9	1.0
	No of children:	ratio	0.9	0.9	1.0
	Socio-economic status:	ordinal	*0.6**	0.5	0.7
	Economic activity:	nominal	0.8	0.8	0.9
	Occupation:	nominal	0.8	0.8	0.8
	Own business (yes or no):	nominal	0.8	0.8	0.9
	Hierarchical position:	ordinal	*0.5**	0.5	0.6
	Work-related illegal activity:	nominal	*0.5**	0.3	0.6
	Living in a city or countryside:	nominal	0.9	0.9	0.9
	Origin of the character:	nominal	*0.6**	0.2	0.7
	Ethnic minority:	nominal	0.8	0.7	0.9
Episodes	Work-related activities:	ratio	0.7	0.7	0.7
	Work-related mentions:	ratio	*0.6**	0.6	0.6
*KALPHA is below the tolerable agreement level					

Regarding the two characteristics of the series the KALPHAs for both categories was over the acceptable level. Judging if the representation of the portrayed occupation was close to the real world's routine or distorted resulted a slightly lower agreement level (α=0.72), which was probably caused by the restricted amount of watched content by the two cross-coders.

The inter-coder reliability for the socio-demographic variables met the acceptable standards: 1 for gender, 0.9 for chronological age and 0.8 for social age. The coefficients for marital state and sexual orientation reached the tolerable level – in a few cases, based on a few episodes, it was not easy to judge these characteristics. KALPHA for having children and regarding the number of children was above 0.9. Evaluation of the characters' socio-economic status was based on visible possessions (e.g., housing conditions, having a car, or other typical possessions that might indicate status affiliations) – in many cases this was impossible to decide, or only subtle details provided information, therefore, obviously, fragments of series were not enough for reaching an acceptable level in inter-coder agreement.

Regarding the occupation-related variables, for the main and most important variables the KALPHA met acceptable standards for reliability: 0.8 for economic activity, 0.8 for occupation, 0.8 for entrepreneurship or employment status. As for the hierarchical position/status of employment, KALPHA shows disagreement, probably due to the limited opportunity provided by the low number of watched episodes by the cross-coders.

In many cases, work-related illegal activity did not occur in each episode (except the obvious ones, such as robbery or fraud, etc.), therefore, the characteristic of the sub-sample biased the result of the agreement testing again (α=0.46).

Reliability coefficient for the variable 'place of living' (in a city or in the countryside) was over 0.9, while for the origin of the character (Hungarian living in the country or abroad, or foreign) only 0.6. This can be explained by confusion which resulted from misunderstanding the 'ethnic Hungarian' and 'foreign' categories. The KALPHA for the ethnic minority variable was satisfactory (α=0.8)

The last two categories for which the inter-coder reliability was calculated were the work-related activities and mentions. As it was explained in Chapter 4.3.3, the recording of these was difficult, thus a less strict evaluation was accepted, and the main categories were merged for the reliability check since the aim was to test whether the work-related actions and statements are well noticeable (interpreting the work routines and evaluating which action is overtime and atypical would have required better understanding of the characteristics of the characters' occupation). For the work-related activates KALPHA was 0.7, which is acceptable, while regarding the mentions the agreement level was lower than the tolerable level (α=0.61). This is due to the fact that despite the detailed instructions of the codebook, any money-related wording (including company-related problems) of financial issues were recorded, even in cases when they

did not refer to the character.

In spite of the fact that the coding schemes were rather complex and the coding process required extreme concentration from the cross-coders who were also completely unexperienced in this field and applied content analysis methodology for the first time in their lives, the outcome of the reliability test is adequate, and although in some cases the inter-coder agreement coefficients did not reach the tolerable level, all such results have a solid and acceptable explanation. In the cases of the main and most salient variables, the data is reliable for further analysis.

5 DATA ANALYSIS STRATEGY

5.1 DATABASES AND WEIGHTS

Based on the 3 coding schemes introduced in Chapter 4.3, three databases were created. The series database contains every recorded variable, the total number of the relevant episodes that was aired in the chosen period, and the number of the coded episodes, since in case of the daily series sampling was applied for rationalizing the amount of coded contents. The projection weight was calculated from the episode numbers ($W_P=N_{total\ episode}/n_{coded\ episode}$) the purpose of which is projecting the results to the whole population of the series that were involved in the analysis.

The character database includes all variables that describe the socio-demographic and work-related characteristics of the personae who were relevant for research purposes (perceived as older than 15-year-old and with a speaking role). During the data cleansing phase – as mentioned earlier – open-ended variables were categorised and supplementary variables were added (e.g., official branches of economic activities, Hungarian standard classification of occupations, prestige scores, etc.).

In order avoid the distortion which would occur by the use of character subvariants, a universal ID was added to each character, and based on the number of the subvariants, a character weight was calculated ($W_{ch}=1/N_{character\ subvariant}$). The number of the individual characters who matched the coding criteria is 1995, while with all subvariants the total number of recorded cases is 2584. As it was explained in detail in Chapter 4.3.2, by coding character subvariants all relevant life event changes were noted. Without handling this issue, every persona whose characteristics have somehow changed would be taken into account multiple times. For example, *Luca* in *200 első randi* is a single young woman who works as a host and editor at a radio station. In season 1 episode 27 she started a relationship with a man, meaning her marital state changed. Or *Márk*, in the same series, is also an editor at the same company, his relationship status also changed in the series, while, for a short time, he was unemployed, then he returned to the radio as creative producer, and later he started a completely new career as a writer. In *Luca*'s case, the change of the marital state results in two female characters whose other characteristics are the same as the "original" version. As for *Márk*, he would be counted twice as radio host due to the relationship turn, and also as three more male characters, whose

employment status and occupation are different. Applying the character weight, a proper description of the characters can be provided without distortion. The detailed analysis includes a "life course" analysis of the characters in which their life changes are introduced, with a special focus on the occupational characteristics (e.g., how many characters have left or entered the labour market, started new a career, etc.). The character database was merged with the series dataset.

The episode database gathers the number of every work-related activity and the mentions of each character episode by episode. In this dataset the character ID (not the universal ID) indicates in which life stage the characters are. This dataset also includes a character weight, but in this case it was recalculated by the frequency of their appearances (based on the universal ID). The variables of the series database were merged with the episode dataset, also including every relevant variable from the character database. Furthermore, for this database, concerning the fourth research question, an additional standardising weigh was calculated. The application of this weight ($W_{st}=1/n_{coded\ episode}/10$) reduces each series to the length of 10 episodes thus eliminating the distortions caused by the different episode numbers and allowing the series to be compared.

Since the series database was merged with the two other ones, it was not used in itself further on. The character and episode datasets contain every relevant and salient variable for a comprehensive analysis.

Lastly, there is a fourth, supplementary database that gathers all the references, or so-called "real-world" data. The official datasets of the Central Statistics Office (STADAT, Microcensus 2016) were used for the comparative analysis, in order to measure the socio-demographical and occupational distributions on television against those of the Hungarian labour force and overall societal characteristics. The most up to date and relevant data available[13] was applied (from STADAT, the average of the 2015-2019 period)[14].

Chapter 5.2 describes the analytical strategy of the research that provides more detailed introduction before presenting the results.

[13] Official data about ethnic minorities and number of children are provided by Microcensus 2016, all other socio-demographic data were available in the Summary Tables (STADAT)

[14] One methodological problem in relation to "real-world" data should be noted: in the KSH data on stratification by the character of work done, currently retired persons are included by their last occupation, thus increasing the size of the two manual and agricultural groups. This classification cannot be reproduced in the present study due to the different analytical purposes.

5.2 ANALYTICAL STRATEGY

The previous chapter introduced the databases which were created from the coded data, and the associated weights. This chapter present the detailed description of the analysis including the application of weights and statistical methods used. For all statistical analysis the IBM SPSS Statistics 27 software was used.

The presentation of the results starts with a description of the socio-demographic characteristics of the characters. For this overview the character database was used weighted by the character weight (W_{ch}) in order to handle the changes of the character traits. All variables in the character database are categorised with nominal and ordinal level of measurement, while the main characteristics were overviewed using descriptive statistics and in each and every case when population data was available the series data was compared to it. The goodness of fit was tested in advance (for the observed data the recalculated version of it according to the populational distribution) with χ^2 statistics by the online calculator of Statistic Kingdom [15]. Some earlier studies (e.g. DeFleur, 1964; Atkin 1991; Vande Berg and Streckfuss, 1992; Wright et al., 1995; Greenberg and Collette, 1997; Signorielli and Kahlenberg, 2001; Signorielli, 2004; 2009; Laure and Dozier, 2005; Esch, 2001; Behm-Moravitz et al., 2018) have alreadyanalysed the distributions and compared the proportions of male and female characters, races and occupational roles portrayed on television with real world data (based on the results of census data) and the current analysis implemented the applicable methodological approaches of previous projects with the aim of getting outcomes that are suitable for cross-cultural comparative purposes.

The associations between demographic variables were tested by crosstabs and also χ^2 statistics. The second part of the character introduction presents the attributes of the changes that affected the main traits of the characters. For this part the percentage distributions were calculated manually in Excel.

The second set of research question focuses on the main attributes of the world of work in the Hungarian fiction series, concerning the types of occupational roles in which the characters are depicted, their employment status, and professions in comparison to the real-world labour force. The analysis consisted of the same steps as for

[15] The Goodness of Fit Test was calculated by the online calculator of Statistic Kingdom webpage: https://www.statskingdom.com/310GoodnessChi.html

the general presentation of the characters: descriptive statistics, goodness of fit test, and crosstabs for checking relations and their significance (χ^2).

The next research inquiry concerns the occupational prestige, more precisely the proportion of the high-, middle-, and low-prestige occupations in the Hungarian television series, and the relation between occupational prestige and gender. As it was mentioned earlier, for this work the results of the KSH Occupational Prestige Research were used, however, not only the occupational prestige scores were involved in the analysis but also the five explanatory dimensions. The relevant scores were matched to the occupations and categorised into three-level (high, middle, low) variables in line with the official tercile categorization of KSH. In case of those occupations which were not included in the official prestige hierarchy research, two data imputation methods were applied: all the missing prestige scores were classified into the same three-level categories by mirroring the principles of the KSH research and in order to conduct the regression analysis, the missing scores were imputed using the average of the Hungarian standard classification of occupations (HSCO-08/FEOR-08) categories. This was essential to cover all occupations that were presented in the analysed Hungarian fiction series. These variables were included in the character database.

These occupational prestige-related research questions were answered by using descriptive statistics, two-sample t-test, and multivariate linear regression. The first part of the question focuses on the detailed review of the occupational prestige and its explanatory dimensions through descriptive statistics. The second part overviewed these aspects from a gender perspective: firstly, a two-sample t-test is employed to assess the disparity in occupational prestige between male and female characters, with respect to the five dimensions of prestige also. Given that the normality assumption was not met for the occupational prestige and explanatory variables, the tests were run using bootstrap resampling. In instances where the t-test indicates a statistically significant difference, a multivariate regression model is employed to assess the influence of gender and other demographic and series characteristics.

For the regression analysis, dummy variables were created for all variables that were relevant to the analysis, with the exception of the 'chronological age' scale variable. With regard to marital status, the items were categorised as either single or in a partnership/ spousal relationship. The following variables were excluded from the analysis due to the high proportion of missing variables: socio-economic status (80.4% missing), place of residence (city or countryside, 60% missing), sexual orientation (65.7%

missing; 94.3% of known cases are heterosexual). The origin of the characters variable was removed from the analysis due to the fact that 98.4% of the characters are Hungarian, while the proportion of characters belonging to ethnic minorities is only 1.3%. Consequently, this variable was also excluded.

Three regression models were employed in the analysis. The first, the basic model, included the socio-demographic characteristics of the characters: gender, age, marital status, whether they have children, and type of role. The second, extended model incorporates variables relating to the representation of work in the analysed fiction series. These include whether work plays a central role in the storyline and whether the depiction of work in the series aligns with the real, everyday work routine or it presented a distorted image. In the third, interaction model, gender interaction variables are included.

Since unfortunately there is no data about the populational distribution of the occupations in relation with their prestige level, comparison was not possible with the population data.

The fourth set of research questions aims to explore the relation between occupations and work-related visible and verbal elements, more precisely, to investigate which occupations are depicted more often during doing working activities, overtime and atypical working, and to record the frequency of work-related mentions. For this purpose, the episode database (that was merged with the relevant variables from the character database) was the baseline weighted by the projection weight (W_P). The use of weight is required by the fact that in case the series from which samples were taken the expected amount of work-related actions and mentions would be different from the observed cases. The episode database was aggregated, the new databases included the total number of working actions and mentions and variables corresponding to the current analytical criterion (e.g., occupations, gender, type of role, prestige level, etc.). Since the research question had a special focus on occupations, the unit of analysis was generally the occupations instead of the characters.

The total number of the depicted occupations was 280, and the gender perspective was involved in the analysis as well, however, testing the normal distribution of the scale variables (number of working activities and mentions) was impossible, therefore all these variables were categorised into four- or six-level ordinal variables (in some cases due to the lower number of occurrences less categories were enough) in which the categories refer to the frequency of the event when an occupation was visible at work on screen or was mentioned in outside-of-work situations. As for the mentions, due to the occasionally

low numbers in case of certain types of mentions the positive and success-related, and the negative and problem-related mentions were merged. The differences between gender, characters' role-types and occupational prestige were tested by χ^2 statistics and crosstabulations.

This part of the analysis (RQS4.) provides a theoretical approach of presenting the results (frequency of regular working activity) as if all series were of equal length (since, evidently, a series of greater number of episodes offers much more time/opportunity to represent work). In order to achieve this the standardising weight (W_{ST}) was applied which standardized the episode number of each series to ten episodes. In this approach the top ten occupations were presented in comparison with the not-standardised data by their share of the total number of working activities.

The last topic of the research was a more complex in the sense that it involved all the three databases as it intended to explore the differences in the occupational portrayal of the Hungarian fiction series along the series characteristics, concerning their formats (daily/weekly), genres (drama, comedy, etc.), and broadcasting platforms (public, commercial, cable channels, and premium channel with OTT service), moreover, the differences in the gender portrayal in relation with the gender of the creators. These dimensions were analysed through five aspects: gender distribution, the proportion of economically active and inactive characters, occupational prestige, and the number of work-related actions and mentions. The first three aspect were analysed on the character database (character weight was applied), which included all relevant series-related variables. As almost all variables are discrete, the similarities and differences were tested by χ^2 statistic and crosstabs, while as for the occupational prestige two-sample t-test and multivariate regression modelling were applied. For the gender-, and economic activity distribution the goodness of fit was also tested by χ^2 statistic.

Regarding the two other aspects, the analysis was slightly more complex. Work-related actions and mentions were in the episode database that also contains relevant variables from the character- and series database. Since here the aim was to compare the different types of series, the standardizing weight (W_{ST}) was applied for the aggregation. In the new aggregated database, the unit of analysis was the series. The normal distribution of the continuous variables was tested by One-Sample Kolmogorov-Smirnov Test. (Altogether 52 tests were done for both variables.) In each case, when the distribution was tested to be normal, the differences between the series types were tested with ANOVA, if the normal distribution failed, the nonparametric alternative to the one-

way ANOVA, the Kruskal Wallis Test was applied to investigate the possible differences.

The main considerations of the methodological and analytical approach having been overviewed above, the following chapters present the outcomes of the analysis.

6 RESULTS

6.1 INTRODUCTION

This chapter is divided into two main parts. In both parts, all results are systematically presented in 5 different sections. The first part includes two subchapters and starts with a character overview which presents all socio-demographic characteristics of the characters who appeared in the analysed Hungarian fiction series and met all criteria (i.e., judged to be 15 years-old or older and had at least 3 lines). Since some of the characters went through changes which was coded – in relation to the personae's age, marital state, habitation, employment-, or hierarchical status, and occupation –, a subchapter is dedicated to overviewing such shifts. These are also presented with the purpose of giving the context and the dynamics of the characters' lives which had altered their socio-demographic characteristics. The next phase introduces all occupational characteristics, including every work-related result in general and also present the main aspects of the world of work in relation to gender.

Based on the outcomes of the first part, more specifically the results of the second section which was exploring the accuracy of the portrayal of television labour force, the next part of the analysis starts with an extensive and more detailed overview of the occupational prestige portrayed on television screen. The analysis covered not just the level of prestige but explanatory dimensions also, such as income (that concern the possible salary-level of a job), social benefit (the social benefit and value of a certain profession), power (degree of power/control and influence that comes with an occupation), knowledge (the degree of power, control and influence that can be obtained by holding a job) and trendiness/fashionability (that refers to the attractiveness of the certain profession). Moreover, all these characteristics are to be overviewed also from a gender perspective also.

The following section has a special focus on the work-related contextual elements, both visible and verbal, by analysing the frequency of actual work activities that are show in the series, also concerning the number of atypical working actions and overtimes. The analysis includes a theoretical insight with standardised results which presents how the portrayal of the world of work would be if every series had the same length, also considering the main theme of the storylines (i.e., does the work or workplace have central

role in it or not). The verbal elements cover all kinds of work-related mentions, whether they were positive, negative, neutral, related to success, problems or financial issues.

The last part overviews the differences between the main characteristics of the series, namely the format (daily/weekly), genres (drama, comedy, etc.) and broadcasting platforms (public, commercial, cable channels, and premium channel with OTT service), in terms of occupational portrayal in Hungarian television series. Through five key aspects (gender ratio, proportion of economically active and inactive characters, occupational prestige and number of work activities, and work-related mentions) the types of the series are to be compared with the purpose of finding possible differences in the characterization and depiction of the world of work. Besides, the behind-the-scenes workers, more precisely the persona of the creators are also involved in the analysis partly in order to determine whether the finding of prior foreign studies are also true to Hungarian television series, and also to explore if when there are women among the main creators (showrunner or lead writer) the gender portrayal is more equitable and balanced.

6.2 First part - Television World vs. Real World[16]

6.2.1 Character Overview

6.2.1.1 Introducing the Characters

This chapter is dedicated to the series characters, overviewing their main socio-demographical characteristics.

Altogether 1995 characters were recorded who matched the criteria (older than 15 years-old, with a speaking role) without the subvariants. According to their role, which refers to the part they play in the story, three types were differentiated. Main characters have the central role in the plot, they play the most essential and fundamental personae of the storyline. 163 personae (8.2%) with lead roles were recorded. Supporting characters are not in the focus of the story, but they appear frequently, and contribute actively to the course of events. Their rate in the sample is 18.4% (368 characters). Minor characters are all others with speaking roles, who account for the majority of the sample, 73.4% (1464

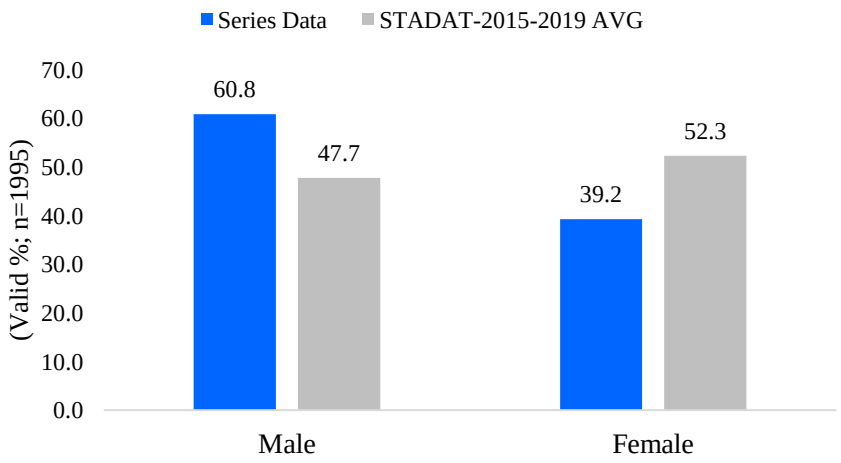
[16] The main findings of this chapter will be published in an edited form in the Intersections scientific journal, with some sections having been removed or expanded.

pc).

In respect of gender distribution, as it was earlier explained, from the television content via visible elements only the characters' gender was identifiable, while the population statistics have data only for biological sex. Since, assumably, the two categories overlap in most cases, the KSH data is used for comparative purposes, the aim of which is to check whether the world of television accurately reflects the reality or distorts it.

On television the male characters (60.8%) significantly outnumber females (39,2%) by about 1.55 to 1 (Figure 1), while in the real world the ratio is actually in favour of women (52.3% vs. 47.7%). This resonates with the results of prior research, which reported the same imbalanced gender representation (DeFleur, 1964; Vande Berg, Streckfuss, 1992; Signorielli, 1993; Greenberg, Collette, 1997; Signorielli and Bacue, 1999; Elasmar et al., 1999; Glascock, 2011; Lauzen and Dozier, 2004; Emons et al., 2010; Esch, 2011; Jacobs et al, 2015).

Figure 1. Gender distribution in television series vs. 'real-world'



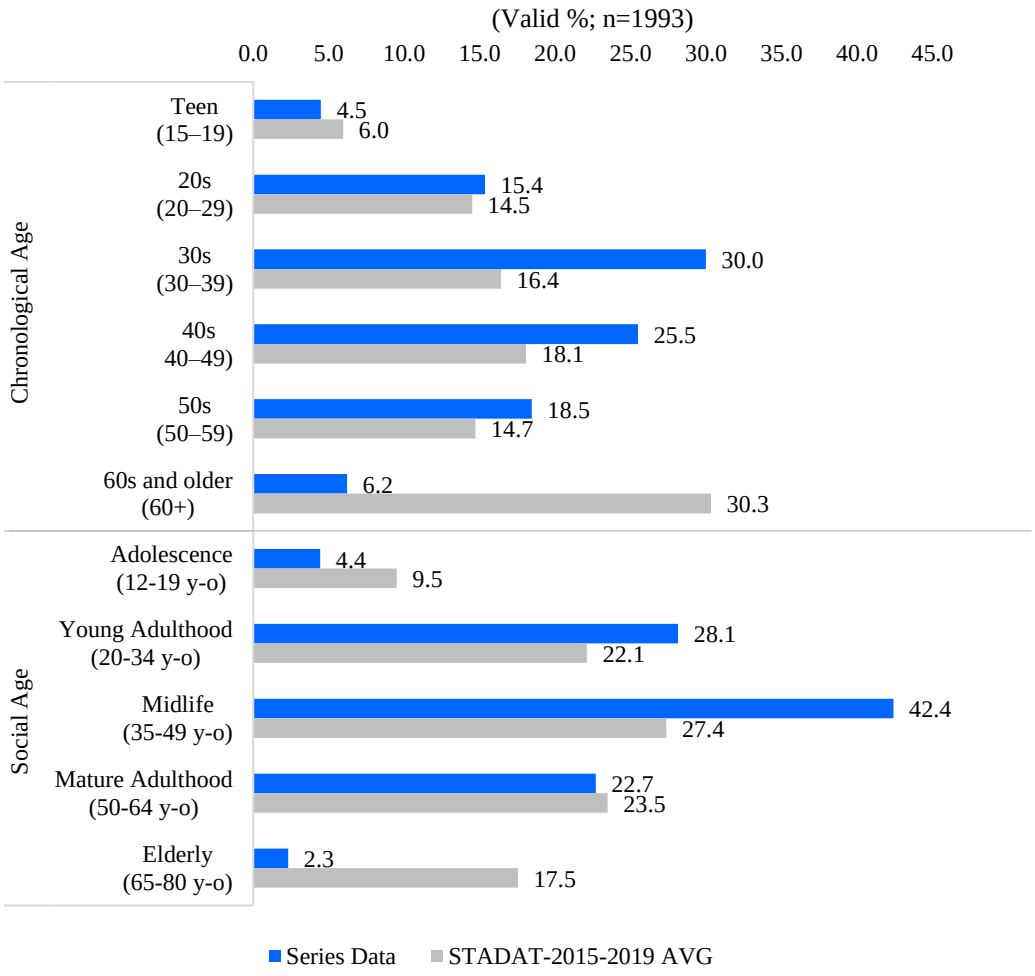
Goodness of Fit Test: $\chi^2 = 137.919$, d.f.=1, Sig. < .001 (Table 14 in Appx.)

Source of 'real-world' data: KSH Summary tables; table 22.1.1.3. – 2015-2019 avg. Available at: < https://www.ksh.hu/stadat_files/nep/hu/nep0003.html > [Accessed 19 05 2021]

Regarding age distribution (Figure 2), two variables were used during the coding phase in order to make the most accurate estimation of the characters' age (chronological and social age). Both variables show the same results, young adults (aged 20-34) and characters in their midlife (35-49 years-old) are overrepresented in television, while adolescents and elderly people are very rarely shown on screen. The chronological age

classification shows that characters in their 30s (30%) and 40s (25.5%) overdominate the other four age groups. These results are completely in line with previous research findings, which highlighted that teenagers and elder generation are neglected on screen and the difference between the television representation and the population is significantly distorting (Signorielli and Bacue, 1999; Signorielli, 2004; Lauzen and Dozier, 2005; Smith et al., 2012).

Figure 2. Age distribution in television series vs. 'real-world'



Goodness of Fit Test – Chronological Age: $\chi^2 = 694.08$, d.f.=5, Sig. < .001 (Table 15 in Appx.)

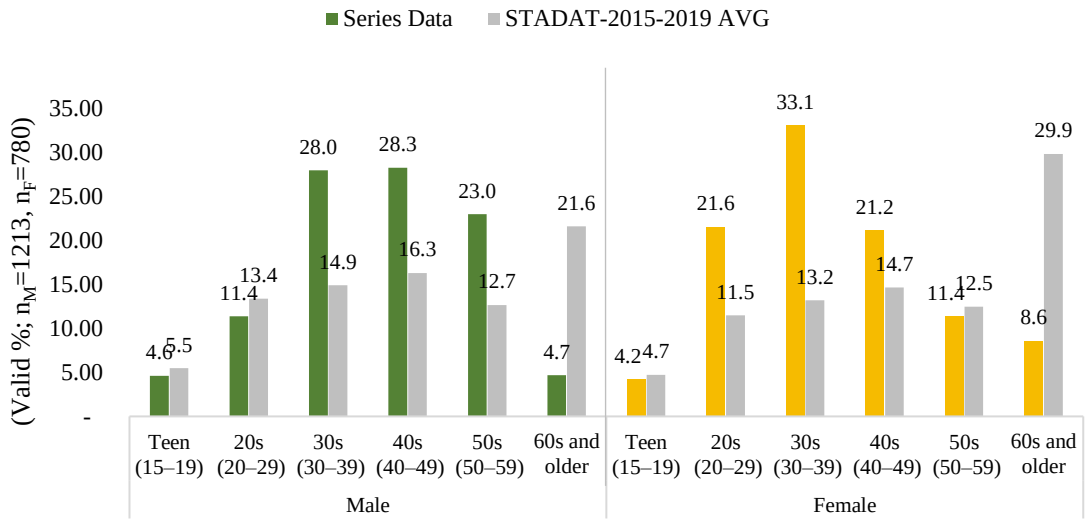
Goodness of Fit Test – Social Age: $\chi^2 = 514.623$, d.f.=4, Sig. < .001 (Table 16 in Appx.)

Source of 'real-world' data: KSH Summary tables; table 22.1.1.3. – 2015-2019 avg.
Available at: < https://www.ksh.hu/stadat_files/nep/hu/nep0003.html > [Accessed 19 05 2021]

As for the age distribution by gender (Figure 3), younger females are more likely to be portrayed while middle-aged males make up a larger segment of the characters on

television screen. Males aged 30-50 are overrepresented, meanwhile their counterparts over 60 are significantly underrepresented compared to the real-world age distribution. Females in their twenties are overrepresented, just as well in their 30s and 40s, while 60s or older women are dramatically underrepresented.

Figure 3. Age distribution by gender in television series vs. 'real-world'



Chronological age by gender: χ^2 =92.15, d.f.=5, Sig. < .001

Source of 'real-world' data: KSH Summary tables; table 22.1.1.3. – 2015-2019 avg. Available at: < https://www.ksh.hu/stadat_files/nep/hu/nep0003.html > [Accessed 19 05 2021]

In numerous cases (64%) the sexual orientation of the characters was indeterminate, but regarding the relevant and obvious ones, the great majority (93.9%; total percentage: 33.7%) of the characters are heterosexual, 5.7% (total percentage: 2%) homosexual, and only 0.5% (3 cases, total percentage: 0.2%) are bisexual.

Considering the martial state of the characters (Table 17 and Table 18 in Appx.), 27.2% (total percentage: 9.2%) of them are married, therefore legal marriage is significantly underrepresented on television and it seems that the same is true for divorced people and widows. Official demographic statistic covers only the 'single' state at a legal category, however, during the coding relationship status and domestic partnership were also recorded. Legally singles are highly overrepresented in television series (61.5% [total percentage: 20.7%] vs. 34.9% in the real world). The rate of 'real' single persons is the highest (34.3%; total percentage: 11.5%), and the quarter (26.6%; total percentage: 9%) of the characters are in a relationship (the number of domestic partnerships is marginal).

Among the male and female characters there is no significant difference regarding their marital state. However, similarly to the findings of Glascock (2001), males' marital status was significantly less likely to be known (70.9% indeterminate) than their female counterparts' (59.3% indeterminate). (This distinction is so meaningful that if the indeterminate category is included in the analysis it made the difference between male and female characters significant [Table 19 in Appx.]).

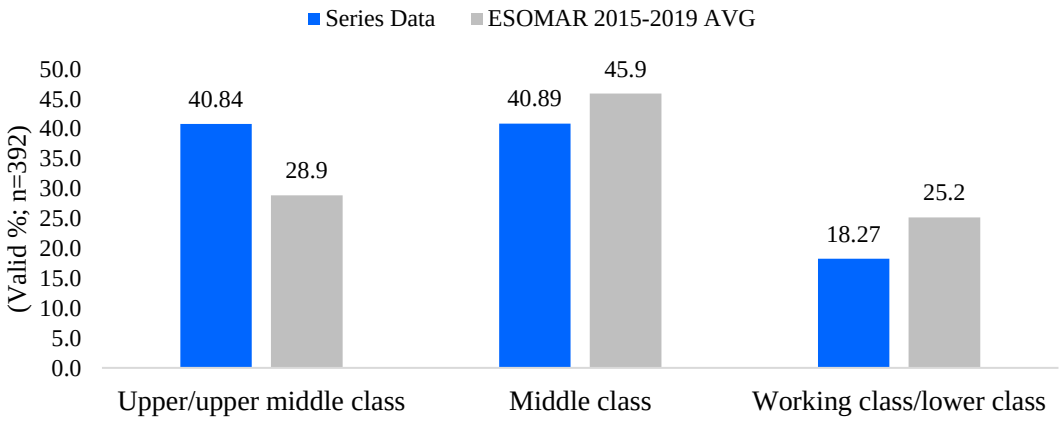
Determining if a character has a child or not was difficult in many cases (67,6%) as well. But regarding the obvious cases, the majority had no children (57%; total percentage: 18.5%), meaning that parents are underrepresented in fiction series (population rate: 62.5%; see Table 20 and Table 21 in Appx.). Among females and males there is no remarkable difference in having a child or not.

In case of those who have children (43%; total: 14%), the average number of children is 1.45. Families with one child are more likely to be presented on television screen (67.5%; total percentage: 57.6% vs. population rate: 54.5%). As for families with more children, their appearance in the series is slightly underrepresented compared to the population average (Table 22 and Table 23 in Appx).

It proved to be difficult to define the characters' socio-economic status as 80.4% of the cases are indeterminate. Nevertheless, based on the clear cases, it can be noted that television's world overrepresents the upper-, and upper-middle class compared to the social reality[17] (40.84%; total percentage: 8%; vs. population rate: 28.9%). Figure 4 shows that the representation of the middle class in the series is close to the real-world, while the lower classes are underrepresented.

[17] The 'real-world' data is based on the ESOMAR classification. The data is obtained from Nielsen's (Television Audience Measurement company) Establishment Survey (2015 and 2019).

Figure 4. Socio-economic status in television series vs. 'real-world'



Goodness of Fit Test – Chronological Age: $\chi^2 = 29.135$, d.f.=2, Sig. < .001 (Table 24 in Appx.)

Source of 'real world' data: Nielsen, Establishment Survey, 2015 & 2019 avg.
[Obtained directly from the Audience Measurement Company; Accessed 08 06 2021]

Concerning the differences between genders, females' socio-economic status is slightly more likely to be clear (76.3% is indeterminate), than males' (83.0%). But regarding the evident instances, television shows more men (valid percent: 44.7%) with higher status, while women rather tend to belong to the middle class (45.7%), although the results are not significant. Majority of the upper/upper-middle class members are in their 40s (32.5%) and 50s (26.3%), and younger characters in their 20s and 30s are likely to belong to the middle class (χ^2 =24.95, d.f.=10, Sig.= .005). The relation between marital state is also significant (χ^2 =16.81, d.f.=8, Sig.= .032), wealthier persons rather tend to be married (36.9%) than being without a partner (26%), while almost half of the working-class characters (43.1%) are single.

For the place of living of the characters three category was recorded: city, village, and abroad. Based on the background images, series that are set in a city were presumably shot in the capital (Budapest), but since this was never clearly stated, an umbrella category ('city') was used. City dwellers (60.7%; total percentage: 24.3%) significantly outnumber countrymen (33.8%; total percentage: 13.5%), while their ratio in the population is actually higher (70.7%). Residents of villages are slightly overrepresented on television (population rate: 29.53%). (The reason behind this phenomenon is the new trend in the Hungarian series production: due to the outstanding success of *A mi kis falunk/Our Little Village*, more and more television content about village life is created.) Lastly, only 5.6% (total percentage: 2.2%) of the characters live in foreign country (see Table 25 and Table 26 in Appx.).

Regarding the origin of the characters, the great majority (97.8%) is Hungarian, only 0.8% ethnic Hungarian (from the territory of the historical Hungary) was depicted. The ratio of the members of the Hungarian diaspora (around the world) was 0.2%, and 1.2% foreign character appeared in the analysed series.

The representation of the ethnic minorities is also inequitable (Table 27 and Table 28 in Appx.): 1.3% of the characters was Romani, while their ratio in the population is 3.2%. Same disproportionate portrayal of ethnicity was reported in prior research (e.g., Signorielli and Kahlenberg, 2001; Signorielli 2004, 2009). The majority of the Romani characters (70.4%) was male. 1.8% of the leading roles was performed by ethnic characters, and nearly half of them (48.1%) had a minor role.

6.2.1.2 Character's Life Changes

As already discussed, some character had more than one occupation or went through changes – with relation to the personae's age, marital state, habitation, employment-, or hierarchical status, and occupation –, which varied their relevant traits. These altered versions were called character subvariants. The coding method through which these changes were tracked has already been described in Chapter 4.3.2. This subchapter is to introduce those relevant events that had substantially modified the characteristics of the involved characters and the frequencies of those occurrences.

Out of the 1995 characters 246 had at least one subvariant. Typically, main characters have subvariants, 63% of them had changed at least one of their characteristics. A third of the supporting characters (35%), and only 1% of those who had minor role had an altered version. In this regard there is no significant difference between males and females: 59% of men's, and 41% of women's trait changed.

The range of the number of altered characters is between 1 and 12. The average number of subvariants is 2.39. Minor characters have no more than one altered version, in case of supporting roles the average is 2.02, while lead roles have 3.03 variant on average. Between males and females there is only a slight difference, the average number of subvariants of females is 2.41, while for men it is 2.38. The majority (83%) of the involved characters had three or less subvariants (almost half of them [48%] had one) and there are only five characters who had ten or more altered version. Out of those who had more than three subvariants, most had a leading role (63%), and their proportion is equal

among genders (51% male, 49% female).

The natural process of aging also concerns series characters, however, only three characters' age changed in a way that affected the applied age category variable: one male character became a young adult (twenty years old), and one other man and a woman turned forty.

The love life of the characters in television series is always a central theme of the storyline. Altogether 169 personae's marital state had changed – affecting men (51%, 86 char.) and women (49%; 83 char.) equally. Since in the series the bond of love was woven between certain characters, most of the marital-state-related changes affected two persons at the same time (but not all of them).

129 characters started new relationship on screen, of which 69 ended with a breakup after a certain time, 56 proved to be permanent and 4 ended up in marriage. Only one male character reconsidered his sexual orientation and started a homosexual relationship that proved to be a happy and long-term commitment.

The ups and downs of romantic affairs are no different on television than in real life as 30 relationships suffered shorter or longer breaks, only one of them ended permanently, but three turned into marriage. 34 romances broke up for good, and one of these was preceded by a temporary relationship break. Among the 21 relationships that ended in marriage, there were 4 which could be followed from a budding romance all the way to the altar. Four marriages were torn apart by death (two men and two women were involved), but apart from these, all of them proved to be durable and well-functioning love-bonds.

Among the six characters who divorced (according to the storyline they were married by default), half of them had main (2 men and a women) and the other half had supporting roles (3 women). 3 of them tried a new relationship after the divorce, but none of these romances were long-term. 2 male and 5 female characters became widowed, but only one of them started a new (short-term) relationship following.

Family growth also occurred in television series. In 22 cases the number of family members increase with children. Sixteen characters became a parent for the first time, in 14 cases a baby was born (altogether 10 new-born babies, 1 set of twins), one of them (male) via adoption, one of them found out that he had a child (aged around 10) he did not know about. In the case of new-borns, more males (8) than females (7) were involved, there was one couple two had two children born on screen, and one who had twins. There was one woman who already had a young-adult child and she became a mother of two

via adoption. One female character revealed the secret that she has a child who was taken away from her. It seems that hidden children are common in television series, as there was a family man (with an adult daughter) who also found out that he had another grown daughter. There were 3 characters (two of them formed a couple) who already had teenager children and they had another new-born child. It has to be noted that, apparently, the family model where the family growth occurs in a shorter time period is atypical on screen, i.e. the age difference between children is small.

The changes that concerned the habitations were minor, and all the concerned characters were female. Three characters moved abroad, one of them moved back after a short period, and another woman living abroad moved home permanently. One character moved to the capital for a while but then returned to his original place of residence, while there was one woman who permanently moved to Budapest due to career reasons.

The socio-economic status of the characters very rarely changed significantly in television series. In three cases the change was favourable: one female got out of the lower class through her work (escort girl abroad), one man and one woman got wealthy through inheritance. Five characters lost their fortune: one was imprisoned for a short period and he was played off; the other four belonged to the same family: when the parents decided to give up their illegal business and chose the right path, as a consequence, they had to restart everything in narrow circumstances.

Work-related changes of any kind occurred to 172 characters (8.6% of all characters). These matters may concern the person's economic activities, employment status, occupational roles, and hierarchical positions.

86 characters were involved in economic-activity-related changes. 2.4% of all characters (48 persons) entered the labour market: 33 women and 15 men started working – for the first time in their lives or following their first appearance, when they were unemployed. 5 male and 3 female characters quit their jobs or were fired for and then, in a short time, they returned to the exact same workplace and position. Most of these events were just dramatic turns in the storyline (and except for one, all of them happened to main characters). Two men's employment status changed from self-employed sub-contractors they became employees.

37 characters (2%; 20 males, 17 females) became unemployed. Most of them (33) only once, three of them twice, and there was one male character who was out of work three times. Less than half of them (17 char.) started working again. Those who became unemployed twice, got back to work only once, while the man who lost his job three times

returned to work twice. 20 out of the 37 newly inactive characters remained unemployed, 6 of them were males.

Occasionally, the characters in television series changed their career by starting a new job, changing workplaces, or getting into a higher/lower position. 133 characters (68 males and 65 females) were involved in such occupation-related changes. Half of them (66 char.) were affected once, 35 twice, 15 three times and 17 of them more times (7 shifts was the most).

57% of the characters (77 pers.) who were involved in career change started a job at a new workplace. 2 men had a fresh start five times, 1 male four times, 6 persons (3 males and females) three times. 18 characters (twice as many women as men) had two new occupations, while the rest (50 char.) changed jobs once. 14 characters were employed in the same position at another workplace, one of them changed companies twice. Sometimes people start a new job at the same workplace, on screen that happened to 11 characters. Promotion or demotion affects series characters as well; 25 personae got to a higher hierarchical position at work. 13 females and 12 males were promoted, 2 men twice. As for loss of position, such events happened to 4 men and 5 women. One female's career was ruined by her being moved to a lower position twice.

Some characters (42 pers.) started to run their own businesses or became self-employed. There is no significant difference between men and women in this respect either, 22 men and 20 women started own businesses. Although the majority (33 char.) did it once, some characters had greater entrepreneurship – 4 women and 2 men started an own business twice, 2 males three times, and 1 man launched businesses in four fields.

In some cases, mainly for financial reasons, characters had a (part-time) side-job. In the samples analysed, altogether 27 personae took on a second job, an activity in which both males and females were equally involved (12 men, 15 women). Only one woman worked in the same field as her full-time job, all the other persons chose a part-time job in a different industry. Two females had two side-jobs, one of them worked in two different fields.

As for the nature of the work, 69 characters held purely intellectual jobs during their careers, and 30 were involved in manual labour. 8 persons' positions were changing randomly (without any noticeable trend). 15 characters who were manual labourers became intellectual workers, and there were 6 others who – after this shift – later returned to physical work. Four personae who were previously working in the intellectual area changed to manual work. There was only one woman who between two intellectual jobs

earned money by doing physical work.

6.2.1.3 Summary

Overall, the results presented above indicate that character portrayal in Hungarian fiction series is imbalanced and distorted compared to the real Hungarian population. The findings of the present research also support the outcomes of the previous research (DeFleur, 1964; Atkin, 1991; Vande Berg and Steckfuss, 1992; Signorielli, 1993; Greenberg and Collette, 1997; Elasmar et al., 1999; Signorielli and Bacue, 1999; Glascock, 2001; Signorielli and Kahlenberg, 2001; Signorielli, 2004, Lauzen and Dozier, 2004, 2005; Signorielli, 2009; Emons et al., 2010; Esch, 2011; Smith et al., 2012; Jacobs et al., 2015; Signorielli, 2017; Behm-Morawitz et al. 2018), indicating that there are similar trends in the representation of Hungarian television series as in the case of foreign-produced content, thereby conveying a similarly distorted image to their audiences. In terms of gender, as the results highlight, the portrayal of males is more favourable, not only because of the differences in proportions, but also because of their characteristics.

Male characters outnumber females while their proportion in the society is quite the opposite. Younger age-groups are overrepresented, while people aged 60 or older are neglected. Females are more likely to be portrayed as younger (in their 20s and 30s), while males are mainly depicted as 30–50-year-olds.

Marriage is highly underrepresented on television, just as well as divorced or widowed people. Indeterminate marital status is more typical among male characters. Parenthood is also inequitably presented in fiction series: not only are fewer character with children presented on the screen, but parents with one child are significantly overrepresented compared to families with more children and also in comparison with the population average.

The representation of socio-economic status is also imbalanced, favouring the upper- and upper middle class. Males with higher economic status dominate the females, while married characters are more likely to be depicted in fiction series. Lastly, similarly to the case of marital status, indeterminate socio-economic status is proportionately higher among men.

As for the residence of the characters, city dwellers outnumber those who live in villages; however, countrymen are slightly overrepresented on television compared to the

real-world population. Last but not least, the ratio of ethnic minorities in fiction series is remarkably lower than in the society, and even is they appear, mainly male Romani characters were visible in the analysed media contents.

Regarding the subvariants of the characters, it can be summarised that one fifth of the characters were affected by life changing events. Examining these changes is a new aspect of research, a novelty to previous projects as instead of analysing five-year trends in general, for example how the portrayal of male and female characters has changed, it captures those events that alter the characteristics of the characters. This gives us a picture of what the central elements of storylines are. The two main areas that modified traits were in relation to work and love life. Both themes provide the writers with plenty of opportunities to make the storyline interesting and exciting. As for love life related narratives, the audience loves dramas and fairy tales, therefore relationships are always in the centre of the plot. However, regarding career issues, in some cases the portrayed unrealistic occupational mobility (e.g., how easily a career can be restarted from scratch, or an own business be launched and made profitable) creates a completely distorted picture of the world of work on television, thereby conveys entirely false ideas to the viewers.

6.2.2 Occupational Characteristics

6.2.2.1 Introduction

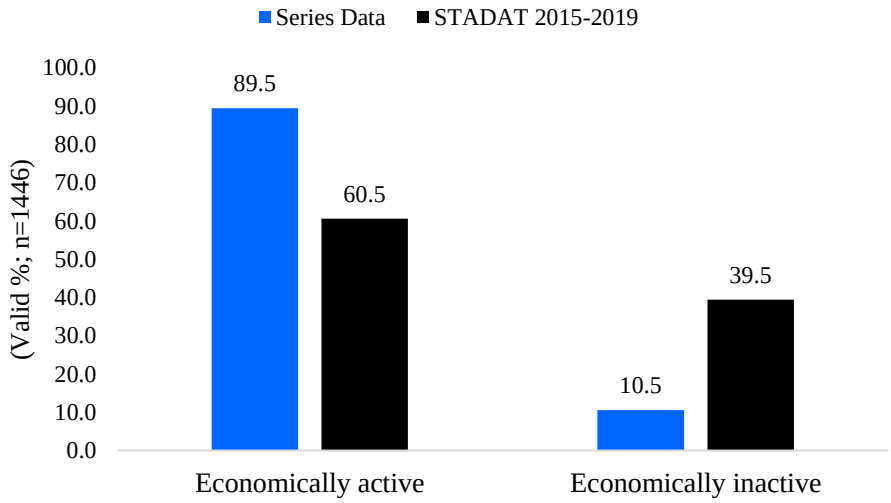
Prior studies and current research found that the portrayal of female and male characters and their traits is quite inequitable on television. The previous chapter covered the main socio-demographic aspects and their representation, such as their gender, age, marital state, socio-economic status, place of living, and ethnicity. Since work inevitably has a central role in life, series characters also have paid jobs as well. However, earlier investigations found that the depiction of occupations is inaccurate on television. The aim of this analysis is to explore the characteristic of the labour force in Hungarian scripted series.

Therefore, the next group of research questions to be reviewed in the next chapter concerns the main attributes of the world of work in Hungarian fiction series through examining the depicted occupations and how characters' employment status and the portrayed professions compare to the real-world's labour circumstances.

6.2.2.2 The World of Work in Hungarian Fiction Series

To begin with, employment rate is highly misrepresented on television compared to the real-world figures: the vast majority (89.5%; total percentage: 64.5%) of the characters had a job, while in the reality only 60.4% of the Hungarian population is employed (Figure 5). During the coding process, a simplified version of the economic activity variable was recorded, meaning that those who did not have a workplace – regardless of being unemployed temporarily or permanently (pensioners, students, etc.) – were coded as economically inactive. Accordingly, during the reality check, the relevant categories were merged in line with this action. Inactive people are dramatically underrepresented in television series (10.5%; total percentage: 7.6% vs. 39.5% in society).

Figure 5. Economic activity in television series vs. 'real-world'



Goodness of Fit Test: $\chi^2 = 505.681$, d.f.=1, Sig. < .001 (Table 30 in Appx.)

Source of 'real world' data: KSH Summary tables; table 20.1.1.5. - 2015-2019 avg.
Available at: < https://www.ksh.hu/stadat_files/mun/hu/mun0002.html > [Accessed 19 05 2021]

Regarding the differences among genders, in case of women it was more likely to be unclear whether they are economically active or not (33.7% is indeterminate, while for men the proportion of the unclear cases was 23.5%). The study of Jacobs et al. (2015) found the same connection between gender and unknown occupational status. Focusing on the relevant occurrences (Table 29 in Appx.), in television series more men are portrayed as economically active than in the population (66.4% vs. 53%), but for women a reverse trend was found (33.3% in television world vs. 47% in reality). Contrary to the

findings of Signorielli and Kahlenberg (2001), in Hungarian television series there is no connection between marital state and economic activity, meaning married and unmarried women are equally likely to work, just as their male counterparts.

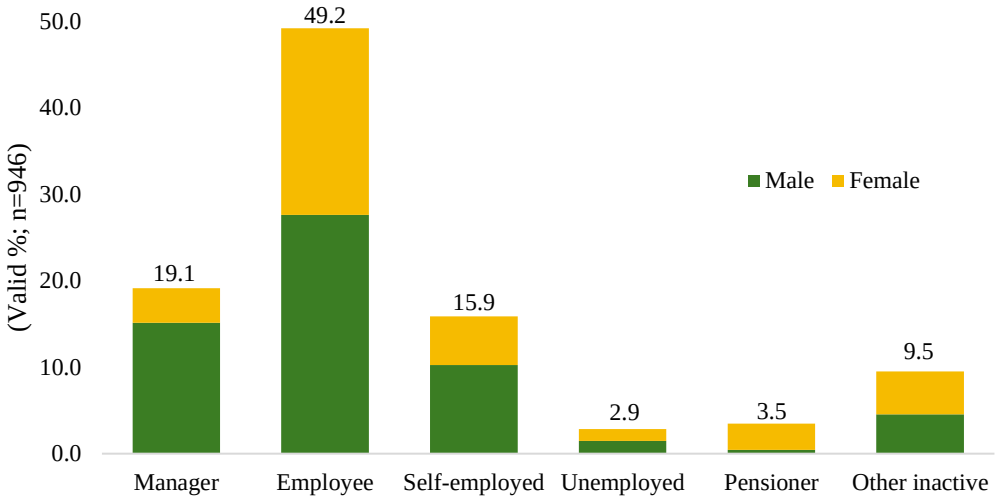
Although, the distribution of employees and entrepreneurs seems to be fair on screen, the portrayal of the labour market is disproportionate in presenting those who are running their own business (Table 31 and Table 32 in Appx.). The ratio of business owners in series is twice as much (20.3%; total percentage: 9%) than in the society (10.2%). Consequently, the employed workers are slightly underrepresented on television (79.7%; total percentage: 35.5% vs. 89.4%). Television tends to portray both men and women with a greater entrepreneurial spirit, meaning among genders there is no considerable difference in this regard. Marital status also has no major impact on this phenomenon, although it can be noted that nearly one-third (31.5%) of the business owners are single.

Determining the hierarchical position of a character proved to be challenging in half of cases (52.5% was indeterminate). Regarding the unclear cases, twice as many men's status of employment was undeterminable as women's (62.2% vs. 37.8%). As for the obvious instances, most of the characters were employees, one-fifth of them was in managerial positions, while very few unemployed or pensioner were visible in the analysed television series.[18]

As Figure 6 shows below, there are some obvious differences between men and women on the subject of their hierarchical position. Males are significantly more likely to fill in leading positions or be self-employed. On the other hand, pensioners on television are only female characters. 'Other inactive' status covers housewives and students, which resulted the balanced distribution of genders in this category.

[18] The hierarchical position of the characters or their status of the employment was recorded as well, but unfortunately there is population data which is convenient for comparative purposes.
The stratification model (Stratification by the Character of Work Done - based on the HCSO-08/FEOR-08 classification) covers hierarchical aspects as well, and that also provides opportunity for comparing the population and the television data, these are presented in detail later in this chapter.

Figure 6. Hierarchical positions by gender in television series



Hierarchical position by gender: χ^2 =67.3, d.f.=5, Sig. < .001

Concerning managerial positions and age, characters in their 50s are the most likely to fill in leading positions (41.4%), while almost the one-third of them (30.9%) are in their 40s. The relationship between gender, age and leadership status is significant (χ^2 =973.45, d.f.=25, Sig. < .001), half of the male managers were in their 50s, as in case of women 43.6% of the managers were in their 40s.

While there is no particular connection between marital state and hierarchical position, parenthood and status of employment are not independent from each other (χ^2 =70.96, d.f.=5, Sig. < .001). 57.5% of the managers and half of the self-employed have children, but three quarters of the employees are not parents, similarly to the unemployed. The number of children is not likely to influence the characters' position.

Regarding occupations, in 552 cases the characters had unknown professions. Jacobs et al. (2015) found that male characters are almost twice more likely to have indeterminate occupational status. According to the present analysis, the ratio is close to the previous findings: 23,7% of male, and 33.9% of female characters had unidentifiable occupations.

As far as the main characters are concerned, only 10 (6.1%) of them had unknown occupations, and only 3 of them were male. Among supporting roles the ratio is almost balanced in this aspect, while in case of the minor characters, 28% of the males, and 43% of the females had indeterminable professions.

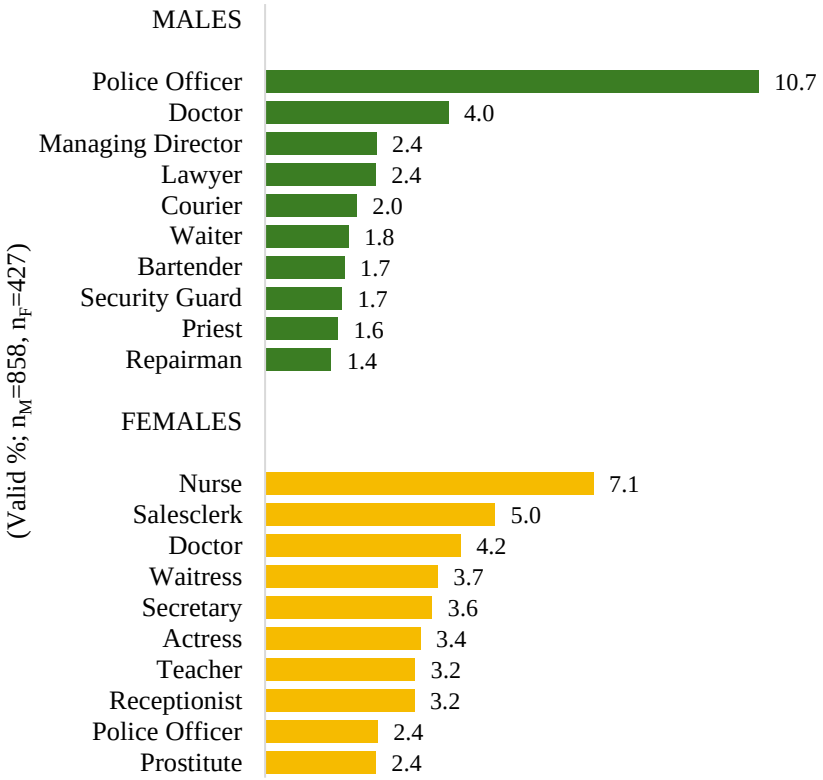
Altogether 323 different occupations were depicted in Hungarian prime-time series. Glascock (2001) and Signorielli and Kahlenberg (2001) noted that men were shown in a more diverse number of occupations than women, and the same was found in the present analysis. While male characters were shown in 268 different jobs, their female counterparts were portrayed in 163.

In general, the top 10 most prevalent occupations that were held by almost third of the characters are the following: police officer, doctor, nurse, waiter/waitress, salesclerk, lawyer, teacher, receptionist, managing director, and actor/actress. Previous studies reported very similar tendencies for foreign television contents. Police officers, doctors and lawyers were the most represented occupations according to Signorielli (1993, 2004), Greenberg and Collette (1997), Elasmar et al. (1999), Glascock (2001), Lauzen and Dozier (2004) and Esch (2011). Although Signorielli (1993) reported that teachers, and secretarial and sales workers are underrepresented, the current analysis found that teachers, salesclerks and receptionists are also among the most frequently portrayed jobs. Consequently, in respect of the branches of economic activities, greater percentage of occupations belong to the public administration and defence, human health care, and accommodation or food services. Also, a high percentage were in arts- and entertainment-related occupations.

As for the standard classification of occupations, professionals and managers are overrepresented on television screen. This is also in line with earlier findings (Signorielli, 1993; Greenberg, Collette, 1997; Elasmar et al., 1999; Signorielli and Kahlenberg, 2001; Esch, 2011; Jacobs et al., 2015). Commercial and services occupations are also dominant, while in the meantime, agricultural, industrial and elementary occupations are highly underrepresented, just as machine operators, assembly workers and drivers of vehicles. (Figure 16 in Appx. summarizes all relevant occupational characteristics reviewed above and Table 33 and 34 show the results of the Goodness of Fit Tests.)

Between male and female characters there are some remarkable differences in this aspect as well (Figure 7). The greatest percentage of men were police officers or highly-trained professionals such as doctors and lawyers. Greenberg, Collette (1997) and Glascock (2001) came to the same conclusion. In Hungarian fiction series males are also likely to be portrayed as managing directors. The other most common occupations among men were typically non-intellectual jobs, such as courier, waiter, bartender, security guard and repairman. It is a rather interesting fact that the list of the top ten most frequent occupations for men also includes priest (1.6%; valid percent 1.1%).

Figure 7. Most frequent occupations in television series by gender



Women are proportionately more likely to be seen in pink-collar occupations. Six out of the ten most frequent professions belong to that category, such as nurse, salesclerk, waitress, teacher, receptionist and secretary. Similar to men, doctor is a common occupation for females as well, and women are also often depicted as police officers. Glascock (2001) also found that females on television screen are rather likely to be seen as police officers, nurses, secretaries and waitresses. Elasmar et al. (1999) and Lauzen and Dozier (2004) reported that a high proportion of women are employed in the entertainment business. The present study found similar results, as actress is the sixth most common profession among female characters.

Based on the standard classification of occupations, it can be stated that overall white-collar occupations are overrepresented for both women and men, although for males the differences are greater, while, in addition, they are highly underrepresented on screen among manual workers. The largest percentage of males and females was employed in professional, commercial and services occupations. (Figure 17 and 18 in Appx. shows all occupational characteristics by gender.) These jobs are overrepresented on television compared to the population. Earlier research also reported such a high

representation of professionals (Signorielli, 1993; Glascock, 2001; Signorielli and Kahlenberg, 2001; Signorielli, 2004; Jacobs et al., 2015).

Among females the third highest percentage was technicians and associate professionals – the representation of these professions is close to the real-world's labour force distribution. In this respect, the same is true for their male counterparts, although among them the third most common occupation is manager. However, despite of the excessive proportion of female managers, males are three times as likely to be portrayed in the same position.

Men in industry and construction industry machine operators, assembly workers and drivers of vehicles are dramatically underrepresented in television series. In the meantime, women are inadequately represented with elementary-, office and management occupations. Female machine operators are also marginalised on screen compared to the society.

The four most common branches of economic activities are the same for both genders, but there are differences in their rankings. Males are most likely to be portrayed in public administration, twice as much as females. Vande Berg, Streckfuss (1992) and Esch (2011) reported the same tendencies.

As for women, nurse and doctor are among the most frequent professions, human health and social work activities are the most prevalent occupational branch, which is the third most common among men.

Arts, entertainment and recreation jobs are proportionately almost equal among both men and women, females are a bit more likely to be employed in the entertainment business – this is in line with the findings of Elasmar et al. (1999). Due to the great number of waiters and bartenders in television series, accommodation and food services activities are also overrepresented.

While for males professional, scientific and technical activities are the fifth most common branches of economic activity, women on screen tend to work in retail – not surprisingly, since salesclerk was the second most frequent occupation among them –, nevertheless, their representation is still disproportionate compared to the real-world population (probably because of the low number of those who are involved in reparation of motor vehicles and motorcycles). Furthermore, although a greater percentage of females can be seen on television as a teacher (7^{th} in the occupational ranking for women), women in education are proportionately inadequately represented in comparison with the real labour force.

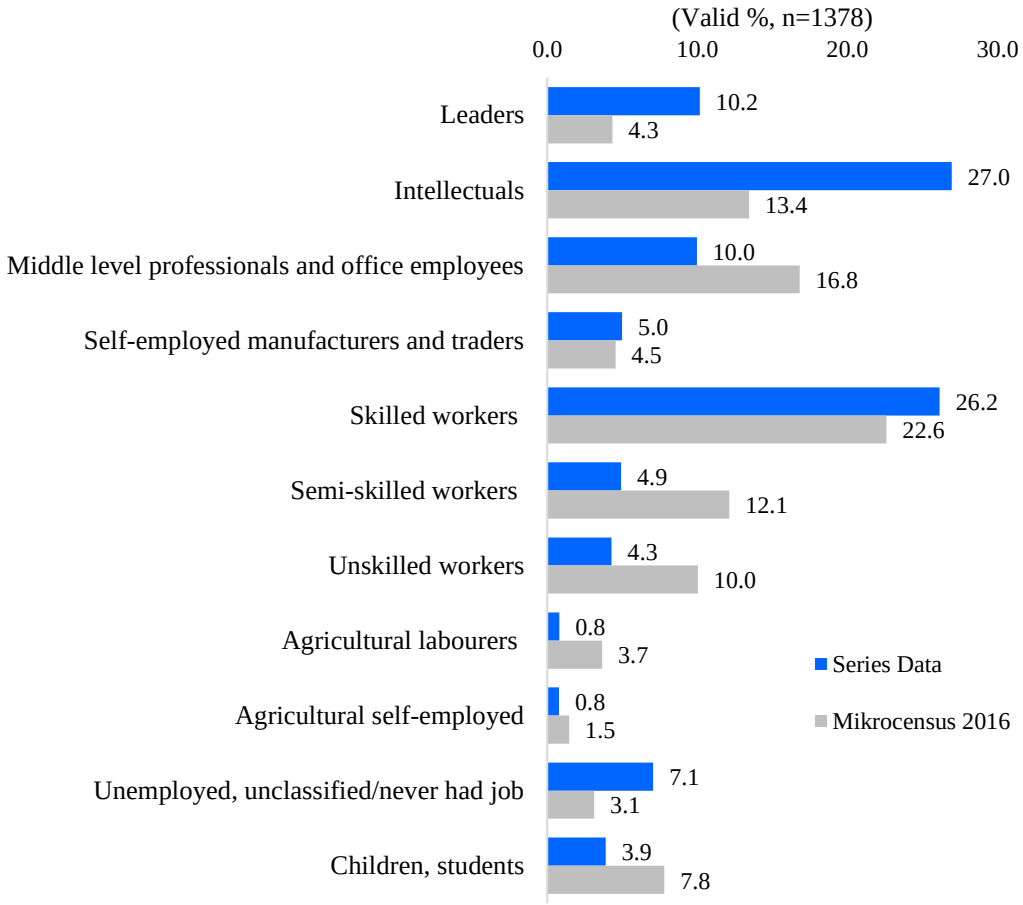
Both men and women are dramatically underrepresented in manufacturing, just like men are marginalised in construction industry and retail. Agriculture related jobs are also highly neglected in Hungarian television entertainment contents, such as fiction series.

Stratification by the Character of Work Done is one of the three stratification models measured by KSH, and the only one that could be utilised based on the coded series dataset. The occupations were classified into the corresponding categories based on the Hungarian standard classification of occupations (HCSO-08/FEOR-08). The description of the method of production is available in the book of social stratification (Census 2011). In 2016, when KSH conducted the sample-based population enumeration on 10% of the Hungarian households, this part of the Census 2011 was replicated, therefore the 'real-world' dataset which is used for the comparison is relatively up to date.

As Figure 8 shows, series characters are the most likely to fill intellectual positions or portrayed as skilled workers. Workers in the agricultural field[19] – both self-employed and labourers – are very unlikely to appear on television screen. Compared to the population's occupational stratifications, the classes of intellectuals, leaders and unemployed/unclassified are also overrepresented in fiction series. Besides the agricultural workers, children and students are underrepresented in the analysed media content. Television also neglects the semi-skilled and unskilled workers.

[19] It should be noted that since the KSH has categorized currently retired individuals by their last occupation, the size of the unskilled and agricultural groups is larger than that of the recently economically active population. Despite this methodological issue, these groups are still significantly underrepresented in television series.

Figure 8. Stratification by the character of work done in television series



Goodness of Fit Test: $\chi^2 = 585.157$, d.f.=10, Sig. < .001 (Table 35 in Appx.)

Source of 'real world' data: KSH Microcensus 2016 – 9; table 1.1.
Available at: < https://www.ksh.hu/mikrocenzus2016/kotet_9_foglalkozasi_szerkezet_valtozasa_es_jellemzoi_magyarorszagon > [Accessed 29 04 2021]

The differences between male and females characters regarding their occupational stratification structure are significant (Figure 19 in Appx.). Due to the high number of police officers in the series, the proportion of skilled workers is the highest among men. The representation of this class is close to the real-world distribution. The portrayal of the higher classes among males is also extremely imbalanced, leaders and intellectuals are highly overrepresented. The ratio of male children and students on the television screen is remarkably low compared to their rate in the population, just as semi-skilled workers who are also neglected in fiction series.

Women are most likely to be portrayed as intellectuals (as doctor, teacher and actress were among the most frequent occupations) and skilled workers (due to the great number of nurse, waitress and receptionist roles), their proportion is significantly higher on screen than in the society. Moreover, unemployed and unclassified females are

dramatically overrepresented in fiction series. Similarly to males, among females children, students and semi-skilled workers are underrepresented. However, while the proportion of male unskilled workers is close to the real-world distribution, female counterparts are dramatically underrepresented on television. In the meantime, men are twice as likely to be portrayed as leaders than women, while females are more frequently depicted as middle-level professionals and office employees and even more often as unemployed. Although the connection between gender and occupational stratification is not so strong (Cramer's V: 0.220), the breaking points are clearly delineated along the differences summarized above.

In some series criminals whose activities are aimed at money making and work-related illegal activities (e.g., fraud, embezzlement, smuggling, violence, etc.) can be seen. Sometimes, these activities are committed by the typical 'bad guys', while in other cases illegal actions are not just pastime or pleasure, but the characters have no other options to carve out enough for their families (e.g., *Aranyélet, Alvilág*). The ratio of the characters who were involved in any kind of illegal actions was 5.9% (valid percent: 5.4%). Although their proportion seem to be quite low, there are still twice as many such characters over age 65, and four times as many Roma characters or parents with 3 or more children portrayed in Hungarian fiction series.

The general characteristic of those characters who are more likely to be involved in unlawful actions are male (83.5%; χ^2 =25.40, d.f.=1, Sig. < .001), belonging to the upper/upper middle class (69.2%; χ^2 =6.67, d.f.=2, Sig. = .036), who works as an employee (64.5%; χ^2 =4.6, d.f.=1, Sig. = .032). The willingness of committing such acts is slightly higher among managers (31.8%; χ^2 =12.51, d.f.=15, Sig.=.033), while self-employed and employees are equally inclined to do something illegal for the sake of money (23.7% for both).

6.2.2.3 Summary

Just as the socio-economic characteristic of the characters presented in Chapter 6.2.1 the world of work on television also shows discrepancies between males and females. The overall workforce status of females is less clear than their male counterparts' concerning their economic activity, hierarchical position, and occupations. Furthermore, women are depicted in fewer different professions than men. Females are also more likely

to be portrayed as unemployed, pensioners and homemakers, while the employment rate of males are higher, and they are more inclined to wield power and freedom, since their proportion among managers and self-employed is quite high. Work-related illegal activities do not involve many characters (5.9%), but most of the implicated ones are male, and very few of them are deprived or hold low positions.

Professionals and managers are dominant in fictions series, commercial and services occupations are also overrepresented, while agricultural, industrial and elementary occupations are highly neglected. The most frequent occupations on screen are police officers, health workers (doctors and nurses), pink collar occupations (waiters, salesclerks), lawyers, managing directors and actors. Men, besides the white-collar professional jobs are also involved in service occupations, as courier, waiter, bartender. Women are often seen in pink-collar professions, administrative jobs (e.g.: receptionist, secretary), but being teachers and actresses are also among their most common professions.

Regarding the four outstanding branches of economic activity in which the characters are mostly occupied, based on the proportion of the involved males and females only the gender specific rankings are different. Due to the high number of police officers and lawyers, public administration and defence is the most common among males. A great number of men and women hold positions in health and social work activities, although there are more women employed in this area. The arts and entertainment industry is also dominant, in which women are slightly more involved.

As for the social stratification by the character of work done, it can be noted that none of the occupation-based social classes are equitably portrayed on television, only the ratio of self-employed manufacturers and traders is close to the societal average, although still slightly overrepresented. Leaders, intellectuals, skilled workers and unemployed are overrepresented in fictions series, while semi-skilled and unskilled workers are underrepresented, just like students and children. Between men and women there are four classes in which the differences are outstanding: while male characters are more likely to be portrayed as leaders, unskilled workers and agricultural labourers (woman did not appear in this filed at all in the analysed series) than their counterparts, while females tend to be middle-level professionals and office employees or unemployed/unclassified.

Overall, the work force in Hungarian television series is more masculine and glamorous, just like prior foreign studies (e.g. (Atkin, 1991; Signorielli, 1993; Greenberg

and Collette, 1997; Signorielli and Bacue, 1999; Elasmar et al., 1999; Glascock, 2001; Signorielli and Kahlenberg, 2001; Signorielli, 2004, Lauzen and Dozier, 2004, 2005; Signroielli, 2009; Emons et al., 2010; Esch, 2011; Smith et al., 2012; Jacobs et al., 2015) described. Those analyses also came to the conclusion that the world of labour on screen is more prestigious, which statement is investigated in detail in the first chapter of the second part that focuses on occupational prestige.

6.3 Second Part – World of Work in the Fiction Series Universe

6.3.1 Occupational Prestige

6.3.1.1 Introduction

Prior studies which analysed fiction programmes (DeFleur, 1964; Signorielli, 1993; Greenberg and Collette, 1997; Glascock, 2011; Signorielli and Kahlenberg, 2001; Signorielli, 2004, Hoffner et al., 2008; Signorielli, 2009; Smith et al., 2012) mentioned or referred to the word 'prestige' or 'prestigious' without defining what is meant by the term exactly or applying an independent, objective measurement tool. In 2016 the sample-based population enumeration of the Hungarian Central Statistical Office (KSH) included a survey about occupational prestige the outcome of which is a ranking of more than 170 different professions. This research provided exceptional opportunity for the current study to investigate whether the occupations presented on television are really perceived as more prestigious or not.

During the data collection more than 43 thousand respondents rated altogether 173 occupations. Each answerer ranked 15 professions based on their own subjective evaluation of how much a certain occupation is appreciated according to them. Besides this "general" ranking, one out of five additional explanatory dimensions were assigned for a second list: income, social benefit, power, knowledge and trendiness/fashionability. The 'income' ranking covers the hierarchy of occupations according to how much the respondents perceive the amount of money that can be earned in a given job. Social benefit has to be evaluated in accordance with how valuable, helpful, or beneficial the occupation is to the society. The 'power' variable relates to the power/control and influence that comes with a certain profession. 'Knowledge' refers to the amount of effort that had to put into learning to obtain that profession. 'Trendiness/fashionability' defines how attractive or fashionable an occupation is perceived. In the KSH survey, each person ranked the randomly assigned 15 occupations relative to one another according to two criteria (the "general" prestige ranking and another random one out of the five dimensions). Those respondents who live in the same household got the same list, but each household received a different list of 15 profession out of 173. The aim of this research was to measure the prestige, respect, and rank of the occupations. In the results the range of scores is between 1 and 15, the more prestigious occupations are those with

lower scores, while high scores mean low prestige status (Csányi, Giczi, 2016).

In the current research, as described in Chapter 5.2, the scores were matched to the corresponding occupations, and were categorised into three levels in accordance with the official categorization of KSH. As for the occupations not included, all were classified by following the KSH research concept. For the regression analysis the missing scores were replaced by the average of the Hungarian standard classification of occupations (HCSO-08/FEOR-08) categories. These missing data management processes were essential in order to cover all occupations that were presented in the analysed Hungarian fiction series.

The third set of research questions consists of two interconnected parts. The first one concern the proportion of the high-, middle- and low-prestige occupations in the Hungarian television series. The second part focuses on the relation between occupational prestige and gender in the analysed media contents, investigating whether it is true that male characters are more likely to be portrayed in occupations with higher prestige than their female counterparts. Moreover, the second part of the analysis investigates the differences in occupational prestige presentation on only between genders and but also along other, character or series characteristics.

6.3.1.2 Prestige of On-Screen Occupations

The KSH research measured the prestige of 173 occupations, of these, 135 professions appeared in the analysed television series (e.g., carpenters, miners, shoemakers, gardeners, etc. were not detected), that covers 42% of all depicted jobs. All economically inactive characters were excluded from the analysis. The 135 professions covered 1347 cases in the sample (also including the subvariants of the characters). After replacing the missing scores in 335 cases with the calculated averages scores, in total 1682 characters (with their subvariants) were included in the analysis, which amounts to 1225 individual characters (after applying the character weight). Unfortunately, since there is no data on the real-life distribution of the occupations that were included in the KSH survey, no such comparison is possible. Therefore, the results presented below refer only to those character traits that were portrayed in the analysed series. Furthermore, as an individual analysis is dedicated to the occupational prestige differences among genders, this chapter does not include those results, but are presented in Chapter 6.3.1.3.

As it was described earlier, the range of the occupational prestige and its explanatory dimensions scores is from 1 to 15. Table 4 show the general characteristics of occupational prestige scores in Hungarian fiction series. The mean of occupational average prestige is 7.69 (SD=2.53), meaning that the presented occupations on the screen are of medium prestige. The mean score for the income dimension is 8.10 (SD=2.79), indicating that occupations with higher income prestige tend to appear less frequently in Hungarian fiction series. The knowledge dimension shows the highest variability (SD=2.97, variance=8.81), suggesting that the professions on television are widely diverse in terms of the level of knowledge or expertise they require. The median of the power dimension (6.98) is lower than the mean (7.41), which implies that although there are some occupations with high status, their distribution is uneven and the prestige of most of the jobs depicted is lower. The dimension of trendiness shows the least variability (SD=2.06), which means that there is less variation in terms of vogue among the occupations analysed, therefore it can be stated that the occupations portrayed in television series are mostly similarly fashionable. The wide range of the dimensions of income (Range=12.18) and knowledge (Range=12.14) demonstrates that the prestige of the occupations presented in Hungarian fiction series is quite diverse: there is a great variety of occupations in terms of knowledge and income.

Table 4. Descriptive statistics of occupational prestige and its explanatory dimensions

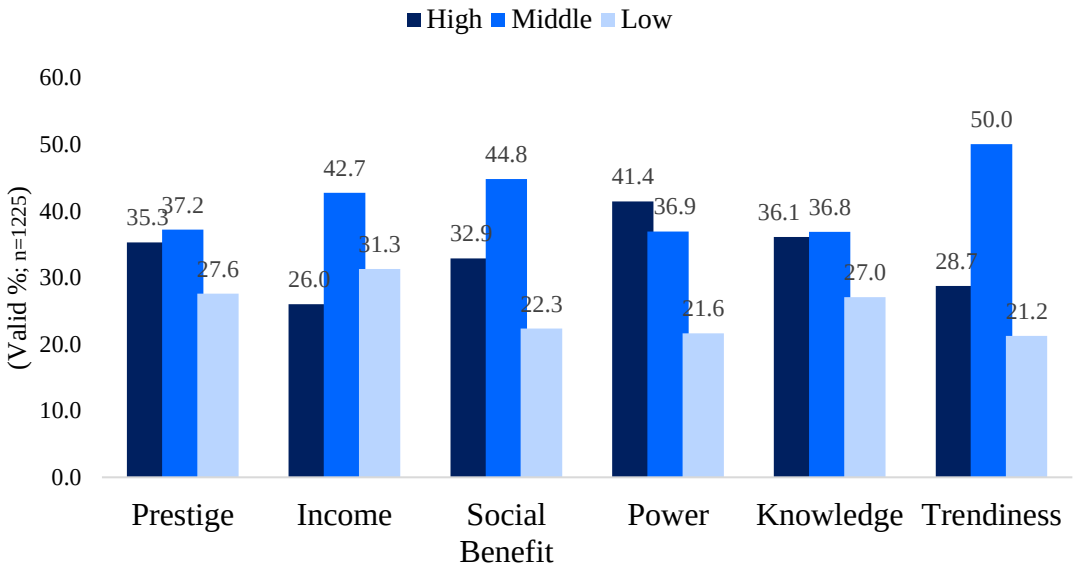
	Prestige	Income	Benefit	Power	Knowledge	Trendiness
Mean	7.69	8.10	7.56	7.41	7.72	7.70
Median	7.40	8.17	7.78	6.98	7.41	7.51
Mode	7.02	9.11	5.52	5.14	7.41	7.51
Std. Deviation	2.53	2.79	2.21	2.79	2.97	2.06
Variance	6.38	7.78	4.86	7.80	8.81	4.23
Range	10.76	12.18	11.46	11.86	12.14	10.44
Minimum	3.06	1.91	2.60	1.96	2.06	3.33
Maximum	13.82	14.09	14.06	13.82	14.20	13.77

N=1225

Figure 9 shows the distribution of the occupations on screen by prestige and the five explanatory dimensions that influence the desirability of a certain occupation, such as estimated wages, social benefit, power, knowledge and fashionability. Regarding the prestige hierarchy, averagely/moderately prestigious professions (e.g., police officer, nurse, actor) are more likely to be seen on television, while the ratio of jobs with high

(e.g., doctor, lawyer and teacher) or low prestige (e.g., waiter, salesclerk, bartender) are balanced. Hospital director is the most prestigious occupation in terms of the scores (3.06), with 5 characters holding this position, while prostitutes have the lowest score (13.82) with 11 characters portrayed on television screen.

Figure 9. Distribution of the portrayed occupations by prestige and the 5 related dimensions



As far as the salary ranking is concerned, the middle-level occupations (e.g., police officer, actor, journalist) are again in majority, followed by those jobs that pay lower wages, such as nurses, waiters, receptionists, salesclerks, etc. Slightly more than the quarter of the characters had financially prestigious profession, such as doctor, lawyer, and managing director. In terms of income, bank president is the most prestigious position (1.91), with 5 characters appearing in fiction series in this job; the lowest-ranked occupations are street sweeper (13.24 - 2 characters) and cleaner (12.47 - 20 characters). As for the social utility, the mostly valued occupations (e.g., policeman, doctor and nurse) are held by almost third of the characters, while almost half of the characters have averagely beneficial professions (e.g., waiter, salesclerk, journalist). Jobs that are considered as less advantageous (e.g., actor, bartender, courier, etc.) are less dominant. In addition, an other category follows a similar tendency: averagely fashionable occupations (e.g., police officer, waiter, teacher) were detected the most times, while the trendiest jobs (e.g., doctor, lawyer, actor, etc.) appear on television slightly more often than the least trendy ones (e.g., nurse, bartender, courier).

In terms of social benefit, the highest prestige score was given to surgeons (2.6), with 4

characters of this occupation appearing in the series, while in terms of fashionability, the profession of plastic surgeon (3.33 - 2 characters) is the most prestigious. On the other hand, the 12 drug dealers were ranked as the least beneficial occupation (14.06 for benefit score). In terms of fashionability, the street sweeper occupation has the lowest prestige (2 characters).

The majority of the characters (41.4%) had the most powerful professions (e.g., police officer, doctor, lawyer, managing director, etc.). The politician occupation has the highest prestige score (1.96) in the power dimension, altogether 3 characters had this job in the analyses series. More than a third of them have a moderately influential profession (e.g., nurses, actors, receptionist), while just over a fifth of them hold jobs with little potency (e.g., waiter, bartender, courier). The least powerful position is street sweeper (13.82).

The prestige-related dimension, 'knowledge' refers to the education and experience that are required to fulfil a job. University rector occupation ranked first in the knowledge dimension (2.06), with only two characters appearing in the series in this position. This category is also dominated by middle- and high-ranking occupations, with more than a third of the characters (middle 37%, high 36%) holding such jobs. For example, middle-level careers and positions: police officer, nurse, repairmen, paramedic officer, reporter, etc.; high-level jobs: doctor, lawyer, teacher, etc. Meanwhile, low skilled occupations (such as waiter, salesclerk, receptionist, bartender, couriers, etc.) are less likely to be portrayed on television screen. 11 characters were represented in the analysed series in the occupation ranked last in terms of knowledge, which is prostitute (14.2), while the most frequently appearing occupations in this category were salesclerk and waiter (27-27 characters).

Including the results of the KSH prestige survey in the present research provided an opportunity to analyse and evaluate the portrayed occupations not subjectively, but according to an objective benchmark. The data about the occupational prestige distribution in the real-world is inevitably lacking, hereby a comparison is impossible. Although the results presented so far indicate that the picture is rather complex than extremely distorted – meaning that not only or mainly glamorous and highly prestigious professions appear on television screen as it was highlighted in earlier research (DeFleur, 1964; Signorielli, 1993; Greenberg and Collette, 1997; Glascock, 2011; Signorielli and Kahlenberg, 2001; Signorielli, 2004, Hoffner et al., 2008; Signorielli, 2009; Smith et al., 2012). The overview above is detailed further in the next chapter along the analysis of the

gender differences in occupational prestige.

6.3.1.3 Gender Differences in Occupational Prestige

Earlier content analysis-based research projects found that there are some remarkable differences in the portrayal of male and female characters in the world of work on television. Besides imbalanced gender representation men on screen are more frequently seen in more prestigious occupations, higher positions with more power than their female counterparts, who are often depicted with unknow occupational status or in lower-status professions (Atkin, 1991; Signorielli, 1993; Greenberg and Collette, 1997; Signorielli and Bacue, 1999; Elasmar et al., 1999; Glascock, 2001; Signorielli and Kahlenberg, 2001; Signorielli, 2004, Lauzen and Dozier, 2004, 2005; Signroielli, 2009; Emons et al., 2010; Esch, 2011; Smith et al., 2012). The current research also found imbalanced portrayal trends with regards to the proportion of male and female characters, with differences in the number of occupations in which women and men are shown. Moreover, males are more often depicted on television in higher and leading positions. The previous chapter reviewed the general characteristics of occupational prestige including the five explanatory dimensions based on the KSH prestige survey by analysing the proportion of high-, middle- and low-prestige occupations. This chapter focuses on the relation between occupational prestige and gender in order to investigate whether the portrayal of males and females in scripted series is proportionate or more favourable for one gender or the other.

The average occupational prestige score for males is 7.6 (SD=2.55) and for females 7.9 (SD=2.45), thus the averages show that male characters have slightly higher-prestige professions in Hungarian fiction series (lower prestige score means higher prestige). An independent samples t-test was conducted to examine whether the difference between the occupational prestige of male and female characters is significant. The results of Levene's test showed that the assumption of equal variances was not violated ($F = 2.569$, $p = 0.109$). A t-test assuming equal variances demonstrated a statistically significant difference between the mean occupational prestige scores of males and females ($t(1223) = -1.976$, $p = 0.048$). The difference between the mean prestige scores of men and women was 0.3 points, with a 95% confidence interval ranging from -0.598 to -0.002. This indicates a small, but significant difference, confirming that on

average, female characters hold slightly lower prestige positions. (The results are consistent even when equal variances were not assumed [t(868,177) = -1.995, p = 0.046], with a mean difference of -0.300 [95% CI: -0.596 to -0.005]). These findings indicate that similarly to previous research results (e.g., Signorielli 2004, 2009), there are gender differences in occupational prestige, with females occupying slightly less prestigious roles than males.

For a more detailed picture, gender differences were further examined using multivariate regression models. Three models were applied (Table 5). The first model included all relevant and applicable demographic characteristics of the characters. The average prestige score is 9.2 which indicates low occupational prestige. The results demonstrate that once other variables are taken into account to control the effect of gender on occupational prestige, the observed difference between males and females is no longer significant. The only demographic characteristic that has a significant effect on occupational prestige is age: the older a character is, the higher the status of their occupation. As one age category changes upwards, the occupational prestige score increases by half a point. Marital status, parenthood, or type of role have no effect.

Table 5. Occupational prestige - Multivariate regression models

	Model 1	*Model 2*	*Model 3*
Intercept	9.210	9.649	9.682
Character characteristics			
Gender	0.088	0.102	-
Age (Chronological)	-0.516***	-0.500***	-0.449***
Marital state	0.176	0.250	0.235
Having children	-0.055	-0.072	-0.382
Type of role – Minor	0.502	0.513*	0.317
Type of role – Supporting	-0.126	-0.053	-0.219
Series/storyline characteristics			
Work has a central role in the storyline		-0.494***	-0.582***
Representation of occupations is close to reality		-0.368*	-0.324
Interactions			
Gender x Chronological age			-0.180
Gender x Marital State			0.097
Gender x Having children			0.880
Gender x Type of role – Minor			0.631
Gender x Type of role – Supporting			0.486

Gender x Work has a central role in the storyline			0.274
Gender x Representation of occupations is close to reality			-0.103
R^2	0.058	0.071	0.075

N=1225
Dependent variable: Prestige
Sign.*p<0.05, **p<0.01, ***p<0.001

In the second model two series- or storyline-characteristics-related variables were involved. In this model, the effect of age on occupational prestige is still significant, but for role type an effect is observed for minor characters: the occupational status of episode characters or figurants is lower by half a point. No significant effect is found for the other demographic characteristics. A considerable effect for both series characteristics variables is observed: if a series has a central role for work, i.e. the plot is organised around a workplace or a profession (e.g. the story is about everyday life in a hospital or theatre), then the occupational status of the characters is higher than in other series. Similarly, in series where the world of work, occupations, and jobs are portrayed in a realistic way (i.e. not in a way that is, for example, banalised), the occupational prestige of the characters is also higher, although to a lesser extent than for the other variables with a significant effect.

The third model examines the interaction effect for gender and the other variables in the model. Due to multicollinearity, the gender variable was not included. In this case, none of the interaction variables are significant, and of all the other variables examined in the first and second models, only age and the central role of work in the plot continue to show significant impacts.

All three models are significant, although their explanatory power is weak (less than 8%). Previous studies using regression models have reported regression models with similar explanatory power (Signorielli, 1993; Jacobs et al., 2015).

Regarding the explanatory dimensions of occupational prestige, in two cases out of five there are significant differences between female and male characters' prestige, which are the income and power dimensions[20]. For income, the average prestige score for males is 7.9 (SD=.81) while for females it is 8.4 (SD=2.73). As for occupational prestige,

[20] For the benefit dimension, the mean prestige score for male characters is 7.5 (SD=2.15), while for females it is 7.7 (SD=2.30); for knowledge, the mean prestige score for males is 7.7 (SD=3.01), for females also 7.7 (SD=2.89). The mean score for trendiness is also 7.7 (SD=2.5) for men and 7.8 (SD=2.08) for women.

a two-sample t-test was used to test the significance of the difference. The assumption of equal variances was verified using the Levene test, which showed no significant difference in variances between groups (F=0.126, p=0.722). The assumption of equal variances was verified using the Levene test, which showed no significant difference in variances between groups (F=0.126, p=0.722). A statistically significant difference was found between men and women in terms of income prestige dimension, assuming equal variances (t(1223)=-2.619, p=0.009). The difference was 0.44 points with a 95% confidence interval of -0.768 to -0.110. This suggests that women are typically portrayed in occupations with lower income potential in fiction series. (When we did not assume equal variances, the results [t(866,867)=-2.642, p=0.008], with similar mean difference and confidence intervals, remained significant.)

Table 6 shows the results of the multivariate regression models for the income explanatory dimension for occupational prestige. The models follow the same logic as for occupational prestige, and although the explanatory power of the models is weaker than in the previous modelling, there are some salient differences in the results. The inclusion of demographic variables does not eliminate the significant effect of gender, as the results show that female characters in Hungarian fiction series tend to have occupations with lower income prestige than their male counterparts. Age has a statistically detectable effect in this case, although this effect is smaller than that observed for occupational prestige. Marital status and role type also have no impact on this explanatory dimension, while parental status or having children does have a significant influence on the income status of characters. Characters who are known to have at least one child have occupations with higher income status.

Table 6. Income explanatory dimension - Multivarite regression models

	Model 1	*Model 2*	*Model 3*
Intercept	8.866	9.332	9.417
Character characteristics			
Gender	0.357*	0.383*	-
Age (Chronological)	-0.292***	-0.273***	-0.258*
Marital state	0.129	0.214	0.145
Having children	-0.637*	-0.647*	-0.773*
Type of role – Minor	0.398	0.417	0.361
Type of role – Supporting	-0.189	-0.097	-0.219
Series/storyline characteristics			

Work has a central role in the storyline		-0.471**	-0.562*
Representation of occupations is close to reality		-0.459*	-0.486*
Interactions			
Gender x Chronological age			-0.033
Gender x Marital State			0.212
Gender x Having children			0.358
Gender x Type of role – Minor			0.228
Gender x Type of role - Supporting			0.335
Gender x Work has a central role in the storyline			0.277
Gender x Representation of occupations is close to reality			0.116
R^2	0.035	0.047	0.050

N=1225
Dependent variable: Income
Sign.*p<0.05, **p<0.01, ***p<0.001

In the second model, the variables that are significant in the first model remain significant for the income explanatory dimension. The two new variables included are also statistically significant, just as in the case of occupational prestige, in the series where occupations are portrayed realistically, or work is central to the story: the characters have occupations with higher income status. In the third model, the gender variable was again excluded, while none of the interaction variables have a significant impact on the income status of the characters.

The largest difference between men and women in terms of prestige is in the explanatory dimension of power: a difference of 0.679 points in favour of men, whose average score is 7.02 (SD=2.83), while in case of their female counterparts the average is 7.8 SD=2.68). An independent samples t-test was employed to examine whether in the power dimension there are significant differences between the genders. The results of Levene's test indicated non-significant difference in variances between men and women (F=3.360, p=0.067), therefore the results were interpreted according to the assumption of equal variances. Given equal variances, the t-test showed a statistically significant gap between men and women on the dimension of power (t(1223)=-3.876, p<0.001). As mentioned earlier, the difference averages 0.649 points, with a 95% confidence interval of -0.977 to -0.320. (Likewise, the results were significant [t(887,741)=-3.945, p<0.001] even when equal variances were not assumed.) The results highlight that male characters are more likely to be portrayed in higher positions of power and more influential occupations than females.

The regression models for the explanatory dimension of power (Table 7) showed similar results to those for income. When controlling for other variables, the gender effect remains significant in favour of male characters, but when it comes to power, the effect is higher than it was for income, implying that having power is an even more masculine characteristic in Hungarian fiction series. The effect of age is almost as strong as for occupational prestige, implying that influence grows with age. Nevertheless, in the current case, parental status has no effect, nor does marital status or the type of role.

Table 7. Power explanatory dimension - Multivariate regression models

	Model 1	*Model 2*	*Model 3*
Intercept	8.691	9.160	9.290
Character characteristics			
Gender	0.447**	0.423*	-
Age (Chronological)	-0.475***	-0.465***	-0.410***
Marital state	0.276	0.331	0.317
Having children	-0.188	-0.230	-0.513
Type of role – Minor	0.430	0.417	0.147
Type of role – Supporting	-0.084	-0.054	-0.212
Series/storyline characteristics			
Work has a central role in the storyline		-0.710***	-0.840***
Representation of occupations is close to reality		-0.158	-0.171
Interactions			
Gender x Chronological age			-0.197
Gender x Marital State			0.098
Gender x Having children			0.833
Gender x Type of role – Minor			0.859
Gender x Type of role - Supporting			0.468
Gender x Work has a central role in the storyline			0.425
Gender x Representation of occupations is close to reality			0.108
R^2	0.050	0.067	0.071

N=1225
Dependent variable: Power
Sign.*p<0.05, **p<0.01, ***p<0.001

In the second model, in contrast to the previous ones, only one of the two included series characteristic variables was found to be significant. When the plot of a series is organized around a workplace or a profession, the characters tend to have a profession

that has more power and influence. The effect of this series characteristic variable on the explanatory dimension of power is the largest of all the prestige variables examined. In the interaction model, the effects of age and the variable 'work is central to the storyline' are maintained, with the latter having a stronger effect, the impact of age somewhat weakened, while the effect of neither interaction variable was found to be significant.

In case of the other explanatory dimensions, such as knowledge, social benefit and trendiness, no differences were found between male and female characters, indicating that apart from the main occupational prestige, income and power are the dimensions where differences in the representation of male and female characters are more pronounced and, in this respect, similarly to the results of foreign studies (DeFleur, 1964; Signorielli, 1993; Greenberg and Collette, 1997; Glascock, 2011; Signorielli and Kahlenberg, 2001; Signorielli, 2004, Hoffner et al., 2008; Signorielli, 2009; Smith et al., 2012; Jacobs et al., 2015), are biased in favor of males.

6.3.1.4 Summary

This chapter was dedicated to analysing the proportion of high-, middle- and low prestige-level occupations in prime-time Hungarian fictions series, and the relation between genders and their occupational prestige. Based on the above presented results it cannot be said that the portrayed occupations on television are highly prestigious, but rather middle-level-prestige professions are depicted in scripted contents. Since the KSH prestige research also covered five occupational prestige-related explanatory dimensions (income, social benefit, power, knowledge, and fashionability), these were included in the current research in order to obtain a more nuanced picture. As the results highlighted, power is the only dimension of occupational prestige where it was found that higher status occupations tend to appear in such media content, while in the case of all the others, average occupations are more likely to be represented. There is a more balanced picture in the dimension of knowledge, where the proportion of occupations requiring high- and medium-level knowledge, skills and experience is almost equal.

After analysing the relation between occupational prestige and gender the results showed that apart from prestige only the income and power dimensions showed a significant association. It is an interesting finding that there is no difference in the social benefit, knowledge, and fashionability dimensions between male and female series

characters. Statistically significant differences between the prestige scores of males and females were found in the following three cases: occupational prestige, income and power. The effect of gender on prestige was tested using multivariate regression models along with other demographic and series characteristics variables. In the case of occupational prestige, the effect of several demographic variables moderated the effect of gender, whereas age had a significant effect on prestige in all three models. Type of role was significant for the second model in which the series variables were added: minor characters are more likely to have occupations with lower prestige (e.g. courier). The difference between males and females for income and power remained significant following the inclusion of other variables. Age also has a significant effect on prestige for both explanatory dimensions - in both cases, higher age is associated with higher status occupations. The effect of the other demographic variables is not statistically detectable, except for parental status in the case of income, which is associated with higher-wage status in all three models.

Examining the three prestige variables (occupational prestige, income, and power explanatory dimensions), it can be seen that the characteristics of the series have a significant effect on prestige. The variable concerning the relationship between the work or workplace and the plot was significant in all cases, indicating that series set in workplaces tend to depict occupations that have a higher perceived social prestige. The realistic portrayal of occupations was significant only for occupational prestige, and only in the second model (where the effect of minor character roles was also relevant), and for income in both models in which it was included, suggesting that in series where the portrayal of occupations is not distorted, the associated income status is higher, while for power this variable had no significant effect in either model. In order to ensure the completeness of the analysis, interaction variables were included in the third model for all variables, which were not significant in any case.

Based on the comparison with the findings of prior research (DeFleur, 1964; Signorielli, 1993; Greenberg and Collette, 1997; Glascock, 2011; Signorielli and Kahlenberg, 2001; Signorielli, 2004, Hoffner et al., 2008; Signorielli, 2009; Smith et al., 2012) and the summary of results and outcomes above, it can be concluded that there is a meaningful difference between the portrayal of the world of work in Hungarian television series and foreign ones: Hungarian series content production tend to not overglamorise occupations. Although some findings suggest that there are imbalances in the portrayal of occupations (E.g., the majority of professionals and managers hold high-

level prestige and status occupations, and it is known that those occupational classes are significantly overrepresented in the Hungarian television series. However, at the same time, commercial and service occupations are also overrepresented, and their status is mainly low.), but since there is no data on the distribution of occupational prestige in the population for now, unfortunately, this remains solely a guess. But as soon as such data is available new research directions will open up.

6.3.2 Doing Work in Context

6.3.2.1 Introduction

As the above introduced results suggest the world of work in Hungarian fictions series is quite varied and diverse in terms of the number of different occupations of the characters and with regards to their occupational prestige (including its explanatory dimensions). It is also clear that there are significant differences in many cases between male and female characters regarding their work-related characteristics. However, it is valid to ask if there is more beyond the character traits, and whether knowing a character and their profession tells us enough about their job or their working life? Both cultivation theory and social learning theory states that the audience gains experience via consuming media contents and the seen and heard stories form our beliefs and attitudes. In order to get the complete picture, contextual elements cannot be ignored in such analyses. Seeing a doctor on screen, with a nice family, a nice home, a nice car (one might presume based on this that he is a successful person who has respectable income), does not tell us much about their profession itself. Do they work a lot for that? Do they like their job? Are they really successful in it? One way to answer these questions is to look at how much we actually see them at work, how often they mention their job and in what context. The present analysis is not intended to go deeper than this, in the sense that it does not explore the nature of work (e.g. the type and quality of the problems they face while working, the origin of work-related conflicts: whether they are occupation-related or person-related, etc.), which could be explored by a different kind of research approach – involving qualitative techniques – on a restricted sample.

This chapter is focusing on the contextual aspects of the world of work, the patterns of direct and indirect messages. The fourth set of research questions concerns the relation between certain occupations and work-related contextual – verbal and non-verbal

– elements by answering the following questions:

- What occupations are presented more frequently on-screen doing work activates, overtime and atypical work?
- What is the proportion of work-related mentions (in positive, and negative ways, success, problems, and financial issues)?

These perspectives provide valuable supplementary information that further improve our understanding and notions about the portrayal of occupations and labour force on television that influences the notions, beliefs and attitudes of the audience.

6.3.2.2 The Quantity of Doing Work on Screen

The total number of coded work activities was 41,006 done by 1,059 characters who were judged to be 15 years-old or older, had identifiable jobs and spoke at least three lines. (The coded number of work activities were 11,842 but since in case of the daily series the sample size was rationalized by sampling, in this part of the analysis the projection weight was applied to estimate the number of on-screen work during the analysed period in which those series were broadcasted.) This number refers to the regular work activities, atypical work in progress and overtimes are analysed separately.

When analysing the categorisation of occupations, either by the Hungarian Standard Classification of Occupations (HSCO-08) or by branches of economic activity (Table 36 and 37 in Appx.), it can be seen that occupations belonging to the commercial and services occupations category according to HSCO-08 are the most frequently seen at work (13,749 times), and these occupations are also the most likely to work overtime (587 times), the third most likely is to do atypical work (268). In the same category, managers were the second most frequently seen while actively working (10,054 times) and doing their job under atypical conditions (742), while they are the third most frequently depicted group in terms of overtime (221). Professionals represent the second most frequently observed category in terms of regular occupational activities (9,222) and are also the most frequently seen in relation to atypical work (850), while they represent the second most often visible group in terms of overtime (302).

In terms of the branches of economic activity, human health and social work activities is the occupation most frequently observed in the performance of work (11,721), with this category having the second highest number of overtime activities (200) and

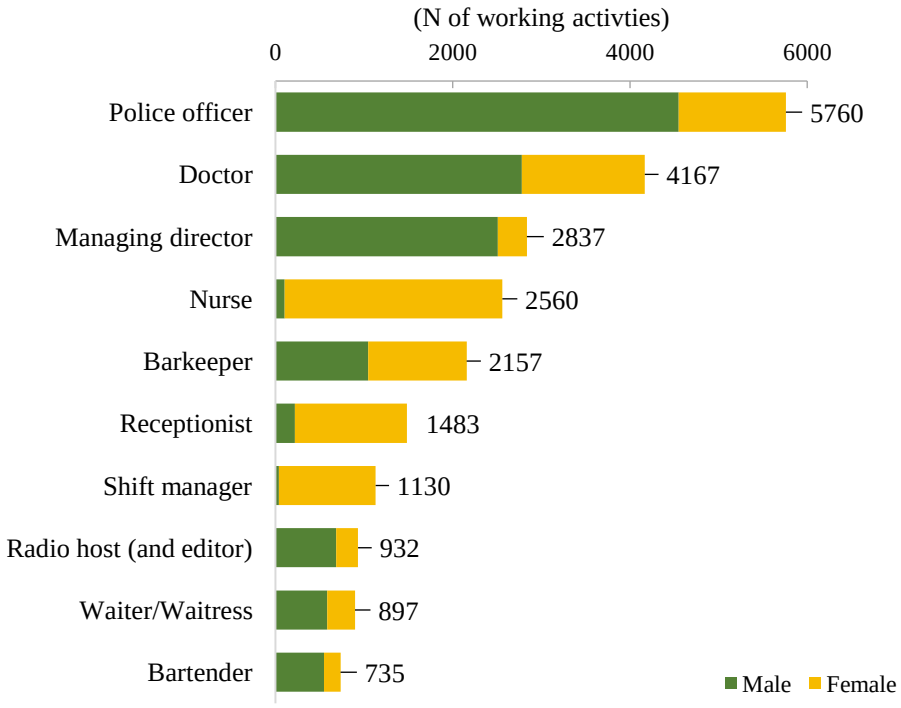
fourth for atypical working (244). The second most active category on screen is public administration and defence (8,028). This category has the highest number of jobs that involve overtime (578) and is fifth for non-typical working (226). Accommodation and food service activities is the third group which are most often seen on screen while doing their job (7,329), but this category is apparently not involved in overtime (5) or non-regular working activities (106). Atypical work is most prevalent for professional, scientific, and technical activities (430) and arts, entertainment, and recreation occupations (266) in Hungarian fiction series.

However, since individuals do not perceive these categories when they view fiction series on television, for example, they do not see "commercial and services occupations" or "human health and social work activities," but instead a sales clerk or a doctor, the occupations are analysed below in the form in which they are perceived by the recipient in the context of content consumption.

Those characters who were seen doing their work had 280 different occupations. The portrayed professions were categorised into five categories according to how often they were actually shown during the process of doing the job. Among the characters, females are more likely to have occupations which were very often seen during actual work activities than their male counterparts (Table 38 in Appx.), the proportion of men in the series whose profession is the less likely to be seen while doing the job is twice as high (probably due to the high number of male minor characters).

As it was mentioned earlier, male characters were portrayed in a more diverse number of occupations than females. Similar results were found when the actual on-screen work actions are examined. Males were seen doing their work in 23,504 scenes in altogether 231 different professions (meaning there were 38 professions exercised by men that were not presented doing work). Female characters were seen working a total of 17,502 times in 139 different jobs (for women 25 occupations were undepicted while working). Out of the 280 occupations which were shown during work, 90 were performed by both male and female characters, accordingly, 141 were done by men only, and there were 49 jobs in which only women were seen at work. The top ten most frequently seen jobs among the 90 ‘common’ professions are presented in Figure 10. The overall top ten list show the same results with one exception: the 10th most frequently seen occupation is financial director (with 849 work scenes) but this profession was occupied only by males, and thus bartender is ranked 11th on the common list.

Figure 10. The top 10 most frequently seen occupations performed by male and female characters



Of the top ten most commonly held occupations, 6 are among the most frequently seen ones. This also shows that although many characters have certain occupations, those may not be seen at work (partly because some occupations are not so suited to the screen or are not as interesting/entertaining, and partly because of the storyline). Among the top ten most frequently seen occupations the proportion of male and female characters is rather diverse.

Although both men and women work as police officers, more work activities done by males appeared on screen (also, more male characters occupy police jobs). The police profession is one of the most depicted occupations (the 4th one) for women as well (the first for men). There are nearly twice as many male doctor characters in the series as female, but the medical profession itself was the second most frequently seen occupation while working for both men and women (and the second most frequently held occupation for both sexes). There were three times as many male managing directors as female ones, and the number of work activities is correspondingly male dominated. The opposite is true for nurses - there are almost 9 times as many female nurses in the series, the majority of the work activities is also carried out mainly by female characters. The findings are similar for shift managers. However, for receptionists, the number of men and women in this job is almost equal, but the vast majority of the work actions are done by women.

Among the top 10 most frequently seen occupations, barkeeper is the only one where the amount of work done by women and men is almost equal.

The comparison of the lists of the 10 most frequently seen and top 10 most popular occupations points out that four most recurring professions are not among the most often seen jobs: salesclerk, lawyer, teacher and actor. Salesclerk is the 11th most frequently presented occupation that is visible while actually working. Three quarters of the characters who held this job are female, with about the same proportion of whom the viewers watched doing their duties. There are twice as many male lawyers as females having the same profession, and as for teachers the number of females is nearly twice as many as males, but the proportion of men and women who were seen on screen during working is nearly equal. Not only do these two occupations (which are quite frequently held by series characters) not rank in the top ten of the common lists of males and females (lawyer is ranked 17th and teacher 24th), but they also do not appear in the top ten most frequently seen occupations by genders. The fourth occupation that was also quite popular among the characters, but less visible at work, was actor. In terms of the ratio of men to women, slightly more female characters had this occupation than men, but almost three times as many actresses were seen working than actors (actor is 28th on the common list). Just for the sake of completeness, the least frequently seen occupations in the analysed fiction series were tv host, university professor, beekeeper, interior designer, and transport controller.

Regarding the most frequently seen occupations among genders, similar tendencies were found (Table 8 includes the top ten list of the most frequently seen and most popular occupations). As for males, police officer, doctor and managing director are the most popular and also the most frequently seen occupations. A rather high number of work activities was recorded in case of male barkeeper, financial director, radio host (and editor)[21], and company owner and CEO, although these professions were not ranked among the top 10 most popular occupations. On the other hand, there were more male whose job was lawyer, courier, priest or repairman, but they were less likely be shown while doing their duties. As for the jobs that were visible done only by males, the most often portrayed was financial director (which has the 5th place on the list of the top ten most frequently seen occupations), followed by ostler, financial advisor, but also sound-

[21] The occupations radio host and editor and simple radio host were distinguished during the coding, as radio hosts who also edit the content of the radio show have higher responsibility, hereby the status of their work is higher as well.

engineer and theatre (managing director).

Table 8. Top 10 most frequently seen and most popular occupations by gender

FEMALE			MALE		
Occupation	No. of working activity	Freq. (valid %)	Occupation	No. of working activity	Freq. (valid %)
Nurse	2458	7.11	Police officer	4550	10.69
Doctor	1833	4.23	Doctor	2779	3.96
Receptionist	1265	3.23	Managing director	2508	2.41
Police officer	1209	2.43	Barkeeper	1045	0.65
Barkeeper	1112	0.99	Financial director	849	0.24
Shift manager	1091	0.19	Radio host (and editor)	687	0.51
Salesclerk	834	4.98	Security guard	597	1.66
HR manager	694	1.35	Waiter	583	1.80
Deputy director	554	0.06	Bartender	550	1.72
Secretary	337	3.61	Company owner and CEO	452	1.37
Occupations that were on the list of top 10 most popular list, but not among the top 10 most frequently seen ones					
Waitress	315	3.74	Lawyer	241	2.39
Actress	160	3.36	Courier	41	1.98
Teacher	125	3.24	Priest	71	1.57
Prostitute	16	2.39	Repairman	42	1.43

Concerning female characters, similar to males, six occupations were ranked on both lists (nurse, doctor, receptionist, police officer, salesclerk and secretary), although apart from the nurses – which has the 1st place on both rankings – the order is not so congruent: there are more female salesclerks or secretaries than receptionists or police officers, but the latter were still more frequently seen during work. As for the four popular professions which were not among the most frequently seen ones, waitress, teacher, actress and prostitute were somewhat underplayed by barkeeper, shift manager (in catering facilities such as bistros, pubs, etc.), HR manager or deputy (private hospital) director. Similarly to males, there are jobs which were performed only by females. Of these, the already mentioned HR manager and secretary were among the most often seen, together with cosmetician, maid, and creative producer. (It should be noted in case of two occupations [creative producer and deputy director] that were seen doing the job very frequently that all working activities were done by only two characters. Regardless, the audience was exposed to these working activities more than to others.)

Main characters account for 57.4% (23,521) of the total number of presented work activities, 35.2% (14,453) was done by supporting characters, and minor characters made

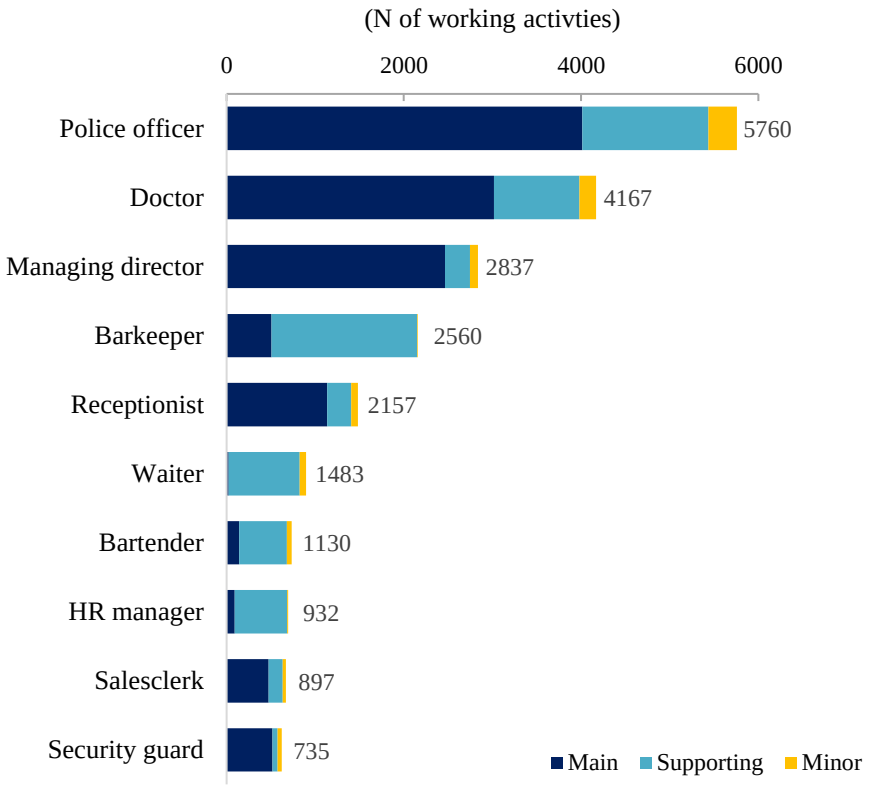
up the remaining 7.4% (3,032). According to the different role-types of the characters and their working activities, main characters are mostly portrayed with occupations that were very often seen during doing their job, and the least likely (3.8%) to have a profession that performs actual work on screen (Table 39 in Appx.). Supporting characters are the same in terms of the frequently seen professions, but their proportion among those whose jobs are very unlikely to be seen while performing their duties are higher (8.5%) than the main characters'. Minor characters are the most likely to have occupations that were shown very seldomly at work (22.8%), also, compared to the other character types, their ratio is the lowest among those who have most often seen occupations (44.4%).

From the occupations angle (Figure 20 in Appx.), nearly one third (31.3%) of the main characters' occupations are very frequently seen occupations, while among the professions of the supporting characters the quarter of them (26.2%) were often portrayed during work activities, and only 13.7% of the minor characters' job appeared often on screen. Not surprisingly, the opposite trend is observed among those occupations that are highly unlikely to be seen doing the job: 53.2% of the occupations held by minor characters are very rarely seen, 17.7% of the occupations in which supporting characters are employed are among those that are the least likely to be presented on screen while working, and these very rarely showed jobs account for only 10.4% of the main characters' professions.

Main characters performed in 115 different jobs, supporting characters had 130 various occupations, and minor characters held 190 professions. Out of the 280 occupations 43 were occupied by characters of all three role-types, 30 only by main characters; there were 36 in which only supporting characters appeared on the screen, and 140 professions in which only minor characters performed.

The top ten most frequently seen occupations that were held by all three character types (Figure 11) is almost the same as the overall top ten list, with three exceptions: there was no nurse performed by main characters, and shift manager and radio host (and editor) professions were occupied by main and supporting characters, so instead of these, HR manager, salesclerk and security guard are ranked on the list. Among the ten top occupations, in the case of barkeeper, waiter, bartender, and HR manager, the majority of the work actions were done by supporting characters compared to the other six, where main characters account for the majority of the seen professional activities.

Figure 11. The top 10 most frequently seen occupations performed by role-types



According to the top 10 occupations that were depicted during working by the three role-types, there are four professions that are listed on all three top lists, these are police officer, doctor, managing director, and receptionist (Table 9). Among the main characters police officer, doctor, managing director were the most popular (in other words most frequently held) occupations and also the most often seen ones, but radio host (and editor) and receptionist are also included in both lists. Although barkeeper, salesclerk, chef, public worker and teacher were listed as most popular occupations, on the list of most frequently seen jobs those were replaced by shift manager, financial-, deputy director, convenience store owner, and security guard. As for those jobs that were performed only by main characters, sales manager, creative producer, and deputy manager are the most often seen ones.

Table 9. Top 10 most frequently seen and most popular occupations by role-types

MAIN CHARACTERS			SUPPORTING CHARACTERS			MINOR CHARACTERS		
Occupation	No. of working activity	Freq. (valid %)	Occupation	No. of working activity	Freq. (valid %)	Occupation	No. of working activity	Freq. (valid %)
Police officer	4014	5.1	Nurse	2380	3.7	Police officer	323	9.1
Doctor	3018	5.2	Barkeeper	1643	1.4	Doctor	186	3.5
Managing director	2466	3.6	Police officer	1423	5.3	Nurse	180	2.7
Receptionist	1136	2.5	Doctor	963	5.4	Lawyer	140	2.2
Shift manager	1107	0.8	Waiter	802	4.7	Managing director	91	1.7
Radio host (and editor)	850	3.1	HR manager	590	0.7	Journalist	89	1.6
Financial director	733	0.4	Bartender	541	2.4	Personal assist.	81	0.7
Deputy director	652	1.2	Mayor	297	1.3	Receptionist	76	1.9
Conv. store owner	564	0.5	Managing director	279	1.3	Waiter	73	2.1
Security guard	519	1.3	Receptionist	271	1.4	Teacher	73	2.0
Occupations that were on the list of top 10 most popular list, but not among the top 10 most frequently seen ones								
Barkeeper	508	3.1	Actor	162	5.0	Salesclerk	37	2.6
Salesclerk	474	2.7	Lawyer	150	3.0	Courier	38	1.8
Chef	211	2.5	Businessman	53	2.3	Administrator	34	1.7
Public worker	83	2.3	Financial investor	64	1.8			
Teacher	128	2.3	Teacher	271	1.8			

As for the supporting characters, doctor, police officer, waiter, nurse and bartender are included in both top lists, and albeit nurse is only the fifth most common profession, it appeared at work most frequently on screen. Even though actor, lawyer, businessperson, financial investor, teacher are recurrent occupations among the supporting characters, at work this character type is more often seen as bartender, HR manager, mayor, managing director, and receptionist. As for occupations that were represented exclusively by supporting characters, maid, assistant, buffet runner, production manager, and dance instructor were the on screen most often while carrying out work.

For minor characters, only three professions differ between the list of most popular and most frequently seen occupations. The top three on both lists are the same, police officer, and nurse are not just common occupations among the least recurring characters but also these are the characters who most often do their duties. The same is true for lawyer, waiter, teacher and receptionist jobs. Whereas occupations as salesclerk, courier and administrator are more common among the characters with minor roles, managing directors, journalists and personal assistants are more often seen at work in Hungarian fiction series. As it was mentioned earlier, minor characters appeared in the widest range of occupations of which inspector, paramedic officer, judge and prison guard were those that were seen in actual work situation the most.

Since the previous chapter had a special focus on occupational prestige, this aspect was included in the present analysis also, to see whether any significant relations can be

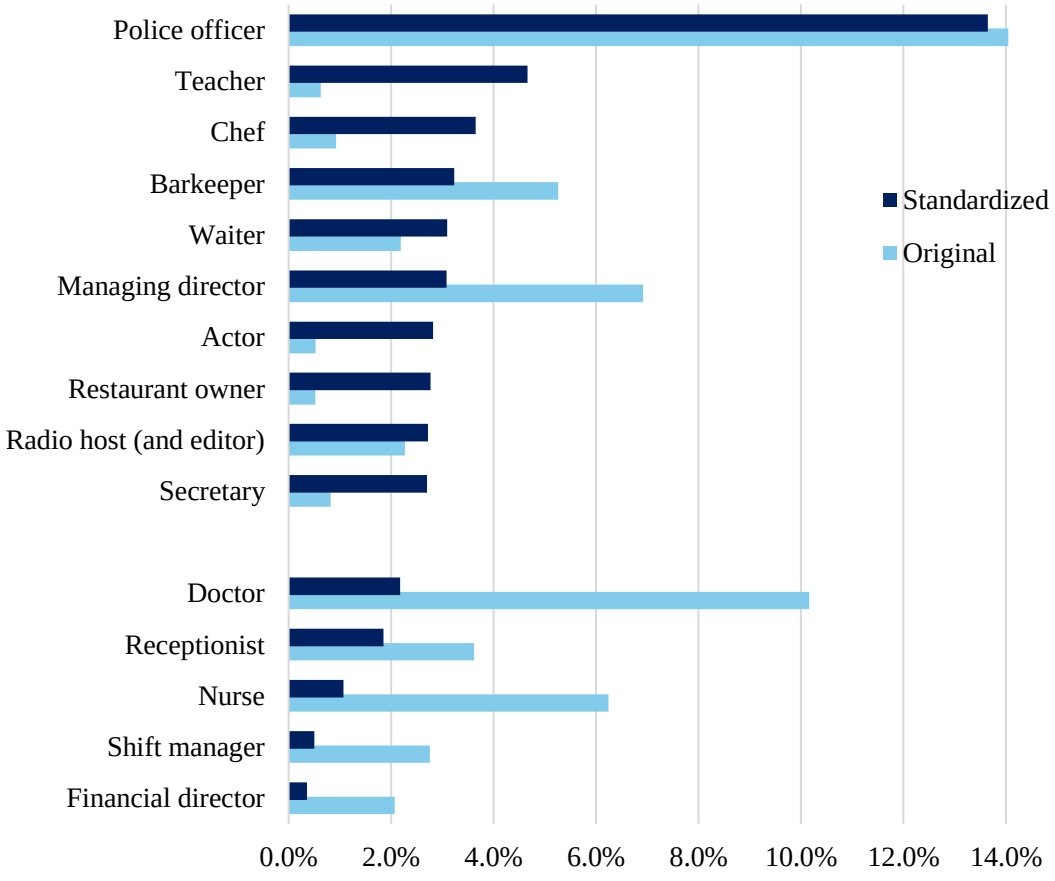
mapped. Among the top ten most frequently seen occupations four had middle-level occupational prestige (police officer, nurse, receptionist, radio host [and editor]), three were with high-prestige status (doctor, managing-, and financial director), and three had low (barkeeper, shift manager, waiter). The association between the frequency of the appearance of the occupations 'in action' and their occupational prestige status was insignificant.

The results presented above summarise what the audience was exposed to in terms of the actual and regular working activities during the chosen five-year-long period. Since the current analysis intends to explore what was actually visible on the screen and consumed by the viewers of these television contents, the results introduced so far highlight the actual volumes and trends. That is, hardcore Hungarian-series addicts were influenced by a vast number of working police officers, doctors, nurses, CEOs, etc. The fact, that some kind of occupations dominate origins from two main series characteristics (deliberately not referred to as Hungarian series characteristics, since these are general and international trends). On one hand, the length of the series inevitably influence the number of depicted work activities (not just the expected number in case of the daily series in which case sampling was applied, but also the results of the weekly series that were coded in full, since their episode numbers are diverse), as series with a higher episode number with a very high probability means that a higher number of work activities appear on screen. On the other hand, as it was mentioned earlier, some series have a work- or workplace-centred theme, meaning the occupation and/or the workplace of the characters is a key element of the storyline, therefore, the number of performed working activities is higher. Besides, since certain series focuses on a certain type of profession, these occupations outnumber the other jobs. Moreover, these two series characteristics can also be combined, which is what happened in the case of the long-running daily soap opera, *Jóban rosszban*, which was on air since 2005, and its story is about the everyday life of a private hospital and three brave police officers who fight against the local mafia network.

One may ponder, if the 'length-effect' is eliminated from the analysis by standardising the episode number of the analysed series, which professions would reach the higher number of working activities. Figure 12 shows the list of occupations that are most often seen at work with their share of the total number of work-related activity, according to the 'original' data and also standardized data (the upper ten occupations

belongs to the top list of the standardized data, while the bottom five are those occupations that were in the top ten list of the 'original' database, but based on their results were not included in the top ranking of the standardized dataset). Police officer is the occupation which is presented in the Hungarian television series ‘in action’ ultimately the most frequently. While, according to the unstandardized data, doctor, managing director, nurse are the mostly portrayed professions, on the standardized list teacher and chef are the next most represented occupations. Managing director is three places lower on the standardised list, doctor was the 12th on the standardised list, compared to its second place on the 'original' list, while nurse was 17 places lower. Barkeeper and radio host (and editor) has almost the same position on both the rankings (with only a one-place difference). Some occupations, such as teacher, chef, actor and secretary would have considerably higher ranks on the top ten list if every series had the same number of episodes.

Figure 12. Share of occupations of the total number of working activities – standardized data vs. original data



The above-introduced finding indicates how the proportions of occupations on screen change in the light of the length of time each series (i.e., the number of episodes) is on screen, resulting in that viewers are exposed to different amounts of information about work. The other aspect that has a significant effect of the portrayal of the world of work in television series is the main theme of the series. Among the 19 analysed Hungarian scripted series 11 had some kind of work-related topic: *200 első randi* was about a radio station, *A tanár* was set in a secondary school, *Bogaras szülők* in a primary school, *Alvilág* is a story of drug smugglers, *Aranyélet* shows what someone is capable of when it comes to providing for their family, *Csak színház és más semmi* takes the viewers behind the scenes of a theatre, *Ízig vérig* is about two competing restaurants, *Jófiúk* present the adventures of three police officers, *Terápia* gives a glimpse into the work of a psychologist, *Jóban rosszban* depicts everyday life in a private hospital and the struggles of the local police with the mafia, and *Munkaügyek* is about the everyday life of the Labour Office. As earlier stated, this is a general and conventional phenomenon that series have this occupation/workplace focused theme, but at present there are not enough of either type of series to make proper comparisons.

Evidently, in those series whose theme is work-centred in some ways the number of the work activities is much higher, and this type of series accounts for the majority (69% for the unstandardized data, and 72% for the standardized data) of those actions. Table 10 presents the top ten most frequently seen occupations at work among those series which has work-related themes, and among those which do not have that special focus in the standardized settings. There are three occupations that are included in both lists: police officer, chef and waiter. In line with previous top lists, it can be concluded that police officer and waiter are the occupations which actually appear on the screen most often while at work.

Table 10. Top 10 Most frequently appearing occupations by series theme

Work(place)-centred Series			Not Work(place)-centred Series		
Occupation	No of working activity	% of the Total No. of Working Activities	Occupation	No of working activity	% of the Total No. of Working Activities
Police officer	359	**17%**	Barkeeper	79	10%
Teacher	129	6%	Secretary	41	5%
Actor	82	4%	**Police officer**	37	**4%**
Chef	82	4%	Mayor	34	4%
Radio host (and editor)	79	4%	Cosmetician	31	4%
Restaurant owner	79	4%	Waiter	29	4%
Principal	73	4%	Chef	24	3%
Managing director	71	3%	Kindergartener	23	3%
Waiter	61	3%	Public worker	21	3%
Doctor	46	2%	Ostler	21	3%

Other occupations in these lists are diverse, the ranking of the work(place)-centred series is in line with the main themes of the series. The same distinction on the unstandardised data, due to the imbalanced broadcast share (the number of the broadcast episodes), results in different lists in terms of ranked occupations, but there is an overlap between the two: police officer, managing director and barkeeper appear the most frequently in both series types. Comparing the results of the 'original' and the standardized data, in work(place)-centred series police officer, doctor, managing director and radio host are among the top ten, while in case of the 'ordinary' themed series police officer, barkeeper and waiter are those jobs that are listed among the most frequently depicted occupations.

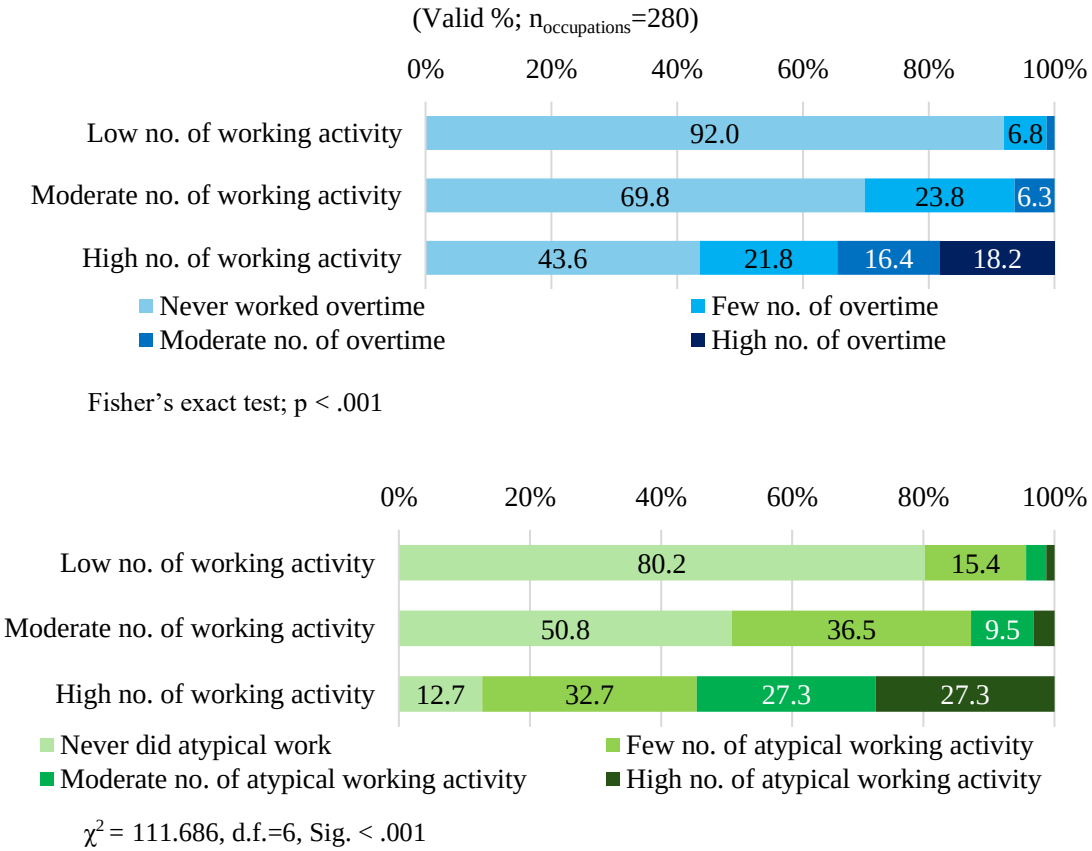
This theoretical outlook proves that the portrayal of work and professions is substantially influenced by the characteristics of series production. Besides the depiction of regular work activities, other factors can shape the viewers' notions about the nature of the occupations, such as how often a character in a certain occupation is seen working overtime or doing atypical work. These also might have an impact on the perception of the occupations. For example, how much free time should be spent on work, or how much extra effort is required to do a certain job.

Altogether 280 occupations that were portrayed in Hungarian television series while doing the actual, regular job, among them 63 (23%) were depicted during working overtime (after the regular work hours associated with the job) and 111 (40%) were portrayed in an atypical setting (e.g., from home, or any non-related places or ways). 1246

events were counted when a character worked overtime, and 2118 scenes when non-regular work-related actions occurred. Both are marginal compared to the number of regular, 'traditional' work activities, thus it seems that doing a job unusually occurs more often than doing it after work time.

There are significant associations between the depicted amount of work activities, overtime and atypical work (Figure 13). Those occupations that were visible less time at work on the screen were less likely to be depicted while working overtime or performing duties in an atypical way. As for the occupations with a moderate number of appearances while doing the job, most of them were not portrayed performing overtime or atypical work, as only almost the fourth (23.8%) of them appeared while working extra hours, and slightly more than a third (36.5%) of these occupations were done in non-regular conditions. More than half of the jobs (56.4%) that were visible in large numbers while at work were depicted actively working outside regular working hours, but the majority of them (21.8%) were only seen a few times. The jobs that appeared most frequently while working overtime were on screen also more often.

Figure 13. Number of work activities, overtime and atypical work



As opposed to overtime, only a very small proportion (12.7%) of occupations that were often depicted at work are not seen atypically working, and a third (32.7%) of them rarely perform their work in a non-routine way. More than a quarter (27.3%) of these frequently seen professions were depicted as done in non-standard settings a moderate number of times, and the same proportion appeared often in such situations.

The relation between the number of overtiming and atypical working is also significant (Table 40 in Appx.). Occupations that were never portrayed in unusual settings are usually not shown doing overtime. The same is true for those professions that appeared less frequently on screen, as almost the third (31.8%) of them are depicted occasionally. Half of the occupations with a moderate amount of occurrences were shown during overtime, the majority rarely, only 11.5% often. A fourth (23.6) of the occupations that were often seen in atypical conditions were not associated with overtime at all, nearly a third (31.6%) performed overtime frequently, and a quarter (also 26.3%) accounts for moderate amounts.

Some professions were seen more often at work in the usual context, but never did their duties outside the work hours or in an unusual way, as for example, convenience store-, guesthouse-, or buffet owner, maid, cleaner, public worker, while characters in jobs as prosecutor, IT expert and cinematographer appeared the least frequently in such events. Police officer, managing director, and radio host (and editor) are the three occupations that were the most often depicted during doing the work both in normal and atypical ways and overtime as well. Doctors, nurses, and receptionists were shown more during overtiming, while they performed atypical work less frequently. Lawyers, company owners, CEOs, and water factory (co)owners ranked on the top ten most frequently seen occupations list for overtime and atypical work, but these professions were not among the top ten most often occurring ‘regular’ work activities. Journalist, psychologist, editor-in-chef and teacher are those jobs that often appeared during non-standard working situations, but they were not so frequently visible in regular work activities, and only rarely (if ever) worked overtime.

With regard to whether an occupation is performed by a woman or a man, there is no significant association for overtime, but there is for atypical work (Table 41 in Appx.). Two third of those occupations that never appeared during non-regular working situations were occupied by (not exclusively) males. The jobs often shown done in unusual circumstances were equally held by men and women. Moderate number of atypical working activities is the only category where occupations in which women are

employed outnumber those that are held by males. Regarding the occupations, police officer position required more overtime and atypical work for both male and females characters. For males, company owner and CEO, managing director, radio host (and editor) were those that were frequently portrayed in all three events (regular, atypical and overtime working). Male lawyers and water factory (co)owners did their job in unusual ways or after the work hours. The same is true for females with professions as lawyer, managing director, and sales manager. Jobs for males that were not so frequently seen during ordinary work and overtime but more often in atypical work are teacher, music producer and journalist, while for females are water factory (co)owner, editor-in-chief, model and advertising agency owner, journalist, and secretary.

The associations between the occupations of characters with different role-types (main, supporting, minor) and the appearance in doing overtime and atypical work are significant (Table 42 and 43 in Appx.). Professions occupied by main characters are more likely to be portrayed under not so regular conditions, while those held by minor characters were less likely. Among the occupations with plenty overtime, the highest proportion (37%) is filled by supporting characters. 67.2% of the main characters' occupations are seen in some amount of atypical work, the majority (38.3%) are depicted a few times, and almost equal proportions appear on screen a medium (14.8%) or many times (14.1%) in such situations. Among the occupations that are visible more or moderately often during atypical work, the distribution of the three role-types is almost the same. Of the occupations that are only seen regularly performed, more than half (57%) are occupied by minor characters.

Among main characters police officer, managing director and radio host (and editor) were the most on screen at work, in and after the regular working hours and places. Those occupations with less regular work activities, but more overtime and also irregular work were lawyers, company owners, and CEOs. Doctors, receptionists, security guards did more overtime, while atypical working is more common among financial directors, music producers, and teachers. Supporting characters with such jobs as layer, mayor, journalist, and psychologist appeared more often working late and in unusual settings. Police officers, nurses, HR- and PR managers overtimed more, while managing directors, editors-in-chef, and assistants are more likely to work in circumstances not (closely) related to their job. Regarding the minor characters, IT expert is the only profession that ranked in the top ten most frequently seen list for overtime and atypical work. Police officers, doctors, cinematographer, nurses, and receptionists overtimed more often, and

journalists, managers and lawyers did more atypical work.

These visible elements are strongly connected to the storylines of television series in which work has an unavoidable role in the characters' personality and life. These all convey messages and shape the knowledge of the audience about occupations and working life: which job requires more effort and time to be done successfully. The next chapter will focus on those aspects and features that go beyond the seen elements and concentrate on the verbal elements that provide further impressions about certain occupations.

6.3.2.3 Beyond the Seen – Mentions of Work

The previous chapter presented every work-related action that were visible in the sample, highlighting which occupations are the most frequently seen in action under regular and irregular conditions, and beyond the usual working hours. However, it has not been shown yet whether the occupational identity of the characters end after finishing their duties or if their work or any work-related issues come up in other situations also. In order to complement the results introduced so far it is beneficial to see if they mention anything about their job, for example, their problems, successes, or just their work at all. This chapter focuses on these verbal contextual elements.

Altogether 11961 work-related mentions uttered by 596 characters were recorded during the coding phase. The majority of them (64.5%, 7715 mentions) were neutral work-related indications (these were utterances without any positive or negative connotations, e.g., "I have to go to work"). 21.8% (2611) of them were mentions of work-related problems, while only 4.1% (496) was about a success or accomplishment at work. Statements as "I love my job", or "I have a great job" were said only in 2.1% (252) of the cases, yet the rate of job- or work-related complaints was similarly low (2.4%, 282). 606 mentions (5.1%) about financial issues (e.g., low salaries, financial problems, etc.) were recorded, which was the third most often raised issues in connection with work. In order to avoid a high number of cells with low case numbers, success-related and positive mentions, and also negative notes and mentions of problems were merged.

When considering the main occupational categories (Table 44 and 45 in Appx.), according to HSCO-08, professionals are the most likely to mention work in general (2,327), while managers are the second most likely to mention their job in neutral terms

(2,327), but also the most frequent to talk about work-related problems (1,014) or successes (221). The third most neutral mentions are among those in commercial and service occupations (1,556), but this group is the most likely to mention financial issues (275), the second most mentions of financial issues are among managers (129). As with the overall data, positive and negative mentions of work are not particularly high among any of the groups.

In terms of economic activity, the majority of neutral statements about work were made in the category of human health and social work (1,135), and this is the group that also talks most about work-related problems (753) and successes (115). The second-highest number of neutral statements about work is most prevalent in the professional, scientific and technical activities category, while the third is in accommodation and food service, where the mention of financial issues stands out compared to the other categories (195).The same approach applies to the mentions in this section as previously discussed in the chapter on The Quantity of Doing Work on Screen. Since the audience does not perceive the official categories while consuming television content, it is more convenient to focus on those more detailed occupational categories in the subsequent analysis.

The two phenomena of how often work is mentioned, and how often the occupation is depicted at work are significantly associated (Table 46 in Appx.). Considering the total number of mention (regardless of their connotations), for those occupations that were seen on screen less frequently, half of them (50.6%) were never brought up, and only 9.3% of them were mentioned more than moderately. Of those occupations that were neither seen too much nor too little, 42% were mentioned a few or very few times, and 14.3% of them were never mentioned. Regarding those occupations that appeared most frequently seen during work, 76.4% were mentioned often or very often, and none were never mentioned outside work. The higher number of mentions are related to those professions that were more frequently portrayed during work, while occupations that were mentioned less frequently (if at all), appeared less often.

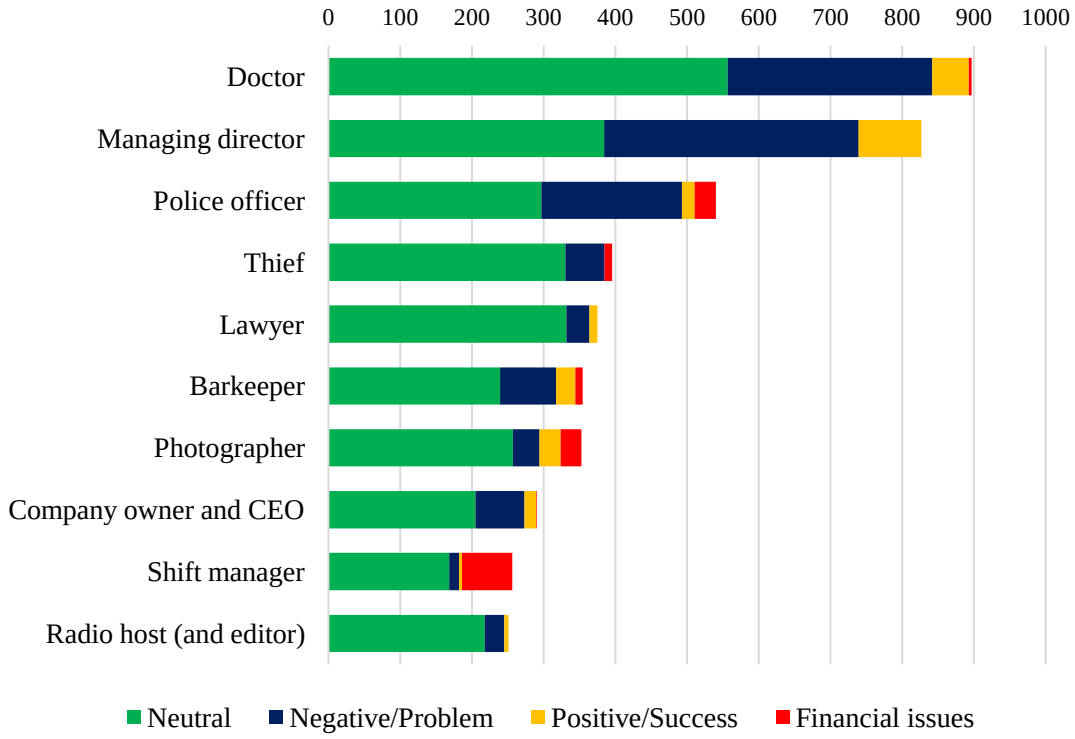
The same results were found for neutral mentions (Table 47 in Appx.) apart from some minor distributional differences (e.g., the proportion of the most frequently depicted occupations among the most often mentioned ones is a bit less (40% instead of 47% for all mentions). Based on the recorded lower number of positive, and success-related mentions vs. greater amount of negative or problem-driven comments and remarks, it seems that series characters tend to complain more than share good work-related vibes. (Indeed, problems and issues to be solved in the storyline are more interesting than

happiness and smooth business.) Occupations with lower appearance are very rarely positively mentioned (87% of them never), also 9.2% of jobs with moderate times at work on screen (68.3%) were never noted, 27% less often (Table 48 in Appx.). Only 29.1% of the more frequently represented jobs were raised more times in a positive context. As for the negative comments and talking about problems, same tendencies were found as for neutral mentions (Table 49 in Appx.).

Utterances in relation to financial issues (Table 50 in Appx.) are slightly different from the other mention types. They were hardly brought up, regardless of how often the occupation was shown at work on screen. 91.4% of professions with a low number of working activities were never mentioned, 61.9% of those jobs are with moderate amount of appearance and 30.2% of the latter were mentioned less times. For occupations with a high number of 'at work actions', more than a quarter (27.3%) of them were frequently mentioned in connection with financial issues, 23.6% less often, and the majority (49.1%) never.

Among the top 10 most frequently mentioned occupations the first three correspond to the occupations most often depicted at work: doctor, managing director and police officer (Figure 14). Doctors and managing directors often mention their jobs neutrally, balancing both positive and negative remarks including their work-related problems and accomplishments also. Police officers speak more frequently about their problems, complain about work and mention financial issues. Characters who make ends meet by illegal actions (e.g., theft and burglary) frequently bring up problems and financial issues besides talking about work in general (mostly planning the next actions). Photographers also mention their job neutrally, but often refer positively or report their successes while they also talk about financial problems many times. Lawyers mention their work life neutrally in most cases, but they do it quite frequently. Shift managers complain about financial issues the most, but similar problems often arise for salesclerks, restaurant- and bistro owners. Barkeepers, company owners and CEOs, radio hosts (and editors) also speak about their occupations in general regularly and also oftentimes mentions problems and work-related complaints.

Figure 14. Top 10 most often mentioned occupations



As for the differences between genders, the total number of male characters' mentions was 6847, which is 57.2% of all mentions, while the other 48.2% of work-related remarks were done by females. The proportion of the different kinds of mentions is the same among male and female characters: the majority were neutral notes (64-65%), a quarter of all work-related comments (25%) were about a problem at work or just a negative note about the job itself, only 6% was about success, accomplishment, or other positive statement, and 5% of the utterances concerned financial issues. There is a significant relationship only for all and neutral mentions between the amount of mentions of occupations by gender (Table 51 and 52 in Appx.). (Neither positive, negative, success- or problem, or financial issues related mentions were associated with the gender of the employee.) In both cases, a similar trend is observed due to the high number of neutral mentions. For more than half (55.4%) of the occupations held by men, there were very few (25.9%) or zero (29.5%) mentions. The professions for which there was a medium number of mentions were almost equally divided between female and male. More than a third of women's occupations were mentioned a frequently or quite frequently (34.4%) compared to only 19.1% of men's occupations.

Doctor, managing director, police officer and barkeeper are those professions that are

most often mentioned among males and females as well. The first two ones are the top of the list, while police officer is the fifth most frequently mentioned occupation for both genders. Although for female characters lawyer was not among the most often depicted occupation at work, the number of events when they talk about it is outstanding. The same is true for males who earn money as thieves, or photographers, or convenience store owners. As it was mentioned above, significant associations between the mentions and the gender were found only for all and the neutral mentions. The top 10 list for neutral mentions contains exactly the same occupations as the general list (Table 11) with some minor differences in the rankings.

Table 11. The most frequently mentioned occupations by gender

FAMALE		MALE	
Occupation	No. of All Mentions	Occupation	No. of All Mentions
Doctor	344	Doctor	553
Managing director	330	Managing director	497
Lawyer	274	Thief	396
Shift manager	241	Photographer	352
Police officer	199	Police officer	341
Nurse	190	Company owner and CEO	291
Journalist	177	Barkeeper	217
Barkeeper	137	Financial director	213
Sales manager	129	Radio host (and editor)	172
Actress	121	Convenience store owner	160

61% percent of the total mentions was done by main characters, 34% were brought up by supporting characters, and only 4% of the work-related remarks came from minor characters. The distribution of the various utterances among the main characters is similar to the overall distribution (62% neutral, 26% negative or problem driven, 7% about success or positive thoughts, 6% about financial issues). For the supporting characters the proportion of neutral mentions is higher (68%), while the ratio of the other mention-type is lower by 1 or 2 percent. In the case of minor characters, the share of neural remarks is 75%, few (17%) notes were about negative concerns and problems, even less (7%) about success and positive considerations, and the number of notes regarding financial issues was marginal (1%).

There are also significant differences in the amount of all kinds of mentions between the occupations of the characters' role-types (Table 53-57 in Appx.). In general (concerning

all mentions), only a very small proportion of the main characters' occupations are not mentioned in any context, under any circumstances. Half of the supporting characters' jobs were mentioned at least a moderate amount of times. Almost two-third (60.2%) of the minor characters' professions were very rarely (21.3%) or never (38.9%) mentioned. Neutral mentions were made about nearly half of the main characters' occupations (48.8%) in at least moderate amounts, while 55.9% of the supporting roles' professions were noted this way few or few times or never, for minor characters this rate was 77.3%. 39.3% of the utterances about work-related success, or positive remarks concerned main characters' work, almost the third of them (31.1%) was in relation with the jobs of supporting roles, and 29.5% referred to professions that were held by minor characters.
As for the occupations of the protagonists, only half of them (48.8%) were never mentioned in a positive way, while 32.3% rarely. Only 18.9% of the jobs that were held by main characters were positively noted more often, but this proportion is higher than for the occupations of the other two character-types. The proportion of negative remarks and problem-related mentions is quite balanced for the main character's occupations, although fewer professions were mentioned negatively.
Most of the supporting roles' jobs were rarely (23.8%) or never (37.8%) noted and similar proportions were found for the occupations of minor characters. In most of the jobs of all three types of characters there was never any mention of financial problems (54% for main, 68.5% for supporting and 78.7% for minor roles). 15% of the main characters' jobs and 13.3% of the minor characters' were involved more frequently in such mentions.

In terms of how often each type of character talked about their work, the number of mentions for minor characters is marginal. For the main characters the top list is, rather unsurprisingly, the same as the overall top list with two exceptions. These two exceptions are sales manager and convenience store owner, who replace bartender and photographer in the top ten list of most frequently mentioned occupations. Bartender and photographer, on the other hand, are included in the top ten list of supporting characters (photographer is on the first place, bartender is on the fourth). Other professions that were mentioned quite frequently among the supporting character which are not in the general list include nurse, journalist, and architect.

According to the results presented above, it is clear that there are overlaps between the verbal and visible elements in Hungarian television series, meaning that most of the most frequently shown occupations while working are also frequently a topic of conversation that often arise in situations outside the workplace, for example in the case

of doctors, police officers, and managing directors. Some occupations were less often portrayed on screen (maybe because those were less interesting while working or their portrayal also did not fit in the actual storyline), but they were often mentioned, such as lawyer, photographer or journalist.

6.3.2.4 Summary

This chapter was dedicated to the contextual elements of the world of work in Hungarian fictions series in order to investigate whether the visible and/or the verbal elements of occupations and work life of characters alter the picture that was depicted for RQ2.1. It was found that there are remarkable differences in which occupations are popular within the series, meaning which jobs are the most frequently held ones, and in how often these occupations are portrayed on screen during actual work activities.

Certain occupations were quite often held by the characters, such as, for example, lawyer, teacher, actor, but the number of their work actions were not markedly high. At the same time, some professions were very 'popular' in both ways: many characters held them and they appeared on screen many times, such as police officer, doctor, managing director, nurse, etc. Gender-related differences were reinforced as well: men not only have more kinds of jobs, but we see them working more. Apart from the occupations in which both males and females appeared many times at work (e.g., doctor, barkeeper, police officer), for males managing director, financial director, and radio host (and editor) were the most frequently depicted occupations on the screen, while the females did their duties the most frequently as a nurse, receptionist, and shift manager.

In order to provide a complete picture, a theoretical approach was included in the analysis, according to which the analysis was replicated on a standardised database. The results highlighted that some occupations (e.g., teacher, chef, secretary) that are presented in series with less episode number are overwhelmed by those which are depicted in longer series. Also, the theme of the series also influence which professions are portrayed more often. This theoretical extra analysis was intended to show what the picture painted by the results would look like if all series were of the same length.

The amount of overtime and atypical work activities is considerably low compared to the number of regular work actions, while atypical work occurred almost two times more frequently that overtiming. Occupations that were more often portrayed

at work on television screen also more frequently appeared during overtiming or working in unusual situations (e.g., police officer, managing director, radio host [and editor]). For some of the most frequently seen professions, atypical working was not especially common, but overtime was more frequent (e.g., doctor and nurse), while for other jobs overtime was less prevalent compared to atypical work (e.g., lawyer, journalist).

Regarding verbal elements, more precisely the work-related mentions, the findings are rather in line with the frequency and amount of work activities, meaning that occupations that were more frequently depicted at work were also more frequently mentioned. In terms of volume, the number of work-related mentions is a quarter of the number of regular work actions, but five times and ten times more than the number of atypical work situations and overtime. The majority of mentions were neutral, the proportion of negative remarks of work-related problems were the second highest, while only a little share was positive comment or a note about success; the smallest percentage was concerning financial issues.

It can be concluded that the audience of Hungarian fictions series is more exposed to some occupations than others. Some professions are portrayed considerably more often while doing regular duties, or even atypical work and overtiming. Moreover, these professions are more frequently mentioned outside the work events.

6.3.3 Portrayal in the Light of Genres, Subgenres, Platforms, and Creators

6.3.3.1 Introduction

Due to technological and other innovations television evolved at a great pace in the last decades. More and more channels were launched and in line with this the amount of the different kinds of television content also increased. Nowadays, the viewer has a vast array of options to choose from in terms of what kind of content, where, and when they would like to consume. Every content provider has one top priority goal: to attract more and more viewers and to create engagement, which is a special bond that creates loyalty in the audience. The television content which has exactly this function is the television series, therefore, an ever-increasing number of them have been created. Every content provider which launches a new television series tries to provide the audience with something new, something special. Consequently, the program-offer is growing and becoming more varied also in terms of television series: daily, weekly, comedy, drama,

or even dramedy, etc. If these series differ in their format, subgenre and theme, it is worthwhile to find out if the way they portray the world of work also differs.

Prior research (e.g., Vande Berg and Steckfuss, 1992; Signorielli and Bacue, 1999, Glascock, 2001, Lauzen and Dozier, 2005) found significant differences in the portrayal of work between genres. Moreover, some studies (e.g., Signoirielli, 1993, 2009; Morgan et al., 2015) suggested that a possible future research direction is to distinguish the contents by their transmission platforms, since different kinds of content are available on different kinds of television channels. Furthermore, earlier studies (Glascock, 2001; Lauzen and Dozier 2004, 2008) found that the gender of the creators had influence on the equitability of the depiction of gender differences. The current analysis intends to involve these aspects and dimensions in the examination.

Table 12 present the main characteristics of Hungarian fiction series which were included in the analysis.

Table 12. Main characteristics of the analysed Hungarian fiction series

Series Title	Format	Genre	Type of Broadcasting Channel	Sex of Showrunner	Sex of Lead Writer(s)
MintaApák	Daily	Comedy	Commercial ch.	Female	Female
Terápia		Drama	Premium ch.	Male	Male
Jóban rosszban		Soap Opera	Cable channel*	Male	Mixed
Barátok közt			Commercial ch.	Male	Male
200 első randi		Telenovela	Cable channel*	Female	Male
Oltári csajok				Male	Male
Drága örökösök			Commercial ch.	Female	Female
A mi kis falunk	Weekly	Comedy		Female	Male
Korhatáros szerelem				Female	Mixed
Bogaras szülők				Male	Female
Jófiúk				Male	Male
Alvilág		Drama		Male	Male
Aranyélet			Premium ch.	Male	Male
Ízig vérig		Dramedy	Cable channel*	Male	Mixed
A tanár			Commercial ch.	Male	Male
Válótársak				Male	Male
Csak színház és más semmi			Public media*	Male	Female
Munkaügyek		Sitcom		Male	Male
Tóth János				Male	Male

*General Entertainment channels

Out of the 19 series titles 7 were broadcast on a daily, and 12 on a weekly basis. 5 of them were comedy, 2 drama, 4 dramedy (a genre that combines elements of comedy and drama), 2 sitcom (which stands for situation comedy in which the storyline is based on comical situations among characters who shares the same environment [e.g., workplace, home, etc.]), 2 soap opera (long-running series with an indefinite number of episodes), and 3 telenovela (similar to soap opera, long-running series which is divided into seasons and has a final). Four series were broadcast on cable channels of which genre is general entertainment (the program offer is not restricted to a certain type of genre), 10 premiered on the main commercial channels (RTL Klub/TV2), 3 were aired on an other general entertainment channel which is owned by the public media (MTVA), and 2 were transmitted by a premium content provider through an OTT service platform.
Regarding the gender of the creators, 14 series were created by male showrunners, 5 by females; the lead writer (or writers) of 12 series was male, 4 were written by females, and in 3 cases the lead writer team included both males and females. More than half of the series (10 titles) were created only by males (the showrunner and the lead writer were also male), and only two by females, the other were co-productions by men and women.

The last set of research questions concentrates on the differences between genres (daily/weekly), subgenres (drama, comedy, etc.) and broadcasting platforms (public, commercial, cable channels, and premium channel with OTT service) in terms of occupational portrayal in the Hungarian television series. Furthermore, it investigates the possibly occurring differences in the portrayal of genders along the gender of the creators. Five aspects have been selected to explore the differences in the portrayal of the world of work along the above-introduced series characteristics and dimensions, which are the proportion of male and female characters, ratio of economically active and inactive characters, the combinations of these, occupational prestige (i.e., which series depicts which prestigious occupations, also concerning the gender differences), and finally, the number of work activities and work-related mentions. Thus, the key angles covered, and a structured overview is to be presented about the main differences that can be identified for each type of the analysed Hungarian fiction series.

6.3.3.2 Formats, Genres, Subgenres, Platforms

The last set of research questions focuses on the differences in the portrayal of the

world of work between the series according to their format (daily or weekly series), their genre (e.g., drama, comedy, etc.) and the type of the broadcasting channels (e.g., commercial-, cable-, or premium channel, etc.). Five key elements were analysed along these dimensions.

As it was earlier presented, in Hungarian television series the male characters outnumber their female counterparts (60.8% males, 39.2% females), therefore, in series men were significantly overrepresented, while females were underrepresented compared to the population average. Prior studies reported similar results, although some of them (Vande Berg, Streckfuss, 1992; Signorielli and Bauce, 1999; Glascock, 2001; Lauzen and Dozier, 2005) found significant associations between the proportion of male and female characters and the genre of the television series in which they appeared. Among Hungarian series there are no significant differences between the different types of series in terms of the proportion of male and female characters. Although in daily series the proportions of men and women are slightly closer (by 2.6%) compared to the weekly series, and the same difference was found in the case of the telenovela and dramedy genres, these were not statistically significant. The same is true for commercial channels in comparison with the other channel types. Furthermore, the proportion of males and females are significantly different from the population average for each type of series examined, as shown in the general (aggregated) analysis (Table 58 in Appx).

Regarding the distribution of the working characters (the economically active and inactive series characters), there are no significant differences between the daily and weekly series. Moreover, no difference was found between series of various genres in these terms. In all series, there is a majority of characters who are economically active, significantly over-represented compared to the population data, while unemployed characters are not just outnumbered but also significantly underrepresented in Hungarian television series (Table 59 and 60 in Appx). According to the broadcasting platform, there is a significant difference in the proportion of employed and unemployed characters (Table 61 in Appx.). In series that were premiered on general entertainment cable- and public media channels the proportion of the economically active characters are significantly higher (around 93%) than in case of other channel types (85.2% for premium channels, and 86.7% for commercial channels).

As far as the proportion of economically active male and female characters is concerned, in some cases significant differences were found between the series-types. Both in daily and weekly series (Table 62 in Appx.) a higher proportion of male characters

are economically active than their female counterparts. However, while economically active males outnumber females, among the unemployed characters the majority are females. The same is true for series of comedy, drama, sitcom and telenovela genres, meanwhile, in case of dramedy series and soap operas there is no such significant difference. Regarding the type of the channels that aired these contents, except for cable channels, significant relations were found. The proportion of economically active males is considerably higher in comedy series, and lower in dramedy series within the various genre-types (Table 63 in Appx). Among females there is no such significant difference between the genres, although in their case the ratio of economically active ones is remarkably higher (91.4%) in series that were premiered on cable channels, and lower (80.4%) on commercial channels (Table 64 in Appx). For males no significant associations were found between the broadcasting platform and the rate of their employment.

The portrayal of occupations according to their level of occupational prestige was extensively analysed in Chapter 6.3.1. Therefore, here, the differences detected between the two series formats are explored. There is no significant difference between daily and weekly series in terms of the occupational prestige of the characters (the average prestige score for daily series is 7.54, while for weekly series it is 7.81). For the genres (Table 65 in Appx.), the soap opera is presented as the reference, where the average prestige of the professions is half a point higher than the average for all series (average total prestige: 7.69). For the other genres, all series types except drama show occupations with significantly lower prestige. Telenovelas and comedies show the largest difference, almost 1 point, sitcoms show a similar trend, while drama shows the smallest difference of only half of a point. When analysed by type of channel, the regression model is significant, but its explanatory power is very poor (R2=0.008). The reference value here corresponds to the commercial channels, with an average prestige score for on-screen occupations 0.2 points lower than the average for all channels. The effect of the variables is significant for both types of channels, except for public channels (Table 66 in Appx.). For the cable channel, occupations are portrayed with a 0.4 point higher prestige score, while for the premium channel the effect is a shift towards higher status by almost 1 point (-0.786).

With regard to gender differences, no difference in occupational prestige is observed between male and female characters across all series types. Furthermore, the interaction of the two variables does not exert a significant effect. In the multivariate

regression model, gender has no significant effect on occupational prestige for genres (Table 67 in Appx.). Neither do any of the interaction variables have any significant effect. The same results were observed for genres when tested without the gender and interaction variables. Telenovelas and comedies exhibited the largest effect (lower status occupations are more likely to be depicted in these series), followed by sitcoms and dramedies, which have the smallest magnitude of change. No significant differences were observed between genders with regard to the type of broadcasting channel. However, in this model, the effect was significant for one variable, which was the premium channel (neither gender nor the coefficients for other channel types or interactions were found to be significant), on which platform the mean of the occupational prestige score is more than one point (1.013) higher (Table 68 in Appx.).

In order to make the number of work activities and work-related mentions comparable, the standardised data was used, thus the differences rooted in the different lengths of the analysed series were eliminated. Between the series types considering their format, genre, and the type of the broadcasting channel no significant differences were found neither for the number of regular work activities nor for the total number of work-related mentions. Along the 3 dimensions on which a series can be characterised, in case of the format a significant difference was detected between male and female characters in the number of presented work activities (Table 71 in Appx.), because male characters in weekly series account for more work activities than their female counterparts. Regarding the work-related mentions (Table 72 in Appx.), in series premiering on commercial channels males mentioned their work in any context more than female characters, while in all other cases there were no significant differences between men and women in this aspect.

As the above presented results suggest, different types of series present working characters in different amounts, both in general and also when gender differences are taken into account. As prior studies suggest (Glascock, 2001; Lauzen and Dozier 2004, 2008), when the gender of the behind-the-scenes persons (the creators) is included in the analysis some interesting differences can be detected in the representation of male and female characters. The next chapter overviews the five key aspects covered above (proportion of male and female, economically active and inactive characters, occupational prestige, and number of work activities and work-related mentions) in the light of the gender of the creators in order to decide whether the portrayal of genders is more equitable when women have key role during the creative process of television series.

6.3.3.3 Creators

As far as the behind-the-scenes persons of television series is concerned, two types of data were coded: the gender of the showrunner and the gender of the lead writer. Showrunners have the creative control on the storyline of series and make the main decisions about it, while the lead (or head) writer is the top-level writer who is responsible for the work of the writing team, while they also have a significant influence on how the story evolves. Most often, a series has one or at most two showrunners, while the number of the lead writers can be more. Therefore, the variable gender of showrunner has two categories, but in case of lead writers a third, so called 'mixed' category was added indicating that a female writer was also the member of the top-level writer team. As it was mentioned earlier, the majority of the series were created by males (10 out of the 19 series were made entirely by men). There were 5 series the showrunner of which was female, but it is the work of 3 women in total, while the other 14 series were created by all together 7 different men. The following part explores if these three female showrunners or the six female lead writers made any difference in the portrayal of female characters.

Regarding the proportion of male and female characters in Hungarian fiction series no significant differences were found between the gender distribution and the gender of the creators, neither in case of the showrunners, nor the lead writers. Although the proportion of female characters is slightly higher if females were involved in the creative process, nevertheless, it was still statistically insignificant.

As for the economic status, there are significant differences between male and females characters regarding their economic activity in series with showrunners of both sexes (Table 73 in Appx.). In each case the proportion of economically active males is higher, contrary to expectations, and when a woman is the showrunner, the vast majority (75.8%) of economically inactive characters are females. For male showrunners there is a more balanced male-female share of inactive characters (49.2% for unemployed females). As far as the gender of the lead writer is concerned (Table 74 in Appx.), the results were significant for the male and female writers (not for the mixed writing-team) with similar outcomes as for showrunners.

When looking at the possible differences between male and female characters for showrunners of different genders, significant results were found only for males (Table 75 in Appx.), with a higher proportion of economically active males for female showrunners

(96.2% vs. 91.5% in case of male creators).

Regarding the lead writers (Table 76 in Appx.), the results are significant for both male and female characters (not for the mixed team). Similarly to the previous findings, men are more likely to be economically active when the writers are women, while among females the proportion of economically active characters is the highest when the writer-team include both male and female writers (92.6% vs. 85.1% for female lead writer, and 81.2% for male writer).

The analysis of occupational prestige for male and female characters based on the gender of the creators (showrunner or lead writer) reveals no significant difference between the two groups. In the multivariate regression models (Table 13), only the gender of the showrunner variable is significant and positive, indicating that series where the showrunner is female are more likely to portray occupations with lower prestige. In the second model the interaction variables were included, resulting in a similar outcome but with a slightly higher coefficient.

Table 13. Occupational prestige and gender of the creators - Multivariate regression models

	Model 1	*Model 2*
Intercept	7.519	7.507
Gender	0.309	0.342
Gender of the Showrunner	0.637***	0.701**
Gender of the Lead Writer(s) - Female	-0.174	-0.225
Gender of the Lead Writer(s) - Mixed	-0.296	-0.184
Interactions		
Gender x Gender of the Showrunner		-0.184
Gender x Gender of the Lead Writer(s) - Female		0.134
Gender x Gender of the Lead Writer(s) - Mixed		-0.070
R^2	0.016	0.016

N=1225
Dependent variable: Prestige
Sign.*p<0.05, **p<0.01, ***p<0.001

These results do not align with the findings of Glascock (2001) and Lauzen and Dozier (2004, 2008), they are rather controversial, indicating that the gender of the creator does not impact the way the prestige associated with the occupations of female and male characters on television screen. However, in the case of a female showrunner (who is

responsible for the main direction of the storyline), lower-status occupations are more likely to be portrayed in Hungarian fiction series.

The last aspects through which the impact of creators of different genders is to be explored are the number or working activities and work-related mentions. Based on the results, the frequency of male and females characters portrayed on television screen during work activities is insignificant from the gender of the creators (both showrunners and lead writers). Regarding how often the characters mention their work only in one case was significant association found: in television series which were created by male lead writers males talk more often about work or work-related topics than their female counterparts (Table 77 in Appx.) Since the results based on the two different variables of gender of showrunners and gender of lead writers were insignificant in most cases, the two creator-related variables were combined into one which had three categories (male creators only, female creators only and both male and female creators). This new variable showed significant relation only between female characters and the number of their work activities (Table 78 in Appx.) Therefore, it can be concluded that that in the case ofseries where women were involved in the creation, female characters are more often depicted at work than in series with only male or female creators. Female characters are the least often seen at work in series created only by men.

According to the above presented results, the gender of the creators does not have a strong influence on the equitability of the portrayal of male and female characters, meaning that this dimension has not proved to be a key factor in reaching a more balanced representation of genders.

6.3.3.4 Summary

The fifth set of research questions is about the portrayal of the world of work in the light of the main aspects through which series can be categorized and characterized, in order to explore whether the possible different kinds of depictions convey different kinds of messages. These main characteristics concern the frequency of broadcast (on a daily or weekly basis), the genre (the style through which the messages are delivered), the type of the broadcasting platform (different channels might have different audiences, therefore the content itself could be different in order to meet the needs of the audience in the best possible way), and the gender of the creators (who have the biggest influence on the whole storyline). Since along these dimensions a very extensive analysis could be

done (actually, the whole analysis could be completely redone five times), five simple, key aspects were chosen to provide a clear, straightforward and easy-to-follow overview.

One of the most interesting results is that there is absolutely no significant difference in the gender ratio between the series types. Not even the involvement of women in the creative process had any impact on this matter. Lauzen and Dozier (2004) came to the conclusion that "women working behind the scenes are more likely to influence on-screen characterisation" (p495), which seems to be not true for Hungarian series production. Perhaps, this is due to the fact that the vast majority (14 out of 19) of the Hungarian television series aired between 2015 and 2019 were adaptations in which the creators work with a specific set of characters. This could be further analysed on a more recent database that include newer Hungarian-developed television series (see Chapter 7).

The portrayal of economically active and inactive characters is also distorted for all series types compared to real-world data, meaning that on television, in general, the majority of the characters who have a job are males, while there are more females among the unemployed. Males are more likely to be economically active in comedies, and less likely in dramedies, while the ratio of working female characters is higher in series which premiered on cable channels. Regarding the gender of the creators, in some cases the results were the contrary to expectations, for example, in case of female showrunners 75% of the economically inactive characters were female, while for male colleagues the proportion between the two genders is more balanced. Furthermore, in case of female creators the ratio of male characters with a job is higher, while active female characters reached the same level only if a mixed gender team wrote the series.

Regarding the occupational prestige topic, the results were more nuanced with some interesting outcomes. As an example, occupations with low prestige are more likely to be portrayed in telenovelas and comedy series, while characters in soap operas frequently have more prestigious jobs. It is also noteworthy that occupations with low prestige are the least likely to be depicted on premium channels with OTT platform. Since accessing this channel-type requires a considerable amount of monthly subscription fee, the case may be that slightly more glamorized content is broadcast there for the sake of pleasing the viewers/subscribers.

Lastly, the number of work activities and work-related mentions were overviewed along the series-types, and only a low number of significant results were found. In general, none of each series characteristics have any impact on how many work-related

actions or mentions appear on television screen. In relation to the genders, male characters are depicted more often at work in weekly series, and men talk about their work more than their female counterparts in series that premiered on commercial channels. Based on the results, it can be concluded that the difference in the frequency of male or females characters being depicted at work does not depend on the gender of the creators behind the scenes.

The presented outcomes suggests that different types of series depict certain phenomena in different ways, with different emphasis and style, but none of them portrays the real world in an accurate way. This part of the analysis was purposefully strictly restricted and structured, but a whole research direction could be dedicated to this topic in order to explore the key similarities and differences within and between the genres and series-types.

7 SUMMARY AND CONCLUSIONS

Television is one of the main significant mass mediums that has a dual function: the audience can watch it as a leisure-time activity to be entertained and it may also be a source of information about news, politics, and the world in general. Of the numerous and various types of television programmes, television series are amongst the most important ones, and their popularity continues to grow. The main aim of this format is to entertain, but it transfers messages and information to their audience. Although as Internet access had become widespread it has become one of the main information sources, this did not weaken the role and power of television – and nothing proves this better than the growing number of OTT platforms that brought about a significant boost to the already booming series production.

Communication theories proved the effects of television-content consumption and explored the mechanism of action. Among the various media theories Geroge Gerbner's cultivation theory and Albert Bandura's social learning/cognitive theory are the most relevant ones for studying media content such as television series. Both of them consider mass communication (and it's all kind of forms) as a symbolic environment that operates via a dual pathway, as it has the ability to fill in the gaps in people's knowledge about phenomena they have no direct access to, while it also forms their beliefs and attitudes (Gerber et al., 1986, Gerbner, 2000; Bandura, 2001). Gerbner (1984) likened the function of television to religion in traditional societies, where the continuously repeated patterns define the world and validate and justify the social order.

Television, and especially television series – because of its serial nature – are periodically (based on its format) repeated patterns and portraying segments of the world and human life. Work is an inevitable part of active life which, besides providing everyday livelihood, shapes the identity of people and determines them in social settings. The way television portrays occupations, and the world of work can alter the viewers' notions, attitudes and beliefs about these.

The current study analysed the world of work in Hungarian television series which premiered in the prime-time slot between 2015 and 2019 with a special focus on occupations by taking into consideration the main socio-demographic traits of the characters, the occupational characteristics – including prestige – and work-related contextual elements such as the actual and atypical working activities and overtime

(visual element) depicted, and all types of mentions in relation to work (verbal element). Each aspect, including the character traits, were analysed along five set of research questions in two main parts. The first part of the analysis entailed a comparative examination of the television world and the real world, with a particular emphasis on the key demographic attributes of the characters and the portrayal of work.

The first research question set focused on the representation of the characters and its accuracy. The character analysis highlighted that the portrayal of male and female characters is imbalanced by overrepresenting males. The depiction of age groups is also inadequate as the majority of the characters are in their midlife, while adolescents and elderly people are underrepresented. Females on television screen are more likely to be younger by 10 years compared to males. The same negligence is true for legally married couples, divorced individuals, and widows who are apparently sacrificed for a better storyline which is dominated by singles and characters in relationship. In addition, the marital status of a significant proportion of males is unclear, and families with more kids are also underrepresented, just as members of the lower social class. Most of the characters live in cities, but due to the new trend of Hungarian series production residents of villages are also overrepresented. Minorites, more precisely of Romani ethnicity, are also inequitably presented compared to the population average. These findings are in line with the earlier foreign research outcomes which also highlighted a biased representation of genders (DeFleur, 1964; Vande Berg, Streckfuss, 1992; Signorielli, 1993; Greenberg, Collette, 1997; Signorielli and Bacue, 1999; Elasmar et al., 1999; Glascock, 2011; Lauzen and Dozier, 2004; Emons et al., 2010; Esch, 2011; Jacobs et al, 2015), elderly characters (Signorielli and Bacue, 1999; Signorielli, 2004; Lauzen and Dozier, 2005; Smith et al., 2012), and ethnic minorities (Signorielli and Kahlenberg, 2001; Signorielli 2004, 2009).

Although there are some studies that analysed trends in portrayal covering longer periods (e.g., Atkin, 1991; Signorielli, 1993, 2009; Greenberg, Collette, 1997; Signorielli and Bacue, 1999; Signorielli and Kahlenberg, 2001; Emons et al., 2010), their focus was on the evolution of depiction rather than on the changes in the characters' traits. In this analysis, this aspect was involved as the last part of the first research question in order to get a more nuanced picture. The review of the changes in the characters' traits revealed that the most common events were those related to their marital status and/or career. This analytical approach also highlighted the fact that series tend to present unrealistic occupational mobility, meaning that on screen starting a new career from scratch or starting an own business which is immediately profitable is made to look simple and easy

to achieve. On one hand, this might encourage the audience members to be brave and to change their lives, however, on the other hand, it can cause damage for those who tried and failed by making them feel that they were not good,diligent, or talented enough to make it happen.

Building on the character review, the focus shifted to an analysis of the portrayal of the world of work in Hungarian fiction series. This analysis considered the main attributes of the occupations depicted in the series, comparing them with the characteristics of the real-world labour force, including an examination of the differences between male and female characters. The results revealed that the occupational characteristics in television series are also distorted in many ways.

Firstly, employment rate is overrepresented in such shows, while economically inactive persons (students, pensioners) are dramatically underrepresented. Moreover, the majority of men were active, while their female counterparts are overrepresented among those who are economically inactive. In television series the proportion of entrepreneurs is significantly higher than in the real world. As for the hierarchy of positions and status of employment, managerial positions and self-employed status is more likely to be held by male characters. The actual occupation was more often indeterminate for females, moreover, men tend to be portrayed in more kinds of occupation than women. Among the top ten most frequent occupations there are three which are highly common for men and women as well in series: doctor, waiter, and surprisingly, police officer, although this latter one is considered as a rather masculine job.

Four branches of economic activity are dominant in Hungarian series, only their order varies by gender. Most males work in the public administration and defence sectors, while females are dominant in the human health and social work activities. Regarding the vertical angles of the occupational characteristics, both males and females are overrepresented among professionals and in commercial and service occupations. Managerial professions are more likely to be filled by males, and also from the stratification point of view, more males belong to the leader class than females.

As for the character analysis, the outcomes align with the findings of foreign research (DeFleur, 1964; Atkin, 1991; Vande Berg and Steckfuss, 1992; Signorielli, 1993; Greenberg and Collette, 1997; Elasmar et al., 1999; Signorielli and Bacue, 1999; Glascock, 2001; Signorielli and Kahlenberg, 2001; Signorielli, 2004, Lauzen and Dozier, 2004, 2005; Signorielli, 2009; Emons et al., 2010; Esch, 2011; Jacobs et al., 2015; Signorielli, 2017; Behm-Morawitz et al. 2018) which have highlighted the infrequent

representation of everyday work roles, including the most common professions, as well as the portrayal of female characters' employment, as they tend to have stereotypical jobs or unknown occupational status (Atkin, 1991; Signorielli, 1993; Greenberg and Collette, 1997; Signorielli and Bacue, 1999; Elasmar et al., 1999; Glascock, 2001; Signorielli and Kahlenberg, 2001; Signorielli, 2004, Lauzen and Dozier, 2004, 2005; Signroielli, 2009; Emons et al., 2010; Esch, 2011; Smith et al., 2012; Jacobs et al., 2015).

The second part of the analysis concentrated on the fiction series universe. In this part the data could not be compared with the actual social distributions as no such data are available. Here, some innovative approaches were applied which complemented well the methods used in previous research, thus further nuancing the picture of the world of work portrayed on television. The first topic (RQS3.) of the second part concerned occupational prestige, as prior studies came to the conclusion that the portrayed occupations in television series are more likely to be more prestigious and glamourous (Signorielli, 1993, 2004, 2009; Signorielli and Kahlenberg, 2001, Smith et al., 2012; Jacobs et al., 2015).

This is the first instance where the research has departed from previous research by using objective measures of occupational prestige in fiction television content rather than arbitrary classification. In order to examine this aspect of the world of work the results of the occupational prestige research conducted by KSH were involved in the analysis as an objective measurement which is certainly not biased by the judgement of the researcher. Since the KHS survey covered not just the occupational prestige but also its five explanatory dimensions, these were involved in the analysis as well. All these angles of the occupational characteristics were examined with a special focus on gender differences.

Generally speaking, it cannot be stated that Hungarian television series portray more prestigious occupations, rather it is more of a complex phenomenon. The findings indicate that power is the only prestige dimension, as high-status occupations appear more frequently in such media contents, while other dimensions are dominated by average occupations. The knowledge dimension shows a more balanced picture for high- and medium-status occupations, with occupations requiring lower levels of knowledge or experience being less prominent in television series.

When gender differences were analysed, the dimensions of prestige, income and power showed significant differences, while there were no differences in the explanatory dimensions of social benefits, knowledge and trendiness. The effect of gender on

occupational prestige is diminished when other demographic variables are taken into account, but age has a significant effect in all models. The gender difference in the explanatory dimensions of income and power remained significant in all models, indicating that in these two dimensions male dominance is definitely present.

The analysis also suggests that the prestige of the portrayed occupations is always higher in series in which work has a central role in the storyline. The series characteristic in question, namely the degree of realism in the representation of occupations, proved to be relevant only in the case of the income explanatory dimension in every aspect. This indicates that a more realistic portrayal of occupations in fiction series results in higher income status professions.

In accordance with the findings of previous research (DeFleur, 1964; Signorielli, 1993; Greenberg and Collette, 1997; Glascock, 2011; Signorielli and Kahlenberg, 2001; Signorielli, 2004, Hoffner et al., 2008; Signorielli, 2009; Smith et al., 2012; Jacobs et al., 2015), based on applied objective prestige measures, it can be seen that the world of work depicted in Hungarian television series is typically not dominated by higher prestige occupations, they are not overglamorised in that sense, however, similar gender differences were found, especially in the explanatory dimensions of occupational prestige, income and power.

After overviewing the main attributes of the portrayed characters and their work-related characteristics including occupational prestige, the next research question set (RQS4.) was dedicated to the contextual elements that also characterise the world of work on television. Potter (2014), who had critical insights regarding cultivation theory, highlighted that simply counting the frequencies could be not enough, the context should also be analysed. Some researchers (e.g., DeFleur, 1964; Vande Berg and Streckfuss, 1992; Glascock, 2001; Lauzen and Dozier, 2005; Behm-Morawith et al., 2018, etc.) did apply certain contextual variables, such as background settings, interaction patterns, dramatic tone, goals of the characters and their effectiveness, etc. In this research, Potter's theoretical insights have been combined with the methodological approach of the cultural indicator project, and aspects closely related to the representation of the world of work were measured rather than variables that were only indirectly related to the main subject of the project. Therefore, the applied contextual elements covered two main angles: the first one is the visible part that includes the number of actual regular work activities, overtimes and atypical work that appeared on screen (RQS4.1). The second one concerned verbality, namely the number or work-related mentions (outside work

situations) whether they were positive, negative or neutral, referring to success, problem or financial issues (RQS4.2).

As the outcomes show, these two angles are related: those occupations that are shown more often at work are more visible during overtime or atypical working and are also mentioned more outside of work. One of the most interesting outcomes is that there are differences between which occupations are the most frequent ones among the characters and which ones are visible more frequently while performing duties. For example, there are many waitresses, actresses and teachers among females, but they are depicted at work rarely, or although there were more male lawyers, couriers or priests, the number of their depicted work activities is lower. Police officers, doctors and managing directors are the most often visible jobs in action.

As for the work-related mentions, the number of them is lower than the actual work actions. There are some occupations that were mentioned more often but seen only a few times: thief, lawyer and photographer. But in most cases, the more often seen occupations are also mentioned more frequently. Regarding the quality of these work-related mentions, the vast majority of them were neutral, yet characters are more inclined to complain about their jobs or to mention them in a negative way than to talk about their successes or to praise their work; financial issues were the least frequently mentioned.

The last part (RQS5.) of the analysis incorporated the suggested possible research directions of earlier studies (e.g., Signorielli, 1993, 2009; Morgan et al., 2015) and had a special focus on the differences in representation between the different types of series. The 19 series were differentiated along 5 dimensions: format (daily/weekly), genre (comedy, drama, etc.), type of broadcasting channel (commercial, cable, public or premium) and gender of the creators (showrunners and lead writers). Five aspects were chosen to explore the differences: gender ratio, economic activity, occupational prestige, number of working activities, and all work-related mentions.

The first research question (RQS5.1) concentrates on series characteristic and the type of broadcasting platform. As the results revealed, there is no difference in gender representation between the different types of series: males are overrepresented and outnumber their female counterparts in each and every case, surprisingly even in series which were created by females. No outstanding differences were found in case of the economic activity either, only for type of broadcasting channels, as on cable and public channels the proportion of economically active characters is higher. Regarding the gender differences in this matter, in dramas and soap operas there is no significant difference

between males and females. The same is true for series which premiered on cable channels. There is no significant difference between daily and weekly series in terms of the occupational prestige of the characters, while among genres, soap operas depict occupations with higher prestige compared to other series types. The analysis of channel types revealed that premium channels show occupations with higher prestige, while commercial channels show professions with lower status more. No gender difference was observed for occupational prestige.

The differences in the numbers of working activities and mentions between the series-types were analysed on a standardised database in order to eliminate the dominancy of series of more episodes, nevertheless, only minimal differences were found regarding this issue: male characters are depicted at work more often in weekly series, and mention work more on cable channels if the lead writer is also male.

The gender of the creators was involved in the analysis (RQS5.2.) because earlier studies found that if the behind-the-scenes workers are women it resulted a better, more equal characterization (Glascock, 2001; Lauzen and Dozier 2004, 2008). However, the current study did not find such relation, if there was a significant difference along this dimension, it was all in favour of men.

In many regards, there are similarities with the findings of prior studies concerning the inadequate portrayal of, including, but not limited to, genders (DeFleur, 1964; Vande Berg, Streckfuss, 1992; Signorielli, 1993; Greenberg, Collette, 1997; Signorielli and Bacue, 1999; Elasmar et al., 1999; Glascock, 2011; Lauzen and Dozier, 2004; Emons et al., 2010; Esch, 2011; Jacobs et al, 2015), older generations (Signorielli and Bacue, 1999; Signorielli, 2004; Lauzen and Dozier, 2005; Smith et al., 2012), certain occupations (Signorielli, 1993, 2004; Greenberg and Collette, 1997; Elasmar et al.,1999; Glascock, 2001; Lauzen and Dozier, 2004; Esch, 2011), etc. These similarities can be interpreted as a confirmation of the mainstreaming pattern of television. Via the systematic repetition of messages and patterns, despite the wide range of possible options (e.g., different formats, genres, broadcasting platforms, etc.), the audience is still subjected to relatively restricted choices. One layer of explanation could derive from the perspective that the trend is an unrecognised and unconscious heritage or habit, namely, building on the success of previous series the next ones adopt the established patterns. Thereby the findings of this analysis contribute to the international scientific knowledge: the results demonstrate that biased media representation is a universal phenomenon, with similar distortions occurring in different parts of the world. The characteristics of

depiction appear to adhere to the ‘original’ recipe of successful television series which entails an overglamourised world with male dominance. It can be stated that these phenomena not only extend across spatial and geographical boundaries but also over decades of series production, thereby preserving the imbalanced and biased portrayal of different societal members and groups.

This explorative research, therefore, is an powerful gap filler in this area as no such analysis has been done in Hungary so far, and by highlighting the main characteristics of occupational portrayal in Hungarian television series it also sheds light on the discrepancies, distortions and inequities, thus offering guidance to the series creators for possible changes.

This exploratory research is significant for several further reasons. In addition to its niche nature, the current study makes a significant contribution to the scientific understanding of the subject matter through the innovative methodological approaches employed. Prior to this study, there had been no previous attempts to apply objective measurement in the analysis of occupational prestige in the context of fiction series. Furthermore, the objective prestige scores were based on the results of an actual occupational prestige survey conducted on the population for whom the analysed series were produced and the results demonstrated that the utilisation of such objective measures provides a considerably more nuanced picture when the occupational prestige is examined.

A further significant innovation in research methodology is the type of utilised contextual variables. Compared to previous research, this study has brought new aspects into focus by analysing actual work activities and work-related mentions. This approach provided a significantly more detailed picture of the representation of the world of work. If the aim of research is to assess how fictional television content can influence viewers' or recipients' beliefs and attitudes towards work, it is not sufficient to examine the frequency of characters' occupations, but it is also essential to know how often these occupations are depicted 'in action'. In addition, the number of mentions of work also refines the picture further, as it is a strong indicator of which occupations tend to have a stronger occupational identity, that is, the extent to which a profession affects more the private life, and which jobs are more likely to provide an ideal work-life balance. The results clearly demonstrated the discrepancies between the occupations commonly held by characters and the occupations that are frequently depicted as being performed on screen, which underscores the importance of such a complex approach to the subject.

The final part of the research covers possible directions outlined in previous foreign research that have not yet been explored in depth. The application of these approaches and the results highlight that, for example, the inclusion of the broadcasting channel/platform in the analysis could provide valuable additional insights into the analysis of the world of work within the fiction series, thus significantly complementing the findings from previous research.

The current study does have some limitations. Some of these are methodology-related, while others are due to lack of available data. The methodological aspect concerns the vast amount of content that had to be coded, which meant that certain important/interesting factors could not be recorded, for example, quality of the work activities, or the ratio of work and non-work activities, etc. These approaches would require a significantly smaller sample size and a more focused, purposefully designed coding scheme.

Moreover, due to sampling, in case of the long-running daily series, some character traits remained unclear. This issue could also be handled by choosing a smaller period as unit of analysis or larger, contiguous units. Since the current research covered five years, this was not feasible.

Furthermore, as a result of the application of the projection weigh for the daily series, certain kinds of work actions were more emphasis in the weighted database. For example, in soap operas it happens frequently that some characters have a certain occupation for a period of time and then they start a new career. Appling weighing was the only way to give the best estimate of the amount of the performed work activities, but as a result, some distortions occurred. Future research can deal with this by choosing a shorter period, or bigger contiguous units.

The last methodology-related issue is in relation with the reliability test. Although in most cases the IC-indices reached the accepted level, much of the discrepancy was a result of the low number of episodes on which the cross-coders worked. This issue can be handled by raising the number of the cross-coders or delegating more episodes from less series to them.

The lack of data caused inconvenience in two cases. Since there is no available population data on the occupational prestige distribution, this part of the analysis was not comparable. As soon as such data is available, the current analysis can be supplemented with it.

The current study intended to include television audience measurement data with the

purpose of differentiating the series by their popularity and also to estimate the social impact these series had. Since HBO refused data provision due to worldwide company policies, and MTVA also refused without any explanation, there is no audience data for a significant proportion of the series. On a restricted database such analysis can be done in the future.

Since the main aim of the study was to provide a comprehensive analysis, some aspects were not examined in detail on purpose. For example, the genre-based comparative approach could be further specified along other (not necessarily) work-related dimensions, in order to find differences or similarities in the portrayal. Also, future research can deal with other research directions that apply more qualitative approach on the ground of the recent results.

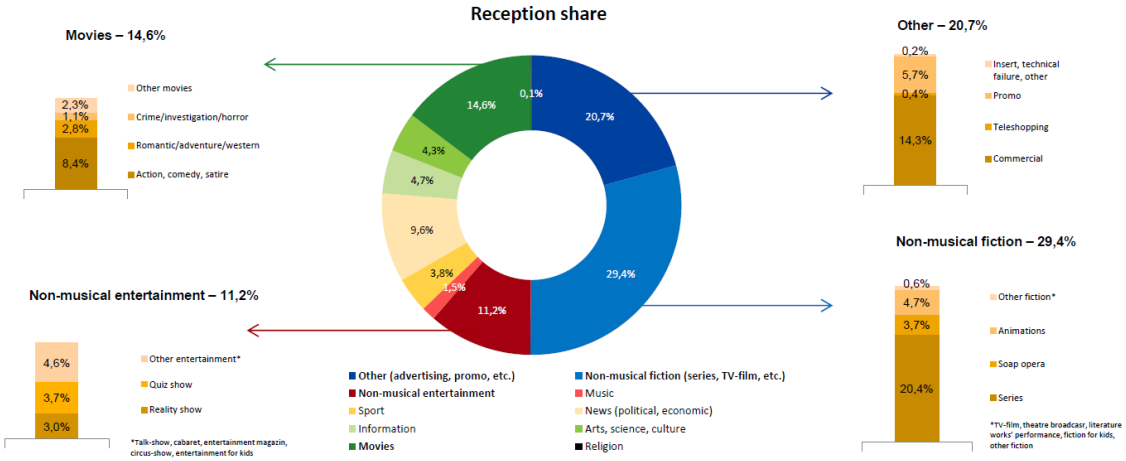
Furthermore, this analysis could be extended by involving new seasons of ongoing series, or by adding the newest Hungarian productions. Since 2019 six brand new series premiered of which four are originals (based on original idea, not adaptations). By adding these to the already existing database such new research questions could be answered that focus on the differences between the original series and adaptations.

Hungarian series production is in its heyday and is expected to bloom further. The current research proved that there is plenty of available content to carry out an extensive and comprehensive analysis on any topic. More than enough series are already available to be analysed even on a reduced sample as well, it all depends on the chosen topic.

APPENDIX

FIGURES AND TABLES

Figure 15. Reception share by programme typology in Hungary (Q1 2019)



Source: Nielsen, TV Market Snapshot 2019 Q1

Table 14. Goodness of Fit Test (χ^2) - Gender in television series vs. 'real-world'

	Observed freq.	Expected freq.
Male	1214	952
Female	781	1043

n = 1995

χ^2 = 137.919, d.f.=1, Sig. < .001

Calculated by: https://www.statskingdom.com/310GoodnessChi.html

Table 15. Goodness of Fit Test (χ^2) - Chronological age in television series vs. 'real-world'

	Observed freq.	Expected freq.
Teen (15–19)	89	119
20s (20–29)	306	289
30s (30–39)	598	327
40s (40–49)	508	360
50s (50–59)	368	294
60s and older	124	604

n = 1993

$\chi^2 = 694.08$, d.f.=5, Sig. < .001

Calculated by: https://www.statskingdom.com/310GoodnessChi.html

Table 16. Goodness of Fit Test (χ^2) - Social age in television series vs. 'real-world'

	Observed freq.	Expected freq.
Adolescence (12-19)	88	189
Young Adulthood (20-34)	561	441
Midlife (35-49)	845	545
Mature Adulthood (50-64)	452	468
Elderly (65-80)	47	350

n = 1993

$\chi^2 = 514.623$, d.f.=4, Sig. < .001

Calculated by: https://www.statskingdom.com/310GoodnessChi.html

Table 17. Marital state in television series vs. 'real-world'

	SERIES DATA			**POPULATION DATA**
	Freq.	%	Valid %	STADAT 2015-2019 avg. (%)
Single	230	11.5	**34.3**	**34.9***
In relationship	183	9.2	**27.2**	
Married	183	9.2	**27.2**	**42.1**
Divorced	53	2.7	**7.9**	**12.1**
Widow	23	1.2	**3.4**	**10.9**
Indeterminate	1323	66.3	-	-
Total	1995	100.0	100.0	100.0

* Legally single (unmarried)

Source of 'real-world' data: KSH Summary tables; table 22.1.1.5. - 2015-2019 avg.
Available at: < https://www.ksh.hu/stadat_files/nep/hu/nep0005.html > [Accessed 19 05 2021]

Table 18.Goodness of Fit Test (χ^2) - Marital state in television series vs. 'real-world'

	Observed freq.	Expected freq.
Legally single	413	234
Married	183	283
Divorced	53	82
Widow	23	73

n = 672

χ^2 = 216.766, d.f.=3, Sig. < .001

Calculated by: https://www.statskingdom.com/310GoodnessChi.html

Table 19. Marital state by gender incl. Indeterminate

	Marital state (Valid %)					
n=1995	Single	In relationship	Married	Divorced	Widow	Indeterminate
Male	6.57	4.56	4.86	1.30	0.40	43.06
Female	4.96	4.61	4.26	1.35	0.80	23.26

χ^2 = 39.580, d.f.=6, Sig. < .001

Table 20. Parenthood in television series vs. 'real-world'

	SERIES DATA			**POPULATION DATA**
	Freq.	%	Valid %	Microcenzus 2016 (%)
Have children	279	14.0	**43.0**	**62.5**
Does not have children	369	18.5	**57.0**	**37.5**
Indeterminate	1348	67.6	-	-
Total	1995	100.0	100.0	100.0

Source of 'real world' data: KSH Microcensus, 2016; table 1.6.1.
Available at: < https://www.ksh.hu/mikrocenzus2016/kotet_6_haztartasok_es_csaladok_adatai > [Accessed 19 05 2021]

Table 21. Goodness of Fit Test (χ^2) - Parenthood in television series vs. 'real-world'

	Observed freq.	Expected freq.
Yes	279	405
No	368	242

n = 647

χ^2 = 216.766, d.f.=1, Sig. < .001

Calculated by: https://www.statskingdom.com/310GoodnessChi.html

Table 22. Number of children (of those who has children) in television series vs. 'real-world'

	SERIES DATA			POPULATION DATA
	Freq.	%	Valid %	STADAT 2015-2019 avg. (%)
1	133	57.6	**67.5**	**54.5**
2	46	19.8	**23.2**	**33.2**
3+	19	8.0	**9.3**	**12.3**
Indeterminate	34	14.6	-	-
Total	231	100.0	100.0	100.0

Source of 'real world' data: KSH Microcensus, 2016; table 1.6.3.
Available at: < https://www.ksh.hu/mikrocenzus2016/kotet_6_haztartasok_es_csaladok_adatai > [Accessed 19 05 2021]

Table 23. Goodness of Fit Test (χ^2) - Number of children (of those who has children) in television series vs. 'real-world'

	Observed freq.	Expected freq.
1	133	108
2	46	66
3+	19	24

n = 198

$\chi^2 = 12.889$, d.f.=2, Sig. < .005

Calculated by: https://www.statskingdom.com/310GoodnessChi.html

Table 24.Goodness of Fit Test (χ^2) - Socio-economic status in television series vs. 'real-world'

	Observed freq.	Expected freq.
Upper/upper middle class	160	113
Middle class	160	180
Working class/lower class	72	99

n = 198

$\chi^2 = 29.135$, d.f.=2, Sig. < .001

Calculated by: https://www.statskingdom.com/310GoodnessChi.html

Table 25. Place of living in television series vs. 'real-world'

	SERIES DATA			POPULATION DATA
	Freq.	%	Valid %	STADAT 2015-2019 avg. (%)
City	484	24.3	**60.7**	**70.5**
Countryside	270	13.5	**33.8**	**29.5**
Abroad	44	2.2	**5.6**	n.a.
Indeterminate	1197	60.0	-	-
Total	1995	100.0	100.0	100.0

Source of 'real world' data: KSH Summary tables; table 22.1.2.4. - 2015-2019 avg.
Available at: < https://www.ksh.hu/stadat_files/nep/hu/nep0037.html >
[Accessed 19 05 2021]

Table 26. Goodness of Fit Test (χ^2) - Place of living in television series vs. 'real-world'

	Observed freq.	Expected freq.
City	484	531
Countryside	270	223

n = 754

$\chi^2 = 14.066$, d.f.=1, Sig. < .001

Calculated by: https://www.statskingdom.com/310GoodnessChi.html

Table 27. Ethnic minorities (Romani) in television series vs. 'real-world'

	SERIES DATA			POPULATION DATA
	Freq.	%	Valid %	STADAT 2015-2019 avg. (%)
Romani ethnicity	27	1.3	**1.3**	**3.2**
Not Romani ethnicity	1963	98.4	**98.7**	**96.8**
Indeterminate	5	0.3	-	-
Total	1995	100.0	100.0	100.0

Source of 'real world' data: KSH Microcensus, 2016; table 1.1.
Available at: < https://www.ksh.hu/mikrocenzus2016/kotet_12_nemzetisegi_adatok; table 2.1>
[Accessed 21 05 2021]

Table 28. Goodness of Fit Test (χ^2) - Ethnic minorities (Romani) in television series vs. 'real-world'

	Observed freq.	Expected freq.
Romani ethnicity	27	63
Not Romani ethnicity	1963	1927

n = 1990

χ^2 = 21.244, d.f.=1, Sig. < .001

Calculated by: https://www.statskingdom.com/310GoodnessChi.html

Table 29. Economic activity in television series vs. 'real-world'

	SERIES DATA Valid %		**POPULATION DATA** STADAT 2015-2019 AVG (%)	
	Male	Female	Male	Female
Economically active	66.4	33.6	53	47
Economically inactive	45.1	54.9	41.4	58.6
Total	100.0	100.0	100.0	100.0

Economic activity & Gender: χ^2 =26.87, d.f.=1, Sig. < .001

Source of 'real world' data: KSH Summary tables; table 20.1.1.5. - 2015-2019 avg.
Available at: < https://www.ksh.hu/stadat_files/mun/hu/mun0002.html >
[Accessed 23 05 2021]

Table 30. Goodness of Fit Test (χ^2) - Economic activity in television series vs. 'real-world'

	Observed freq.	Expected freq.
Economically active	1293	875
Economically inactive	153	571

n = 1446

χ^2 = 505.681, d.f.=1, Sig. < .001

Calculated by: https://www.statskingdom.com/310GoodnessChi.html

Table 31. Entrepreneurship in television series vs. 'real-world'

	SERIES DATA			POPULATION DATA
	Freq.	%	Valid %	STADAT 2015-2019 avg. (%)
Entrepreneur	180	9.0	**20.3**	**10.2**
Employee	708	35.5	**79.7**	**89.4**
Indeterminate	5	0.3	-	-
Total	1107	55.5	100.0	100.0

Source of 'real world' data: KSH Summary tables; table 20.1.1.11. - 2015-2019 avg.
Available at: < https://www.ksh.hu/stadat_files/mun/hu/mun0011.html >
[Accessed 22 05 2021]

Table 32. Goodness of Fit Test (χ^2) - Entrepreneurship in television series vs. 'real-world'

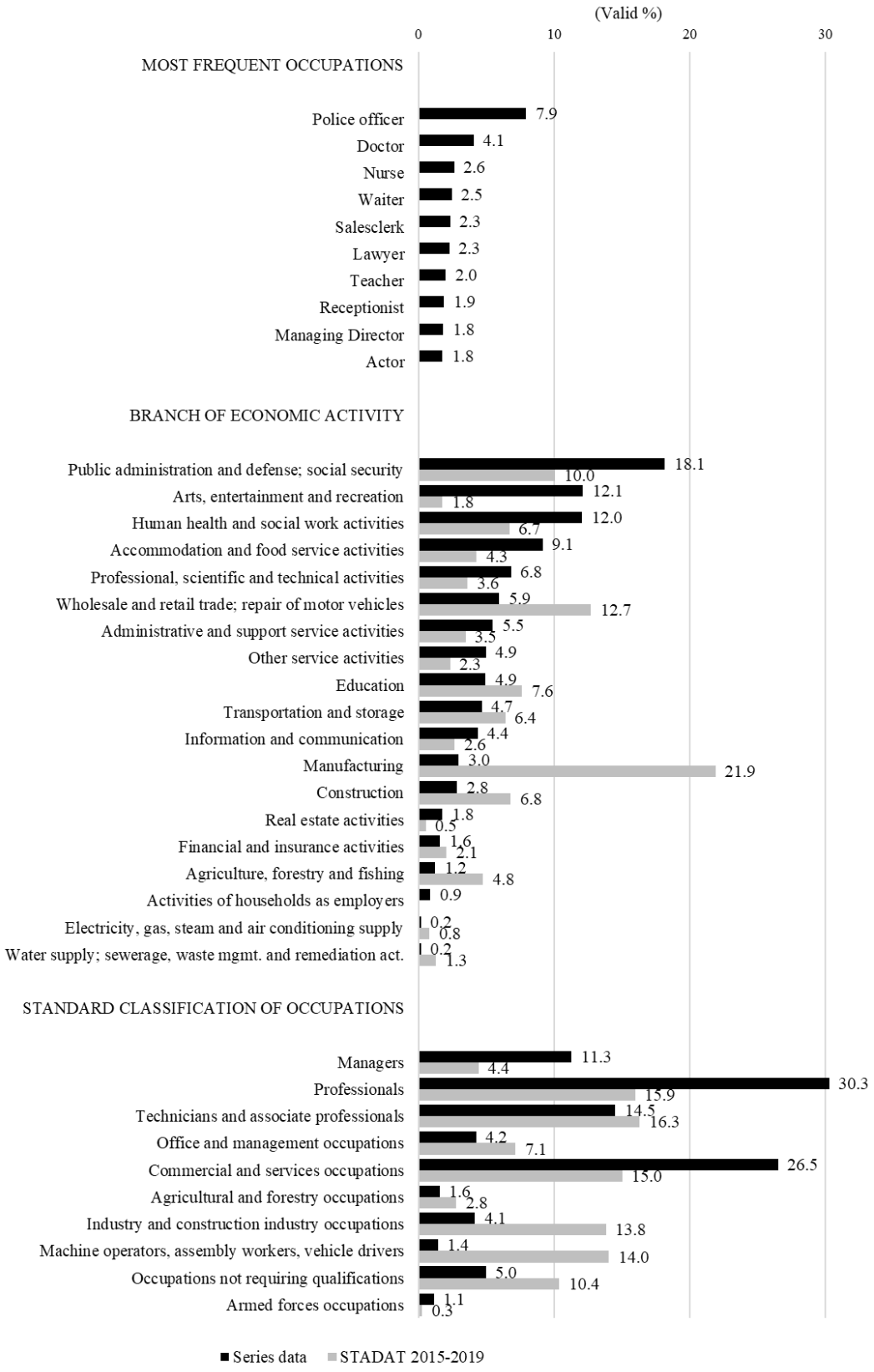
	Observed freq.	Expected freq.
Entrepreneur	180	90
Employee	708	798

n = 888

$\chi^2 = 100.15$, d.f.=1, Sig. < .001

Calculated by: https://www.statskingdom.com/310GoodnessChi.html

Figure 16. Most frequent occupations, branches of economic activity, and Hungarian standard classification of occupations in television series vs. 'real-world'



Source of 'real world' data: KSH Summary tables; table 20.1.1.10., 20.1.1.9. - 2015-2019 avg. Available at: < https://www.ksh.hu/stadat_files/mun/hu/mun0010.html ; https://www.ksh.hu/stadat_files/mun/hu/mun0009.html > [Accessed 12 05 2021]

Table 33 - Goodness of Fit Test (χ^2) - Branches of economic activity in television series vs. 'real-world'

	Observed freq.	Expected freq.
Agriculture, forestry and fishing	15	58
Manufacturing	36	269
Electricity, gas, steam and air conditioning supply	2	10
Water supply; sewerage, waste management and remediation activities	2	16
Construction	35	83
Wholesale and retail trade; repair of motor vehicles and motorcycles	73	156
Transportation and storage	57	79
Accommodation and food service activities	112	52
Information and communication	53	33
Financial and insurance activities	20	25
Real estate activities	22	7
Professional, scientific and technical activities	84	44
Administrative and support service activities	67	43
Public administration and defence; compulsory social security	223	123
Education	61	93
Human health and social work activities	148	82
Arts, entertainment and recreation	148	22
Other service activities (incl: Activities of households as employers)	70	33

n = 1228

$\chi^2 = 1403.202$, d.f.=17, Sig. < .001

Calculated by: https://www.statskingdom.com/310GoodnessChi.html

Table 34. Goodness of Fit Test (χ^2) - Standard classification of occupations in television series vs. 'real-world'

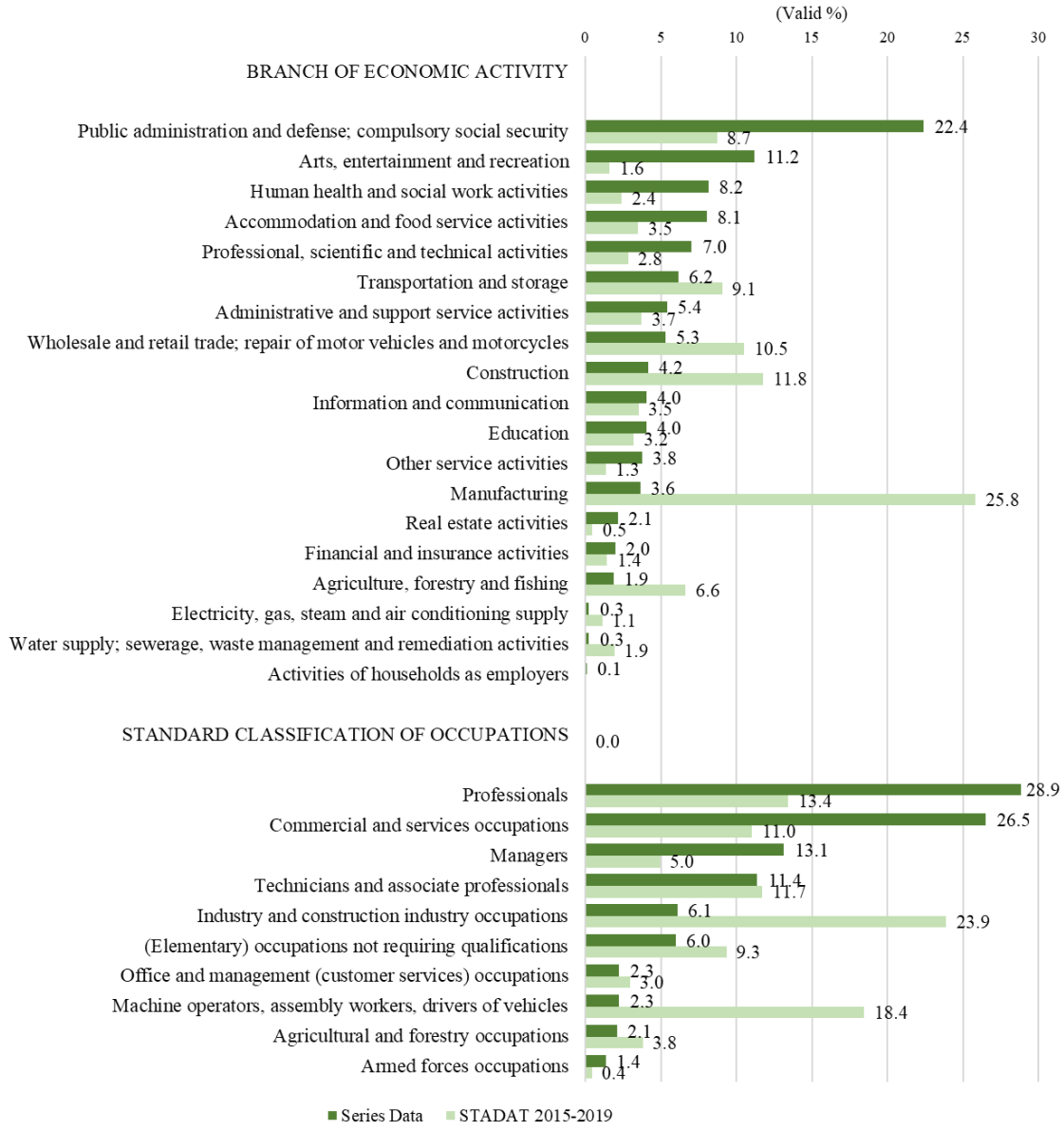
	Observed freq.	Expected freq.
Managers	138	54
Professionals	371	195
Technicians and associate professionals	178	200
Office and management (customer services) occupations	52	87
Commercial and services occupations	323	184
Agricultural and forestry occupations	19	34
Industry and construction industry occupations	51	169
Machine operators, assembly workers, drivers of vehicles	18	171
(Elementary) occupations not requiring qualifications	61	127
Armed forces occupations	14	4

n = 1225

$\chi^2 = 696.226$, d.f.=9, Sig. < .001

Calculated by: https://www.statskingdom.com/310GoodnessChi.html

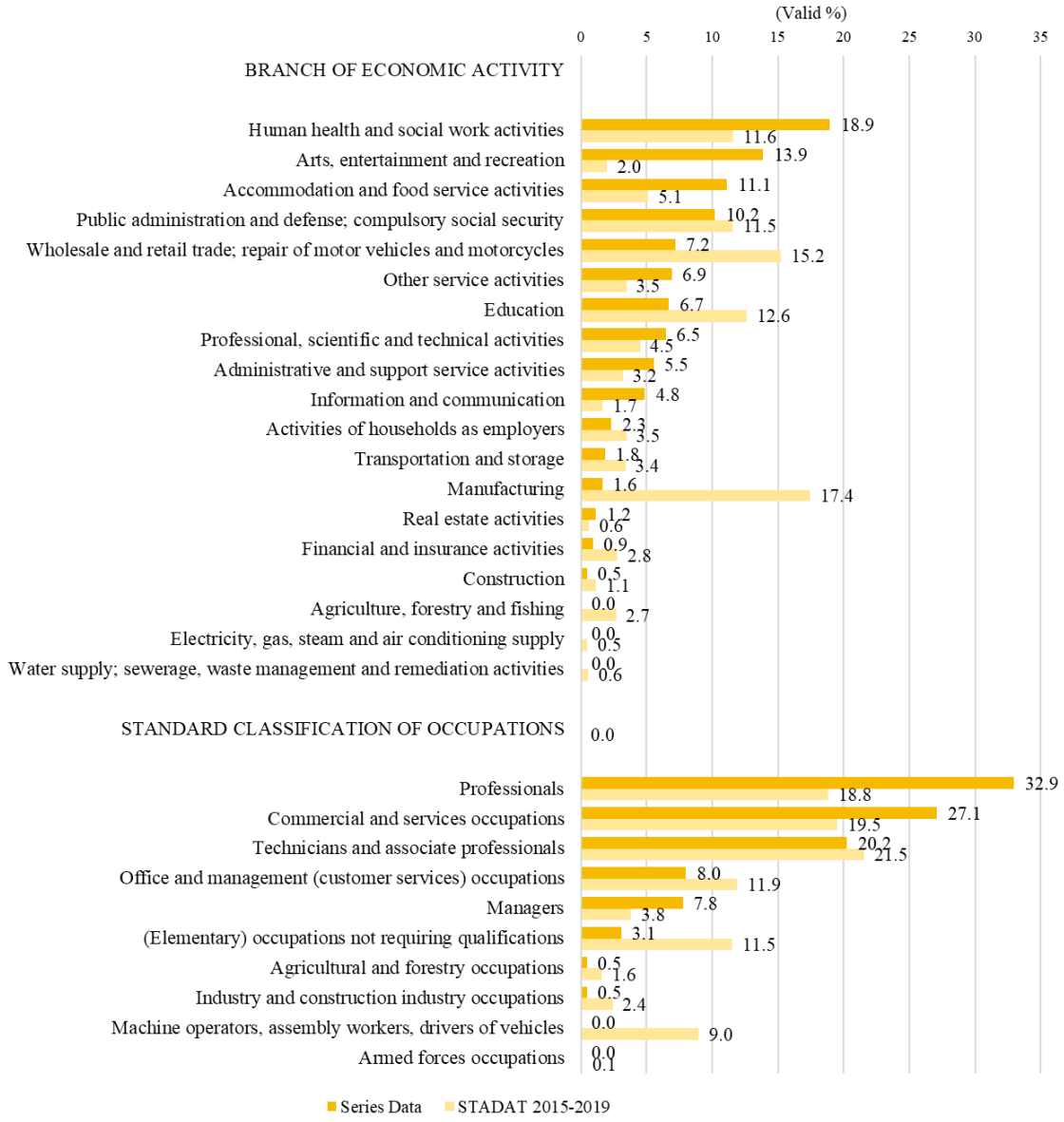
Figure 17. Occupational characteristics of males in television series



Branches of economic activity & Genders: $\chi 2 = 91.77$, d.f.=9, Sig. < .001
Standard Classification of Occupations & Genders: $\chi 2 = 124.17$, d.f.=18, Sig. < .001

Source of 'real world' data: KSH Summary tables; table 20.1.1.10., 20.1.1.9. - 2015-2019 avg. Available at: < https://www.ksh.hu/stadat_files/mun/hu/mun0010.html ; https://www.ksh.hu/stadat_files/mun/hu/mun0009.html > [Accessed 12 05 2021]

Figure 18. Occupational characteristics of females in television series



Branches of economic activity & Genders: $\chi 2 = 91.77$, d.f.=9, Sig. < .001
Standard Classification of Occupations & Genders: $\chi 2 = 124.17$, d.f.=18, Sig. < .001

Source of 'real world' data: KSH Summary tables; table 20.1.1.10., 20.1.1.9. - 2015-2019 avg. Available at: < https://www.ksh.hu/stadat_files/mun/hu/mun0010.html ; https://www.ksh.hu/stadat_files/mun/hu/mun0009.html > [Accessed 12 05 2021]

Table 35. Goodness of Fit Test (χ^2) - Stratification by the character of work in television series vs. 'real-world'

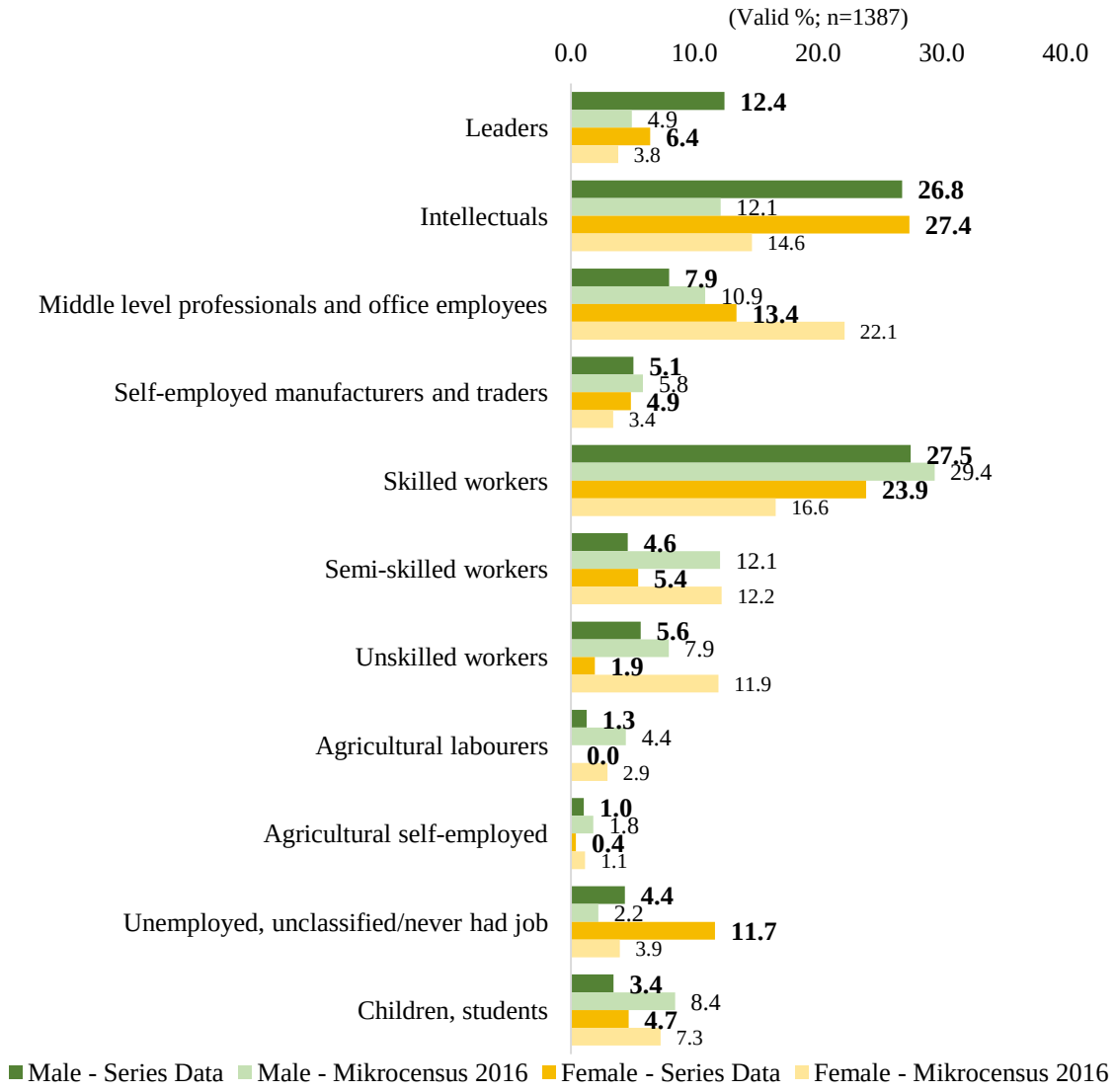
	Observed freq.	Expected freq.
Managers	141	60
Professionals	374	186
Other non-manual workers	138	233
Self-employed manufacturers and traders	69	63
Skilled manual workers	363	314
Manual workers	69	168
Unskilled manual workers	59	139
Agricultural, manual workers	11	51
Agricultural, self-employed	11	22
Unemployed, unclassified	98	43
Children, students	54	108

n = 1387

$\chi^2 = 585.157$, d.f.=10, Sig. < .001

Calculated by:
https://www.statskingdom.com/310GoodnessChi.html

Figure 19. Stratification by the character of work done in television series by gender



Stratification by the Character of Work Done in Television Series & Gender: $\chi 2 = 67.32$, d.f.=10, Sig. < .001

Source of 'real world' data: KSH Microcensus 2016 – 9; table 1.1.
Available at: <
https://www.ksh.hu/mikrocenzus2016/kotet_9_foglalkozasi_szerkezet_valtozasa_es_jellemzoi_magyarorszagon >
[Accessed 29 04 2021]

Table 36. Number of work-related activities by Hungarian standard classification of occupations

	Sum of working activities	Sum of overtime	Sum of atypical working activities
Armed forces occupations	17	-	-
Managers	10,054	221	742
Professionals	9,222	302	850
Technicians and associate professionals	4,363	61	189
Office and management (customer services) occup.	2,020	48	33
Commercial and services occupations	13,749	587	268
Agricultural and forestry occupations	336	3	6
Industry and construction industry occupations	267	-	13
Machine operators, assembly workers, drivers of vehicles	27	-	-
(Elementary) occupations not requiring qualifications	507	-	4

Table 37. Number of work-related activities by Branch of economic activity

	Sum of working activities	Sum of overtime	Sum of atypical working activities
Agriculture, forestry and fishing	44	-	-
Manufacturing	581	44	147
Electricity, gas, steam and air conditioning supply	1	-	-
Water supply; sewerage, waste mngt. and remediation act.	6	-	-
Construction and supply	1,453	71	256
Wholesale and retail trade; repair of motor vehicles & motorc.	2,202	5	51
Transportation and storage	233	1	12
Accommodation and food service activities	7,329	5	106
Information and communication	1,748	82	130
Financial and insurance activities	52	2	3
Real estate activities	200	7	46
Professional, scientific and technical activities	1,297	82	430
Administrative and support service activities	2,399	91	35
Public administration and defense; compulsory social security	8,028	587	226
Education	618	25	62
Human health and social work activities	11,721	200	244
Arts, entertainment and recreation	2,006	16	266
Other service activities (incl: Activities of HH as employers)	611	5	84

Table 38. Frequency of working activities by gender

n=1059		Very Low No. of Working Activity	Low No. of Working Activity	Moderate No. of Working Activity	High No. of Working Activity	Very High No. of Working Activity	Total
Male	Count	143	57	92	94	302	688
	% w/i Gender	20.8%	8.3%	13.4%	13.7%	43.9%	100.0 %

Female	Count	38	30	42	50	211	371
	% w/i Gender	10.2%	8.1%	11.3%	13.5%	56.9%	100.0 %

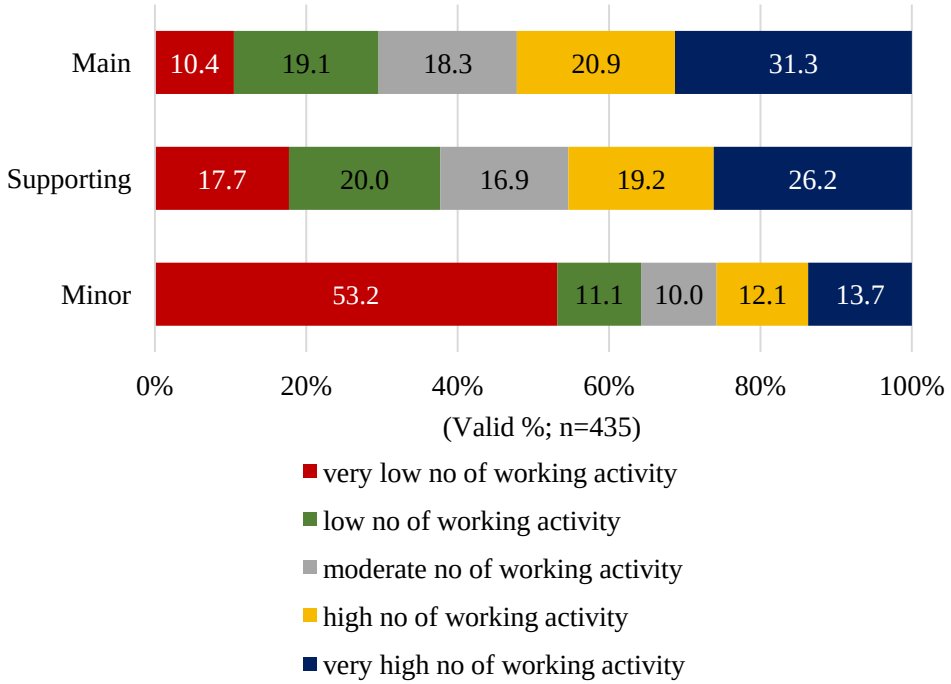
No. of Working Activity & Gender: $\chi^2 = 24.873$, d.f.=4, Sig. < .001

Table 39. Frequency of working activities by types of role

n=1059		Very Low No. of Working Activity	Low No. of Working Activity	Moderate No. of Working Activity	High No. of Working Activity	Very High No. of Working Activity	Total
Main	Count	5	17	16	24	70	132
	% w/i Role-type	3.8%	12.9%	12.1%	18.2%	53.0%	100.0%
Supporting	Count	21	22	25	37	142	247
	% w/i Role-type	8.5%	8.9%	10.1%	15.0%	57.5%	100.0%
Minor	Count	155	47	93	83	302	680
	% w/i Role-type	22.8%	6.9%	13.7%	12.2%	44.4%	100.0%

No. of Working Activity & Type of Role: $\chi^2 = 54.572$, d.f.=8, Sig. < .001

Figure 20. Occupations of the three character role-types and the number of working activities



Occupations by role-types & No. of working activity: $\chi^2 = 77.663$, d.f.=8, Sig. < .001

Table 40. Number of overtime and atypical working

n=280		Never worked overtime	Few no. of overtime	Moderate no. of overtime	High no. of overtime
Never did atypical work	Count	159	6	4	0
	% of Total	56.8%	2.1%	1.4%	0.0%
Few no. of atypical working activity	Count	40	21	4	1
	% of Total	14.3%	7.5%	1.4%	0.4%
Moderate no. of atypical working activity	Count	13	8	2	3
	% of Total	4.6%	2.9%	0.7%	1.1%
High no. of atypical working activity	Count	5	3	5	6
	% of Total	1.8%	1.1%	1.8%	2.1%

Fisher's exact test for overtime and atypical working; $p < .001$

Table 41. Number of atypical working activities by gender

n=408		Never did atypical work	Few no. of atypical working activity	Moderate no. of atypical working activity	High no. of atypical working activity
Male ch.'s occups.	Count	158	57	21	17
	% of Total	38.7%	14.0%	5.1%	4.2%
Female ch.'s occups.	Count	78	36	24	17
	% of Total	19.1%	8.8%	5.9%	4.2%

$\chi 2 = 9.043$, d.f.=3, Sig. < .05

Table 42. Number of overtime by type of roles

n=487		Never worked overtime	Few no. of overtime	Moderate no. of overtime	High no. of overtime
Main ch.'s occups.	Count	79	27	13	9
	% of Total	16.2%	5.5%	2.7%	1.8%
Supporting ch.'s occups.	Count	102	22	10	10
	% of Total	20.9%	4.5%	2.1%	2.1%
Minor ch.'s occups.	Count	176	20	11	8
	% of Total	36.1%	4.1%	2.3%	1.6%

$\chi 2 = 17.890$, d.f.=6, Sig. < .001

Table 43. Number of atypical working activities by type of roles

n=487		Never seen atypical working	Few no. of atypical working activity	Moderate no. of atypical working activity	High no. of atypical working activity
Main ch.'s occups.	Count	42	49	19	18
	% of Total	8.6%	10.1%	3.9%	3.7%
Supporting ch.'s occups.	Count	66	42	19	17
	% of Total	13.6%	8.6%	3.9%	3.5%
Minor ch.'s occups.	Count	143	42	17	13
	% of Total	29.4%	8.6%	3.5%	2.7%

$\chi 2 = 39.644$, d.f.=6, Sig. < .001

Table 44. Number of mentions by Hungarian standard classification of occupations

	Sum of positive mentions	Sum of negative mentions	Sum of neutral mentions	Sum of problem-related mentions	Sum of success-related mentions	Sum of financial issues-related mentions
Armed forces occupations	-	-	3	-	-	-
Managers	59	60	2,021	1,014	221	129
Professionals	78	90	2,327	701	162	62
Technicians and associate professionals	22	55	883	228	54	65
Office and management (customer services) occup.	10	5	139	41	6	13
Commercial and services occupations	55	30	1,556	469	47	278
Agricultural and forestry occupations	3	1	76	9	3	3
Industry and construction industry occupations	13	12	93	2	-	21
Machine operators, assembly workers, drivers of vehicles	-	-	30	-	-	-
(Elementary) occupations not requiring qualifications	11	23	82	19	-	14

Table 45. Number of mentions by Branch of economic activity

	Sum of positive mentions	Sum of negative mentions	Sum of neutral mentions	Sum of problem-related mentions	Sum of success-related mentions	Sum of financial issues-related mentions
Agriculture, forestry and fishing	3	1	24	-	1	-
Manufacturing	9	15	193	84	26	23
Electricity, gas, steam and air conditioning supply	-	-	-	-	-	-
Water supply; sewerage, waste mngt. and remediation act.	-	-	-	-	-	-
Construction and supply	15	11	680	205	28	14
Wholesale and retail trade; repair of motor vehicles	3	25	551	115	-	70
Transportation and storage	-	1	65	21	-	2
Accommodation and food service activities	27	37	852	276	58	194
Information and communication	20	18	467	65	29	6
Financial and insurance activities	1	13	36	4	-	2
Real estate activities	4	3	57	17	-	21
Professional, scientific and technical activities	51	41	988	165	58	30
Administrative and support service activities	10	9	329	68	7	32
Public administration and defense; compulsory social security	4	8	593	386	28	59
Education	3	-	132	16	12	11
Human health and social work activities	14	51	1,135	753	115	22
Arts, entertainment and recreation	55	35	837	258	105	73
Other service activities (incl: Activities of HH as employers)	29	8	204	50	9	27

Table 46. Number of working activities and number of total mentions

n=280		Never mentions work	Very few no. of mentions	Few no. of mentions	Moderate no. of mentions	High no. of mentions	Very high no. of mentions
Low no. of working activity	Count	82	49	16	7	7	1
	% of Total	29.3%	17.5%	5.7%	2.5%	2.5%	0.4%
Moderate no. of working activity	Count	9	13	18	16	6	1
	% of Total	3.2%	4.6%	6.4%	5.7%	2.1%	0.4%
High no. of working activity	Count	0	1	6	6	16	26
	% of Total	0.0%	0.4%	2.1%	2.1%	5.7%	9.3%

$\chi 2 = 206.167$, d.f.=10, Sig. < .001

Table 47. Number of working activities and number of neutral mentions

n=280		Zero neutral mention	Very less no. of neutral mentions	Less no. of neutral mentions	Moderate no. of neutral mentions	High no. of neutral mentions	Very no. of neutral mentions
Low no. of working activity	Count	91	44	15	6	5	1
	% of Total	32.5%	15.7%	5.4%	2.1%	1.8%	0.4%
Moderate no. of working activity	Count	13	16	17	12	4	1
	% of Total	4.6%	5.7%	6.1%	4.3%	1.4%	0.4%
High no. of working activity	Count	0	4	7	6	16	22
	% of Total	0.0%	1.4%	2.5%	2.1%	5.7%	7.9%

$\chi 2 = 182.006$, d.f.=10, Sig. < .001

Table 48. Number of working activities and number of positive/success-related mentions

n=280		Zero positive/success mention	Less positive/success mentions	More positive/success mentions
Low no. of working activity	Count	141	15	6
	% of Total	50.4%	5.4%	2.1%
Moderate no. of working activity	Count	43	17	3
	% of Total	15.4%	6.1%	1.1%
High no. of working activity	Count	18	21	16
	% of Total	6.4%	7.5%	5.7%

$\chi 2 = 69.110$, d.f.=4, Sig. < .001

Table 49. Number of working activities and number of negative/problem-related mentions

n=280		Zero negative/problem mention	Less negative/problem mentions	Moderate negative/problem mentions	More negative/problem mentions
Low no. of working activity	Count	126	28	6	2
	% of Total	45.0%	10.0%	2.1%	0.7%
Moderate no. of working activity	Count	27	21	13	2
	% of Total	9.6%	7.5%	4.6%	0.7%
High no. of working activity	Count	2	8	16	29
	% of Total	0.7%	2.9%	5.7%	10.4%

$\chi 2 = 172.906$, d.f.=6, Sig. < .001

Table 50. Number of working activities and number of mentions about financial issues

n=280		Never mentions financial issues	Less mentions of financial issues	More mentions of financial issues
Low no. of working activity	Count	148	13	1
	% of Total	52.9%	4.6%	0.4%
Moderate no. of working activity	Count	39	19	5
	% of Total	13.9%	6.8%	1.8%
High no. of working activity	Count	27	13	15
	% of Total	9.6%	4.6%	5.4%

Likelihood Ratio*: $\chi 2 = 62.662$, d.f.=4, Sig. < .001
*2 cells (22.2%) have expected count less than 5

Table 51. Number of total mentions by occupations and by gender

n=402		Never mentions work	Very few no. of mentions	Few no. of mentions	Moderate no. of mentions	High no. of mentions	Very high no. of mentions
Male ch.'s occups.	Count	74	65	37	27	20	28
	% of Total	18.4%	16.2%	9.2%	6.7%	5.0%	7.0%
Female ch.'s occups.	Count	27	31	21	20	28	24
	% of Total	6.7%	7.7%	5.2%	5.0%	7.0%	6.0%

$\chi 2 = 17.199$, d.f.=5, Sig. < .005

Table 52. Number of neutral mentions by occupations and by gender

n=402		Zero neutral mention	Very less no. of neutral mentions	Less no. of neutral mentions	Moderate no. of neutral mentions	High no. of neutral mentions	Very no. of neutral mentions
Male ch.'s occups.	Count	88	62	37	18	22	24
	% of Total	21.9%	15.4%	9.2%	4.5%	5.5%	6.0%
Female ch.'s occups.	Count	34	26	30	15	25	21
	% of Total	8.5%	6.5%	7.5%	3.7%	6.2%	5.2%

$\chi 2 = 16.148$, d.f.=5, Sig. < .005

Table 53. Number of total mentions by occupations and by type of roles

n=481		Never mentions work	Very few no. of mentions	Few no. of mentions	Moderate no. of mentions	High no. of mentions	Very high no. of mentions
Main ch.'s occups.	Count	5	25	26	21	24	26
	% of Total	1.0%	5.2%	5.4%	4.4%	5.0%	5.4%
Supporting ch.'s occups.	Count	11	35	26	22	23	26
	% of Total	2.3%	7.3%	5.4%	4.6%	4.8%	5.4%
Minor ch.'s occups.	Count	82	45	26	21	18	19
	% of Total	17.0%	9.4%	5.4%	4.4%	3.7%	4.0%

$\chi 2 = 87.232$, d.f.=10, Sig. < .001

Table 54. Number of neutral mentions by occupations and by type of roles

n=481		Zero neutral mention	Very less no. of neutral mentions	Less no. of neutral mentions	Moderate no. of neutral mentions	High no. of neutral mentions	Very no. of neutral mentions
Main ch.'s occups.	Count	12	29	24	17	23	22
	% of Total	2.5%	6.0%	5.0%	3.5%	4.8%	4.6%
Supporting ch.'s occups.	Count	16	33	31	20	21	22
	% of Total	3.3%	6.9%	6.4%	4.2%	4.4%	4.6%
Minor ch.'s occups.	Count	90	46	27	16	16	16
	% of Total	18.7%	9.6%	5.6%	3.3%	3.3%	3.3%

$\chi 2 = 74.067$, d.f.=10, Sig. < .001

Table 55. Number of positive/success-related mentions by occupations and by type of roles

n=481		Zero positive/success mention	Less positive/success mentions	More positive/success mentions
Main ch.'s occups.	Count	62	41	24
	% of Total	12.9%	8.5%	5.0%
Supporting ch.'s occups.	Count	86	38	19
	% of Total	17.9%	7.9%	4.0%
Minor ch.'s occups.	Count	162	31	18
	% of Total	33.7%	6.4%	3.7%

$\chi 2$ =28.929, d.f.=4, Sig. < .001

Table 56. Number of negative/problem-related mentions by occupations and by type of roles

n=481		Zero negative/problem mention	Less negative/problem mentions	Moderate negative/problem mentions	More negative/problem mentions
Main ch.'s occups.	Count	31	38	29	29
	% of Total	6.4%	7.9%	6.0%	6.0%
Supporting ch.'s occups.	Count	54	34	25	30
	% of Total	11.2%	7.1%	5.2%	6.2%
Minor ch.'s occups.	Count	127	40	19	25
	% of Total	26.4%	8.3%	4.0%	5.2%

$\chi 2$ = 46.606, d.f.=6, Sig. < .001

Table 57. Number of mentions about financial issues by occupations and by type of roles

n=481		Never mentions financial issues	Less mentions of financial issues	More mentions of financial issues
Main ch.'s occups.	Count	69	39	19
	% of Total	14.3%	8.1%	4.0%
Supporting ch.'s occups.	Count	98	26	19
	% of Total	20.4%	5.4%	4.0%
Minor ch.'s occups.	Count	166	30	15
	% of Total	34.5%	6.2%	3.1%

$\chi 2$ =23.355, d.f.=4, Sig. < .001

Table 58. Goodness of Fit Test (χ^2) - Gender in television series vs. 'real-world' by series-types

		Observed freq.		Expected freq.		
		Male	Female	Male	Female	n
Format	**Weekly**	691	425	533	583	1116
	$\chi^2 = 89.657$, d.f.=1, Sig. < .001					
	Daily	521	358	420	459	879
	$\chi^2 = 46.512$, d.f.=1, Sig. < .001					
Genre	**Comedy**	208	137	165	180	345
	$\chi^2 = 21.478$, d.f.=1, Sig. < .001					
	Drama	118	68	89	97	186
	$\chi^2 = 18.120$, d.f.=1, Sig. < .001					
	Dramedy	203	153	170	186	356
	$\chi^2 = 12.261$, d.f.=1, Sig. < .001					
	Sitcom	183	95	133	145	278
	$\chi^2 = 36.038$, d.f.=1, Sig. < .001					
	Soap Opera	307	187	236	258	494
	$\chi^2 = 40.899$, d.f.=1, Sig. < .001					
	Telenovela	193	143	160	176	336
	$\chi^2 = 12.994$, d.f.=1, Sig. < .001					
Type of broadcasting channel	**Cable channel**	315	200	246	269	515
	$\chi^2 = 37.053$, d.f.=1, Sig. < .001					
	Commercial Channel	564	399	460	503	963
	$\chi^2 = 45.016$, d.f.=1, Sig. < .001					
	Public Channel	234	131	174	191	365
	$\chi^2 = 39.538$, d.f.=1, Sig. < .001					
	Premium Channel	99	53	73	79	152
	$\chi^2 = 17.817$, d.f.=1, Sig. < .001					
Gender of the Showrunner	**Male**	946	582	729	799	1528
	$\chi^2 = 123.529$, d.f.=1, Sig. < .001					
	Female	266	201	223	244	467
	$\chi^2 = 15.869$, d.f.=1, Sig. < .001					
Gender of the lead writer	**Male**	808	522	635	695	1330
	$\chi^2 = 90.196$, d.f.=1, Sig. < .001					
	Female	165	120	136	149	285
	$\chi^2 = 11.828$, d.f.=1, Sig. < .001					
	Mixed	239	141	181	199	380
	$\chi^2 = 35.490$, d.f.=1, Sig. < .001					

Calculated by: https://www.statskingdom.com/310GoodnessChi.html

Table 59. Goodness of Fit Test (χ^2) - Socio-economic status in television series vs. 'real-world' by series-types

		Observed freq.		Expected freq.		
		Eco. Act.	Eco. Inact.	Eco. Act.	Eco. Inact.	n
Format	**Weekly**	720	88	489	319	808
	$\chi^2 = 276.399$, d.f.=1, Sig. < .001					
	Daily	574	64	386	252	638
	$\chi^2 = 231.819$, d.f.=1, Sig. < .001					
Genre	**Comedy**	216	20	143	93	236
	$\chi^2 = 94.567$, d.f.=1, Sig. < .001					
	Drama	123	21	87	57	144
	$\chi^2 = 37.633$, d.f.=1, Sig. < .001					
	Dramedy	236	38	166	108	274
	$\chi^2 = 74.888$, d.f.=1, Sig. < .001					
	Sitcom	171	17	114	74	188
	$\chi^2 = 72.405$, d.f.=1, Sig. < .001					
	Soap Opera	317	34	213	138	351
	$\chi^2 = 129.156$, d.f.=1, Sig. < .001					
	Telenovela	231	22	153	100	253
	$\chi^2 = 100.605$, d.f.=1, Sig. < .001					
Type of broadcasting channel	**Cable channel**	339	24	220	143	363
	$\chi^2 = 163.396$, d.f.=1, Sig. < .001					
	Commercial Channel	607	93	424	276	700
	$\chi^2 = 200.320$, d.f.=1, Sig. < .001					
	Public Channel	249	18	162	105	267
	$\chi^2 = 118.808$, d.f.=1, Sig. < .001					
	Premium Channel	98	17	70	45	115
	$\chi^2 = 28.622$, d.f.=1, Sig. < .001					
Gender of the Showrunner	**Male**	986	120	670	436	1106
	$\chi^2 = 378.066$, d.f.=1, Sig. < .001					
	Female	307	32	205	134	339
	$\chi^2 = 128.393$, d.f.=1, Sig. < .001					
Gender of the lead writer	**Male**	831	120	576	375	951
	$\chi^2 = 286.291$, d.f.=1, Sig. < .001					
	Female	212	17	139	90	229
	$\chi^2 = 97.549$, d.f.=1, Sig. < .001					
	Mixed	250	15	160	105	265
	$\chi^2 = 127.768$, d.f.=1, Sig. < .001					

Calculated by: https://www.statskingdom.com/310GoodnessChi.html

Table 60. Goodness of Fit Test (χ^2) - Socio-economic status in television series vs. 'real-world' by series-types and gender

			Male		Female	
			Observed freq.	Expected freq.	Observed freq.	Expected freq.
Format	**Weekly**	Economically active	495	354	224	150
		Economically inactive	40	181	48	122
		n	535		272	
	Male: χ^2 = 166.001, d.f.=1, Sig. < .001 ; Female: χ^2 = 81.391, d.f.=1, Sig. < .001					
	Daily	Economically active	363	259	210	136
		Economically inactive	28	132	36	110
		n	391		246	
	Male: χ^2 = 123.700, d.f.=1, Sig. < .001 ; Female: χ^2 = 90.047, d.f.=1, Sig. < .001					
Genre	**Comedy**	Economically active	150	101	66	46
		Economically inactive	3	52	17	37
		n	153		83	
	Male: χ^2 =69.945 , d.f.=1, Sig. < .001 ; Female: χ^2 = 19.506, d.f.=1, Sig. < .001					
	Drama	Economically active	85	62	38	28
		Economically inactive	9	32	12	22
		n	84		50	
	Male: χ^2 = 25.064, d.f.=1, Sig. < .001 ; Female: χ^2 = 8.117, d.f.=1, Sig. < .001					
	Dramedy	Economically active	142	109	94	60
		Economically inactive	22	55	15	49
		n	164		109	
	Male: χ^2 = 29.791, d.f.=1, Sig. < .001 ; Female: χ^2 = 42.859, d.f.=1, Sig. < .001					
	Sitcom	Economically active	130	91	40	27
		Economically inactive	8	47	9	22
		n	138		49	
	Male: χ^2 = 49.076, d.f.=1, Sig. < .001 ; Female: χ^2 = 13.941, d.f.=1, Sig. < .001					
	Soap Opera	Economically active	200	145	117	73
		Economically inactive	19	74	15	59
		n	219		132	
	Male: χ^2 = 61,740, d.f.=1, Sig. < .001 ; Female: χ^2 = 59,334, d.f.=1, Sig. < .001					
	Telenovela	Economically active	151	105	79	52
		Economically inactive	7	53	15	42
		n	158		94	
	Male: χ^2 = 60.077, d.f.=1, Sig. < .001 ; Female: χ^2 = 31.376, d.f.=1, Sig. < .001					

			Male		Female	
			Observed freq.	Expected freq.	Observed freq.	Expected freq.
Type of broadcasting channel	**Cable channel**	Economically active	222	156	117	71
		Economically inactive	13	79	11	57
		n	235		128	
	Male: $\chi^2 = 83.062$, d.f.=1, Sig. < .001 ; Female: $\chi^2 = 66.926$, d.f.=1, Sig. < .001					
	Commercial Channel	Economically active	390	284	217	149
		Economically inactive	39	145	53	121
		n	429		270	
	Male: $\chi^2 = 117.053$, d.f.=1, Sig. < .001 ; Female: $\chi^2 = 69.248$, d.f.=1, Sig. < .001					
	Public Channel	Economically active	176	123	73	46
		Economically inactive	9	62	10	37
		n	185		83	
	Male: $\chi^2 = 68.144$, d.f.=1, Sig. < .001 ; Female: $\chi^2 = 35.551$, d.f.=1, Sig. < .001					
	Premium Channel	Economically active	71	52	28	21
		Economically inactive	8	27	10	17
		n	79		38	
	Male: $\chi^2 = 20.313$, d.f.=1, Sig. < .001 ; Female: $\chi^2 = 5.216$, d.f.=1, Sig. < .005					
Gender of the Showrunner	**Male**	Economically active	656	475	331	215
		Economically inactive	61	242	59	175
		n	717		390	
	Male: $\chi^2 = 204.347$, d.f.=1, Sig. < .001 ; Female: $\chi^2 = 139.477$, d.f.=1, Sig. < .001					
	Female	Economically active	203	140	104	71
		Economically inactive	8	71	25	58
		n	211		129	
	Male: $\chi^2 = 84.251$, d.f.=1, Sig. < .001 ; Female: $\chi^2 = 34.114$, d.f.=1, Sig. < .001					
Gender of the lead writer	**Male**	Economically active	563	411	268	182
		Economically inactive	58	210	62	148
		n	621		330	
	Male: $\chi^2 = 166.233$, d.f.=1, Sig. < .001 ; Female: $\chi^2 = 90.610$, d.f.=1, Sig. < .001					
	Female	Economically active	132	89	80	52
		Economically inactive	3	46	14	42
		n	135		94	
	Male: $\chi^2 = 60.971$, d.f.=1, Sig. < .001 ; Female: $\chi^2 = 33.744$, d.f.=1, Sig. < .001					
	Mixed	Economically active	164	114	87	52
		Economically inactive	8	58	7	42
		n	172		94	
	Male: $\chi^2 = 65.033$, d.f.=1, Sig. < .001 ; Female: $\chi^2 = 52.724$, d.f.=1, Sig. < .001					

Table 61. Economic activity by type of broadcasting channel

n=1445	**Economically active** **(Valid %)**	**Economically inactive** **(Valid %)**
Cable channel	23.5	1.7
Public media	42.0	6.4
Commercial channel	17.2	1.2
Premium channel	6.8	1.2

$\chi 2 = 17.850$, d.f.=3, Sig. < .001

Table 62. Economic activity by series types and gender

Format		Male (Valid %)	Female (Valid %)	n
Weekly	Economically active	61.3	27.8	807
	Economically inactive	5.0	5.9	
Daily	Economically active	57.0	33.0	637
	Economically inactive	4.4	5.7	

Weekly: $\chi 2 = 19.198$, d.f.=3, Sig. < .001
Daily: $\chi 2 = 9.331$, d.f.=3, Sig. < .001

Genre		Male (Valid %)	Female (Valid %)	n
Comedy	Economically active	63.6	28.0	236
	Economically inactive	1.3	7.2	
Drama	Economically active	59.0	26.4	144
	Economically inactive	6.3	8.3	
Dramedy	Economically active	52.0	34.4	273
	Economically inactive	8.1	5.5	
Sitcom	Economically active	69.5	21.4	187
	Economically inactive	4.3	4.8	
Soap Opera	Economically active	57.0	33.3	351
	Economically inactive	5.4	4.3	
Telenovela	Economically active	59.9	31.3	252
	Economically inactive	2.8	6.0	

Comedy: $\chi 2 = 23.798$, d.f.=1, Sig. < .001
Drama: $\chi 2 = 5.453$, d.f.=1, Sig. < .005
Dramedy: not significant ($\chi 2 = .007$, d.f.=1, Sig = 0.935)
Sitcom: $\chi 2 = 6.104$, d.f.=1, Sig. < .001
Soap Opera: not significant ($\chi 2 = .680$, d.f.=1, Sig = 0.410)
Telenovela: $\chi 2 = 9.828$, d.f.=1, Sig. < .001

Type of Broadcasting Channel		Male (Valid %)	Female (Valid %)	n
Cable channel	Economically active	61.2	32.2	363
	Economically inactive	3.6	3.0	
Commercial channel	Economically active	55.8	31.0	699
	Economically inactive	5.6	7.6	
Public media	Economically active	65.7	27.2	268
	Economically inactive	3.4	3.7	
Premium channel	Economically active	60.7	23.9	117
	Economically inactive	6.8	8.5	

Cable channel: not significant ($\chi 2 = 1.258$, d.f.=1, Sig = 0.262)
Commercial channel: $\chi 2 = 16.103$, d.f.=1, Sig. < .001
Public media: $\chi 2 = 4.488$, d.f.=1, Sig. < .005
Premium channel: $\chi 2 = 5.166$, d.f.=1, Sig. < .005

Table 63. Economic activity by gender and genre

		Economically active (Valid %)	Economically inactive (Valid %)	n
Male	Comedy	16.2	0.3	926
	Drama	9.2	1.0	
	Dramedy	15.3	2.4	
	Sitcom	14.0	0.9	
	Soap Opera	21.6	2.1	
	Telenovela	16.3	0.8	
Female	Comedy	12.8	3.3	517
	Drama	7.4	2.3	
	Dramedy	18.2	2.9	
	Sitcom	7.7	1.7	
	Soap Opera	22.6	2.9	
	Telenovela	15.3	2.9	

Male: $\chi 2 = 19.114$, d.f.=5, Sig. < .005
Female: not significant ($\chi 2 = 6.325$, d.f.=5, Sig = 0.276)

Table 64. Economic activity by gender and type of broadcasting channel

		Economically active (Valid %)	Economically inactive (Valid %)	n
Male	Cable channel	23.9	1.4	928
	Commercial channel	42.0	4.2	
	Public media	19.0	1.0	
	Premium channel	7.7	0.9	
Female	Cable channel	22.5	2.1	519
	Commercial channel	41.8	10.2	
	Public media	14.1	1.9	
	Premium channel	5.4	1.9	

Male: not significant ($\chi 2 = 5.553$, d.f.=3, Sig = 0.136)
Female: $\chi 2 = 11.721$, d.f.=3, Sig. < .01

Table 65. Occupational prestige and genre – Multivariate regression

Intercept	7.114
Comedy	0.969***
Drama	0.268
Dramedy	0.499*
Sitcom	0.863***
Telenovela	0.977***
R^2	0.024

N=1225

Dependent variable: Prestige
Sign.*p<0.05, **p<0.01, ***p<0.001

Table 66. Occupational prestige and type of broadcasting channels – Multivariate regression

Intercept	7.887
Cable channel	-0.396*
Public channel	-0.183
Premium channel	-0.786**
R^2	0.008

N=1225

Dependent variable: Prestige
Sign.*p<0.05, **p<0.01, ***p<0.001

Table 67. Occupational prestige and genre and gender – Multivariate regression

Intercept	6.951
Gender	0.433
Comedy	1.046***
Drama	0.194
Dramedy	0.578*
Sitcom	0.855**
Telenovela	1.124***
Interactions	
Gender x Comedy	-0.144
Gender x Drama	0.340

Gender x Dramedy	-0.228
Gender x Sitcom	0.243
Gender x Telenovela	-0.390
R^2	0.030

N=1225
Dependent variable: Power
Sign.*p<0.05, **p<0.01, ***p<0.001

Table 68. Occupational prestige and type of broadcasting channels and gender – Multivariate regression

Intercept	7.814
Gender	0.202
Cable channel	-0.368
Public channel	-0.247
Premium channel	-1.013**
Interactions	
Gender x Cable channel	-0.075
Gender x Public channel	0.250
Gender x Premium channel	0.864
R^2	0.013

N=1225
Dependent variable: Prestige
Sign.*p<0.05, **p<0.01, ***p<0.001

Table 69. Test of normal distribution - No. of working act. & mentions by series types

Test of Normal Distribution - One-Sample Kolmogorov-Smirnov Test

			No. of Working Activities	No. of Total Mentions
Format	Weekly	Asymp. Sig. (2-tailed)*	0.200	0.200
		Monte Carlo Sig. (2-tailed)**	0.328	0.298
	Daily	Asymp. Sig. (2-tailed)*	0.200	0.200
		Monte Carlo Sig. (2-tailed)**	0.733	0.248
Genre	Comedy	Asymp. Sig. (2-tailed)*	0.200	0.200
		Monte Carlo Sig. (2-tailed)**	0.596	0.663
	Drama	Asymp. Sig. (2-tailed)*	***	***
		Monte Carlo Sig. (2-tailed)**	**0.000**	0.522
	Dramedy	Asymp. Sig. (2-tailed)*	***	***
		Monte Carlo Sig. (2-tailed)**	0.970	0.517
	Sitcom	Asymp. Sig. (2-tailed)*	***	***

		Monte Carlo Sig. (2-tailed)**	1.000	1.000
	Soap opera	Asymp. Sig. (2-tailed)*	***	***
		Monte Carlo Sig. (2-tailed)**	0.756	1.000
	Telenovela	Asymp. Sig. (2-tailed)*	***	***
		Monte Carlo Sig. (2-tailed)**	0.832	0.105
Type of Broadcasting Channel	Cable Channel	Asymp. Sig. (2-tailed)*	***	***
		Monte Carlo Sig. (2-tailed)**	0.176	0.334
	Commercial Channel	Asymp. Sig. (2-tailed)*	0.063	0.127
		Monte Carlo Sig. (2-tailed)**	0.063	0.125
	Public Channel	Asymp. Sig. (2-tailed)*	***	***
		Monte Carlo Sig. (2-tailed)**	0.933	0.123
	Premium Channel	Asymp. Sig. (2-tailed)*	***	***
		Monte Carlo Sig. (2-tailed)**	0.215	0.337

* Lilliefors Significance Correction.
** Lilliefors' method based on 10000 Monte Carlo samples
*** Significance can not be computed because sum of case weights is less than 5.

Table 70. Test of normal distribution - No. of working act. & mentions by series types and gender

Test of Normal Distribution - One-Sample Kolmogorov-Smirnov Test

			Male		Female	
			No. of Working Activities	No. of Total Mentions	No. of Working Activities	No. of Total Mentions
Format	Weekly	Asymp. Sig. (2-tailed)*	0.172	0.200	0.198	0.067
		Monte Carlo Sig. (2-tailed)**	0.169	0.524	0.200	0.063
	Daily	Asymp. Sig. (2-tailed)*	0.164	0.200	0.200	0.200
		Monte Carlo Sig. (2-tailed)**	0.166	0.715	0.415	0.708
Genre	Comedy	Asymp. Sig. (2-tailed)*	0.200	0.200	0.151	0.200
		Monte Carlo Sig. (2-tailed)**	0.274	0.740	0.143	0.367
	Drama	Asymp. Sig. (2-tailed)*	***	***	***	***
		Monte Carlo Sig. (2-tailed)**	0.055	0.233	0.122	0.062
	Dramedy	Asymp. Sig. (2-tailed)*	***	***	***	***
		Monte Carlo Sig. (2-tailed)**	0.668	0.103	0.649	0.218
	Sitcom	Asymp. Sig. (2-tailed)*	***	***	***	***
		Monte Carlo Sig. (2-tailed)**	1.000	1.000	0.304	1.000
	Soap opera	Asymp. Sig. (2-tailed)*	***	***	***	***
		Monte Carlo Sig. (2-tailed)**	1.000	0.007	0.760	**0.021**
	Telenovela	Asymp. Sig. (2-tailed)*	***	***	***	***
		Monte Carlo Sig. (2-tailed)**	0.979	0.061	0.184	0.390
Type of Broadcasting Channel	Cable Channel	Asymp. Sig. (2-tailed)*	***	***	***	***
		Monte Carlo Sig. (2-tailed)**	0.086	0.770	0.182	0.791
	Commercial Channel	Asymp. Sig. (2-tailed)*	0.019	0.200	0.200	0.200
		Monte Carlo Sig. (2-tailed)**	**0.016**	0.821	0.481	0.492
	Public Channel	Asymp. Sig. (2-tailed)*	***	***	***	***
		Monte Carlo Sig. (2-tailed)**	**0.040**	0.086	0.464	0.138
	Premium Channel	Asymp. Sig. (2-tailed)*	***	***	***	***
		Monte Carlo Sig. (2-tailed)**	1.000	0.731	0.734	**0.002**
Sex of	Male	Asymp. Sig. (2-tailed)*	0.200	0.200	0.200	0.073

Showrunner		Monte Carlo Sig. (2-tailed)**	0.271	0.277	0.549	0.072
	Female	Asymp. Sig. (2-tailed)*	0.200	0.200	0.190	0.200
		Monte Carlo Sig. (2-tailed)**	0.732	0.503	0.183	0.252
Sex of Lead Writer(s)	Male	Asymp. Sig. (2-tailed)*	0.200	0.144	0.200	0.200
		Monte Carlo Sig. (2-tailed)**	0.424	0.138	0.456	0.361
	Female	Asymp. Sig. (2-tailed)*	***	***	***	***
		Monte Carlo Sig. (2-tailed)**	0.176	0.115	0.750	**0.022**
	Mixed	Asymp. Sig. (2-tailed)*	***	***	***	***
		Monte Carlo Sig. (2-tailed)**	0.819	0.949	0.262	0.231
Sex of Creators	Only Males	Asymp. Sig. (2-tailed)*	0.063	0.200	0.120	0.264
		Monte Carlo Sig. (2-tailed)**	0.065	0.403	0.111	0.252
	Only Females	Asymp. Sig. (2-tailed)*	***	***	***	***
		Monte Carlo Sig. (2-tailed)**	0.329	0.081	1.000	1.000
	Mixed	Asymp. Sig. (2-tailed)*	0.200	0.200	**0.039**	0.200
		Monte Carlo Sig. (2-tailed)**	0.761	0.505	**0.045**	0.824

* Lilliefors Significance Correction.

** Lilliefors' method based on 10000 Monte Carlo samples

*** Significance can not be computed because sum of case weights is less than 5.

Table 71. ANOVA Test of number of working activities by format and gender

Number of Working Activity

Format		Mean	N	Std. Deviation	% of Total Sum	% of Total N
Weekly	Male	114.914	12	69.955	47.5%	31.6%
	Female	66.372	12	46.430	27.5%	31.6%
	Total	90.643	24	63.136	75.0%	63.2%
Daily	Male	52.950	7	38.400	12.8%	18.4%
	Female	50.750	7	27.083	12.2%	18.4%
	Total	51.850	14	31.944	25.0%	36.8%
Total	Male	92.085	19	66.522	60.3%	50.0%
	Female	60.617	19	40.272	39.7%	50.0%
	Total	76.351	38	56.533	100.0%	100.0%

ANOVA Table

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups (Combined)	13306.3	1.0	13306.3	4.6	0.0
Within Groups	104946.5	36.0	2915.2		
Total	118252.8	37.0			

Table 72. Kruskal-Wallis Test of mentions by type of broadcasting channel: commercial channel between males and females

Kruskal-Wallis Test

Ranks

Gender		N	Mean Rank
Number of Work-related Mentions	Male	10	13.10
	Female	10	7.90
	Total	20	

Test Statistics[a,b]

	Number of Work-related Mentions
Kruskal-Wallis H	3.863
df	1
Asymp. Sig.	0.049

a. Kruskal Wallis Test
b. Grouping Variable: Gender

Table 73. Economic activity by gender by gender of the showrunner

Gender of the Showrunner		Male (Valid %)	Female (Valid %)	n
Male	Economically active	59.3	29.9	1107
	Economically inactive	5.5	5.3	
Female	Economically active	59.7	30.6	340
	Economically inactive	2.4	7.4	

Male: $\chi 2$= 11.456, d.f.=1, Sig < .005
Female: $\chi 2$ = 22.197, d.f.=1, Sig. < .001

Table 74. Economic activity by gender by gender of the lead writer(s)

Gender of the Lead Writer(s)		Male (Valid %)	Female (Valid %)	n
Male	Economically active	0.6	0.3	951
	Economically inactive	0.1	0.1	
Female	Economically active	0.6	0.3	229
	Economically inactive	0.0	0.1	
Mixed	Economically active	0.6	0.3	266
	Economically inactive	0.0	0.0	

Male: $\chi 2$= 17.446, d.f.=1, Sig < .001
Female: $\chi 2$ = 12.947, d.f.=1, Sig. < .001
Mixed: not significant ($\chi 2$= .896, d.f.=1, Sig = 0.345)

Table 75. Economic activity of genders by gender of the showrunner

			Eco. Act. (Valid %)	Eco. Inact. (Valid %)	n
Male	Gender of the Showrunner	Male	70.7	6.6	928
	Gender of the Showrunner	Female	21.9	0.9	
Female	Gender of the Showrunner	Male	63.8	11.4	519
	Gender of the Showrunner	Female	20.0	4.8	

Male: $\chi 2 = 5.269$, d.f.=1, Sig < .05
Female: not significant ($\chi 2 = 1.292$, d.f.=1, Sig.= .256)

Table 76. Economic activity of genders by gender of the lead writer(s)

			Eco. Act. (Valid %)	Eco. Inact. (Valid %)	n
Male	Gender of the Lead Writer(s)	Male	60.7	6.3	928
	Gender of the Lead Writer(s)	Female	14.2	0.3	
	Gender of the Lead Writer(s)	Mixed	17.7	0.9	
Female	Gender of the Lead Writer(s)	Male	51.7	12.0	518
	Gender of the Lead Writer(s)	Female	15.4	2.7	
	Gender of the Lead Writer(s)	Mixed	16.8	1.4	

Male: $\chi 2 = 10.540$, d.f.=2, Sig < .01
Female: $\chi 2 = 7.102$, d.f.=2, Sig. < .05

Table 77. Kruskal-Wallis Test of number of working activities by female showrunners

Kruskal-Wallis Test
Ranks

Gender		N	Mean Rank
Number of all work-related mentions	Male	12	15.71
	Female	12	9.29
	Total	24	

Test Statistics[a,b]

	No. of work-related mentions
Kruskal-Wallis H	4.943
df	1
Asymp. Sig.	0.026

a Kruskal Wallis Test
b Grouping Variable: Gender

Table 78. Kruskal-Wallis Test of number of females' working activity by gender of the creators

Kruskal-Wallis Test
Ranks

Gender of the Creators (Showrunners & Lead Writers)		N	Mean Rank
Number of Working Activity	Only males	10	6.80
	Only females	2	10.00
	Both males and females	7	14.57
	Total	19	

Test Statistics[a,b]

	Number of Working Activity
Kruskal-Wallis H	7.853
df	2
Asymp. Sig.	0.020

a. Kruskal Wallis Test
b. Grouping Variable: Sexofcreators

Table 79. List of the Hungarian fiction series premiering between 2015-2019

Year of Launch	Series Title	Original / Adaptation	Original Title	Country of Origin	Genre	Season	Ep. No.	Platform
1998	Barátok közt	Adaptation	Neighbours	Australia	Soap Opera	-	2461	Commercial
2005	Jóban rosszban	Original	-	-	Soap Opera	-	1245	Commercial / Cable
2013	Éjjel-nappal Budapest	Adaptation	Berlin - Tag & Nacht	Germany	Scripted Reality	-	1241	Commercial / Cable
2015	Munkaügyek	Original	-	-	Sitcom	5	24	Public Media
2015	Butiquehotel.hu	Original	-	-	Comedy	1	13	Cable
2015	Aranyélet	Adaptation	Helppo elämä	Finland	Drama	1	8	Premium / OTT
2015	Egynyári kaland	Original	-	-	Comedy - Youth	1	6	Public Media
2015	Válótársak	Adaptation	Divorce	Holland	Dramedy	1	10	Commercial
2016	Munkaügyek	Original	-	-	Sitcom	6	24	Public Media
2016	Aranyélet	Adaptation	Helppo elämä	Finland	Drama	2	8	Premium / OTT
2016	Válótársak	Adaptation	Divorce	Holland	Dramedy	2	10	Commercial
2016	Csak színház és más semmi	Original	-	-	Dramedy	1	6	Public Media
2017	Terápia	Adaptation	Betipul	Izrael	Drama	3	35	Premium / OTT
2017	Egynyári kaland	Original	-	-	Comedy - Youth	2	6	Public Media
2017	Csak színház és más semmi	Original	-	-	Dramedy	2	6	Public Media
2017	Tóth János	Original	-	-	Sitcom	1	52	Public Media
2017	A mi kis falunk	Adaptation	Horná Dolná	Slovakia	Comedy	1	8	Commercial
2017	Oltári csajok	Original	-	-	Telenovela		100 + 1	Cable
2017	Korhatáros szerelem	Adaptation	Step Dave	New Zealand	Comedy	1	13	Commercial
2018	Aranyélet	Adaptation	Helppo elämä	Finland	Drama	3	8	Premium / OTT
2018	Egynyári kaland	Original	-	-	Comedy - Youth	3	6	Public Media
2018	Válótársak	Adaptation	Divorce	Holland	Dramedy	3	10	Commercial
2018	Csak színház és más semmi	Original	-	-	Dramedy	3	6	Public Media
2018	Tóth János	Original	-	-	Sitcom	2	52	Public Media
2018	A mi kis falunk	Adaptation	Horná Dolná	Slovakia	Comedy	2	8	Commercial
2018	A tanár	Adaptation	Der Lehrer	Germany	Dramedy	1	8	Commercial
2018	Korhatáros szerelem	Adaptation	Step Dave	New Zealand	Comedy	2	10	Commercial
2018	Bogaras szülők	Adaptation	Lice Mother	Holland	Comedy	1	10	Commercial
2018	200 első randi	Adaptation	Ciega a Citas	Spain	Telenovela	1	60	Cable
2019	Drága örökösök	Adaptation	Kud puklo da puklo	Croatia	Telenovela	1	81	Commercial
2019	A tanár	Adaptation	Der Lehrer	Germany	Dramedy	2	10	Commercial
2019	Alvilág	Adaptation	Penoza	Holland	Drama	1	8	Commercial
2019	A mi kis falunk	Adaptation	Horná Dolná	Slovakia	Comedy	3	17	Commercial
2019	Csak színház és más semmi	Original	-	-	Dramedy	4	8	Public Media
2019	Ízig vérig	Original	-	-	Dramedy	1	10	Cable
2019	Egynyári kaland	Original	-	-	Comedy - Youth	4	8	Public Media
2019	Jófiúk	Adaptation	Los hombres de Paco	Spain	Comedy	1	14	Commercial
2019	Drága örökösök	Adaptation	Kud puklo da puklo	Croatia	Telenovela	2	61	Commercial
2019	A mi kis falunk	Adaptation	Horná Dolná	Slovakia	Comedy	4	5	Commercial
2019	200 első randi	Adaptation	Ciega a Citas	Spain	Telenovela	2	58	Cable
2019	MintaApák	Adaptation	Señores papis / Oteckovia	Argentine / Slovakia	Comedy	1	30	Commercial

Excluded Titles:

- *Butiquehotel.hu*: Broadcast time had changed during the first run – the quarter of the series was not aired in the chosen timeband
- *Kossuthkifli*: Miniseries (6 episodes). The story is laid in the 19th century.
- *Egynyári kaland*: Genre: Teen series.
- *Holnap tali!*: Genre: Teen series.
- *Éjjel-Nappal Budapest*: Genre: Scripted reality. The storyline is the translated version of the original German version with minor changes (Berlin – Tag & Nacht)

DETAILED INTRODUCTION OF INTERCODER RELIABILITY INDICES

The most frequently used indices are to be reviewed in short, with the results and interpretations of the previously presented research projects of that topic were relevant for the current analysis.

Percent agreement is the simplest index and easy to calculate. But as Lombard et al. (2002) claim it records the level of uniformities and differences but does not indicate those cases which are "close", therefore it is limited to nominal data only. By default, it can compare only two observers, although it also can be computed for more coders. But as Krippendorrf (2004) objected, "this average of averages cannot express patterns of disagreement that inevitably arise when multiple coders are involved and becomes of dubious validity when coders code different sets and numbers of units." (p.430). Among the related content analysis-based studies (Chapter 2.3), only DeFleur (1964) applied the percent agreement index. He checked the reliability of his project on a subsample of 5% of the programs by an independent coder who was trained with exactly the same technique as the main analyst. He proved agreement in more than 90% of the cases.

Holsti formula is a variation of the percent agreement index, employed by Elasmar, Hasegawa, Brain (1999) and Emons et al. (2010). In case of the first research, two coders made the categorization – the range of the reliability was between 0.85 and 0.86. While in the second case 19 undergraduate students and the first author worked on the coding, the indices were above 0.85 – the results were lower in case of sexual orientation (0.78) and job or household related activities (0.77). The formula is often calculated across a set of variables and not only for a single variable, which may result failures as variables with low level of reliabily could remain hidden. (Lombard et al., 2002) Krippendorff (2004) highlights this index – besides the disagreements in coding – responds "also to disagreements in the numbers of identified units; however, it makes no reference to chance " (p417). This index also limited to two coders and nominal data only.

Scott's Pi (π) takes into account not just the number of categories, but also the distribution of values. This is index is often considered as too conservative, because it does not reckon that the proportions of variables are the result of the coders' consensus. Furthermore, the index assumes that the individual coders distribute their values over the categories identically, meaning it does not explain the differences of the value distribution, therefore it can be "a potential source of systematic bias" (Lombard et al.,

2002 p.591). This formula is also suitable only for only two coders and nominal level variables. (Lombard et al., 2002; Krippendorff, 2004; Hayes, Krippendorff, 2007; Nili et al., 2017). Three research (Vande Berg, Streckfuss, 1992; Glascock, 2001; Lauzen and Dozier, 2005) applied the Scott's Pi index for testing the ICR. All of them employed two coders – except Glascock (2005). The coding process of his research was divided into two phase: the first one was made by 5 coders, but after 2 coders (a man and a women) coded the behavioural schemes – the index was calculated only for this phase (0.89). Lauzen and Dozier (2005) reported high index values – the lowest was 0.97 for the leadership variable. Vande Berg and Streckuss (1992) calculated the reliability index on a 10% subsample – the results were around 0.80. The value was the lowest (0.71) for the depiction variable (which was about the plot function (positive, negative, or neutral) of the characters. All three studies tested the reliability for not only nominal variables, but also ordinal variables too (e.g; age, occupational status) despite of the ICR related methodological recommendations.

The rest of the research projects who tested ICR (Signorielli, 1993; 2004; 2009; Greenberg and Collette, 1997; Signoreilli and Bacue, 1999; Signorielli and Kahlenberg, 2001; Jacobs et al., 2015; Behm-Morawitz et al, 2018) applied the Krippendorff's Alpha (KALPHA). All of these studies applied 2 or more coders. The index was calculated for each item and each sample – expect Jacobs et al. (2015), they double coded only the 5% percent of the sample. There were differences between the index values of different projects, but in all cases the indices reached the required reliability level (>0.70) for explanatory research.

This index is appealing for several reasons. It is designed for variables with any level of measurement and allows any number of coders, categories, values; it can handle incomplete or missing data, furthermore it can manage any size of the samples, requiring a minimum. Hereby this index resolves the limitations of the other ICR testing methods. (Lombard et al., 2002; Krippendorff, 2004; Hayes, Krippendorff, 2007; Krippendorff, 2011;) Similarly to π, it considers the interchangeability of the coders, estimates the population proportion and calculates the expected disagreement in these terms. (Krippendorff, 2004. p418) In the matter of two observers, on a nominal dataset "alpha is asymptotically equal to Scott's Pi" (Hayes, Krippendorff, 2007. p.82). As for ordinal data with two coders, it is equal to to Spearman's rank correlation, while in case of interval data (with also two observers), alpha is identical to Pearson et al.'s correlation coefficient. (Hayes, Krippendorff, 2007)

Lombart el al. (2002) claimed that the disadvantage of this index is its complexity and the difficulty of the calculation by hand. For solving this calculation issue, Hayes provided a macro written for SPSS, which is freely available for anyone[22].

Besides the above listed indices, there are five others introduced in the methodological literature. For the sake of completeness, a short revision of them is provided in order to clarify the related methodological considerations and decisions.

Bennett et al.'s S, also a version of the percent agreement, similarly to Holsti's CR. It corrects the effect that stems from the increasing number of available categories in the coding. But just as the two other ones, this index is limited to nominal data and for two observers. (Krippendorff, 2004; Hayes, Krippendorff, 2007; Nili et al., 2017)
Fleiss's K (κ) is a version of Scott's π, which can be applied to any number of observers, although it still remains restricted to nominal data. (Hayes, Krippendorff, 2007; Nili et al., 2017)

Cohen's Kappa (κ) is also an index for measuring intercoder reliability, which explains the chance agreement, similarly to Scott's π. (Lombard et al., 2002) This method is applicable in case of two coders and on nominal level variables. (Hayes, Krippendorff, 2007) Nili et al. (2017) claims, that the interpretation of this index is difficult, meaning it is unclear that which results can be considered high, acceptable or low.

Gwet's index is quite a newly invented one, as a result of generalisation of Bennett et al.'s S, Scott's pi, Fleiss's K and Cohen's Kappa. It can be applied for any number of observers and can handle missing codes as well. But likewise, other indices, it is limited to nominal data, the effect of 'chance agreement' is not minimised, and there is no agreement regarding the interpretation of the results. (Nili et al., 2017)

Table 80. A comparison of the characteristics of inter-coder reliability methods

Method	Type of data	Missing codes?	Number of coders	The effect of 'chance' in agreement is minimised?	General agreement on the significance of a numeric result?*
Percent Agreement	Nominal	No	Two	No	No
Bennett et al.'s S	Nominal	No	Two	No**	No

[22] KALPHA macro: Available at: < https://www.afhayes.com/spss-sas-and-r-macros-and-code.html > [Accessed 21 09 2021]

Scott's Pi	Nominal	No	Two***	No**	No
Fleiss's K	Nominal	No	Multiple	No**	No
Cohen's Kappa	Nominal	No	Two****	No**	No
Gwet (2014)	Nominal	Yes	Multiple	No**	No (mainly due to its newness)
Krippendorff's Alpha	All four types	Yes	Multiple	Yes	Yes
* e.g., if Krippendorff's alpha is used, 0.823 (which is between 0.8 and 0.9) means a suitable amount of inter-coder reliability. ** with regards to reducing the effect of chance in agreement, the method has a better status compared to percent agreement and to Holsti's CR – the revised version of percent agreement. *** the extended version by Siegel and Castellan (1988) accommodates multiple coders. **** the extended version by Conger (1980) accommodates multiple coders.					
Source: Nili et al., 2017. p.5					

All the revised literature (Lombard et al., 2002; Krippendorff, 2004; Hayes, Krippendorff, 2007; Nili et al., 2017) agrees on that Cronbach's alpha (α), Chi-square (hereinafter: χ^2) and Pearson's r methods are not suitable for reliability testing of content analysis. As they claim, applying consistency coefficients (Cronbach's alpha), association (χ^2), or correlation (Pearson's r) do not measure the degree of agreement of observers. Although in some cases, Cronbach's alpha was used for interval or ratio-level data, it only refers to the consistency of the observers' judgements, and neglects to quantify the level of the coders' actual agreement. (Hayes, Krippendorff, 2007)

SYNOPSIS OF THE SERIES

200 első randi (200 First Dates)

Adaptation *(Ciega a Citas)* – County of origin: Spain

"Single and somewhat unattractive, Luca overhears her mother speaking with her younger sister, saying that she won't be able to bring a real boyfriend to her sister's wedding. Luca swears to defy this prediction and she makes a bet with her mother and declares that she'll find her true love in 275 days."

Source: IMDb

Available at: < https://www.imdb.com/title/tt9055242/ > [Accessed 28 04 2022]

A mi kis falunk (Our Little Village)

Adaptation *(Horná Dolná)* – County of origin: Slovakia

"What is life in our little village like? Impossible situations, familiar characters, and a community where nothing works the way it should. Funny and emotional stories about people who the viewer will instantly become found of. And whom, we all know. Gyuri, the macho-man of the village. The mayor who spends public money on himself. Teca, the 'hot-girl' innkeeper, who serves expensive beer, but taps intrigue for free. Erika, the administrator who has been engaged for a millennium. Laci, the kind-hearted village fool who wants to be a mayor. Stoki, the policeman who does not even have a gun and only dreams about actual crimes. Janó, the veterinarian who treats people if there is no better choice. The priest, who captivates the heart of all local women. Common characters in uncommon situations. There is only one thing that is certain, everything is always more complicated than it should be."

Source: IMDb

Available at: < https://www.imdb.com/title/tt6445410/plotsummary?ref_=tt_ov_pl > [Accessed 28 04 2022]

A tanár (The Teacher)

Adaptation *(Der Lehrer)* – County of origin: Germany

The series present the everyday life of a secondary school by the tools of drama and comedy genre. Each episode addresses public and social issues such as adaptation, search for identity, or rivalry of teenagers.

Source: RTL Most (translated)

Available at: < https://www.rtlmost.hu/a-tanar-p_9143 > [Accessed 28 04 2022]

Alvilág (Underworld)

Adaptation *(Penoza)* – County of origin: Netherlands

Nóra's family is bonded with crime. Her father, brother and even her husband is involved in drug trafficking – hereby they afford the house, cars, easy life. Nóra does not pry into her husband's business, she raises her 3 children to have a respectful, common life. "But one day Nóra's husband is killed and she has to face everything she has closed her eyes to, and take care of the family business."

Source: RTL Most (translated) & IMDb (original)

Available at: < https://www.rtlmost.hu/alvilag-p_13071; https://www.imdb.com/title/tt9784004/?ref_=fn_al_tt_2 > [Accessed 28 04 2022]

Aranyélet (Golden Life)

Adaptation *(Helppo elämä)* – County of origin: Finland

"Attila Miklósi provides his family with a good, wealthy, and easy life in the elite suburb of Budapest, the capital city of Hungary. They earn their money from mostly low-profile criminal activities. When Attila's father dies, he decides to give up his criminal life and way of living and tries to become a decent person, but this transformation challenges the very foundations of his family."

Source: dailynewshungary.com

Available at: < https://dailynewshungary.com/golden-life-one-of-the-best-hungarian-tv-show/ > [Accessed 28 04 2022]

Barátok közt (Among Friends)

Adaptation *(Neighbours)* – County of origin: Australia

"Twenty-five years ago, seven children shared the same destiny: orphaned and unloved, they were brought to a cold State-approved school, where they developed a deep, indestructible friendship and hatched future plans together. Since then, they all have built a new life, with its ups and downs, and have seen how the world around them has changed. But one thing's for certain: the friendship they built up has remained undiminished."

Source: rtlgroup.com

Available at: < https://www.rtlgroup.com/files/pdf1/2007-week44-Backstage-

newsletter.pdf p2> [Accessed 28 04 2022]

Bogaras szülők (Lice Mother)

Adaptation *(Lice Mother)* – County of origin: Netherlands

Comedy series about an elementary school, which presents the everyday life and conflicts of people who belongs to different social classes.

Source: tv2play.hu (translation)

Available at: < https://tv2play.hu/bogaras_szulok/videok > [Accessed 28 04 2022]

Csak színház és más semmi (Just Theatre and Nothing Else)

Original

"The series guides the viewer into the world of theatre, giving a glimpse into the behind-the-scenes secrets. Insanity, love, jealousy, professional envy on stage and beyond. Three stories of satirical tones are intertwined in parallel, occasionally intertwined, and revolve around the private life crisis of the famous diva and her director, with a theatrical presentation from the rehearsal to the premiere."

Source: Tvmaze.com

Available at: < https://www.tvmaze.com/shows/11137/csak-szinhaz-es-mas-semmi > [Accessed 28 04 2022]

Drága örökösök (Dear Heirs)

Adaptation *(Kud puklo da puklo)* – County of origin: Croatia

"An old man leaves six hundred million Forints to his three children and two grandchildren in his testament. All they have to do is to live in his home village for exactly one year. But as time passes, a series of mystery unfold."

Source: IMDb

Available at: < https://www.imdb.com/title/tt9480432/?ref_=tt_sims_tt_i_4 > [Accessed 28 04 2022]

Ízig vérig (A La Carte)

Original

"The story of *Ízig vérig* [A La Carte] centers around the perfect couple who had everything and built up one of the trendiest restaurants of the country. When a third person enters the relationship husband and wife will be forced to use their tricks against each

other.”

Source: Paprika Studios Facebook page

Available at: < https://www.facebook.com/Paprika.Studios.Group/videos/383080449153257/ > [Accessed 28 04 2022]

Jóban rosszban (For Better or Worse)

Original

“Everything has suddenly changed in Csillagkút. Life becomes much livelier in this tiny Budapest-agglomeration town. Everybody creates new gossip about Peter Pongracz, who gives up his American welfare and career to establish a new hospital in Csillagkut, converted from an old castle at great cost. Everybody finds the hospital beautiful, but not everybody likes Pongracz, especially local entrepreneur and restauranteur Elod Varnagy, who had other plans for the hospital and the well but experienced that money cannot buy everything.”

Source: IMDb

Available at: < https://www.imdb.com/title/tt0446224/?ref_=fn_al_tt_1 > [Accessed 28 04 2022]

Jófiúk (Goodguys)

Adaptation *(Los hombres de Paco)* – County of origin: Spain

Three detectives are being placed in a new district after their last blunder, where another investigative team and a selection of criminals are waiting for them. In addition, the district police captain is one of the investigators' father-in-law, who doesn't have a very good opinion of his son-in-law anyway. The chaos is escalated by the fact that along with the three police officers, a female colleague arrives in the district who had previously been the wife of one of them and she was still secretly in love with her husband.

Source: RTL Most (translation)

Available at: < https://www.rtlmost.hu/jofiuk-p_14737 > [Accessed 28 04 2022]

Korhatáros szerelem (Age-restricted love)

Adaptation *(Step Dave)* – County of origin: New Zealand

“Families come in all shapes and sizes Dávid, a 24-year-old ordinary slacker, finds his life turned upside down when he meets the girl of his dreams - Eszter - and her three kids.

Korhatáros szerelem is a light-hearted, feel-good family drama which demonstrates one of the realities of modern life - that families come in all different shapes and sizes. In this series, home is where the heart is - even if that home is crammed full of kids, teenagers, ex-mother-in-laws and hangers-on. Can this unconventional relationship survive the age difference and the pressures of the multi-generational household? Can Dávid step up and be a proper parent? Should he even try to? Can this unruly bunch live happily ever after as one big happy family?"

Source: IMDb

Available at: < https://www.imdb.com/title/tt7678984/?ref_=tt_sims_tt_i_1 > [Accessed 28 04 2022]

MintaApák (Dads)

Adaptation *(Señores papis / Oteckovia)* – County of origin: Argentine/Slovakia

"Four fathers are dealing with the difficulty of parenthood."

Source: IMDb

Available at: < https://www.imdb.com/title/tt11286712/?ref_=fn_al_tt_1 > [Accessed 28 04 2022]

Munkaügyek - IrReality Show (Office issues)

Original

"A dysfunctional office faces hilarious obstacles in this Hungarian rendering of "The Office"."

Source: IMDb

Available at: < https://www.imdb.com/title/tt2257665/?ref_=fn_al_tt_1 > [Accessed 28 04 2022]

Oltári csajok (Glorious Gals)

Original

"Three sisters in their twenties, pursuing success and love in the big city, "Oltári csajok" is a modern telenovela of old-fashioned romance and intrigue - sprinkled with humour. […] The girls walk a fine line between sisterhood and betrayal, family and double-crossing, career and romance. As the episodes progress, the characters develop to the point where they find their true calling."

Source: IMDb

Available at: < https://www.imdb.com/title/tt7572986/?ref_=fn_al_tt_1 > [Accessed 28 04 2022]

Terápia (Therapy)

Adaptation *(Betipul)* – County of origin: Israel

"*Terápia* presents the behind-closed-doors world of psychotherapy. We get to see the deepest problems of five patients, but soon enough it becomes clear that the psychologist also has problems. Everybody has something to hide."

Source: hbomax.com

Available at: < https://play.hbomax.com/page/urn:hbo:page:GYfmVkgkyX8PCwwEAAAGB:type:series > [Accessed 28 04 2022]

Tóth János (Tóth János)

Original – Spin-off series of *Munkaügyek*

The well-known character from the series *Munkaügyek*, Tóth János' life is in crisis. He was fired from his workplace, her mother moved in with her twenty-years younger lover, so Janos needs a fresh start at his 55. He leaves the family house and moves in with is nephew (Balázs). The old batchelor, who has been taken care of in his entire life by his mother and the young men from the countryside try to grow old together. Their aim is to find a job, earn money and find love, but they face many difficulties when they find new friends.

Source: Megafilm (translation)

Available at: < https://megafilm.hu/sorozat/toth-janos > [Accessed 28 04 2022]

Válótársak (Divorce)

Adaptation *(Divorce)* – County of origin: Netherlands

"Three freshly single guys', a real estate agent, a mechanic and a businessman move together to the same house in Budapest, whilst each of them tries to fix his relationship with the ex."

Source: IMDb

Available at: < https://www.imdb.com/title/tt5200920/?ref_=fn_al_tt_2 > [Accessed 28 04 2022]

Hungarian Television's World of Work

The portrayal of occupations in Hungarian original television series

Codebook

Quantitative content analysis of the Hungarian scripted series the 1st run of which (premier) was broadcasted between 2015 and 2019 (1st January 2015– 31st December 2019) in the prime-time broadcasting hours (19 p.m.-23 p.m.)

Selected series: all Hungarian scripted, fiction series in the chosen period will be analysed, with some exceptions –series will be excluded from the analysis that give limited opportunity for discovering portrayals of occupational roles.

SERIES AND CHARACTERS' VARIABLES

Series Title, Series ID:

Series Title	**Series ID**
200 első randi	200ER
A mi kis falunk	AMKF
A tanár	AT
Alvilág	AV
Aranyélet	AÉ
Barátok közt	BK
Bogaras szülők	BSZ
Csak színház és más semmi	CSSZÉMS
Drága örökösök	DÖ
Ízig vérig	ÍV
Jóban rosszban	JB
Jófiúk	JF
Korhatáros szerelem	KSZ
MintaApák	MA
Munkaügyek	MÜ
Oltári csajok	OCS
Terápia	TR
Tóth János	TJ
Válótársak	VT

Format:

1. Weekly
2. Daily

Genre:

1. Comedy
2. Drama
3. Dramedy
4. Sitcom
5. Soap Opera
6. Telenovela

Series Title	**Genre**
200 első randi	Telenovela
A mi kis falunk	Comedy
A tanár	Dramedy
Alvilág	Drama
Aranyélet	Drama
Barátok közt	Soap Opera
Bogaras szülők	Comedy
Csak színház és más semmi	Dramedy
Drága örökösök	Telenovela
Ízig vérig	Dramedy
Jóban rosszban	Soap Opera
Jófiúk	Comedy
Korhatáros szerelem	Comedy
MintaApák	Comedy
Munkaügyek	Sitcom
Oltári csajok	Telenovela
Terápia	Drama
Tóth János	Sitcom
Válótársak	Dramedy

Type of the broadcasting channel:

1. Cable channel - Genereal entertainment (RTL II, Super TV2, Viasat3)
2. Commercial channel (RTL Klub, TV2)
3. Public media (MTVA – Duna Tv)
4. Premium channel (HBO)

Sex of the Creative producer and Lead writer:

1. Male
2. Female
3. Mixed
9. N.A.

Work/workplace has central role in the storyline:

1. Yes
2. No

Representation of the portrayed occupations:

1. Close to the real world's routine
2. Distorted (e.g., unordinary, exaggerated, ludicrous, etc.)
3. N.A.

Characters: only with speaking roles (more than three lines) and judged to be 15-year-old or older

Character ID: merged from of the series ID and a unique 3-digit number, beginning with 001 and proceeding upward without duplication (e.g., each episode). If a character appears in more than one episode, code him/her each time but use the same ID #. E.g. BK001

If any character related change occurs – e.g., changes in marital status, economic activity, socio-economic status, etc. or new job/profession/workplace – new character ID should be used: a new version of the old one. E.g., BK001_01

Character's name: the name of the character. The mostly used name should be recorded – either first name or nickname. If the surname is well known and has any added value (e.g., clarify family ties) it should be recorded as well.

Gender:

1. Male
2. Female
9. Unable to determine

Type of the role:

1. Major: characters that play leading roles representing the principal types essential to the story
2. Supporting: characters who are not in the focus of the story, but they appear frequently, and contribute to the course of events
3. Minor: all other speaking roles

Age – Chronological: categorization of the character's precise or estimated chronological age

1. Teen (15–19)
2. 20s (20–29)
3. 30s (30–39)
4. 40s (40–49)
5. 50s (50–59)
6. 60s and older
9. Unable to determine

Age - Social age: Estimation of the stage at which the character operates in his/her interactions with others.

1. Adolescence (12-19)
2. Young Adulthood (20-34)
3. Midlife (35-49)
4. Mature Adulthood (50-64)
5. Elderly (65-80)
9. Unable to determine

Marital status:

1. Single
2. In relationship
3. Domestic partner
4. Married
5. Divorced
6. Widow
9. Unable to determine/ Indeterminate

Sexual Orientation:

1. Heterosexual: An individual whose primary sexual orientation is an attraction toward members of the opposite sex.
2. Homosexual: An individual whose primary sexual orientation is for members of the same sex.
3. Bisexual: An individual whose sexual orientation includes a desire for members of both genders.
9. Unable to determine

Having children:

1. Yes
2. No
9. Unable to determine/ Indeterminate

Number of children: Record the number of the children (0-100)

999. Unable to determine/ Indeterminate

Socio-Economic Status:

1. Upper/upper middle class: An individual who is well to do or moderately well-to-do; this individual typically has a high level job and will not be dependent on his/her weekly or monthly income in order to live.
2. Middle class: An individual who works for a living, has all the necessities and some luxuries, but is dependent on his/her working for his/her livelihood.
3. Working class/lower class: An individual who does not have the necessities of life, or just barely has the necessities and no luxuries. He/she may be unemployed and/or on

public assistance.

9. Unable to determine/ Indeterminate

Economic activity:

1. Economically active

2. Economically inactive

9. Unable to determine/ Indeterminate

Occupation: a short description about the characters' occupation and main roles

9. Unable to determine/ Indeterminate

99. Not applicable

Illegal work-related activity:

1. Yes

2. No

9. Unable to determine/ Indeterminate

99. Not applicable

Hierarchical position / Status of employment:

1. Manager

2. Employee

3. Self-employed

4. Unemployed

5. Pensioner

6. Other inactive

9. Unable to determine/ Indeterminate

99. Not applicable

Own company/business:

1. Yes

2. No

9. Unable to determine/ Indeterminate

99. Not applicable

Branch of economic activity:

1. Agriculture, forestry and fishing
2. Mining and quarrying
3. Manufacturing
4. Electricity, gas, steam and air conditioning supply
5. Water supply; sewerage, waste management and remediation activities
6. Construction
7. Wholesale and retail trade; repair of motor vehicles and motorcycles
8. Transportation and storage
9. Accommodation and food service activities
10. Information and communication
11. Financial and insurance activities
12. Real estate activities
13. Professional, scientific and technical activities
14. Administrative and support service activities
15. Public administration and defence; compulsory social security
16. Education
17. Human health and social work activities
18. Arts, entertainment and recreation
19. Other service activities
20. Activities of households as employers; undifferentiated goods- and services-producing activities of households for own use
21. Activities of extraterritorial organisations and bodies
99. Unable to determine/ Indeterminate
999. Not applicable

Living in a city or countryside:

1. City
2. Countryside
3. Abroad
9. Unable to determine/ Indeterminate
99. Not applicable

Origin of the character:

1. Hungarian
2. Ethnic Hungarians (from the territory of the historical Hungary)
3. Hungarian diaspora (around the world)
4. Foreign
9. Unable to determine/ Indeterminate

Character is considered as a member of ethnic minority:

1. Yes
2. No
9. Unable to determine/ Indeterminate

EPISODE VARIABLES

Series Title, Series ID:

Series Title	Series ID
200 első randi	200ER
A mi kis falunk	AMKF
A tanár	AT
Alvilág	AV
Aranyélet	AÉ
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Ízig vérig	ÍV
Jóban rosszban	JB
Jófiúk	JF
Korhatáros szerelem	KSZ
MintaApák	MA
Munkaügyek	MÜ
Oltári csajok	OCS
Terápia	TR
Tóth János	TJ
Válótársak	VT

Season and episode ID: starting with an "S", indicating season, 2-digit season number beginning with 01 and proceeding upward; then an "E" and 2-digit episode number beginning with 01 and proceeding upward. E.g., S01E01.
In case of Soap operas (Barátok közt, Jóban rosszban) and certain Telenovela (Oltári csajok), only 5-digit episode number.

All characters with speaking role should be recorded in each episode! Recaps should be excluded!

Character ID: merged from of the series ID and a unique 3-digit number, beginning with 001 and proceeding upward without duplication (e.g., each episode or film). If a character appears in more than one episode, code him/her each time but use the same ID #. E.g., BK001

If any character related change occurs – e.g., changes in marital status, economic activity, socio-economic status, etc. or new job/profession/workplace – new character ID should be used: a new version of the old one. E.g., BK001_01

Number of appearances during working activity: only the main activity matters. E.g., an office or other workplace scene which includes a conversation about private-life issues should be considered as doing work

Number of work overtime: working after regular working hours
The regular worktime depends on the certain professions – concerning the regular and typical shifts.

Number of atypical working: working from home, doing job on weekends, etc. in case when it is not a normal working-standard

One scene could be coded in both atypical work and overtime!

Number of work-related mentions: each mention should be recorded separately.
Number of mentioning works in a positive/negative/neutral way

Number of work-related problems (e.g., conflicts, overload of work, etc.)
Number of work-related successes – the mentions of these aspects in out of work situations also should be coded!

Number of mentioning salary/financial issues: E.g., financial obligations, debit, repayment of loan, lack of money, out-of-the money situations, ask for a salary increase, etc.

				No. of mentioning work			No. of work-related mentions about		
Character ID	No. of working activity	No. of overtime	No. of atypical work	Positiv e	Negativ e	Neutral	Problem s	Success	No. of mentioning financial issues
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