TELEVISION CONTENT ANALYSIS:

AGREEMENT BETWEEN EXPERT AND NAIVE CODERS

By

DAVID WOTHERSPOON

B.A. Simon Fraser University, 1986

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF

THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF ARTS

in

THE FACULTY OF GRADUATE STUDIES

(Psychology)

We accept this thesis as conforming

to the required standards

THE UNIVERSITY OF BRITISH COLUMBIA

October 1988

In presenting this thesis in partial fulfilment of the requirements for an advanced degree at the University of British Columbia, I agree that the Library shall make it freely available for reference and study. I further agree that permission for extensive copying of this thesis for scholarly purposes may be granted by the head of my department or by his or her representatives. It is understood that copying or publication of this thesis for financial gain shall not be allowed without my written permission.

Department of __Psychology__

The University of British Columbia
1956 Main Mall
Vancouver, Canada
V6T 1Y3

Date __14 October 1988__

Abstract

Agreement between trained and untrained coders in assessing television content was investigated. A model integrating the different approaches to content analysis was proposed. The model contains three dimensions: audience coders versus expert coders, microanalysis versus macroanalysis, and quantitative versus qualitative analysis. The audience versus expert coders facet of that model was evaluated by having university students watch and assess the content of 24 television programs chosen from prime-time on the basis of their popularity. They were not trained in content analysis and did not know the questions about which they were asked until after viewing their program. Their evaluations were compared with similar evaluations given previously by trained (expert) coders. Each of the 24 programs was watched by 5 male and 5 female naive coders (total N=240). The groups were balanced for ethnicity and socioeconomic status. A statistic developed especially for this research was used to compare the naive and expert ratings on 22 selected variables. The results indicated that untrained and trained coders in general evaluated the programs similarly. Moreover, the questions on which the experts tended not to agree (that is, were unreliable) were generally the same ones on which the untrained coders did not agree, both amongst themselves and with the experts.

## Table of contents

## List of Tables

# List of Figures

## Introduction

In only a few decades television has become ubiquitous. In most places in North America, and many others around the world, it is difficult to find someone who isn't familiar with Arnie Becker's latest affair on L.A. Law, or Mrs. Huxtable's problems disciplining Dr. Huxtable on the Cosby show. In its ubiquity television has become a major purveyor of entertainment, information, politics, advertising, and culture. Dorr (1986, p. 8) tells us that:

> Television is in more than 95% of all American households, more common than telephones and indoor toilets. Most homes have more than one operating set. In an average residence, a set is turned on about seven hours a day. The average family member devotes two and one half to five hours a day to viewing. At high school graduation, American children will have spent more time in front of the television set than in a classroom. By the time they are 65, more than nine full years of their lives will have been devoted to watching television.

These statistics for the U.S.A. are very similar to those found in Canada (e.g., Williams & Boyes, 1986).

If television is here to stay, and plays such a prominent role in so many lives, it is of interest to know how this medium influences its viewers. When people watch TV, what do they take away from the experience? Although this question may be straightforward, answering it is not.

### Genres of TV Research

Whatever their theoretical and methodological approaches, all TV researchers have essentially the same goal: understanding the role of television in society. In spite of this common basic goal there is disagreement about how to assess the impact of television.

There are three major approaches to television research: effects, uses and gratifications, and the analysis of content. Effects research (e.g., Williams, 1986) deals with television's direct and indirect influences on behavior, attitudes, and expectations via several processes. Some indirect effects occur because television displaces activities which otherwise might have had certain effects on at least some viewers. Of greater relevance to this research are effects due to television's content. Most research of this type has been concerned with particular topic categories, such as violence, and how exposure affects attitudes and behaviors.

Uses and gratifications research (e.g., Rosengren, Wenner, & Palmgreen, 1985) focuses on how people use media. Blumler and Katz (1974, cited in Palmgreen, Wenner, & Rosengren, 1985, p. 11) described the role of the uses and gratifications researcher as being to "ask not what media do to people, but ask what people do with media". This approach addresses questions such as what types of people watch which shows; how often they watch TV; why they watch; when they watch, and so on.

The analysis of television content can be categorized as either content analysis (e.g., Gerbner, Holsti, Krippendorf, Paisley, & Stone, 1969), or audience research (e.g., Gunter, 1983). In both approaches the content of television, for example, the number of acts of violence or the most salient message, is assessed. The main difference between these two approaches is that in content analysis the viewers are a small

number of trained coders, whereas in audience research they are a large number of untrained coders. The current research addressed the relationship between content analysis and audience research, and in particular, evaluated a methodology hypothesized to form a bridge between these two approaches to understanding television.

## From content to effects

Both content analysts and audience researchers rely on evidence from other studies that televised content does influence viewers. Several different theories have been proposed to explain this process. Three seem particularly important: schema theory (Schank & Abelson, 1977; Taylor & Crocker, 1981), social learning theory (Bandura, 1977), and interactive constructivist theories (e.g., Dorr, 1986; Salomon, 1979).

### Schema Theory.
Schema theory (Schank & Abelson, 1977) is a psychological theory developed to explain how people process information. Schemata are self-relevant attitudes, beliefs, and expectations regarding the characteristics and outcomes of events. In effect, they are filters or stereotypes that direct attention, perceptions, and memory, and thus provide an efficient way of processing information. For example, Cordua, McGraw, and Drabman (1979) showed two nearly identical films to two different groups of children. The first group saw a film with a male physician and a female nurse; the second group saw a film with a female physician and a male nurse. Later, all children in the first group recalled both

characters correctly, whereas only 22% in the second group did so, and more than half incorrectly identified both the doctor as male and the nurse as female. According to schema theory, these children processed information from the film by way of their gender schemata, and either did not notice the discrepancy or altered their memory to be consistent with their gender schemata.

Schemata are built up or constructed initially through both direct experience (e.g., doctors and nurses encountered in real life) and indirect experience (e.g., media portrayals). Subsequent experiences are processed through a cognitive matching procedure according to their similarity to the preexisting schemata. If the match between an event and a preexisting schema is good, the schema is upheld and remains relatively unchanged. If, however, an event presents some unique or less familiar characteristic, or contradicts the schema, various outcomes are possible. Most likely the discrepancy will not be noticed; the match will be good enough. Even if it is noticed, the discrepancy is likely to be processed as an exception.

Social Learning Theory. A second important avenue of the influence of television content on viewers is observational learning or modeling. Bandura (1977) points out that learning involves two steps, acquisition and performance. In summarizing the evidence indicating when behavior observed on TV is likely to be performed Comstock (1980) described four factors: social approval for the model and/or for behavior in

the filmed material; the successfulness or efficacy of the behavior; the perceived relevance of the behavior and the model's characteristics to the viewer; and whether the portrayal optimizes arousal for the viewer.

Constructivist Theories. Analysts of television content do not assume that television viewers are passively influenced by TV. Just as for any other communication the outcome is a result of the interaction of the characteristics of the messages and the characteristics of viewers, including both transitory (e.g., arousal) and stable (e.g., socioeconomic status, personality) viewer characteristics. Salomon (1979) emphasizes the interaction of the symbol systems of television and the cognitive aspects of individual viewers. In his view, TV can have apparent or surface-level meanings, but symbols also may interact to create a more elaborate and less obvious psychological effect. Dorr (1986) stresses the active construction of meaning in the viewing process. She believes children and adults actively interpret content and synthesize messages within their own framework. Two people could sit side by side watching the same show and come away with completely different meanings. To talk simply about "the" messages on television is misleading.

Morley (1980) argues that the TV message is a complex sign, in which a preferred meaning has been inscribed, but which retains the potential to be decoded in a different manner and thus to communicate a different meaning; it is a structured polysemy. Since communication is always an

interaction of the characteristics of the message and the characteristics of the receiver, it has been argued that it is unique to individuals and cannot be predicted (Gunter, 1988). Perhaps concern with inter-coder reliability is misplaced and a more phenomenological individual analysis is more appropriate. Morley responds that "all meanings do not exist 'equally' in the message: it has been structured in dominance, although its meaning can never be totally fixed or 'closed'. Further, the 'preferred reading' is itself part of the message..." (p. 10).

Because message perception varies as a function of viewer characteristics, some researchers have taken a pessimistic view of the usefulness of content analysis (e.g., Gunter, 1988). It is our contention (e.g., Williams, Phillips, Travis, & Wotherspoon, 1988), however, that both content analysis and audience research are worthwhile, the former to establish the dominant meanings, to use Morley's term, and the latter to determine who perceives them, how, and under what conditions.

Content Analysis

Background. In October 1985, Williams and her students at the University of British Columbia began a project designed to assess the content of the major television networks received across Canada (Williams, Phillips, & Travis, 1985). The program sample consisted of all programs 15 minutes or longer (1089 programs) from seven networks over one full week, 7:00 AM to 1:00 AM. The networks were the two Canadian government

funded channels, CBC English and CBC French (Radio Canada), the private Canadian network, CTV; the U.S. publicly funded network, PBS; and the three private U.S. networks, ABC, CBS, and NBC.

Trained coders watched the show and then immediately answered 25 pages of predetermined questions. The questions covered a variety of topics including ethnic minorities; countries; sex, romance, and relationships; gender role portrayals; aggression; issues, controversies, and dilemmas; portrayal of people; global impressions; and programming characteristics.

The University of British Columbia content coding system (UBCCS, Williams, Phillips, & Travis, 1985) was designed to assess, in a systematic and reliable way, the take-home message of the (mythical) average viewer. That is, the goal was to create a method of content analysis in which the messages recorded by trained coders resembled as closely as possible those that viewers at home would perceive. The purpose of the current research was to assess the extent to which this goal has been achieved.

Two different groups will be using the same instrument to measure the same data. The extent to which their answers agree, which is the focus of this study, could be construed as an assessment of reliability. The question of whether the extent of agreement between trained and naive coders obtained in this study would also occur for other groups of naive coders, a question of generalizability, will be addressed in

future research. The question of the validity of the coding system developed by Williams et al. (1985), that is, whether it accurately assesses certain messages in TV content, also was not addressed in this study. It would require converging evidence that a variety of different measurement approaches yielded the same messages for the same content.

A thorough literature search revealed only three other attempts to compare coding by expert raters and untrained or naive viewers (Nielson, undated; Lull, Hanson, & Marx, 1977; Tate, 1977). Lull, Hanson, and Marx (1977) showed television commercials previously identified as containing sexist portrayals to male and female college students. Their sympathy with the women's movement and their open-ended responses to the commercials were measured. They were given 4 minutes to write their reaction to each commercial, but were given no instructions regarding the type of reaction expected. The results indicate that women were more sensitive to sexist portrayals than were men. There also was a significant, although not especially large (r=.35 for males, and r=.46 for females) positive correlation between feminism scores and recognition of sex role stereotyping. All of the commercials had been identified by content analysts as containing traditional sex role portrayals, but fewer than half the subjects commented on these.

In a study of television for Danmarks Radio, Nielson (undated), first did a content analysis of the symbolic world of the family as portrayed on television. This was not based

on values portrayed in individual episodes, but instead was based on the "total output" (p. 4). The sample audience represented different family types, and their reactions to programs were compared with the results of the content analysis. Audience perceptions were assessed in two ways. First, a survey of about 1000 households representing different types of families was conducted. Second, in-depth interviews were done with about 30 families. The content analyses and the audience analysis did not use the same metric. The content work was done with a fixed set of questions whereas the audience was interviewed at a more phenomenological level, so direct statistical comparisons were not possible. Overall, however, the audience reactions to the portrayals of families on television were consistent with those of the content analysis, that is, that television is a distortion of reality.

Tate's (1977) study was part of a larger body of work commissioned by the Ontario Royal Commission on Violence in the Communications Industry. In this work, which focused on aggression, Tate compared the results of a systematic, detailed, and reliable content analysis (Williams, Zabrack, & Joy, 1977) with those of an average audience. Tate used a questionnaire that was very similar to the one used by Williams, Zabrack, and Joy, and some of the same programs. Respondents watched the programs in their own homes, and care was taken to make the viewing situation as close to normal as possible. Data were collected during and immediately after

watching a show, so the viewers' immediate perceptions were assessed. This research was done in Saskatoon where, at the time, no U.S. television was available. It is likely, therefore, that the (U.S.) TV programs were being seen for the first time. A total of 315 people were selected at random from the 1974 provincial voters list, and of those, 124 completed the entire interview. They filled out semantic differential scales, which assessed various aspects of the program content, immediately at the conclusion of the program. Tate compared the scores assigned by the trained coders (Williams et al., 1977) with the mean score given by the sample audience. He found considerable disparity between the results of the content analysis and the perceptions of the audience. In general, the sample audience was less likely to notice specific content when compared to the trained coders. He suggested that the messages recorded in content analysis be considered "as the most liberal estimate of the amount of violence in media content, while accepting the audience data as the most conservative" (p. 373). Unfortunately, a flaw in Tate's statistical approach compromised his comparisons in ways discussed in detail in the Method section of this thesis.

Having established the need for research that compares messages coded by content analysts with those recorded by average audiences, let us now turn to the debate over how best to analyze content.

Methodological and theoretical dimensions. As stated earlier, various theoretical and methodological approaches

have been used to assess the impact of TV on society. The analysis of TV content is, in itself, insufficient to explain the entire process, but it is a necessary part of that process (Sepstrup, 1981). In spite of, or perhaps because of, the necessity of content analysis there is disagreement about how best to proceed. The goal of the following model is to explain the distinctions among the manifold theoretical and methodological approaches to the analysis of TV content. This should help other researchers more easily understand these various approaches and thus make more informed research decisions. Although this discussion is based on the analysis of television content, it is intended to be applicable to all approaches to the analysis of all types of content, e.g., radio, text.

The analysis of content can be understood as varying along several axes within a three dimensional box (see Figure 1). Any given piece of research can be placed at some point within this methodological box.

-------------------------------------------

Insert Figure 1 about here

-------------------------------------------

The first, and simplest, dimension is content analysis versus audience research. These two approaches to the analysis of content are defined by who does the coding. In content analysis a small number of coders are trained to use a set of rules and definitions. These experts usually attentively view and intensively evaluate specific material.

Audience researchers, on the other hand, also use specific material, for example, a particular series or episode of a show, but in this case it is shown to a large number of viewers. These viewers are not trained in the use of any coding system and they do not use a particular set of definitions and rules to evaluate the content; instead, their answers are based more on their own individual interpretation. This approach is not necessarily less systematic than content analysis, but it seems on the surface to be more subjective (e.g., Lull et al. 1977). The goal of content analysis is to determine what of the possible world is portrayed. The goal of audience research is to determine what of this portrayed world is perceived.

An example of audience research is found in the work of Jensen (1987), who assessed people's memory for news programming. His subjects were a non-random sample selected by a polling firm to "procure a range of respondents" (p. 8). He contacted them initially and made arrangements for them to watch particular shows in their own homes at their regularly scheduled times. He was interested in how, and how much, people remembered about TV news programming. The subjects were interviewed on the telephone the following day. They knew they were going to be asked questions about the shows, but they did not know what these questions would be.

A study by Condry, Bence, and Scheibe (1987) provides an example of content analysis. They evaluated the non-program content (e.g., commercials) of Saturday morning programming.

In this research, two trained coders, with reliability established at 89%, evaluated all programs in the sample, which was taken from the three U.S. private networks, ABC, CBS, and NBC. The duration of non-program content was timed, and categorized into commercials, public service announcements, program promotions and station identifications, and informational drop-ins. Differences were examined by station, time of day, and month. In a second study they looked specifically at the non-program content of children's programming at times other than Saturday morning.

It seems clear from these two examples that both content analysts and audience researchers are concerned with the messages on television, but their methods and goals are somewhat different. These differences become complicated because within each approach there is not unanimous agreement on the appropriate methodology. The following two dimensions help to explain some of the differences.

The second dimension in the proposed model is quantitative versus qualitative analysis. This dimension has been a source of dissension among researchers, and there is no shortage of opinion about which route is more appropriate (Sepstrup, 1981). It is not always easy to distinguish between the two terms, but a clear understanding of their meaning is essential to understand the proposed model.

Understanding the terms quantitative and qualitative is hindered in part because their colloquial and statistical meanings are different. In general parlance, quantitative

refers to counting and qualitative refers to the nature of some phenomenon. For example, a quantitative analysis might determine how many acts of violence were portrayed, whereas a qualitative approach might ask whether the violence was portrayed as acceptable, or what it symbolized. To a statistician, however, both words refer to counting; they differ in the nature of the phenomena counted. Qualitative refers to whether or not some category of "thing" is present. Quantitative refers to the degree of the presence of the "thing" (Kirk & Miller, 1986). The quantitative approach in the previous example would now be considered qualitative, that is, whether or not violence is present. A quantitative (statistical) approach might measure the level of violence of each act. Qualitative data are nominal and quantitative data could be ordinal, interval, or ratio (Kennedy, 1983).

A number of theorists (e.g., Holsti, 1969) have satisfied themselves that the solution to this controversy over quantitative versus qualitative analysis is for researchers to choose whatever method best suits their purpose on a particular occasion. This conclusion is based, however, only on statistical consideration of these terms. Proponents of this view do not address the more contentious issue of whether to count or talk about the nature of some phenomenon.

In their content analysis of music television, Sherman and Dominick (1984) used a combination of statistically quantitative and qualitative approaches. Coders first evaluated whether each video was a concept (story,

dramatization, or narrative) or performance (studio or concert) piece. Individual characters were categorized according to sex, age, economic status, ethnic identity, and whether or not provocative costumes were worn. Quantitative data about sexual intimacy fell on an ordinal scale from flirting to intimate touching.

Steeves and Smith (1987) did an analysis of the class and gender content of prime-time TV from a socialist feminist perspective. Their approach was qualitative in the phenomenological sense. Both authors watched shows together at least twice and discussed evidence about class and gender. They also watched later episodes and researched previous episodes. This approach yielded no numerical data; rather, it yielded impressions about the content in relation to the categories of interest.

The final dimension of the proposed model is microanalytic versus macroanalytic. These approaches are differentiated by both the type of phenomena with which they deal, and the level at which they do so. Microscopic analysis, as the phrase implies, is very detailed, focusing on incidents and individual characters. For example, the number of deaths in a program or the number of times a particular ethnic group is referred to might be counted. A macroscopic approach is more global. For example, instead of counting how many people die in a program a macroscopic analyst might ask about the general impression given as a result of viewing those deaths.

The research by Steeves and Smith (1987) was macroanalytic at the same time that it was qualitative. The coders watched an episode more than once, watched later episodes, and researched past ones. This gave them a global understanding of the content of the series. Their analysis was not of individual characters and segments, but of the show and series. They were clearly influenced by individual bits, but their analysis of the show was at a more global or macro level.

Surlin, Romanow, and Soderlund's (1984) content analysis of TV in which they compared Canadian and U.S. news programming was done at a micro level. Each news story and feature was coded for duration, geographic origin, type of content, and presentation. Three different coders did the rating, and reliabilities were established. The emphasis on minute detail in this study and in the work of Williams et al. (1977, 1982) stands in clear contrast to Steeves and Smith (1987). Neither approach is necessarily better in general. Rather, each has unique attributes which need to be understood in designing research.

These two axes, quantity/quality and micro/macro, and the debates around them revolve, to some degree, on the issues of reliability and validity. For example, a microanalytic quantitative content researcher can reliably record how many deaths occur in any given TV show or series. The number of deaths an average 14-year-old has seen on television can then be reliably calculated. Armed with this information, and that

derived from effects research, the content analyst can make statements about how the average 14-year-old might be changed by watching TV.

A more macroanalytic qualitative content researcher, however, can rightly fault this enterprise for its failure to consider what meaning the viewer constructs out of this experience (Newcomb, 1978). How many deaths are perceived to have taken place? Without knowing more about the viewer, the microanalytic quantitative researcher can assess the messages available, but cannot assess whether the potential messages are perceived. The empirical approach may yield a very reliable statement, but the validity of it would be an open question.

The opposite extreme to the above example would be equally flawed, but in this case for emphasis on validity over reliability. As explained earlier, an extreme macroanalytic qualitative orientation would consider the actual content of television as irrelevant because the constructed meanings are potentially infinite. There is no doubt that there will be much disagreement on the content, but as Morley (1980) points out, there also probably will be much agreement, much more than would be expected with random outcomes. To some degree the show content guides the perceived message. To ignore this is to ignore the ability to reliably know some of the information essential to understanding how television influences society. The extreme qualitative macroanalytic researcher is right in considering the viewer's perspective,

but shared experience that can help to define that perspective should not be ignored. The search for a more valid measure of television content may lead the qualitative macroanalytic researcher to sacrifice reliability and lose validity in the process. This may be the case in the work of Steeves and Smith (1987). They interpreted the shows from a Marxist feminist perspective, and went to considerable lengths to understand these messages in the material they coded. Because they were concerned with deep structure, however, their conclusions may have little in common with the average North American viewer's conscious perception of the same material.

Obviously, these three axes are not orthogonal. Most researchers' work can be characterized at one corner of the model. They tend not to use different orientations to solve different problems. Most research in the U.S. has been microanalytic and quantitative, and based on a positivist scientific orientation. Most English language books published in North America on content analysis define it solely in those terms (e.g., Stone, Dunphy, Smith, & Ogilvie, 1966; Budd, Thorp, & Donohew, 1967; Gerbner et al., 1969; Holsti, 1969; Krippendorf, 1980), and thus imply there is no other way to approach TV content but to count incidents and characters. European researchers, on the other hand, tend to be more macroanalytic and qualitative in their approach, and often work from Marxist, Critical Theory backgrounds. Canadian researchers straddle both groups. One pole of the model thus can be characterized as quantitative, microanalytic,

apolitical, U.S., conservative, and empirical; the other, as qualitative, macroanalytic, European, and Marxist (Rosengren, 1981; Sepstrup, 1981).

UBC Content Analysis Project

The goal of television content analysis is to describe the messages portrayed on TV and use the findings and theory to make an informed statement about potential viewer effects. In designing the UBC coding system, the goal of Williams et al. (1985) was to straddle all three of the dimensions just described. That is, they attempted to capture in a reliable coding system the take-home message of the (mythical) average viewer, and at the same time to avoid the pitfalls of the extremes of both the quantitative/qualitative dimension and the microanalytic/macroanalytic dimension. In effect, although it was developed earlier (1985), the coding system was designed to address many of the concerns about content analysis raised by Cook, Curtin, Ettema, Miller, and Van Camp (1986).

A typical content analyst would review the content many times to ensure either that every character and incident had been recorded (microanalytic approach) or that every subtle message had been picked up (macroanalytic approach). By contrast, the UBCCS specified that coders watch a TV program in its entirety before answering any questions, and watch it only once. They were not allowed to stop the video tape at any time during viewing, nor to review any sections. (They did, however, fast forward through the commercials, as these

were not being coded.) These restrictions make the show the unit of analysis; individual characters were not coded. What the coder has, somewhat like a normal viewer, is a global impression of the show.

One major departure from the average viewing experience was that coders took notes during coding. The notes were few, however, and were restricted to a list of the countries mentioned, the main characters and their ethnicity, and the content of individual program segments. These notes served as memory cues for filling out the coding sheet. This clearly differs from the average viewing experience, but it was believed to be necessary to establish reliability among the coders.

Williams' team of 20 trained coders were mostly third- and fourth-year university students. They were otherwise quite heterogeneous, however, coming from various ethnic backgrounds, different socioeconomic status (SES) levels, and so on. In spite of their differences, and perhaps in part because of their similarities, these coders were able to establish good reliability on most of the questions that were coded. There were some items for which reliability was poor despite attempts to train people to code shows the same way. This might also be the case for naive viewers.

The questions in the coding system were many and varied. Some were statistically qualitative: "Was there any reference to or portrayal of English Canada or Canadians?", whereas others were statistically quantitative: "If yes (to the

previous question) how much of the program's focus did it have?" The coder then had the option of rating it as either passing reference, minor focus, or major focus [see Appendix A, p. 1, numbers 1 (a) and (b)].

Coders were asked to keep track of all of the major characters while watching the show. If these characters were North Americans who were members of an ethnic minority group they were coded in a more detailed way. Prominent individual characters from all ethnic groups portrayed or referred to were coded. Data about each included: ethnicity; sex; whether or not the person was portrayed as functioning well in mainstream North American society and if not whether this was a result of their ethnicity; how strongly they were identified with their ethnic background; and the final overall impression (positive, mixed/neutral, or negative). Although these issues were approached in a numerical way the answers still yield a general impression of the nature of the ethnic minorities mentioned, that is, a (nonstatistical) qualitative evaluation. This series of questions also falls somewhere between the extremes of both micro and macroscopic examinations.

It is hoped that the UBCCS (Williams et al., 1985) achieves all the objectives outlined: that it is on occasion microanalytic and more often macroanalytic, that it is both quantitative and qualitative, and that it forms a bridge between content analysis and audience research. The current research was designed specifically to evaluate the latter claim, that is, to what extent have Williams and her students

been successful in capturing in a reliable manner the same messages that untrained viewers perceive?

The hypotheses described below are based on both common sense and on audience research by Himmelweit, Swift, and Biberian (1978). They cast the audience as critic and had a group of about 1,000 volunteers from the British Broadcasting Corporation's viewing panel evaluate programs on a number of dimensions. Twenty shows were selected from peak viewing time; 18 were fiction entertainment, one was a news show, and one was a current affairs program. They found that time spent watching TV, educational level, and SES all were related to perceptions of the programs seen.

One of Himmelweit et al.'s (1978) predictions was that the consistency of the audience's ratings would vary as a function of program category or genre. Their results did not support this hypothesis. Instead, audience scores were more consistent for more popular shows than for less popular ones. Program popularity was identified as a stimulus variable by Himmelweit et al. but it seems more correctly to be a measure of viewer familiarity with a program. That is, the better the group of coders knew the show, the more consistent were their evaluations. This may also generalize to genre, that is, the more often a group watches situation comedies, the more similarly they may rate all situation comedies.

In some ways, the results of Himmelweit et al. (1978) seem counterintuitive. News shows are very different from situation comedies. For example, they have more individual

segments, contain much more information, do not have a plot, and primarily contain dysphoric rather than euphoric information. It seems likely that viewers would be more consistent in their interpretation of situation comedies than news programs. Another reason that viewers might differentially respond to some program categories are floor and ceiling effects. For example, the UBCCS (Williams et al., 1985) has a large section on aggression. Situation comedies do not contain much violence and physical aggression, but contain a great deal of verbal aggression. Level of agreement among both trained and untrained coders might therefore be nearly perfect. This is an artifact of the research design, not support for the ability to reliably code these data. Likewise, crime detective shows often contain a great deal of violence. In this case all of the scores given in the aggression section might be at the ceiling and similarly artificially inflate the level of agreement. Contrary to the findings of Himmelweit et al., program category might be expected to affect the consistency of the messages perceived to be on TV.

Hypotheses

In the current research, a subset of the programs previously expert-coded using the UBCCS was shown to naive viewers who did not see the questions until after they had watched the program. The major prediction was that for most questions the naive coders would agree amongst themselves in their evaluations of the content, and that their evaluations

would agree with the experts'. That is, for any given question it was expected that the subjects and the experts would tend to answer in the same manner. Although agreement was expected to be good on average, it also was expected that agreement among naive viewers, between them and the expert coders, and among the expert coders (reliability), would vary, with agreement for some individual items being only moderate and for others, low. It was further predicted that the questions on which low agreement would be found among naive coders would be the same as those on which the experts tended to disagree.

Two separate but dependent predictions were made regarding the role of viewer characteristics. If the general level of agreement between experts and naive coders turned out to be low, it was expected that subject characteristics (demographic information etc.) would predict level of agreement and be helpful in understanding sources of agreement. That is, some subgroups of naive coders might disagree strongly with the expert coders, whereas others might be more similar. On the other hand, if the general level of agreement between naive coders and experts was high, it was not expected that subject characteristics would reliably predict level of agreement.

<div align="center">Method</div>

## Subjects

Volunteer participants were 240 third- and fourth-year undergraduate students (120 male, 120 female) at the

University of British Columbia. As an incentive to encourage participation, all 240 names were entered into a lottery, with the first name drawn receiving $100, the second $75, and the third $50. University students were chosen because the experts were students, so it was important to keep this dimension constant. Just as the expert coders varied in SES and ethnic background, naive coders from a wide range of backgrounds were solicited. The empirical distributions of SES and ethnicity among those who volunteered for the study were used to stratify the groups. Volunteers were randomly assigned to groups of 10 per program with the following qualifications: there were five males and five females in each group, and within each sex the groups were stratified according to both ethnicity and SES. There were four categories of ethnicity: white North American (60% of the subjects); visible ethnic minority born and raised in North America, for example, Canadian born of Japanese descent (15%); not visible ethnic minority and not raised in North America, for example, Finnish (10%); visible ethnic minority and not raised in North America (15%). The subjects' SES scores (Blishen, Carrol, & Moore, 1987) were based on the higher parent's occupation and ranged from a low of 23.31 (food and beverage serving occupations) to a high of 101.74 (dentists), with a mean score of 57.26 and standard deviation of 19.00.

Coding System

The Audience Coding Sheet (ACS, Appendix A) contained a subset of the questions from the original UBCCS (Williams et

al., 1985, Appendix B). Questions were included from every section of the UBCCS. Inclusion in the ACS depended on several factors. First, if items rarely or never occurred during the entire week of programming they were not included. For example, a large section concerning on homosexual relationships was not included because of the very low frequency of their portrayal. Analogous questions concerning heterosexual relationships were included. Second, if the format of a question would make it very difficult for an untrained coder to use then the question either was not included or was reworded. For example, there were several tables in the original coding system which facilitated coding by trained coders but could not be used without extensive instruction. The majority of these were not included. Some questions addressed in the tables were reworded, however, into a format that could be understood easily by untrained coders. Third, pilot testing of the ACS indicated that some questions in the UBCCS were ambiguous. These questions were rephrased into a more understandable format. Care was taken to change only the format, not the meaning of any question.

Data were collected for all of the 129 items in the ACS and a subset of variables was chosen for analyses designed to answer the basic question posed in this thesis: do naive coders agree with the experts? Subsequent analyses and articles will focus on the extent to which the findings for this subset can be generalized to other types of items. The

variables selected for analysis are listed in Table 1 with a shorthand identifying name and their location in the ACS.

------------------------------------------

Insert Table 1 about here

------------------------------------------

Several criteria were used to select this subset of variables. First, both categorical and evaluative questions were included. Answers were expected for all of the items; leaving the question blank was not a valid option. Nevertheless, all of the naive coders did not answer all of the questions. Table 2 lists the frequency and percentage of missing data for each variable. The astute reader will notice that for some of the results more data were missing than is indicated in Table 2. This occurred because some of the questions were recoded before they were analysed. PAUTETH, PAUTSX, PFOCMX, and PMOCMX, have a "Not Applicable" option. For example, if there were no people in the program, the coder would check NA. Because this option does not fit on the continuum of the question it was eliminated from the analyses. Other questions formed a quasi-continuum, e.g., PAG. These questions have a 5-point scale ranging from definitely not present (1) through unsure (3) to definitely present (5). Coders (both trained and naive) were instructed to try to check only (1) or (5); (2) was to be used if they thought it was (1) but were not absolutely sure, with the same instructions for (4) and (5); (3) was to be checked only if they were guessing. These items were designed on the advice of Huesmann (1985), who found that

this format yielded agreement with detailed microscopic analyses done on the same program sample. The data from the UBCCS will be analyzed and published in the manner in which they were intended to be used, on a two-point scale of presence versus absence, with "not sure" recoded to missing.

-------------------------------------------

Insert Table 2 about here

-------------------------------------------

The final criterion for selection of items for analyses was to attempt to include questions from all sections of the ACS. There are no questions from Part 1 on countries; 1 question from Part 2 on ethnics; 8 questions from Part 3 on the sexes; 4 questions from Part 4 on aggression; 4 questions from Part 5 on Issues, controversies and dilemmas; and 5 questions from Part 6 on global issues.

At the end of the (ACS) coding sheet the naive coders provided demographic information about TV use, hours of studying, familiarity with the program seen, ethnicity, and SES variables. These items are listed at the end of the ACS, section 7, pp. 20-21. Again, not all the data collected were used in the current analyses. Table 3 lists the variables used, and any recoding that was done.

-------------------------------------------

Insert Table 3 about here

-------------------------------------------

Programs

The sample of programs coded by Williams (e.g., Williams et al., 1988) is an entire week of television videotaped from each of the seven major networks received across Canada during early October, 1985. Data on the popularity of these programs in the Greater Vancouver area were obtained from the Bureau of Broadcast Measurement (BBM). The BBM sampled three weeks from mid-October to the end of November, 1985. This particular six-week period was specified to the networks in advance, but they did not know which three weeks in that period would be sampled. The week videotaped by Williams was intentionally not in the BBM sample.

It would not have been possible to have at least 10 subjects view each of the 1089 programs in the videotaped sample, so a subset of 24 programs was selected for this study. They were chosen from the six English channels on the basis of popularity. Inclusion of the French programs would add an important dimension to this research, but this was not done for two reasons. First, because the French viewing audience in Vancouver is so small none of the programs was popular enough to meet the criteria. Second, since there are so few French speaking students at UBC recruitment would have been a problem.

With the exception of news, all programs were selected from prime-time, defined as 7:00 pm to 11:00 pm, Monday to Sunday, when the audience is on average largest. The prime-time programs in Williams' sample have been categorized into

one of six program sub-types, using a set of definitions
developed by Aletha Huston and John Wright and their
colleagues at the University of Kansas Center for Research on
the Influence of Television on Children (CRITC, 1983). The
six program categories are: news, documentary, non-fiction
entertainment, situation comedy, crime-detective, and other
drama. The four most popular prime-time programs in each of
the last five categories were used in this study, with the
caveat that only one episode of any program series was
included, even if another episode shown in the same week was
among the four most popular shows in that category. In the
news category, CBC is the only English network that shows news
in prime-time. For the news category only, the four most
popular national network programs were included in the sample,
regardless of the time they were aired. The four most popular
news shows were selected with the caveat that only one show
per network was chosen. The sample of 24 programs used in
this study is shown in Table 4.

---------------------------------------------

Insert Table 4 about here

---------------------------------------------

For the purposes of some analyses the shows were not
broken down by category, and for others they were grouped into
three categories. The primary conceptual division for these
categories is fiction versus non-fiction. Non-fiction
programs were further divided into "hard" news and other non-
fiction. News shows tend to have much shorter segments or bit

lengths and many more of them, as well as more prominent characters, so the memory demands on the coders are likely to be greater than in other programs. The two hard news programs therefore were separated from other non-fiction programs for some analyses. The first of the three categories thus was the two news programs (shows 1 and 2), the second was the other non-fiction programs (shows 3 to 12), and the third category was the 12 fiction programs (shows 13 to 24).

Procedure

The author or a research assistant went to third- and fourth-year undergraduate classes, primarily in Psychology, to recruit subjects. The study was described briefly, with an emphasis on what would be required of participants. They were told during this initial contact that they would be watching a TV show and answering some questions about it afterward. No mention of the expert ratings was made, then or later. Students who agreed then, in principle, to volunteer completed a one-page information sheet (see Appendix C). These volunteers were later contacted by phone to arrange a specific date and time for their viewing.

Participants watched their program in the lab in small groups of 1 to 5 participants. At the start of the coding session they were given a copy of the Audience Coding Sheet (ACS) and asked to read the instructions. These instructions (Appendix A) explained that participants could take a few notes during the show, in particular, information about individual segments of the program, the names of the major

characters, and whether or not each character came from a North American ethnic minority group. The instructions explained that the notes were for the participants' own use as reminders when they were later filling out the coding sheet. Participants also were told by the experimenter that they would be asked only global questions intended to capture their general impression of the show. They were instructed not to look at any of the questions before or while watching the program. Once they were familiar with the instructions they watched the entire show. They fast-forwarded through the commercials, and did not stop or review the tape. At the conclusion of the program they filled out the remainder of the coding sheet, which took approximately 30 minutes.

Analyses

The analyses were designed to address several questions. The first set focused on agreement among the naive coders. The second set of analyses focused on agreement between the expert and the naive coders. The experts' rating, which can be thought of statistically as a population parameter, was compared with the scores given by the naive coders, for each question within each show. There is no inferential statistic to do this. Tate's (1977) goal was to make this same comparison but the statistical approach he chose was not appropriate to answer the question of extent of agreement. He compared the score given by an expert coder for each item with the mean of the scores assigned by his sample audience. This approach does not differentiate between an instance of perfect

agreement, that is, all members of the sample audience giving exactly the same score as the expert coder, and one of no agreement in which the sample audience's mean score coincides with that of the expert but the audience scores are spread across all points on the scale.

A descriptive statistic, called a Tscore, that adequately answers the main question behind this research was especially developed for this study by Peter Schumacher of the University of British Columbia Statistical Consulting and Research Laboratory. For any given item the Tscore yields a value between -1 and +1 that is a measure of disagreement or agreement between the naive coders and the experts. It is defined in such a way that -1 indicates no naive coders agree with the expert; 1 indicates that all of the naive coders agree with the expert; and 0 indicates chance agreement, that is, the naive coders' scores are equally distributed across all points on the scale. At the same time this statistic standardizes the scales so that the same score indicates the same level of agreement regardless of the length of the scale from which it was derived. This is an important feature because the items in the ACS and the

UBCCS have scales ranging from 2 to 5 points. The Tscore is described in detail in Appendix D.

The third set of analyses focused on the relationship between expert-naive coder agreement (i.e., Tscores) and agreement among expert coders (i.e., reliability). The final set of analyses addressed the generalizability of expert-naive

coder agreement across naive coders, that is, the extent to which subject variables (e.g., SES) predicted agreement.

Results

Agreement among naive coders

The first step in analyzing the data was to determine the extent to which the naive coders tended to answer the questions in a similar way. Kendall's coefficient of concordance, Kendall's W, (Ferguson, 1976; Hays, 1981) was calculated for the 22 variables within each show. When any data were missing for any variable, however, the entire case had to be thrown out for that analysis. To safeguard against this providing spuriously high or low results, Kendall's W was calculated in two ways. First, the value for each show was calculated using all of the variables. In this approach the number of subjects entering into the analysis fluctuates. Second, the analyses were redone using only variables for which all data were present. In this approach, the number of variables fluctuates. The average value for each of the three program categories was calculated. The results of both approaches are summarized in Tables 5. The average Kendall's W and X2 values for the three program categories using only the variables for which all subjects had responded were: News, W=.63945, $X^2$=61.5166; other non-fiction, W=.72653, $X^2$=40.26538; fiction, W=.69946, $X^2$=61.1744. The corresponding values using all subjects were: W=.60800, $X^2$=97.15520; W=.62122, $X^2$=77.98239; W=.64978, $X^2$=102.04043. Neither approach provides a perfect answer to the question of

agreement among naive coders, but the two approaches do converge on an answer. The results indicate significant concordance amongst the subjects in the way they answered the questions for each of the three program categories.

------------------------------------------

Insert Table 5 about here

------------------------------------------

Agreement between expert and naive coders

The Tscores on questions that had been reworded when taken from the UBCCS did not differ from those that had not been reworded when taken from the UBCCS for use in the ACS, $t(20)=-.95$, $p=.354$.

All 129 items in the ACS were ordered from low to high Tscores to assess the empirical distribution. The 22 questions analyzed in this study were then compared to the total distribution. Five distributions need to be discussed. The first is for the 24 shows used in this study and all 129 variables in the ACS. The second is for the 24 shows and the subset of 22 variables selected for other analyses. The next three involve this same subset of 22 variables, but for the three separate program categories described earlier, news, other non-fiction, and fiction. The descriptive statistics for these five distributions are shown in Table 6 and in Figures 2 through 6. The means for all of the distributions in Table 6 are very similar, varying a maximum of .097. The highest mean is for the distribution of all variables. The medians tend to be higher than the means and range from .785

for the hard news, to .530 for the 22 variables and all shows. The standard deviations are generally low, with two exceptions, the hard news shows, and the full program sample for all 129 questions. It is not surprising that the addition of 107 variables in the latter case yielded a higher. The distribution of the Tscores for the hard news shows, on the other hand, suggests that they differ from the other program types. The median level of agreement was highest for news (.785), but the range also was greatest (1.5; standard deviation .438). This is consistent with the rationale for placing them in a separate category. News programs differ from most other TV programs, and all used in this study, in having many more short bits or segments and a greater number of prominent characters. This creates greater memory demands for the coders.

---------------------------------------------

Insert Table 6 and Figures 2 to 6 about here

---------------------------------------------

Taken together, the data from Table 6 and Figures 2 through 6 demonstrate that the subset of 22 variables chosen for analysis in this study is similar to the total set of variables and therefore representative. Moreover, the subset falls primarily within the high end of the larger distribution.

## Relationship between Tscores and reliability

Tscores describing the naive coders' agreement with the experts were found to be significantly correlated with the

reliability scores for the expert coders, $r$=.65, $t$(20)=3.82, $p$<.001 (see Table 7). This indicates that the questions on which the naive coders tend not to agree with the experts tend to be the same ones on which the experts tend not to agree amongst themselves.

------------------------------------------------

Insert Table 7 about here

------------------------------------------------

Generalization of the results across naive coders

Regression analyses were used to assess whether expert-naive coder agreement applied equally across subgroups of naive coders. The predictor variables for the subjects are listed in Table 3 along with any recoding done.

Full step-wise multiple regressions were done, using extent of agreement (Tscores) as the predicted variables and the subject data as the predictor variables. This approach indicates the relative importance of each subject variable found to significantly predict agreement. It is important to keep in mind that what is being predicted is the similarity between the untrained and trained coders' scores for each of the 22 items. Of the 10 predictor (subject) variables, 7 predicted at least 1 of the 22 dependent (item) variables. Conversely, 7 of the 22 item Tscores were predicted by one or more of the subject variables. Table 8 lists the significance of the predictors and the percentage of the predicted variance.

The number of significant predictions (11) is what would be predicted purely by chance. They are described briefly for the information of other researchers who obtain similar findings.

```
------------------------------------------
```

Insert Table 8 about here

```
------------------------------------------
```

\*\*\* Tannis: Because I'm taking the stance that the regression analyses don't tell us anything I'm of the opinion that the balance of this should be deleted. Do you agree?

Coding the presence versus absence of teenagers in a show (TEENREP) was negatively related to how much the viewer watched television (TVTOT). That is, the more television the naive coders reported watching, the less likely they were to code the presence or absence of teenagers in the same way as expert coders.

Liking the show was found to predict coding the presence versus absence of non-traditional female behavior (NTRFEM). The more the naive coder liked the show they watched, the more they coded like an expert coder.

The less familiar naive coders were with North American culture, the less likely they were to code the degree of problems (PROB) like an expert. Female naive coders tended to code PROBlems more like expert coders than did male naive coders.

The frequency of watching a show (SHFRQ) was positively related to one variable and negatively related to 2 others.

The more often the naive coder reported seeing the series they coded the more like an expert coder were their evaluations of the degree of romantic content (ROMNCE) in the show. The more frequently naive coders reported having seen the series, however, the less likely they were to code like an expert the presence of physical aggression (PAG) and the political leanings of the show (LFTRT).

Two different variables predicted evaluating the preponderance of males versus females among the prominent characters (SXPROM). First, the higher the naive coder's occupational goal (OCGOAL) on the SES scale (Blishen, Carroll, & Moore, 1987), the more likely the naive coder was to code like an expert the gender mix of the prominent characters. Second, the more the subjects reported they typically studied, the less likely they were to code SXPROM like an expert.

## Discussion

The results indicate that despite its emphasis on systematic and reliable assessment of television content, the coding system developed by Williams and her students for use by trained coders in content analysis does, for the most part, yield the same results as does audience research with untrained viewers. The naive coders in this research clearly did not answer all of the questions in an identical manner, but there was a good deal of concordance in their answers. Moreover, they tended to agree with the experts. Overall, the high level of agreement between the naive and expert coders

supports the enterprise of content analysis in general, and this system of content analysis in particular.

As stated earlier, communication is the result of the interaction of viewer and message characteristics. In reality it is probably not this simple, but for illustrative purposes this can be seen as a continuum, ranging from instances in which message characteristics predominate in determining the communication outcome to instances in which viewer characteristics predominate. In comparing expert and naive coders, when viewer characteristics predominate it would be expected that there would be low agreement among untrained coders, that the reliability of trained coders would be low, and that there would be little or no agreement between untrained and trained coders. When the characteristics of the message predominate it would be expected that there would be high agreement among untrained coders, high reliability for the trained coders, and high agreement between trained and untrained coders.

The data are consistent with this hypothesis. On some items it was impossible to train coders to reliably score the items in the same way. These tended to be the same items on which naive coders did not agree (e.g., LFTRT). Similarly, on some items the naive coders agreed with the experts to a high degree, and the experts agreed amongst themselves. In future research the distribution of agreement will be examined in greater detail across all 129 variables. Unfortunately, however, there is no way to measure directly the interaction

of viewer and message characteristics and thus address this issue empirically.

Ideally, a content analysis coding system should have global application. That is, no matter who uses it similar results should be obtained. This was the case in this study. The naive coders varied considerably in their ethnic and SES backgrounds, and on other demographic and television use variables. These variations were not, however, systematically related to the level of their agreement with the expert coders in the regression anlayses. This indicates that the coding system assesses the same messages when used by a heterogeneous group of university students.

Unfortunately, we cannot know the generalizability of the results beyond the sample of naive coders in this study. They were a fairly select group, this is, university students. They were chosen because the expert coders were university students and it seemed wise to vary only one dimension at a time, that is, training with the coding system. Within this group, however, both the expert and naive coders were quite diverse. Their parents' occupations ranged from mill worker and chambermaid to physcian and lawyer. They ranged from caucasians and orientals whose families had been in Canada for generations to people who had themselves grown up in China and India and come here recently to study. It is impossible to know whether similar consistencies in the results would be found if a more representative sample of the adult population served as naive viewers. This issue will be addressed in

future research. It also would be particularly important to understand the developmental implications of this research by extending it to younger groups and older groups. Perhaps of greatest concern is to determine how similar the results would be if children and teens served as naive coders, as they are the ones most likely to be affected by television viewing. If the content assessed by adult coders is to be of value, we must know how it is perceived by children and teens.

In considering all of the prediction analyses, it is important to consider the probability of Type I error, that is, finding significant predictions by chance. The 10 predictor variables were used to predict 22 items. This means that over all the regression analyses about 11 Type I errors would be expected to occur purely by chance, and 11 significant predictions occurred. Thus, all must be considered with a skeptical eye, and it could well be argued that all should be ignored. Some of the results do have some basis in previous literature, however, so will be mentioned briefly.

As a measure of the naive coders' familiarity with the show they watched, they were asked how often they watched the program series (SHFRQ). This correlated positively with coding romance as the expert coders had done, but negatively (that is, differently from the experts) with the presence of physical aggression and the political philosophy of the program. It may be that individuals more familiar with a show were more sensitized to the romantic content, but desensitized

to the physical aggression. This latter possibility is supported by other research in which exposure to televised violence increased tolerance for further televised violence; the question of desensitization to real life violence remains open (see Comstock, 1980, for a review). The finding that the frequency of watching a show also predicted whether or not a naive viewer perceived some content characteristics in the same way as a trained coder is consistent with Himmelweit et al.'s (1978) finding that the more popular a program was the more similarly people rated it.

The format of some questions was not the same in the UBCCS and in the ACS. The changes were made because in the UBCCS these questions were in a potentially difficult format and the goal of this study was to assess message perceptions of trained versus untrained coders, not to evaluate question format. Had agreement on reworded questions been different from that on questions that were not reworded, interpretation of the results would have been more difficult. The finding that agreement was similar and high, despite rewording, lends strength to the conclusion that naive coders agreed with the experts in their perceptions of the TV programs in this study.

A number of important issues discussed in the introduction could not be addressed empirically in this study. The results were sufficiently promising, however, that these issues should be addressed in future research. The model proposed to explain that content analysis has three facets: micro versus macroanalytic, quantitative versus qualitative,

and audience versus expert coders. The UBCCS coding system was designed to bridge all of these issues, but only the last one was addressed in this research. The first two facets may be an issue of theoretical or other preference, but the issue of whether an audience perceives the same messages as expert coders is critical to the analysis of content. Individual researchers may have reasons to choose a microanalytic approach over a macroanalytic approach, but the whole enterprise would be suspect if their results had nothing to say to an average viewing audience.

Another issue that needs to be addressed is the impact of note taking on the consistency of the results. If the goal is to assess the messages received by average viewers, how best can content analysis capture those messages? Note taking was originally included in the expert methodology because it was believed necessary to establish good reliability. The naive coders also were instructed to take a few notes. As stated earlier, this made the experience different from that of the average viewer. It is not known how important a factor this turned out to be, but it is interesting that whereas many of the naive coders took very detailed notes, many chose not to take notes at all. The concordance among naive viewers and agreement with the experts was obtained in spite of this discrepant approach so it seems likely that note taking played only a minor role in establishing agreement between the experts and the naive coders.

Gunter (1988) argued strongly against doing traditional television content analysis. The problem, he claimed, is that viewers actively watch and interpret the content with reference to their own unique histories. Despite this reality, the results of this study are consistent with Morley's (1980) contention that there is a good deal of consensus about what is perceived.

In this research, as in any research, what we can know and what we are really interested in are two different things. What we want to know is how television affects the population of average viewers, who watch TV at home with many distractions and, typically, with low "amount of invested mental effort" (AIME; Salomon, 1983). What we have found out about is how university students responded to questions when they knew ahead of time that they would be watching a TV show and later asked questions about it, and watched in a room that resembled a small conference room more than a living room. Others (e.g., Lull, Hanson, & Marx, 1977) might argue that it is better to ask people only to give their open-ended impressions of the show, not to prompt them with specific questions. Even this approach, however, will not reveal what the average viewer takes away over the longer term from the viewing experience. Because of limitations of research methodology the real question may never be answered. Instead, we have to be content with small incremental steps that take us closer to our goal. The small step taken in this research is that, given the same shows and questions, the messages

taken away from popular TV programs by expert and naive coders are more similar than different.

References

Bandura, A. (1977). <u>Social learning theory</u>. Englewood Cliffs, NJ: Prentice-Hall.

Blishen, B.R., Carroll, W.K., & Moore, C. (1987). The 1981 socioeconomic index for occupations in Canada. <u>Canadian Review of Sociology and Anthropology</u>, <u>24</u>, 465-488.

Budd, R.W., Thorp, R.K., & Donohew, L. (1967). <u>Content analysis of communication</u>, Macmilan: New York.

Comstock, G.A. (1980). New emphases in research on the effects of television and film violence. In E.L. Palmer & A. Dorr (Eds.), <u>Children and the faces of television</u>. New York: Academic Press.

Condry, J., Bence, P., & Scheibe, C. (1987, April). <u>The non-program content of children's television</u>. Paper presented at The Society for Research in Child Development, Biennial meeting, Baltimore, MD.

Cook, T.D., Curtin, T.R., Ettema, J.S., Miller, P.V., & Van Camp, K. (1986, November). <u>Television in the life of schools</u>. Report prepared for the U.S. Office of Educational Research and Improvement Conference on Assessing Television's Impact on Children's Education, Washington, DC.

Cordua, G., McGraw, K., & Drabman, R. (1979). Doctor or nurse: Children's perceptions of sex-typed occupations. <u>Child Development</u>, <u>50</u>, 590-593.

Center for Research on the Influences of TV on Children. (CRITC, 1983). <u>Critic program categorization system coding manual</u>. Available from CRITC, Department of Human Development, University of Kansas, Lawrence, Kansas, U.S.A. 66045.

Dorr, A. (1986). <u>Television and children: A special medium for a special audience</u>. The Sage CommText series (Vol. 14), Beverly Hills, CA: Beverly Hills.

Ferguson, G.A. (1976). <u>Statistical analysis in psychology & education</u> (4th ed.). New York: McGraw-Hill.

Fleiss, J.L. (1981). <u>Statistical methods for rates and proportions</u> (2nd ed.). Toronto: Wiley, Chapter 13.

Gerbner, G., Holsti, O.E., Krippendorf, K., Paisley, W.J., & Stone, P.J. (1969). <u>The analysis of communicaiton content: Developments in scientific theories and computer techniques</u>, New York: Wiley & Sons.

Gunter, B. (1983). Personality and perceptions of harmful and harmless TV violence. Personality and Individual Differences, 4, 665-670.

Gunter, B. (1988). The perceptive audience. In J.A. Anderson (Ed.), Communication Yearbook Vol. 11. Beverley Hills, CA: Sage.

Hays, W.L. (1981). Statistics (3rd ed.). New York: McGraw-Hill.

Himmelweit, H.T., Swift, B., & Biberian, M.J. (1978). The audience as critic: An approach to the study of entertainment. In P. Tannenbaum (Ed.), Entertainment functions of television, New York: Erlbaum.

Holsti, O.R. (1969). Content analysis for the social sciences and humanities. Reading, MA: Addison-Wesley.

Huesmann, R. (1985). Personal communication to T.M. Williams.

James, C.L. (1979). Agreement measurement and the judgement process. Journal of Nervous and Mental Disease, 167(6), 343-347.

Jensen, K.B. (1987, May). The social uses of television news: A qualitative empirical study of the reception of Danish television news. Paper presented to the 37th Annual Conference of the International Communication Association, Montreal.

Kirk, J., & Miller, M.L. (1986). Reliability and validity in qualitative research. Sage University Paper Series on Qualitative Research Methods, (Vol. 1). Beverly Hills, CA: Sage.

Krippendorf, K. (1980). Content analysis: An introduction to its methodology. The Sage CommText Series (Vol. 5), Beverly Hills, CA: Beverly Hills.

Lull, J.T., Hanson, C.A., & Marx, M.J. (1977). Recognition of female stereotypes in TV commercials. Journalism Quarterly, 153-157.

Morley, D. (1980). The "Nationwide" audience: Structure and decoding. British Film Institute (BFI) Monograph 11. London: BFI.

Newcomb, H. (1978). Assessing the violence profiles of Gerbner and Gross: A humanistic critique and suggestion. Communication Research, 5, 264-282.

Nielson, N.A. (undated). Content analysis and reception analysis: The case of television and the family. Media Research Department, Denmark's Radia.

Rosengren, K.E. (1981). Advances in Scandinavian content analysis: An introduction. In K.E. Rosengren (Ed.), Advances in content analysis. Beverly Hills: Sage Annual Reviews of Communication Research, Vol. 9, 9-19.

Rosengren, K.E., Wenner, L.A., & Palmgren, P. (1985). Media gratifications research: Current perspectives. Beverly Hills, CA: Sage.

Salomon, G. (1979). Interaction of media, cognition, and learning. New York: Jossey-Bass.

Salomon, G. (1983). Television watching and mental effort: A social psychological view. In J. Bryant & D.R. Anderson (Eds.), Children's understanding of television. New York: Academic Press.

Schank, R.C., & Abelson, R.P. (1977). Scripts, plans, goals, and understanding. Hillsdale, NJ: Erlbaum.

Sepstrup, P. (1981). Methodological developments in content analysis. In K.E. Rosengren (Ed.), Advances in content analysis, Beverly Hills, CA: Sage Annual Reviews of Communication Research, Vol. 9, 133-158.

Sherman, B.L., & Dominick, J.R. (1984, November). Guns, sex, & rock & roll: A content analysis of music television. Paper presented at the Speech Communicaiton Association Annual General Meeting, Chicago.

Steeves, H.L., & Smith, M.C. (1987). Class and gender in prime-time television entertainment: Observations from a socialist feminist perspective. Journal of Communication Inquiry, 11.

Stone, P.J., Dunphy, D.C., Smith, M.S., & Ogilvie, S.M. (1966). The general inquirer: A computer approach to content analysis. Cambridge, MA: M.I.T. Press.

Surlin, S.H., Romanow, W.C., & Soderlund, W.C. (1987, May). TV network news: A Canadian-American comparison. Paper presented at the meeting of the Canadian Communication Association, Montreal.

Tate, E.D. (1977). Viewers' perceptions of selected television programs. In Report of The Royal Commission on Violence in the Communications Industry, (RCVCI) Vol. 6, 283-401, Toronto: RCVCI.

Taylor, S.E., & Crocker, J. (1981). Schematic bases of social information processing. In E.T. Higgins, C.P. Herman, & M.P. Zanna (Eds.), <u>Social cognition: The Ontario symposium in personality and social psychology</u>, (Vol. 1, pp. 89-135). Hillsdale, NJ: Erlbaum.

Williams, T.M. (Ed.). (1986). <u>The impact of television: A natural experiment in three communities</u>. New York: Academic Press.

Williams, T.M., & Boyes, M.C. (1986). Television viewing patterns and use of other media. In T.M. Williams (Ed.), <u>The impact of television: A natural experiment in three communities</u>. New York: Academic Press.

Williams, T.M., Phillips, S., & Travis, L. (1985). The University of British Columbia TV content coding system (UBCCS) and manual. Unpublished manuscripts available from T.M. Williams, Department of Psychology, University of British Columbia, 2136 West Mall, Vancouver, B.C., Canada, V6T 1Y7.

Williams, T.M., Phillips, S., Travis, L., & Wotherspoon, D. (1988, submitted for publication) Portrayal of Canada, the U.S.A., and other countries on Canadian versus U.S. television. <u>Canadian Journal of Communication</u>.

Williams, T.M., Young, R.A., Parker, S., Wotherspoon, D., Curror, S., & Winter, A. (1987, October). Messages about education in TV programs popular with children and teenagers. Final report submitted to U.S. Office of Education.

Williams, T.M., Zabrack, M.L., & Joy, L.A. (1977). A content analysis of entertainment television programming. In <u>Report of The Royal Commision on Violence in the Communications Industry</u>, (RCVCI) Vol. 3, 1-155, Toronto: RCVCI.

Williams, T.M., Zabrack, M.L., & Joy, L.A. (1982). The portrayal of aggression on North American television. <u>Journal of Applied Social Psychology</u>, <u>12</u>, 360-380.

Table 1

Variable names and their location in the ACS

| Variable Name | Section | Page | Question |
|---------------|---------|------|----------|
| NAETH | 2 | 2 | 6 a |
| SXPROM | 3 | 5 | 12 |
| PFOCMX | 3 | 5 | 14 a |
| NTRFEM | 3 | 6 | 14 d |
| PMOCMX | 3 | 5 | 15 a |
| NTRMAL | 3 | 7 | 15 d |
| SXOB | 3 | 9 | 20 |
| HUMSX | 3 | 9 | 22 |
| ROMNCE | 3 | 9 | 24 |
| PAG | 4 | 12 | 30 a |
| VAG | 4 | 14 | 31 a |
| DNGWRLD | 4 | 15 | 32 |
| GUNS | 4 | 15 | 33 a |
| PROB | 5 | 15 | 36 a |
| POLITIC | 5 | 16 | 37 a |
| RICHFAM | 5 | 16 | 38 |
| TEENREP | 5 | 16 | 39 |
| LFTRT | 6 | 18 | 42 |
| NAT | 6 | 18 | 43 |
| LAWAUT | 6 | 18 | 44 |
| PAUTSX | 6 | 18 | 45 a |
| PAUTETH | 6 | 18 | 45 b |

Table 2

Frequency of failure to answer questions

| Variable Name | Frequency of missing | % of 240 |
|---|---|---|
| NAETH | 9 | 3.8 |
| SXPROM | 4 | 1.7 |
| PFOCMX | 2 | .8 |
| NTRFEM | 6 | 2.5 |
| PMOCMX | 3 | 1.3 |
| NTRMAL | 5 | 2.1 |
| SXOB | 2 | .8 |
| HUMSX | 1 | .4 |
| ROMNCE | 1 | .4 |
| PAG | 2 | .8 |
| VAG | 1 | .4 |
| DNGWRLD | 1 | .4 |
| GUNS | 1 | .4 |
| PROB | 1 | .4 |
| POLITIC | 5 | 2.1 |
| RICHFAM | 4 | 1.7 |
| TEENREP | 0 | 0.0 |
| LFTRT | 7 | 2.9 |
| NAT | 0 | 0.0 |
| LAWAUT | 5 | 2.1 |
| PAUTSX | 1 | .4 |
| PAUTETH | 5 | 2.1 |

Table 3

<u>Subject demographic variables used in regression analyses,</u>

<u>their location in the ACS, and how they were recoded</u>

| Variable Name | Section | Page | Question | Recoding |
|---|---|---|---|---|
| TVMEAN | 7 | 20 | 50 | Mean for all times |
| SHFRQ | 7 | 20 | 54 | Scale reversed |
| SHKLIKE | 7 | 21 | 55 | |
| AGE | 7 | 21 | 56 | |
| SX | 7 | 21 | 57 | 1=M 2=F |
| YEAR | 7 | 21 | 59 | |
| STUDY | 7 | 21 | 60 | Total for all times |
| ETHNIC | 7 | 21 | 61-65 | * |
| OCGOAL | 7 | 21 | 67 | ** |
| PAROCC | 7 | 21 | 68,70 | *** |

* 1=White North American; 2=Visible ethnic minority, but raised in North America, e.g., Canadian born of Japanese descent; 3=Not visible ethnic minority, and not raised in North America, e.g., Finnish; 4=Visible ethnic minority and not raised in North America.

** Socioeconomic status score (Blishen, Carroll, & Moore, 1987).

*** Same as **, but higher of either mother of father used.

Table 4.

Program sample

| Category of Program | Program |
| --- | --- |
| News | |
| 1. CTV: National News | 2. CBC: The National |
| 3. Fifth Estate | 4. 20/20 |
| Non-Fiction Entertainment | |
| 5. Entertainment Tonight | 6. Newlywed Game |
| 7. Wheel of Fortune | 8. Lifestyles of Rich & Fam. |
| Documentary | |
| 9. World of Survival | 10. Gzowzki & Co. |
| 11. Nature of Things | 12. Front Page Challenge |
| Situation Comedy | |
| 13. Cosby Show | 14. Family Ties |
| 15. Night Court | 16. Golden Girls |
| Crime-Detective | |
| 17. Miami-Vice | 18. Hill Street Blues |
| 19. Hitchcock Presents | 20. Murder She Wrote |
| Other Drama | |
| 21. Dallas | 22. Dynasty |
| 23. Highway to Heaven | 24. Love Boat |

Table 5

Agreement among naive coders using Kendall's W

| | Mean W * | Mean $X^2$ * | df | p< | n of subjects |
|---|---|---|---|---|---|
| All variables: fluctuating number of subjects | | | | | |
| News | .63945 | 66.5166 | 21 | .0001 | 10/20 |
| Other non-fiction | .72653 | 40.26538 | 21 | .005 | 16/100 |
| Fiction | .69946 | 67.29178 | 21 | .0001 | 36/120 |

All subjects: fluctuating number of variables

| | Mean W * | Mean $X^2$ * | df | p< | n of variables |
|---|---|---|---|---|---|
| News | .60800 | 97.15520 | 16 | .0001 | 17 |
| Other non-fiction | .62122 | 77.98239 | 12.6 | .0001 | 13.6 |
| Fiction | .64798 | 102.04043 | 15.7 | .0001 | 16.6 |

* Values are calculated per show within a category and then averaged.

Table 6

Distribution of Tscores

|  | 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|
| Min | -1.0 | .14 | -.50 | .01 | .27 |
| Max | 1.0 | .89 | 1.00 | .80 | .95 |
| Range | 2.0 | .75 | 1.50 | .79 | .68 |
| Mean | .594 | .531 | .556 | .497 | .546 |
| Std Dev | .307 | .172 | .438 | .225 | .187 |
| Median | .660 | .530 | .785 | .545 | .570 |
| Mode | .670 | .520 | .800 | .540 | .580 |

1. All 129 variables in the ACS, and all 24 shows.
2. 22 selected variables, and all 24 shows.
3. 22 selected variables, 2 "hard" news shows.
4. 22 selected variables, 10 other non-fiction shows.
5. 22 selected variables, 12 fiction shows

Table 7

Comparison of Tscores with reliability scores for experts *

| Variable Name | %N ** | Tscore | Reliability *** |
|---|---|---|---|
| PMOCMX | 85 | .89 | K=1.0 |
| PAUTETH | 79 | .74 | %=.90 |
| GUNS | 99 | .71 | RE=.727 |
| PROB | 100 | .69 | %=.904 |
| SXPROM | 98 | .69 | RE=1.0 |
| ROMNCE | 100 | .64 | K=.712 |
| NAETH | 96 | .59 | RE=.786 |
| PAG | 93 | .59 | K=.810 |
| TEENREP | 100 | .58 | RE=.673 |
| HUMSX | 100 | .57 | K=.705 |
| SXOB | 99 | .54 | RE=.770 |
| VAG | 93 | .52 | RE=.614 |
| DNGWRLD | 100 | .52 | K=.650 |
| NTRMAL | 85 | .51 | RE=.684 |
| RICHFAM | 98 | .50 | K=.487 |
| LAWAUT | 98 | .49 | K=.441 |
| NTRFEM | 92 | .48 | RE=.697 |
| POLITIC | 83 | .42 | K=.598 |
| PAUTSX | 88 | .35 | %=.77 |
| **** LFTRT | 97 | .27 | K=.435 |
| PFOCMX | 66 | .26 | K=.618 |
| NAT | 76 | .14 | %=.684 |

(Table 7 continued)

* The correlation between Tscores and reliability is .65, p<.001.

** %n refers to the percentage of subjects, after recodes, whose data were used to calculate the Tscore.

*** In reporting reliability 1 of 3 scores has been reported, Kappa (Fleiss, 1981), Maxwell's RE (James, 1979), or percent agreement.  For a complete explanation of choosing one over another see Williams, Young, Parker, Wotherspoon, Curror, and Winter, 1987.

**** Only the centre three points on LFTRT form an actual continuum.  Using these three points only, the Tscore increases to .53, but the %n drops to 25.

Table 8

Forward stepwise regression analyses

| Independent | Dependent | $F$ | df | $p<$ | $R^2$ | Beta |
|---|---|---|---|---|---|---|
| SHLIKE | TEENREP | 7.11 | 1, 76 | .05 | .0856 | .2925 |
| SHLIKE | NTRFEM | 3.93 | 1,188 | .05 | .0205 | .1431 |
| SX | PROB | 5.77 | 1,188 | .01 | .0298 | .1725 |
| ETHNIC | PROB | 5.52 | 2,187 | .005 | .0557 | -.1612 |
| SHFRQ | ROMNCE | 6.77 | 1,196 | .01 | .0333 | .1827 |
| SHFRQ | PAG | 6.35 | 1,196 | .01 | .0314 | -.1772 |
| SHFRQ | LFTRT | 6.25 | 1,196 | .01 | .0309 | -.1861 |
| YEAR | LFTRT | 5.18 | 2,195 | .01 | .0505 | -.1403 |
| OCGOAL | SXPROM | 5.32 | 1.196 | .05 | .0264 | .2104 |
| STUDY | SXPROM | 6.78 | 2,195 | .001 | .0650 | -.2021 |

Figure Captions

Figure 1. Three dimensional box depicting differing approaches to the analysis of content.

Figure 2. Distribution of frequency of Tscores for all 129 variables (after recoding) in the ACS and all 24 shows coded by the naive coders.

Figure 3. Distribution of frequency of Tscores for the 22 variables selected for analysis in this paper and all 24 shows coded by the naive coders.

Figure 4. Distribution of frequency of Tscores for the 22 variables selected for analysis in this paper for the 2 hard news shows only.

Figure 5. Distribution of frequency of Tscores for the 22 variables selected for analysis in this paper for the 10 other non-fiction shows only.

Figure 6. Distribution of frequency of Tscores for the 22 variables selected for analysis in this paper for the 12 fiction shows only.

Figure 1.



Figure 1.

FREQUENCY



Figure 2.

FREQUENCY
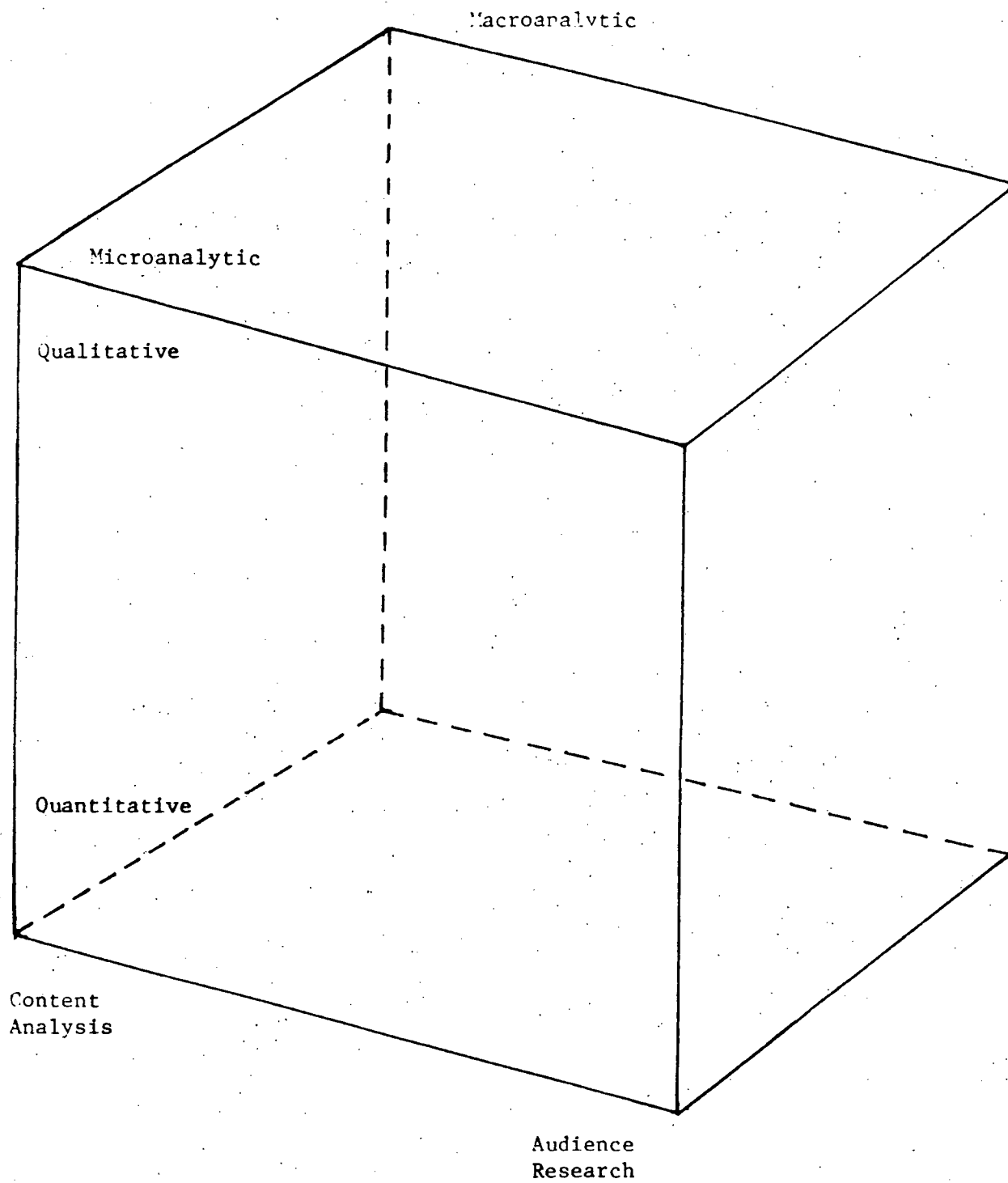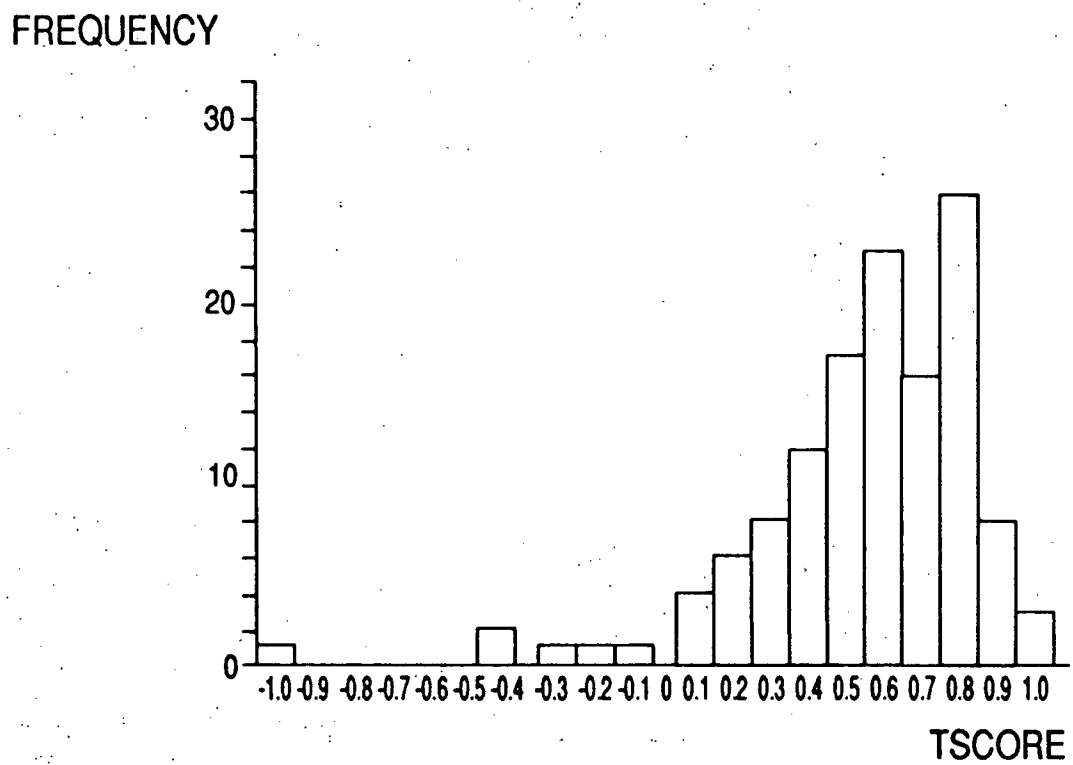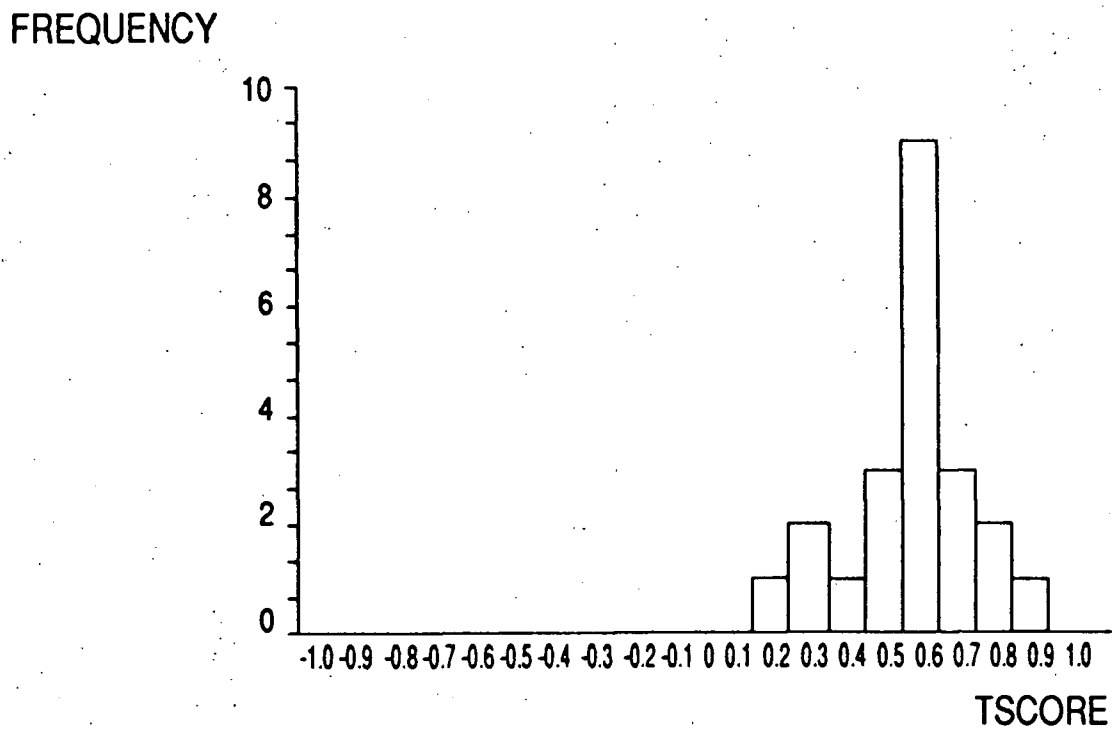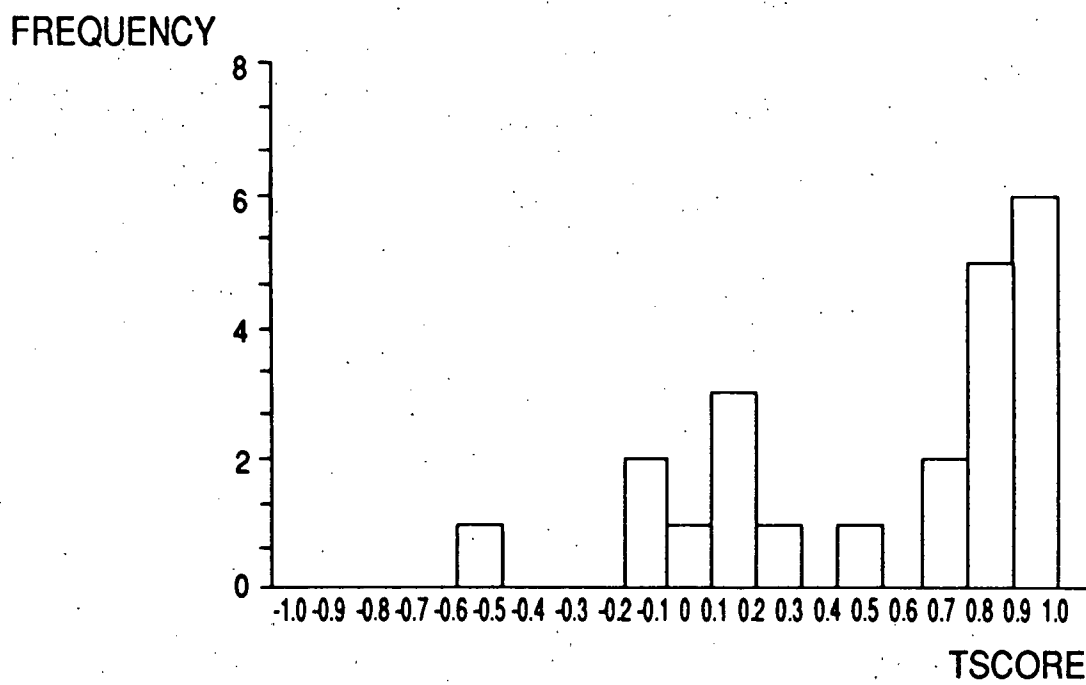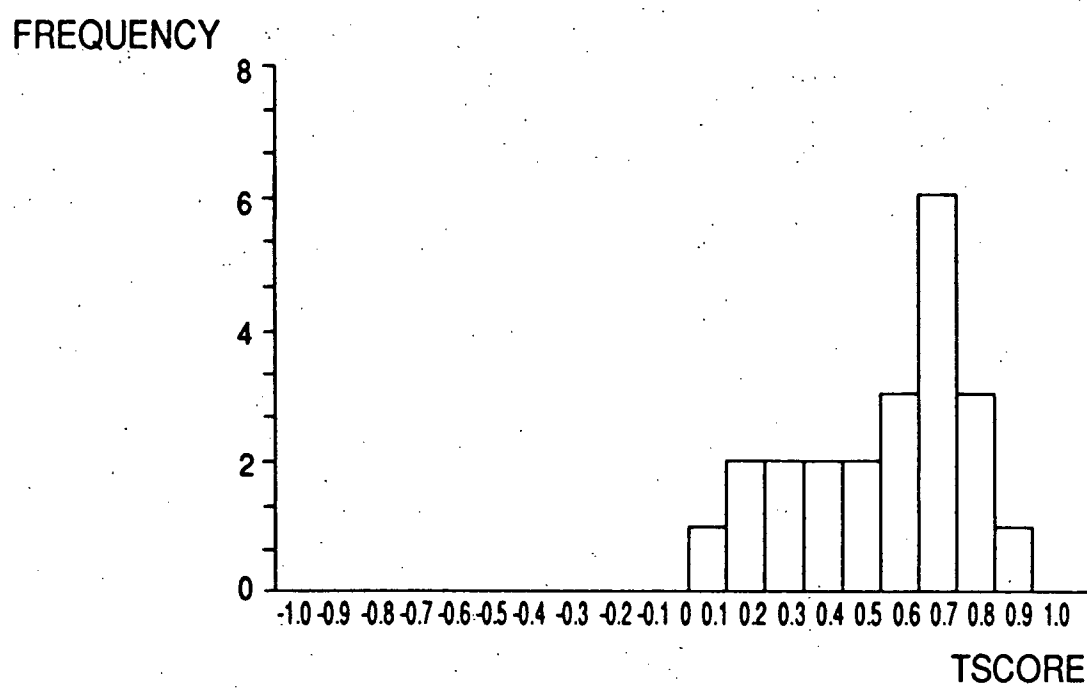


Figure 3.

Figure 4.

Figure 5.
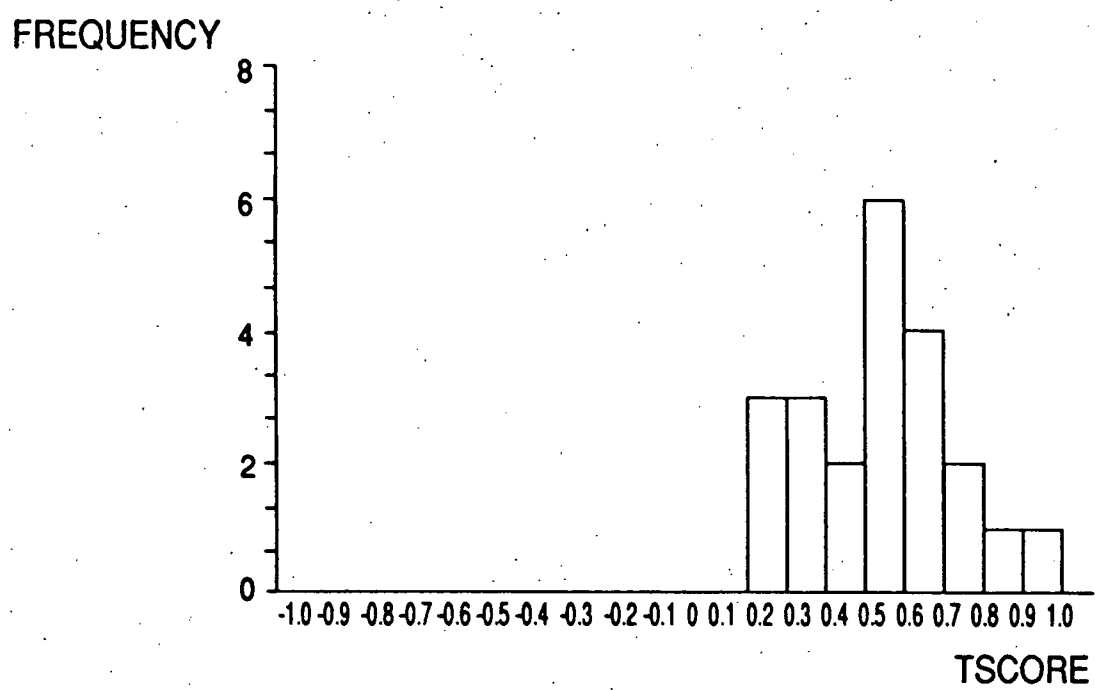
Figure 6.

Appendix A

<u>Overview of your involvement in this research</u>

1.  Familiarize yourself with the research by reading the instructions and asking any questions.

2.  Watch the show.

3.  Answer the questionnaire.

<u>Instructions</u>:

The next page provides space for you to make some notes while you watch the show.  These notes are intended to serve as memory cues while you are filling out the questions.  In the section labelled "Bit or Segment topic" you should make brief notes about the main events of the show as they occur.  These notes are for your own use only.

In the next two sections you should keep track of the prominent or main female and male characters in the story as they appear.  The prominent characters are defined as the characters that are necessary to tell the story.  When they first appear you may not know their name, so use some other cue (e.g., green dress) and add the name later.  If you aren't sure if they are prominent, make a note and if they aren't, then cross them out later.  If any of the prominent characters are North Americans and members of ethnic minorities put a * beside their names.  Again, these notes are for you to use later as memory cues.

Do not read any of the rest of the questions until you have watched the complete show.  You will watch the show once only.  We will fast forward through the commercials.  You will not be allowed to review the show after you have finished watching it.  We want you to answer the questions on the basis of the information in the show you watch, <u>NOT</u> on what you know about the show in general.

Remember, it is your general impression of the show and its content that we are interested in.  Please try to watch much as you would in your own home.  We hope you enjoy the show.

## AUDIENCE CODING SHEET

<u>General Information</u>

Program ID _____

Program Title _____

Notes taken during program:

Bit or Segment
<u>topic</u>

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____
16. _____
17. _____
18. _____
19. _____
20. _____


Female prominent characters in order of appearance (*ethnics!)
1. _____    5. _____    9. _____    13. _____
2. _____    6. _____    10 _____    14. _____
3. _____    7. _____    11. _____   15. _____
4. _____    8. _____    12. _____   16. _____

Male prominent characters.
1. _____    5. _____    9. _____    13. _____
2. _____    6. _____    10 _____    14. _____
3. _____    7. _____    11. _____   15. _____
4. _____    8. _____    12. _____   16. _____

- 2 -

Part 2:  North American Ethnic Minorities

Note:  The following questions refer only to <u>North Americans</u> who are members
of an ethnc minority group.

6.  (a)  Were any North Americans portrayed who were ethnic minorities?

     1. no _____          2. yes _____

   (b)  The <u>prominent</u> North American characters in the program were:

| 1 | 2 | 3 | 4 | 5 | 6 |
|---|---|---|---|---|---|
| all mainstream non-ethnics | mostly mainstream non-ethnics but some important ethnics | mixed | mostly ethnics but some important mainstream non-ethnics | all ethnics | not applicable (NA) |

   (c)  The <u>background</u> North American characters in the program were:

| 1 | 2 | 3 | 4 | 5 | 6 |
|---|---|---|---|---|---|
| all mainstream non-ethnics | mostly mainstream non-ethnics but some important ethnics | mixed | mostly ethnics but some important mainstream non-ethnics | all ethnics | N/A |

   (d)  Were there any verbal or visual jokes about North American ethnic
        minorities?

     1. no _____    2. yes _____

   (e)  Was there any clear evidence (portrayal or reference) of racism or
        prejudice?

     1. no _____    2. yes _____  If yes, specify your reasons_____

     _____

   (f)  If yes, what's the bottom line message of this program about racism
        or prejudice?

     1. acceptable (e.g., let pass, not contradicted)
     2. unacceptable (e.g., some contradictory comeback)

- 3 -

In the following questions, please evaluate the members of ethnic minorities that you *'d on the first page. For each minority group three will be 3 different evaluations.

7. Name the ethnic group_____    Male _____ Female _____ Both _____

    (a) How well do they function in mainstream North American society?

| 1 | 2 | 3 |
|---|---|---|
| function adequately | problems functioning due to ethnicity | problems functioning NOT due to ethnicity |

    (b) How strongly did they identify with their own ethnicity?

| 1 | 2 | 3 |
|---|---|---|
| no evidence of ethnic identity | some ethnic traces | strongly identify with their ethnicity |

    (c) What is your final overall impression of the people represented in the show from this ethnic group?

| 1 | 2 | 3 |
|---|---|---|
| positive overall impression | neutral | negative overall impression |

8. Name the ethnic group_____    Male _____ Female _____ Both _____

    (a) How well do they function in mainstream North American society?

| 1 | 2 | 3 |
|---|---|---|
| function adequately | problems functioning due to ethnicity | problems functioning NOT due to ethnicity |

    (b) How strongly did they identify with their own ethnicity?

| 1 | 2 | 3 |
|---|---|---|
| no evidence of ethnic identity | some ethnic traces | strongly identify with their ethnicity |

    (c) What is your final overall impression of the people represented in the show from this ethnic group?

| 1 | 2 | 3 |
|---|---|---|
| positive overall impression | neutral | negative overall impression |

9. Name the ethnic group_____    Male _____ Female _____ Both _____

    (a) How well do they function in mainstream North American society?

| 1 | 2 | 3 |
|---|---|---|
| function adequately | problems functioning due to ethnicity | problems functioning NOT due to ethnicity |

- 4 -

(b) How strongly did they identify with their own ethnicity?

| 1 | 2 | 3 |
|---|---|---|
| no evidence of ethnic identity | some ethnic traces | strongly identify with their ethnicity |

(c) What is your final overall impression of the people represented in the show from this ethnic group?

| 1 | 2 | 3 |
|---|---|---|
| positive overall impression | neutral | negative overall impression |

10. Name the ethnic group_____    Male _____ Female _____ Both_____

(a) How well do they function in mainstream North American society?

| 1 | 2 | 3 |
|---|---|---|
| function adequately | problems functioning due to ethnicity | problems functioning NOT due to ethnicity |

(b) How strongly did they identify with their own ethnicity?

| 1 | 2 | 3 |
|---|---|---|
| no evidence of ethnic identity | some ethnic traces | strongly identify with their ethnicity |

What is your final overall impression of the people represented in the show from this ethnic group?

(c)

| 1 | 2 | 3 |
|---|---|---|
| positive overall impression | neutral | negative overall impression |

11. Name the ethnic group_____    Male _____ Female _____ Both_____

(a) How well do they function in mainstream North American society?

| 1 | 2 | 3 |
|---|---|---|
| function adequately | problems functioning due to ethnicity | problems functioning NOT due to ethnicity |

(b) How strongly did they identify with their own ethnicity?

| 1 | 2 | 3 |
|---|---|---|
| no evidence of ethnic identity | some ethnic traces | strongly identify with their ethnicity |

(c) What is your final overall impression of the people represented in the show from this ethnic group?

| 1 | 2 | 3 |
|---|---|---|
| positive overall impression | neutral | negative overall impression |

- 5 -

**Part 3: The Sexes**

12. Were the prominent characters in the program (those you would need to tell the story)

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| all male | mostly male but some important females | even mix of females and males | mostly female but some important males | all females |

13. Were the background characters in the program?

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| all male | mostly male but some important females | even mix of females and males | mostly female but some important males | all females |

14. (a) The prominent adult females (relative to other females in this program) were:

| 1 | 2 | 3 | 4 |
|---|---|---|---|
| predominantly in traditionally female occupations (include homemaker) | equal mix of traditionally and nontraditionally female occupations | predominantly in nontraditionally female occupations | N/A or not information re: occupation to decide |

(b) For the prominent adult females, which types of activities were emphasized (airtime focus) in the program? (Check more than one if necessary for different individuals; use your list on front page to remember.)

major focus on occupation ___          major focus on social life ___
major focus on home/family role ___     equal focus on occupation and
                                          home/family role___

equal focus on home/family role and social life ___
equal focus on occupation and social life ___
equal focus on occupation, home/family role, and social role ___

(c) The background adult females (relative to other more prominent females in this program) were:

| 1 | 2 | 3 | 4 |
|---|---|---|---|
| predominantly in traditionally female occupations (include homemaker) | equal mix of traditionally and nontraditionally female occupations | predominantly in nontraditionally female occupations | N/A or not information re: occupation to decide |

(d) Were there any adult females who behaved in a __nontraditional way__ (e.g., strong in an emergency, not dependent on males for guidance, assertively saying what's on her mind, etc.)?

Instructions: When answering questions of this sort attempt always to use the extremes of the scale, i.e., 1 or 5. Avoid using 2 and 4 if at all possible. These questions do not refer to amount or frequency of behavior, only whether or not it was portrayed.

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| definitely no nontraditional female behavior | | not sure can't decide | | nontraditional female behavior definitely present |

Specify your reasons_____

(e) If you answered (4) or (5) to the above question (non-traditional female behavior is present) was it portrayed as:

1. a) Serious     b) joke     c) both
2. a) positive (e.g., successsful/good/rewarded/competent)
   b) negative (e.g., unsuccessful/bad/punished/incompetent)
   c) both

(f) Were there any adult females who acted in a __traditional__ way (e.g., dependent on a male for guidance, falls apart in crisis, non-assertive, etc.)?

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| definitely no traditional female behavior | | not sure can't decide | | traditional female behavior definitely present |

Specify your reasons_____

(g) If you answered 4 or 5 to the above question (traditional female behavior is present) was it portrayed as:

1. a) Serious     b) joke     c) both
2. a) positive (e.g., successsful/good/rewarded/competent)
   b) negative (e.g., unsuccessful/bad/punished/incompetent)
   c) both

15. (a) The __prominent__ adult males (relative to other males in this program) were:

| 1 | 2 | 3 | 4 |
|---|---|---|---|
| predominantly in traditionally male occupations | equal mix of traditionally and nontraditionally male occupations | predominantly in nontraditionally male occupations (include homemaker) | N/A or not enough information re: occupation to decide |

(b) For the prominent adult males, which types of activities were emphasized (airtime focus) in the program? (Check more than one if necessary for different individuals)

major focus on occupation ___          major focus on social life ___
major focus on home/family role ___    equal focus on occupation and
                                            home/family role___

equal focus on home/family role and social life ___
equal focus on occupation and social life ___
equal focus on occupation, home/family role, and social role ___

(c) The background adult males (relative to other more prominent males in this program) were:

| 1 | 2 | 3 | 4 |
|---|---|---|---|
| predominantly in traditionally male occupations | equal mix of traditionally and nontraditionally male occupations | predominantly in nontraditionally male occupations (include homemaker) | N/A or not enough information re: occupation to decide |

(d) Were there any adult males who behaved in a nontraditional way (e.g., shown crying, caring for children, doing domestic chores, sensitive to the needs of others)?

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| definitely no nontraditional male behavior | | not sure can't decide | | nontraditional male behavior definitely present |

Specify your reasons_____

(e) If you answered (4) or (5) to the above question (non-traditional male behavior is present) was it portrayed as:

1. a) Serious      b) joke      c) both
2. a) positive (e.g., successsful/good/rewarded/competent)
   b) negative (e.g., unsuccessful/bad/punished/incompetent)
   c) both

(f) Were there any adult males who acted in a traditional way (e.g., skirt chaser, tough/macho, calls the shots, life revolves around job and self)?

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| definitely no traditional male behavior | | not sure can't decide | | traditional male behavior definitely present |

Specify your reasons_____

- 8

(g) If you answered (4) or (5) to the above question (traditional male behavior is present) was it portrayed as:

    1. a) Serious    b) joke    c) both
    2. a) positive (e.g., successsful/good/rewarded/competent)
       b) negative (e.g., unsuccessful/bad/punished/incompetent)
       c) both

16. Were there any messages indicating females are subordinate to or worth less than males; e.g., parents disappointed that it was a girl baby; any mention of men trading or owning women; women taking a back seat to and/or being obedient to men; parents preferring a son over a daughter (because he will carry on the family name, business, etc.)?

    1. no    2. yes    If yes, specify what gave you this impression_____

_____

Was this portrayed as:    1. Acceptable    2. Unacceptable

17. Were there any messages indicating that males are subordinate to or worth less than females, e.g., parents disappointed that it was a boy and they wanted a girl baby; parents favoring a daughter over a son?

    1. no    2. yes    If yes, specify what gave you this impression_____

_____

Was this portrayed as:    1. Acceptable    2. Unacceptable

18. (a) Did you notice any sexist comments/jokes/putdowns about females in this program? (e.g., "Woman driver" jokes, using the words "broad" or "dame", etc.)

    1. no    2. yes    If yes, specify your reasons_____

_____

    (b) If yes, what's the bottom line message of this program re sexist messages about females?

    1. acceptable (e.g., comment    2. unacceptable (e.g., comeback
       let pass)               to comment)

19. (a) Did you notice any sexist comments/jokes/putdowns about males in this program? (e.g., comments about men only having one thing on their mind, "dirty old man", "male chauvinist pig" comments, etc.)

    1. no    2. yes    If yes, specify your reasons_____

_____

    (b) If yes, what's the bottom line message of this program re sexist messages about males?

    1. acceptable (e.g., comment    2. unacceptable (e.g., comeback
       let pass)               to comment)

20. Were there any people <u>shown</u> or <u>referred</u> to as being sex objects (producer portrays someone solely or primarily in a sexual manner)?

    1. No           2. Yes

21. Was there evidence that a double standard exists for females and males about sexual behaviour? (Circle as many as apply)

| 1. no evidence re: double standard | 2. yes, evidence consistent with the double standard | 3. evidence or arguments against the double standard | 4. joke about double standard |
|---|---|---|---|

Specify your reasons_____

22. Was sex (portrayal or reference) a part of the program?

| 1 | 2 | 3 |
|---|---|---|
| no sex | some sex | sex is a major focus |

23. If there were portrayals or references to any of the following, how would you rate them?

1. Contraception     a) Serious    b) joke   c) both
2. Pregnancy       a) Serious    b) joke   c) both
3. Sexually transmitted diseases (other than AIDS)
                       a) Serious    b) joke   c) both
4. AIDS              a) Serious    b) joke   c) both

24. Was romance a part of the program?

| 1 | 2 | 3 |
|---|---|---|
| not at all | some romance | romance is a major focus |

- 10 -

Please describe the following heterosexual relationships if found in the show.

25. The couples married and living together were (check all that apply):

    a)  loving, caring ___          hostile (verbal/psychological) ___
        cool, casual ___            physically abusive ___
        exploitive ___

    b)  child (prepuberty) ___      middle aged (35-55) ___
        teenager (13-19) ___        older (55 & over) ___
        young adult (20-35) ___

    c)  no sexual behavior inuendo ___
        kiss/touch with no sexual intentions ___
        flirting or showing sexual interest ___
        kiss/touch with clear sexual intentions ___
        explicit reference to sex between people in relationships ___

26. The couples in a committed love relationship not living together
    were (check all that apply):

    a)  loving, caring ___          hostile (verbal/psychological) ___
        cool, casual ___            physically abusive ___
        exploitive ___

    b)  child (prepuberty) ___      middle aged (35-55) ___
        teenager (13-19) ___        older (55 & over) ___
        young adult (20-35) ___

    c)  no sexual behavior inuendo ___
        kiss/touch with no sexual intentions ___
        flirting or showing sexual interest ___
        kiss/touch with clear sexual intentions ___
        explicit reference to sex between people in relationships ___

27. The couples who were friends, but not in a love relationship were
    (check all that apply):

    a)  loving, caring ___          hostile (verbal/psychological) ___
        cool, casual ___            physically abusive ___
        exploitive ___

    b)  child (prepuberty) ___      middle aged (35-55) ___
        teenager (13-19) ___        older (55 & over) ___
        young adult (20-35) ___

    c)  no sexual behavior inuendo ___
        kiss/touch with no sexual intentions ___
        flirting or showing sexual interest ___
        kiss/touch with clear sexual intentions ___
        explicit reference to sex between people in relationships ___

- 11 -

28. The couples who were acquaintances were (check all that apply):

   a). loving, caring ___          hostile (verbal/psychological) ___
       cool, casual ___            physically abusive ___
       exploitive ___

   b) child (prepuberty) ___        middle aged (35-55) ___
      teenager (13-19) ___          older (55 & over) ___
      young adult (20-35) ___

   c) no sexual behavior inuendo ___
      kiss/touch with no sexual intentions ___
      flirting or showing sexual interest ___
      kiss/touch with clear sexual intentions ___
      explicit reference to sex between people in relationships ___

29. The couples who were strangers were (check all that apply):

   a) loving, caring ___           hostile (verbal/psychological) ___
      cool, casual ___             physically abusive ___
      exploitive ___

   b) child (prepuberty) ___        middle aged (35-55) ___
      teenager (13-19) ___          older (55 & over) ___
      young adult (20-35) ___

   c) no sexual behavior inuendo ___
      kiss/touch with no sexual intentions ___
      flirting or showing sexual interest ___
      kiss/touch with clear sexual intentions ___
      explicit reference to sex between people in relationships ___

- 12 -

Part 4:  Aggression

In the following questions, an aggressive act is one which is <u>intentional,</u>
interpersonal, and (unless otherwise stated) visually portrayed.  This
includes antisocial acts with the potential to do harm but from which the
victim escapes uninjured.  It does not include instances of accidental injury.

On the scales for aggressive activity, avoid using numbers 2 and 4 if at
all possible; use only if you cannot possibly assign a 1 or 5.  These
questions do not relate to amount of aggression, only whether it occurred.

30. (a)  Was there any physical aggression (by anyone) shown in this program?

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| definitely<br>no aggression<br>shown | | can't decide<br>unsure | | physical<br>aggression<br>definitely<br>present |

(b)  Was there any physical aggression by <u>females</u> shown in this program?

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| definitely<br>no aggression<br>by females | | can't decide<br>unsure | | physical<br>aggression<br>by females<br>definitely<br>present |

(c)  Was there any physical aggression <u>against</u> females shown in this
program.

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| definitely<br>no aggression<br>against<br>females | | can't decide<br>unsure | | physical<br>aggression<br>against<br>females<br>definitely<br>present |

(d)  Was there any physical aggression by <u>males</u> shown in this program?

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| definitely<br>no aggression<br>by males | | can't decide<br>unsure | | physical<br>aggression<br>by males<br>definitely<br>present |

- 13 -

(e) Was there any physical aggression <u>against</u> males shown in this program?

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| definitely<br>no aggression<br>against males | | can't decide<br>unsure | | physical<br>aggression<br>against<br>males<br>definitely<br>present |

(f) Was there any <u>reference</u> made to physical aggression in this program?

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| definitely no<br>reference to<br>physical<br>aggression | | can't decide<br>unsure | | definitely<br>had reference<br>to physical<br>aggression |

(g) Was there any violence <u>shown</u> in the program (i.e., extreme physical aggression that is potentially fatal)?

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| definitely<br>nonviolent | | can't decide<br>unsure | | definitely<br>violent |

(h) Was there any <u>reference</u> to violence in this program?

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| definitely no<br>references<br>to violence | | can't decide<br>unsure | | definitely<br>had reference<br>to violence |

(i) What is the bottom line message of this program re the acceptability of physical aggression as a method of conflict resolution? (Check more than 1 if more than 1 message was perceived.)

physical aggression is clearly acceptable ___
can't decide, unsure ___
physical aggression is clearly unacceptable ___
N/A or not enough information to code ___

Specify_____

- 14 -

(j) What is the bottom line message of this program re the successfulness of physical aggression as a method of conflict resolution in the short term rather than long term sense? (Check more than 1 if more than 1 message was perceived.)

physical aggression is clearly successful (e.g., short term goals were achieved through physical aggression ___
can't decide, unsure ___
physical aggression is clearly not successful (e.g., short term goals were not achieved) ___
N/A or not enough information to code

31. (a) Is there any verbal/psychological aggression in the program (e.g., yelling, verbal insults)?

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| definitely not at all verbally/ psychologically aggressive | | can't decide | | definitely verbally/ psychologically aggressive |

Specify_____

(b) What is the bottom line message of this program re the acceptabilty of verbal or psychological aggression as a method of conflict resolution?
(Check more than one if more than one message was perceived)

verbal/psychological aggression is clearly acceptable ___
can't decide ___
verbal/psychological aggression is clearly not acceptable ___
N/A or not enough information to code ___

Specify_____

(c) What is the bottom line message of this program re the successfulness of verbal/psychological aggression as a method of conflict resolution? (check more than 1 if more than 1 message was perceived).

verbal/psychological aggression is clearly successful (e.g., short term goals were achieved through this behavior ___
can't decide, unsure ___
verbal/psychological aggression is clearly successful (e.g., short term goals were not achieved through this behavior ___
N/A or not enough information to code ___

Specify_____

- 15 -

32. Does the program give the impression that the world is a dangerous place (e.g., because of war, physical aggression of others, natural disasters, fatal traffic accidents etc.)?

| 1 | 2 | 3 |
|---|---|---|
| program gives no impression that the world is a dangerous place | some people might get the impression that the world is a dangerous place | impression is clearly given that the world is a dangerous place |

Specify_____

33. (a) Were any real guns shown in the program?  1. No____  2. Yes___

(b) Who had them?  (Check all that apply)

Military____    Police____    Bad citizen____
Good citizen____    Other authority____
If other authority specify who_____

(c) How were the guns used?  (Check all that apply)

some or all shown but not used____        aggression____
defense of self/others____                intimidation/coercion____
defense of property____                   recreation____

34. Was there any portrayal of or reference to death of humans?

1. no          2. yes

Part 5.  Issues, Controversies, and Dilemmas

36. Does this program present evidence that problems exist?  For example, minor problems would be those that are relatively short term such as family disagreements.  Major problems are those that have long term impact, such as alcoholism or divorce, or those that have an impact on a large number of people, such as pollution or corruption in politics. Circle all that apply.

(a) | 1 | 2 | 3 |
|---|---|---|
| No problems | Minor problems | Major problems |

Specify _____

If minor (2), were the problems:

(b) | 1 | 2 |
|---|---|
| central to the plot | incidental to the plot |

(c) | 1 | 2 |
|---|---|
| portrayed as serious | portrayed as funny |

- 16 -

If major (3), were the problems:

(d)

| 1 | 2 | (e) | 1 | 2 |
|---|---|-----|---|---|
| central to the plot | incidental to the plot | | portrayed as serious | portrayed as funny |

(f) The take-home message from this program regarding issues and controversies is that they are usually: (check one)

1. clear-cut (relatively black and white) and the right answers are clear
2. not clear-cut (shades of grey, and some answers are better than others)
3. not clear-cut (shades of grey, and there are no right or better answers)
4. N/A

37. (a) Were there explicit political comments or references in the program? (circle highest applicable number)

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| definitely not | | can't decide unsure | | definitely yes |

(b) If 4 or 5, was the content more balanced or more biased?

1. balanced     2. biased

Specify briefly_____

38. (a) Was the show concerned with the rich and/or famous?

| 1 | 2 | 3 |
|---|---|---|
| not at all | somewhat | predominantly, or completely |

39. Were any of the following groups represented by at least one individual in the program? (Check as appropriate)

| | |
|---|---|
| Children (under 12) | _____ |
| Teenagers (13-18) | _____ |
| Adults (19-50) | _____ |
| Mature Adults (51-65) | _____ |
| Seniors (over 65) | _____ |
| (e.g., retired, grandparents) | |

| | Male | Female |
|---|---|---|
| Handicapped/chronically ill | ____ | ____ |
| Very poor people | ____ | ____ |
| Very rich people | ____ | ____ |
| Communists | ____ | ____ |
| Homosexuals | ____ | ____ |

- ɔ̄ -

40. If there were individuals belonging to any of the following groups, fill out
the following table indicating whether they were shown in ways consistent with
the positive or negative stereotypes described, or neither. Check the last box
if there was not enough information to code.

Check as many as apply.

Please note that the stereotypes described are merely examples of positive and
negative stereotypes for each category--others would also be relevant and these
need not be there.

| | 1 | 2 | 3 | 4 |
|---|---|---|---|---|
| Seniors | positive, e.g., wise, kind, grand parently, active | negative, e.g., dependent, senile, burden to others, inactive, crabby | not stereotyped | not enough information to code or NA |

| | 1 | 2 | 3 | 4 |
|---|---|---|---|---|
| Children | positive, e.g., sweet, innocent, charming | negative, e.g., noisy, bratty, messy | not stereotyped | not enough information to code or NA |

| | 1 | 2 | 3 | 4 |
|---|---|---|---|---|
| Teenagers | positive, e.g., reasonable, sensible, studying hard, involved in many activities | negative, e.g., rebellious, obsessed with sexuality/rock music/being "in", inconsiderate | not stereotyped | not enough information to code or NA |

| | 1 | 2 | 3 | 4 |
|---|---|---|---|---|
| Handicapped/ Chronically- ill | positive, e.g., showing exceptional bravery, strength, and perserverance in the face of difficulty | negative, e.g., helpless, passive, dependent burden | not stereotyped | not enough information to code or NA |

| | 1 | 2 | 3 | 4 |
|---|---|---|---|---|
| Very poor | positive, e.g., warm, caring, generous, struggling in a difficult situation | negative, e.g., lazy, ignorant, untrustworthy | not stereotyped | not enough information to code or NA |

| | 1 | 2 | 3 | 4 |
|---|---|---|---|---|
| Very rich | positive, e.g., philanthropists, intelligent, using money unselfishly | negative, e.g., materialistic power- hungry, ruthless | not stereotyped | not enough information to code or NA |

| | 1 | 2 | 3 | 4 |
|---|---|---|---|---|
| Communists | positive, e.g., well-intentioned, collectivist, sharing social responsi- bility | negative, e.g., secretive, villains, threat to free world | not stereotyped | not enough information to code or NA |

| | 1 | 2 | 3 | 4 |
|---|---|---|---|---|
| Homosexuals | positive, e.g., sensitive, caring, into the fine arts | negative, e.g., limp wrist, lisp, butch or other stereotypes | not stereotyped | not enough information to code or NA |

- 18 -

## Part 6. Global Impressions

41. How involving was the program?

| 1 | 2 | 3 |
|---|---|---|
| not al all | somewhat involving | very involving |

42. How would you best describe the political philosophy of this program?

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| apolitical | left-wing (liberal, socialist) | centre | right-wing (conservative, capitalist) | definitely political but not identifiably left or right |

43. Considering the country of origin of this program, how nationalistic was it? (e.g., "rah rah for our country"; our country or its citizens are especially wonderful in some way)

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| definitely not nationalistic | | can't decide unsure | | definitely nationalistic |

For each of the following questions (44-49) check the statement that best describes the take-away message.

44. Laws/authority/the state:

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| no inform. | are always right | may be wrong, but still must be obeyed (The Law is the Law") | may be wrong but can be worked around or bent as needed | may be wrong and the best avenue for change is working outside the system (revolution or vigilantes taking law into their own hands) |

45. The powerful/authoritative/knowledgeable are:

(a)

| 1 | 2 | 3 | 4 | 5 | 6 |
|---|---|---|---|---|---|
| all males | mostly male but some important females | mixed | mostly female but some important males | all females | N/A |

(b)

| 1 | 2 | 3 | 4 | 5 | 6 |
|---|---|---|---|---|---|
| all mainstream non-ethnics | mostly mainstream non-ethnics but some important ethnics | mixed | mostly ethnics but some important mainstream non-ethnics | all ethnics | N/A |

- 19 -

46. How complex was the plot (in fiction) or how complex were the
    issues/topics as presented (in non-fiction)?

    1. relatively simple        2. relatively complex

47. How would you rate the quality of the acting/announcing/interviewing
    overall, relative to other programs of this type?

    | 1 | 2 | If poor, specify why |
    |---|---|---|
    | relatively poor | relatively good | |

48. How would you rate the quality of the program in a technical sense (sound,
    pictures, etc.)?

    | 1 | 2 | 3 |
    |---|---|---|
    | poor quality (with or without special effects) | professional (slick) but no special effects | slick and special effects |

49. a)  Was there any portrayal of religion or comments concerning religion
        in the program?

    | 1 | 2 | 3 | 4 | 5 |
    |---|---|---|---|---|
    | definitely not | | can't decide unsure | | definitely yes |

    If yes, specify_____

    b)  If religion or religious people were discussed or portrayed how would
        you evaluate this discussion or portrayal?

        1. a) joke/humorously, with definite negative impression
           b) joke/humorously, with definite positive impression
           c) both are present

        2. a) seriously, with definite negative impression
           b) seriously, with definite positive impression
           c) both are present

Part 7:  Subject information

50. How many hours do you typically watch TV in each time period?  Please think
    carefully about each time and enter your most accurate estimate of your TV
    viewing for that period.

|  | Before Noon | Noon to 7:00 pm | After 7:00 pm |
|---|---|---|---|
| Monday | | | |
| Tuesday | | | |
| Wednesday | | | |
| Thursday | | | |
| Friday | | | |
| Saturday | | | |
| Sunday | | | |

51. Please list in order your favorite shows.

    1.(most favorite)_____
    2._____
    3._____
    4._____
    5._____
    (Use the back of the page to continue if necessary)

52. If different from above list the shows that you most often watch.

    1.(watch most often)_____
    2._____
    3._____
    4._____
    5._____
    (Use the space at the end to continue if necessary)

53. Most people have different reasons for watching television.  Such as
    relaxation, information, entertainment.  Please list the various reasons
    you watch TV in order of importance to you.

    1. (Most important)_____
    2._____
    3._____
    4._____
    5._____
    (Use the space at the end to continue if necessary)

54. On the following scale indicate how often you watch the show you've
    just seen.

| 1 | 2 | 3 | 4 | 5 | 6 |
|---|---|---|---|---|---|
| every week | about twice each month | about once each month | about every few months | about a couple of times a year | never seen it before |

55. How much did you like this show?

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| Not at all.<br>Disliked it | | | | Liked it<br>a lot |

56. Age _____

57. Sex _____

58. Faculty _____

59. Year _____

60. How many hours do you typically spend studying in each time period? Please think carefully about each time and enter your most accurate estimate of your studying for that period. This does not include time spent in lectures.

| | Before Noon | Noon to 7:00 pm | After 7:00 pm |
|---|---|---|---|
| Monday | | | |
| Tuesday | | | |
| Wednesday | | | |
| Thursday | | | |
| Friday | | | |
| Saturday | | | |
| Sunday | | | |

61. Ethnic background _____

62. Were you born in Canada? Yes___ No ___
If no, how many years have you been here? _____

63. Were your parents born in Canada? Yes ___ No___
If no, how many years have they been here? _____

64. Were your grandparents born in Canada? Yes___ No ___
If no, how many years have they been here? _____

65. What is the primary language spoken by you, _____,
your parents, _____, at home?

66. Educational goal (highest degree you hope to get) _____

67. Occupational goal _____

68. Father's current occupation _____
If unemployed or retired, last occupation _____

69. Father's highest education _____

70. Mother's current occupation _____
If unemployed or retired, last occupation _____

71. Mother's highest education _____

Appendix B

CODING SHEET

**A.   General Information**

1.   Program Title _____

2.   Program ID _____

3.   Length of program in minutes _____

4.   Channel _____

5.   Date of program _____

6.   Start time of program _____ A.M./P.M.   (Circle one)

7.   Coder _____

8.   Date of coding _____

9.   Program production source (country) _____

10.  Canadian content:   Yes____      No____

11.  Interruption Count: tally #_____
     (number of times program was interrupted for ads, newsflashes, etc.)

12.  Notes taken during program:

| Bit or Segment topic | Length | Countries mentioned | Ethnic Groups Mentioned |
|---|---|---|---|
| 1. | | | |
| 2. | | | |
| 3. | | | |
| 4. | | | |
| 5. | | | |
| 6. | | | |
| 7. | | | |
| 8. | | | |
| 9. | | | |
| 10. | | | |
| | | | |
| 12. | | | |
| 13. | | | |
| 14. | | | |
| 15. | | | |

Female prominent characters in order of appearance (*ethnics!)
1._____   5._____   9._____   13._____
2._____   6._____   10_____   14._____
3._____   7._____   11._____  15._____
4._____   8._____   12._____  16._____

Male prominent characters.
1._____   5._____   9._____   13._____
2._____   6._____   10_____   14._____
3._____   7._____   11._____  15._____
4._____   8._____   12._____  16._____

**B. Commercials**

1. Were there any commercials?     No_____     Yes_____

2. Mention of program sponsorship?   No_____     Yes_____

**C. CRITC Coding**

1) Audience:  1. Children    2. Other

2) Informative:  1. No    2. Yes

3) Religious:   1. No    2. Yes

4) Animated:   1. Live    2. Both    3. Animated

5) Program Type:

Non-fiction, Informative, Instructive
| 1. Direct instruction | 2. How to and informational | 3. Religious Service |

Non-fiction, Informative, Real World
| 4. News/weather | 5. News/special coverage | 6. News analysis commentary |
| 7. News and current events magazine | 8. Sports/coverage of event | 9. Sports/magazine |
| 10. Documentary (historical, visual arts, people biography) | 11. Talk show/ interview | 12. Documentary science & nature |

Non-fiction Entertainment
| 13. Reality programs | 14. Talk/show/variety | 15. People and places magazine on location |
| 16. Game show | 17. Variety (dance, music, comedy, vignettes) | 18. Cultural events or performances |

31. Music videos

Fiction - Comedy
| 19. Situational Comedy | 20. Other comedy story |

Fiction/Action/Adventure
| 21. Western | 22. Police/detective/ crime | 23. Other |

Fiction, Other Drama
| 24. Medical | 25. Horror/scary | 26. Soap operas |
| 27. Other | 28. Historical Drama | 29. Classical Drama |

30. Modern Classics

6) **Expectations/Familiarity:**

1. Series with mostly the same major characters or presenting people and mostly the same format and settings from one program to next (very few new major characters occur in each episode). (e.g., Captain Kangaroo, Dallas, Cosby Show, Sesame Street), (i.e., high expectation of familiarity from one episode to another).

2. Series with generally the same format/narrator/announcer/continuing characters but at least half of the people in the program are different from one episode to the next. The setting may be the same from one episode to another (e.g., Johnny Carson, game shows or there may be major changes in the settings from one episode to another (e.g., Fantasy Island, Quincy, Wide World of Animals, Nature of Things).

3. Series with different people and content in each episode but continuing format (e.g., NOVA), OR series with continuing characters over a few (2-10) episodes, i.e., mini-series (e.g., Roots, Masterpiece theatre series), OR series with a completely unrelated story each program but the same person who introduces it (e.g., Hitchcock, Twilight Zone).

4. No continuing people/characters, content or settings (e.g., movies, special broadcasts, etc.).

7) Is the program in     1. story format        3. not sure, can't decide
                         2. non-story format

8) **Content Time Demands:** (You need to use a watch for this question)

Time usually devoted to story or bit:

**Single episode**   (If story does not begin and end in one episode then code as multiple episode)

1. Less than 5 minutes          If you believe this episode is not typical
2. 5 to 15 minutes              of other episodes of this program, check
3. 16 to 30 minutes           here_____
4. 31 minutes to 1 hour
5. 1.01 hours to 1 1/2 hours
6. 1 1/2 hours or more

**Multiple episodes** (i.e., single episode is not complete on its own; story continues)

7. Finite number of episodes (e.g., mini series with a continuing story but with a definite ending)

8. Indefinite number of episodes (e.g., soap opera where the story never really ends)

4

D.  UBC CODING

### Part 1: Canada, the U.S., and other Countries

(Note: As you watch the program, list countries shown/mentioned in sequence as they
occur beside the numbers 1-15 on the front page of the coding sheet, but do not
fill in the table below until the show ends.)

 1.  (a)  If there was anything about Canada, the U.S., or other countries in the
          program, check the following table as appropriate. Indicate whether the
          country was a major focus, minor focus, or passing reference, as well as
          whether it was the subject of joke. Then indicate how it was portrayed,
          on balance, or whether there was not enough information to code.

| | major focus | minor focus | passing reference | joke | more negative emphasis | balanced +/- | more positive emphasis | not enough information to code |
|---|---|---|---|---|---|---|---|---|
| Canada | | | | | | | | |
| U.S.A. | | | | | | | | |
| Other countries (specify) 1. | | | | | | | | |
| 2. | | | | | | | | |
| 3. | | | | | | | | |
| 4. | | | | | | | | |
| 5. | | | | | | | | |
| 6. | | | | | | | | |
| 7. | | | | | | | | |
| 8. | | | | | | | | |
| 9. | | | | | | | | |
| 10. | | | | | | | | |
| 11. | | | | | | | | |
| 12. | | | | | | | | |
| 13. | | | | | | | | |
| 14. | | | | | | | | |
| 15. | | | | | | | | |

(b) Was there any reference to or portrayal of English Canada or English-speaking Canadians?

no___      unsure___      yes___

If yes, how much of the program's focus did it have?

major focus___          passing reference___
minor focus___          joke context___

(c) Was there any reference to or portrayal of French Canada or French-speaking Canadians?

no___      unsure___      yes___

If yes, how much of the program's focus did it have?

major focus___          passing reference___
minor focus___          joke context___

(d) Would a person from another country get any indication that Canada is a bilingual country?  (e.g., portrayal of Francophones in an Anglophone context or vice versa, etc.)
no___      unsure___      yes___

Specify_____

**Part 2: North American Ethnic Minorities**

2. (a) Were any North American ethnic minorities portrayed?

   1. no          2. yes

   (b) The prominent characters in the program were:

| 1 | 2 | 3 | 4 | 5 | |
|---|---|---|---|---|---|
| all mainstream non-ethnics | mostly mainstream non-ethnics but some important ethnics | mixed | mostly ethnics but some important mainstream non-ethnics | all ethnics | not applicable |

   (c) Were there any verbal or visual jokes about ethnic minorities?

   1. no     2. yes

   (d) Complete this table for the ethnic individuals identified on the first page. If not enough information was given in the program to code them here, do not put them in this table, just note them on the front page.

| Individual's ethnic group | sex | LEVEL OF FUNCTIONING IN MAINSTREAM NORTH AMERICAN SOCIETY | | | STRENGTH OF ETHNIC IDENTITY | | | FINAL IMPRESSION | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | | functions adequately | problems functioning due to ethnicity | problems functioning not due to ethnicity | no evidence of ethnic identity | some ethnic traces | strongly ethnic identified | positive overall impression | neutral, mixed or can't decide | negative overall impression |
| 1. | | | | | | | | | | |
| 2. | | | | | | | | | | |
| 3. | | | | | | | | | | |
| 4. | | | | | | | | | | |
| 5. | | | | | | | | | | |
| 6. | | | | | | | | | | |
| 7. | | | | | | | | | | |
| 8. | | | | | | | | | | |
| 9. | | | | | | | | | | |
| 10. | | | | | | | | | | |
| 11. | | | | | | | | | | |
| 12. | | | | | | | | | | |
| 13. | | | | | | | | | | |
| 14. | | | | | | | | | | |

(e) Was there any clear evidence (portrayal or reference) of racism or prejudice?

_____no   _____yes    If yes, was it portrayed as:
                      _____acceptable (e.g., let pass; not contradicted)
                      _____unacceptable (e.g., comeback)

3. (a) Does the program take place in a current North American setting?

No_____     Yes_____

(b) If yes, did the program portray the following?

1. Everyday home life of a North American (rich or poor)   no___   yes___

2. Typical North American workplace (eg., factory, labour
   job, office jobs, <u>with focus on the workers</u>)          no___   yes___
   Specify briefly_____

3. Typical public life (eg., shopping, public transport,
   places providing service such as post offices,         no___   yes___
   laundromats, banks, restaurants, <u>with focus on
   people receiving service</u>)
   Specify briefly_____

4. Health care or legal (non-police) settings in N.America no___   yes___
   Specify briefly_____

5. Police or military settings in North America            no___   yes___
   Specify briefly_____

(c) Were people shown doing <u>spare-time</u> activities?        no___   yes___

   Specify briefly_____

(d) (i) Was there any reference to or portrayal of television within the
        program? (e.g., show on TV personalities or programs, fictional
        program about a character who is a TV producer, people shown watching
        TV)

        ____1_____2_____3_____4_____5____
        definitely           can't             definitely
        not                  decide            yes

   Specify briefly_____

   (ii) Was there any reference to or portrayal of reading within the program?
        (e.g., show on literary personalities, fictional program about a
        writer, people shown reading)

        ____1_____2_____3_____4_____5____
        definitely           can't             definitely
        not                  decide            yes

   Specify briefly_____

Part 3: The Sexes

4.  Were the prominent characters in the program (those you listed on the front page and did not later cross off)

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| mostly male | mostly male but some important females | even mix of females and males | mostly female but some important males | mostly female |

5.  (a) Did you notice any sexist comments/jokes/putdowns about females in this program? (e.g., "Woman driver" jokes, using the words "broad" or "dame", etc.)

    1. no    2. yes    If yes, specify_____

    (b) What's the bottom line message of this program re sexist messages about females?

    1. acceptable (e.g., comment let pass)    2. unacceptable (e.g., comeback to comment)

6.  (a) Did you notice any sexist comments/jokes/putdowns about males in this program? (e.g., comments about men only having one thing on their mind, "dirty old man", "male chauvinist pig" comments, etc.)

    1. no    2. yes    If yes, specify_____

    (b) What's the bottom line message of this program re sexist messages about males?

    1. acceptable (e.g., comment let pass)    2. unacceptable (e.g., comeback to comment)

7.  Were there any direct or indirect references to a relationship between mood or emotion/pain/discomfort and the menstrual cycle?

    1. No    2. Yes

8.  Was romance a part of the program?

| 1 | 2 | 3 |
|---|---|---|
| not at all | some romance | romance is a major focus |

9.  Was sex (portrayal or reference) a part of the program?

in humans          in animals
1. none            1. none
2. some            2. some
3. a lot           3. a lot

10. (a)

Heterosexual interaction:

complete the following as appropriate:

| Relationship is not clear | Married, living together | married, not living together | in a committed love relationship, living together | in a committed love relationship, not living together | friends but not in a love relationship | acquaintances | strangers | family (blood or inlaw) | HOW WAS THE RELATIONSHIP DEPICTED? |
|---|---|---|---|---|---|---|---|---|---|
| | | | | | | | | | loving, caring |
| | | | | | | | | | cool, casual |
| | | | | | | | | | exploitive |
| | | | | | | | | | hostility included (psychological/verbal aggression) |
| | | | | | | | | | physical aggression included |
| | | | | | | | | | AGES OF PEOPLE IN RELATIONSHIP |
| | | | | | | | | | child (pre-puberty) |
| | | | | | | | | | teenager (13 to 19) |
| | | | | | | | | | young adult (20 to 35) |
| | | | | | | | | | middle aged (35 to 55) |
| | | | | | | | | | older (55 or over) |
| | | | | | | | | | RELATIONSHIP IS CLEARLY ROMANTIC |
| | | | | | | | | | SEXUAL BEHAVIOR — flirting verbally or showing sexual interest |
| | | | | | | | | | kiss/touch but no clear sexual intentions |
| | | | | | | | | | kiss/touch with clear sexual intentions |
| | | | | | | | | | clear implication of sexual but no outright portrayal |
| | | | | | | | | | clear portrayal of sexual act |
| | | | | | | | | | explicit reference to sex between people in relationship (not hint or innuendo) |
| | | | | | | | | | relationship portrayed without any sexual behavior |

G

10. (b) complete the following as appropriate

| HOW WAS THE RELATIONSHIP DEPICTED? | Gay interaction (Specify F or M): | 1. Relationship is not clear | 2. married, living together | 3. married, not living together | 4. in a committed love relationship, living together | 5. in a committed love relationship, not living together | 6. friends but not in a love relationship | 7. acquaintances | 8. strangers | 9. family (blood or in-law) |
|---|---|---|---|---|---|---|---|---|---|---|
| loving, caring | | | | | | | | | | |
| cool, casual | | | | | | | | | | |
| exploitive | | | | | | | | | | |
| hostility included (psychological/verbal aggression) | | | | | | | | | | |
| physical aggression included | | | | | | | | | | |
| AGES OF PEOPLE IN RELATIONSHIP | | | | | | | | | | |
| child (pre-puberty) | | | | | | | | | | |
| teenager (13 to 19) | | | | | | | | | | |
| young adult (20 to 35) | | | | | | | | | | |
| middle aged (35 to 55) | | | | | | | | | | |
| older (55 or over) | | | | | | | | | | |
| RELATIONSHIP IS CLEARLY ROMANTIC | | | | | | | | | | |
| SEXUAL BEHAVIOR | | | | | | | | | | |
| flirting verbally or showing sexual interest | | | | | | | | | | |
| kiss/touch but no clear sexual intentions | | | | | | | | | | |
| kiss/touch with clear sexual intentions | | | | | | | | | | |
| clear implication of sexual act but no outright portrayal | | | | | | | | | | |
| clear portrayal of sexual act(s) | | | | | | | | | | |
| explicit reference to sex between people in indicated relationship (not hint or innuendo) | | | | | | | | | | |
| relationship portrayed without any sexual behavior | | | | | | | | | | |

11. Was any of the behavior shown/references concerned with any of the following?

| | major focus | minor focus | passing reference | presented as a joke | presented as acceptable behavior | presented as NOT acceptable behavior |
|---|---|---|---|---|---|---|
| 1. homosexual females | | | | | | |
| homosexual males | | | | | | |
| 2. group sex (3 people or more) | | | | | | |
| 3. masturbation | | | | | | |
| 4. sexual sadism/masochism | | | | | | |
| 5. exhibitionists/voyeurs | | | | | | |
| 6. fetishes | | | | | | |
| 7. transexuals | | | | | | |
| 8. transvostites | | | | | | |
| 9. other (specify) | | | | | | |
| 1. sexual assault | | | | | | |
| 2. incest | | | | | | |

12. Was there evidence regarding a double standard for females and males regarding sexual behaviour? (Circle as many as apply)

1. no    2. yes, consistent with it    3. evidence or arguments against it    4. joke

Specify_____

13. Was there any portrayal of or reference to (circle as many as apply):

1. Contraception    2. Pregnancy    3. Sexually transmitted    4. AIDs
                                          diseases (other than AIDs)
   a) serious       a) serious        a) serious                a) serious
   b) joke          b) joke           b) joke                   b) joke

5. Spontaneous Abortion    6. Induced Abortion    7. Prostitution
   (miscarriage)
   a) serious              a) serious             a) serious
   b) joke                 b) joke                b) joke

14. Was there any nudity shown in the program?

1. no    2. yes, female    3. yes, male    4. yes, child (age 4 or under)

15. Were there any people <u>shown</u> or <u>referred</u> to as being sex objects (e.g., physically exposed or acting in a manner which excites interest in the opposite sex).

    1. No        2. Yes

Complete the following table (whether or not sex objects were shown):

| Categories: | sex object absent in this category | program had no individual in this category | might possibly be considered a sex object (subtle) | sex object present for sure (blatant portrayal) | being a sex object was a major part of role | being a sex object was a minor part of role | used own sexuality to gain something else | target of sex object joke or other verbal reference |
|---|---|---|---|---|---|---|---|---|
| **female** prominent character | | | | | | | | |
| background character | | | | | | | | |
| **male** prominent character | | | | | | | | |
| background character | | | | | | | | |

While answering the following questions (16 regarding females and 17 regarding males), be sure to look at the characters you have listed on the front page.

16. ___ Check here if there were no females in the program and go to #17.

    (a) The <u>prominent</u> adult females (relative to other females in this program) were:

| 1 | 2 | 3 | 4 |
|---|---|---|---|
| predominantly in traditionally female occupations (include homemaker) | equal mix of traditionally and nontraditionally female occupations | predominantly in nontraditionally female occupations | N/A (not enough information re: occupation to decide) |

    (b) For the <u>prominent</u> adult females, which types of activities were emphasized (airtime focus) in the program? (Check more than one if necessary for different individuals)

| 1 | 2 | 3 | 4 |
|---|---|---|---|
| major focus on occupation | major focus on home/family role | major focus on social life | equal focus on occupation and home/family role |

| 5 | 6 | 7 | 8 |
|---|---|---|---|
| equal focus on home/family role and social life | equal focus on occupation and social life | equal focus on occupation, home/ family role, and social life | N/A |

(c) The <u>background</u> adult females (relative to other more prominent females in this program) were:

| 1 | 2 | 3 | 4 |
|---|---|---|---|
| predominantly in traditionally female occupations (include homemaker) | equal mix of traditionally and nontraditionally female occupations | predominantly in nontraditionally female occupations | N/A or not enough information re: occupation to decide |

(d) Were there any adult females who behaved in a <u>nontraditional way</u> (e.g., strong in an emergency, not dependent on males for guidance, assertively saying what's on her mind, etc.)?

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| definitely no nontraditional female behavior | | not sure can't decide | | nontraditional female behavior definitely present |

Specify_____

If (4) or (5) non-traditional female behavior present, was it portrayed as (circle all that apply):

a) serious   c) positive (e.g., successful/good/rewarded/competent)
b) joke      d) negative (e.g., unsuccessful/bad/punished/incompetent)

(e) Were there any adult females who acted in a <u>traditional</u> way (e.g., dependent on a male for guidance, falls apart in crisis, non-assertive, etc.)?

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| definitely no traditional female behavior | | not sure can't decide | | traditional female behavior definitely present |

Specify_____

If (4) or (5) traditional female behavior present, was it portrayed as (circle all that apply):

a) serious   c) positive (e.g., successful/good/rewarded/competent)
b) joke      d) negative (e.g., unsuccessful/bad/punished/incompetent)

(f) Were any females portrayed in a clearly <u>positive way</u> in the program?

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| definitely no positive females | | not sure can't decide | | positive females definitely present |

(g) Were any females portrayed in a clearly <u>negative way</u> in the program?

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| definitely no negative females | | not sure can't decide | | negative females definitely present |

17. ___Check here if there were no males in the program and go to #18.

(a) The <u>prominent</u> adult males (relative to other males in this program) were:

| 1 | 2 | 3 | 4 |
|---|---|---|---|
| predominantly in traditionally male occupations | equal mix of traditionally and nontraditionally male occupations | predominantly in nontraditionally male occupations (include homemaker) | N/A or not enough information re: occupation to decide |

(b) For the <u>prominent</u> adult males, which types of activities were emphasized (airtime focus) in the program? (Check more than one if necessary for different individuals)

| 1 | 2 | 3 | 4 |
|---|---|---|---|
| major focus on occupation | major focus on home/family role | major focus on social life | equal focus on occupation and home/family role |

| 5 | 6 | 7 | 8 |
|---|---|---|---|
| equal focus on home/family role and social life | equal focus on occupation and social life | equal focus on occupation, home/ family role, and social life | N/A |

(c) The background adult males (relative to other more prominent males in this program) were:

| 1 | 2 | 3 | 4 |
|---|---|---|---|
| predominantly in traditionally male occupations | equal mix of traditionally and nontraditionally male occupations | predominantly in nontraditionally male occupations (include homemaker) | N/A or not enough information re: occupation to, decide |

(d) Were there any adult males who behaved in a <u>nontraditional way</u> (e.g., shown crying, caring for children, doing domestic chores, sensitive to the needs of others)?

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| definitely no nontraditional male behavior | | not sure can't decide | | nontraditional male behavior definitely present |

Specify_____

If (4) or (5) non-traditional male behavior present, was it portrayed as (circle all that apply):

a) serious  c) positive (e.g., successful/good/rewarded/competent)
b) joke     d) negative (e.g., unsuccessful/bad/punished/incompetent)

(e) Were there any adult males who acted in a __traditional way__ (e.g., skirt chaser, tough/macho, calls the shots, life revolves around job and self)?

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| definitely no traditional male behavior | | not sure can't decide | | traditional male behavior definitely present |

Specify_____

If (4) or (5) traditional male behavior present, was it portrayed as (circle all that apply):

a) serious  c) positive (e.g., successful/good/rewarded/competent)
b) joke     d) negative (e.g., unsuccessful/bad/punished/incompetent)

(f) Were any males portrayed in a clearly __positive way__ in the program?

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| definitely no positive males | | not sure can't decide | | positive males definitely present |

(g) Were any males portrayed in a clearly __negative way__ in the program?

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| definitely no negative males | | not sure can't decide | | negative males definitely present |

18. Were there any messages indicating females are subordinate to or worth less than males; e.g., parents disappointed that it was a girl baby; any mention of men trading or owning women; women taking a back seat to and/or being obedient to men; parents preferring a son over a daughter (because he will carry on the family name, business, etc.)?

1. no    2. yes    If yes, specify what gave you this impression_____
Was this portrayed as:_____
1. acceptable        _____
2. unacceptable      _____

19. Were there any messages indicating that males are subordinate to or worth less than females, e.g., parents disappointed that it was a boy and they wanted a girl baby; parents favoring a daughter over a son?

1. no    2. yes    If yes, specify what gave you this impression_____
Was this portrayed as:_____
1. acceptable        _____
2. unacceptable      _____

## Part 4:  Aggression

In the following question, an aggressive act is one which is <u>intentional</u>, interpersonal, and (unless otherwise stated) visually portrayed and is against humans (alive or dead), humanoid objects (e.g., robots), animals, or any representations of humans or animals (e.g., cartoons).  This includes antisocial acts with the potential to do harm but from which the victim escapes uninjured. For example, intentionally trying to run someone down with a vehicle, whether successful or not, is aggression.  But if someone accidentally crashes into another vehicle in which a person is injured, this is not aggression (unless the person causing the accident was engaged deliberately in an antisocial act, e.g., speeding without regard for pedestrians).  Another example of aggression would be intentionally setting fire to a building, whether or not it resulted in injury.

On the scales for aggressive activity, avoid using numbers 2 and 4 if at all possible; they mean toward aggression or no aggression; use only if you cannot possibly assign a 1 or 5.  These questions do not relate to quantity, only whether aggression occurred.

20. (a)  Was there any physical aggression shown in this program?

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| definitely no aggression shown | | can't decide unsure | | physical aggression definitely present |

(b)  Was there any physical aggression by <u>females</u> shown in this program?

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| definitely no aggression by females | | can't decide unsure | | physical aggression by females definitely present |

(c)  Was there any physical aggression <u>against</u> females shown in this program.

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| definitely no aggression against females | | can't decide unsure | | physical aggression against females definitely present |

(d)  Was there any physical aggression by <u>males</u> shown in this program?

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| definitely no aggression by males | | can't decide unsure | | physical aggression by males definitely present |

(e)  Was there any physical aggression <u>against</u> males shown in this program?.

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| definitely no aggression against males | | can't decide unsure | | physical aggression against males definitely present |

(f)  Was there any <u>reference</u> made to physical aggression in this program:

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| definitely no reference to physical aggression | | can't decide unsure | | definitely had reference to physical aggression |

(g)  Was there any violence <u>shown</u> in the program (i.e., extreme physical aggression that is potentially fatal)?

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| definitely nonviolent | | can't decide unsure | | definitely violent |

(h)  Was there any <u>reference</u> to violence in this program?

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| definitely no references to violence | | can't decide unsure | | definitely had reference to violence |

(i)  What is the bottom line message of this program re the acceptability of physical aggression as a method of conflict resolution?  (Check more than 1 if more than 1 message was perceived.)

| 1 | 2 | 3 | 4 | 5 | 6 |
|---|---|---|---|---|---|
| physical aggression is clearly acceptable | | can't decide unsure | | physical aggression is clearly unacceptable | N/A or not enough information to code |

Specify_____

(j)  What is the bottom line message of this program re the successfulness of physical aggression as a method of conflict resolution in the short term rather than long term sense?  (Check more than 1 if more than 1 message was perceived.)

| 1 | 2 | 3 | 4 | 5 | 6 |
|---|---|---|---|---|---|
| physical aggression is clearly successful (e.g., short term goals were achieved through physical aggression) | | can't decide unsure | | physical aggression is clearly not successful (eg. short term goals were not achieved) | N/A or not enough information to code |

Specify_____

21. (a) Is there any verbal/psychological aggression in the program?

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| definitely not at all verbally/ psychologically aggressive | | can't decide | | definitely verbally/ psychologically aggressive |

Specify_____

(b) What is the bottom line message of this program re the acceptabilty of verbal or psychological aggression as a method of conflict resolution? (Check more than one if more than one message was perceived)

| 1 | 2 | 3 | 4 | 5 | 6 |
|---|---|---|---|---|---|
| verbal/psychological aggression is clearly acceptable | | can't decide | | verbal/psychological aggression is clearly unacceptable | N/A or not enough information to code |

Specify_____

(c) What is the bottom line message of this program re the successfulness of verbal/psychological aggression as a method of conflict resolution? (check more than 1 if more than 1 message was perceived).

| 1 | 2 | 3 | 4 | 5 | 6 |
|---|---|---|---|---|---|
| verbal/psychological is clearly successful (e.g., short term goals were achieved through this behavior) | | can't decide unsure | | verbal/psychological is clearly not successful (eg. short term goals were not achieved through this behavior) | N/A or not enough information to code |

Specify_____

22. Does the program give the impression that the world is a dangerous place (e.g. because of war, physical aggression of others, natural disasters, fatal traffic accidents etc.)?

| 1 | 2 | 3 |
|---|---|---|
| program gives no impression that the world is a dangerous place | some people might get the impression that the world is a dangerous place | impression is clearly given that the world is a dangerous place |

Specify_____

23. (a) Were any real guns shown in the program? No____ Yes___

(b) Who had them? (Check all that apply)

Military____ Police____ Other authority____
Good citizen____ Bad citizen____

(c) How were the guns used? (Check all that apply)

some or all not used____ aggression____
defense of self/others____ intimidation/coercion____
defense of property____ recreation____

24. Was there any portrayal of or reference to death of humans?

1. no     2. yes

If yes, put checks below as appropriate for individual deaths; for the deaths of several people (2 or more) use "s" (for several) instead of a check as appropriate.

| incident number | visual portrayal of death | ONLY references to death | death due to natural or accidental causes | cause of death was not clear | homicide | suicide | "it's a shame" message | "death necessary but it's a shame" | "no comment"/ no one cares or notices | "death necessary" message | good or neutral person dies | bad person dies | sex of dead person ( F, M, both, ?) |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| 1 | | | | | | | | | | | | | |
| 2 | | | | | | | | | | | | | |
| 3 | | | | | | | | | | | | | |
| 4 | | | | | | | | | | | | | |
| 5 | | | | | | | | | | | | | |

19

**Part 5. Issues, Controversies, and Dilemmas**

25. (a) Does this program:

    1. Present no evidence that problems (either serious or minor) exist.

    2. Deal with less serious problems such as family disagreements, boyfriend-
       girlfriend, wife-husband problems, or other problems that are relatively
       unimportant in the long run.
       Specify_____

    3. Deal with serious problems and issues (either having considerable impact
       on the life of one individual--e.g. abortion, divorce, alcoholism, or
       having impact on the lives of many--e.g. pollution, corruption in
       politics). Specify_____

    (b) Were the problems or issues (draw lines from above if you've checked both
        (a) 2 and 3):

        1. central to the plot        2. incidental
        3. portrayed seriously        4. portrayed as funny

    (c) The take-home message from this program regarding issues and controversies
        is that they are usually: (check one)

        1. clear-cut (relatively   2. not clear-cut     3. not clear-cut    4. N/A
           black and white) and       (shades of gray,     (shades of grey,
           the right answers          and some answers     and there are no
           are clear                  are better than      right or better
                                       others)             answers)

26. (a) Were there explicit (surface structure) political comments or connotation
        in the program? (circle highest applicable number)

        | 1 | 2 | 3 | 4 | 5 |
        |---|---|---|---|---|
        | definitely | | can't decide | | definitely |
        | | | unsure | | yes |

    (b) Was the content more balanced or more partisan?

        1. balanced       2. partisan

        Specify briefly_____

27. (a) Was there any portrayal of religion or comments concerning religion in the
        program?

        | 1 | 2 | 3 | 4 | 5 |
        |---|---|---|---|---|
        | definitely | | can't decide | | definitely |
        | not | | unsure | | yes |

        If yes, specify_____

(b) If religion or religious people were portrayed or discussed, indicate how
(circle as many as apply)

   (i)    joke/humorously, with definite negative impression
   (ii)   joke/humorously, with neutral or positive impression
   (iii)  seriously, with definite negative impression
   (iv)  seriously, with neutral or positive impression

## Part 6. Portrayal of People

28. Overall (global impression) is this program primarily about nice, decent, well-intentioned people?

| 1 | 2 | 3 |
|---|---|---|
| mostly nasty | even mix of nice and nasty | mostly nice |

29. (a) Was the show concerned with the rich and/or famous?

| 1 | 2 | 3 |
|---|---|---|
| not at all | somewhat | predominantly, or completely |

Tf 2 or 3, were they

(b)  1. fictional                 2. real life

Did they live in the

(c)  1. present                 2. past

(d)  If real life characters, were they

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| popular entertainment | high brow entertainment | science or politics | royalty, establishment | Other |

Specify: _____

30. (a) Were any of the following groups represented by at least one individual in the program? (Check as appropriate)

Children (under 12)         _____
Teenagers (13-18)          _____
Adults (19-50)             _____
Mature Adults (51-65)      _____
Seniors (over 65)          _____
(e.g. retired, grandparents)

|  | Sex Unclear | Male | Female |
|---|---|---|---|
| Handicapped/chronically ill | _____ | _____ | _____ |
| Very poor people | _____ | _____ | _____ |
| Very rich people | _____ | _____ | _____ |
| Communists | _____ | _____ | _____ |
| Homosexuals | _____ | _____ | _____ |

(b) If there were individuals belonging to any of the following groups, fill out the following table indicating whether they were shown in ways consistent with the positive or negative stereotypes described , or neither. Check the last box if there was not enough information to code.

Check as many as apply.

Please note that the stereotypes described are merely examples of positive and negative stereotypes for each category—others would also be relevant and these need not be there.

| GROUP | POSITIVE STEREOTYPE | NEGATIVE STEREOTYPE | PRESENT BUT PORTRAYAL NOT STEREOTYPED | PRESENT BUT NOT ENOUGH INFORMATION TO CODE |
|---|---|---|---|---|
| Seniors | wise, kind, grand parently, active ____ | dependent, senile, burden to others, inactive, crabby ____ | | |
| Children | sweet, innocent, charming ____ | noisy, bratty, messy ____ | | |
| Teenagers | reasonable, sensible, studying hard, involved in many activities ____ | rebellious, obsessed with sexuality/rock music/being "in", inconsiderate ____ | | |
| Handicapped/ Chronically-ill | showing exceptional bravery, strength, and perserverance in the face of difficulty ____ | helpless, passive, dependent burden ____ | | |
| Very poor | warm, caring, generous, struggling in a difficult situation ____ | lazy, ignorant, untrustworthy ____ | | |
| Very rich | philanthropists, intelligent, using money unselfishly ____ | materialistic power-hungry, ruthless ____ | | |
| Communists | well-intentioned, collectivist, sharing social responsi-bility ____ | secretive, villains, threat to free world ____ | | |
| Homosexuals | sensitive, caring, into the fine arts ____ | limp wrist, lisp, butch or other stereotypes ____ | | |

Part 7.  Global Impressions

31. How involving was the program?

| 1 | 2 | 3 |
|---|---|---|
| not at all | somewhat involving | very involving |

32. (a)  Being humourous was:

| 1 | 2 | 3 |
|---|---|---|
| not at all intended | a minor goal of the show | a major goal of the show |

(b)  How humorous were the parts that were intended to be humourous?

| 1 | 2 | 3 |
|---|---|---|
| not at all humourous/none | some/mildly humourous | most/very humourous |

The final questions deal with the overall message you are left with.  These messages are not necessarily specifically stated or even intentionally implied by the producers.

33. How would you best describe the political philosophy of this program?

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| apolitical | left-wing (liberal, socialist) | centre | right-wing (conservative, capitalist) | definitely political but not identifiably left or right |

34. Considering the country of origin of this program, how nationalistic was it? (e.g., "rah rah for our country"; our country or its citizens are especially wonderful in some way)

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| definitely not nationalistic | | can't decide unsure | | definitely nationalistic |

For each of the following questions (36-39) check the statement that best describes the take-away message.

35. Laws/authority/the state:

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| no inform. | are always right | may be wrong, but still must be obeyed ("The Law is the Law") | may be wrong but can be worked around or bent as needed | may be wrong and the best avenue for change is working outside the system (revolution or vigilantes taking law into their own hands) |

36. The military and/or police:

(a)

| 1 | 2 | 3 | 4 |
|---|---|---|---|
| need more authority | have the right amount of authority | have too much authority | N/A |

(b)

| 1 | 2 | 3 | 4 |
|---|---|---|---|
| need to be stronger | are appropriately strong | are too strong | N/A |

(in terms of
numbers and/or
money, equipment)

(c)

| 1 | 2 | 3 | 4 |
|---|---|---|---|
| are inept | some are inept and some are competent | are competent | N/A |

37. The powerful/authoritative/knowledgeable are:

(a)

| 1 | 2 | 3 | 4 | 5 | 6 |
|---|---|---|---|---|---|
| mostly males | mostly male but some important females | mixed | mostly female but some important males | mostly females | N/A |

(b)

| 1 | 2 | 3 | 4 | 5 | 6 |
|---|---|---|---|---|---|
| all mainstream non-ethnics | mostly mainstream non-ethnics but some important ethnics | mixed | mostly ethnics but some important mainstream non-ethnics | all ethnics | N/A |

38. Current protection of the environment

| 1 | 2 | 3 | 4 |
|---|---|---|---|
| is not sufficient | is sufficient | is too strong for economic good health | N/A |

Part 8:  Structure of Program

39. When does the program take place

| 1 | 2 | 3 | 4 |
|---|---|---|---|
| current (within a decade) | past i.e. historical | future | combination specify: 1 & 3 1 & 2, 2 & 3, 1, 2, 3 |

40. How complex was the plot (in fiction) or how complex were the
    issues/topics as presented (in non-fiction)?

    1. relatively simple      2. relatively complex

41. How hard/easy was the program to follow?

(a) Could someone leave the room frequently or tune in during the middle of the program and still follow the story or comprehend the parts of the program (e.g., news) they did see?

___no    ___yes        Now, circle (b) or (c) below:

(b) When in the room with the TV, could someone divide attention fairly readily between TV and other activities (eg. knit, look at a magazine), by listening and occasionally looking at the screen?

or

(c) would it be difficult to divide attention with other activities because they would be likely to miss something essential (i.e., in order to understand the program it is necessary to both watch the screen and listen)?

42. How would you rate the quality of the acting/announcing/interviewing overall, relative to other programs of this type?

| 1 | 2 |
| --- | --- |
| relatively poor | relatively good |

If poor, specify why
_____
_____

43. How would you rate the production values of the program in a technical sense?

| 1 | 2 | 3 |
| --- | --- | --- |
| poor quality (with or without special effects) | professional (slick) but no special effects | slick and special effects |

44. What was particularly notable about this program?
___nothing

Positive:_____
_____
_____
_____

Negative:_____
_____
_____
_____

Neutral:_____
_____
_____
_____

45. Need to consult re: the specific questions listed for each of the following pages:

| | |
|---|---|
| 1. _____ | 14. _____ |
| 2. _____ | 15. _____ |
| 3. _____ | 16. _____ |
| 4. _____ | 17. _____ |
| 5. _____ | 18. _____ |
| 6. _____ | 19. _____ |
| 7. _____ | 20. _____ |
| 8. _____ | 21. _____ |
| 9. _____ | 22. _____ |
| 10. _____ | 23. _____ |
| 11. _____ | 24. _____ |
| 12. _____ | 25. _____ |
| 13. _____ | 26. _____ |

After viewing the program, fast forward through commercials to the start of the following program. Is the program the same one as specified in the TV Guide Listings?

No____     Yes____

Name of program following program viewed_____

If there are discrepancies, note them here_____

_____

_____

Appendix C

Audience Research Project
Volunteer Information

If you are willing to participate in this research, please answer the following questions. All of the information will remain confidential.. When you participate this sheet will be given back to you. You will not be asked to put your name on the questionnaire you complete then. This will ensure that the data you provide will be confidential. If you decide not to participate this sheet will be destroyed.

We are not able to pay all participants, but at the end of the project we will randomly select the names of three participants. The first name selected will win $100, the second $75, and the third $50.

Name_____    Phone number_____

Best time to call_____

Age _____

Sex _____

Faculty _____

Year _____

Ethnic background _____

Were you born in Canada? Yes___    No ___
If no, how many years have you been here? _____

Were your parents born in Canada? Yes ___    No___
If no, how many years have they been here? _____

Were your grandparents born in Canada? Yes___    No ___
If no, how many years have they been here? _____

What is the primary language spoken by you, _____,
your parents, _____, at home?

Father's current occupation _____
     If unemployed or retired, last occupation _____

Father's highest education _____

Mother's current occupation _____
If unemployed or retired, last occupation _____

Mother's highest education _____

Appendix D

STATISTICAL CONSULTING AND RESEARCH LABORATORY

DEPARTMENT OF STATISTICS

THE UNIVERSITY OF BRITISH COLUMBIA

\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*

TO:    David Wotherspoon                                    REF:    File 87–10–099

Psychology, UBC


FROM: Peter Schumacher                                     DATE: Nov. 10, 1987

Managing Consultant

---

Suppose you have a $k$–point ordinal scale, which $N$ subjects use to answer a question. A single expert also gives a score, which we will denote $X^*$. The proposed statistic will summarize the degree to which the subjects agree with the expert. Moreover, it will also be reasonable to use the statistic to compare across different scales and $X^*$'s.


**Definition of the Statistic.**

The proposed statistic differs algebraically from what we discussed at our meeting, because further examination revealed that there was no simple and elegant way of standardizing the scale of that statistic. Thus, for example, one could not have used it to compare two questions with different scales, or even two questions with different expert ratings but on the same scale.

However, the spirit of the original statistic is retained here, in that it incorporates the total 'distance' of subjects from the expert. Essentially, one assigns a positive score to each subject who

1

agrees with the expert, and also to each subject who disagrees. Then one takes the sums of scores over the two respective groups; call these sums $A$ and $D$ respectively. The new statistic is

$$\frac{A - D}{A + D,}$$

which we shall call $T$. (The notion of taking this kind of ratio is shared by the Goodman–Kruskal Gamma coefficient for agreement in ordered contingency tables. [1])

It follows that if no–one agrees with the expert, then $A = 0$, and $T = -1$, regardless of the degree of disagreement of any individual. If everyone agrees with the expert, then $D = 0$ and $T = +1$. These facts hold for any scale, any value of the expert's rating, and any number of subjects; these are necessary conditions for inter–question comparisons. Indeed, these facts hold true for any scoring scheme as well, which shall be examined below.

Recall that we discussed the concept of **chance agreement**. Suppose subjects scored randomly, paying no attention to the question's meaning. One would expect an approximately even (or uniform) distribution of scores. Thus there would be some subjects who agreed with the expert by chance alone. Intuitively, the statistic $T$ should have an identifiable point corresponding to expected chance agreement. A natural choice is zero, for then positive values of $T$ indicate a level of agreement in excess of, and negative ones a level of agreement below, this benchmark.

The trick to accomplish this is to define the scores assigned to subjects in a certain way. Divide the group into those who agree with the expert, and those who don't. Denote by $a_i$ the score given to the $i^{th}$ agreeing subject; and let $d_j$ be the score for the $j^{th}$ disagreeing subject. Now define $d_j$ to be the number of points on the scale by which subject $j$'s score differs from the expert's, ignoring the direction. And $D$ is the sum of these scores.

Note that we originally discussed using the square of $d_j$ at our meeting; however, this will tend to inflate the effect of outliers on the statistic, and has no other apparent advantage.

Subjects who agree with the expert will all be assigned the same score: $a_i = a$, for all $i$. We want to define 'a' so that under uniform (random) scoring, $T = 0$. The choice of 'a' to do this will

depend on the number of points $k$ on the scale, on the expert's rating $X^*$, and on the number of subjects $N$. So for a given question, $a$ will have to be worked out using these known quantities.

In what follows, a subscript '0' will denote values under uniform scoring. Using the definition of $T$ as $(A - D)/(A + D)$, setting $A_0 = D_0$ will make $T_0 = 0$. Under uniform scoring, we expect $N/k$ subjects to fall on each point. Since the $d_j$'s are just the number of points by which the subjects disagree with the expert, $D_0$ can be calculated. And using $A_0 = D_0$, plus the fact that $A_0 = (N/k) \times a$, one gets $a = (k/N) \times D_0$.

An example may help to make this more clear. Suppose one had a five-point scale, with 100 subjects, and that the expert circled the second point from the left on the scale. Then the possible values of the $d_j$ are 1, 1, 2, and 3. Under random uniform response behavior, 20 subjects fall on each point. Then $D_0 = 20 \times 1 + 20 \times 1 + 20 \times 2 + 20 \times 3 = 140$. And $a = (5/100) \times 140 = 7$. Thus each agreeing subject will receive a score of 7. Now suppose the actual observed totals of respondents falling at each point were (15,30,25,15,15). Then $D = 15 \times 1 + 25 \times 1 + 15 \times 2 + 15 \times 3 = 115$, $A = 30 \times 7 = 210$, and $T = (210 - 115)/(210 + 115) = 0.292$. The fact that $T$ is positive is consistent with the observed number of subjects in agreement with the expert, 30, being in excess of 20, the number expected under randomness.

**Further Comments.**

$T$ is essentially a scaled version of the total agreement less the total disagreement, $A - D$, where the scores $a_i$ and $b_j$ define numerically what is meant by '(dis)agreement'. Dividing by A + D then standardizes the range of T, so that inter-question comparisons are possible. One cannot use $A - D$ alone, for the possible values of $D$ (and ultimately of $A$ through $a$), depend on $k$ and $X^*$, and so differences or similarities in $A - D$ for two questions represent not only subject's feelings, but also scale properties and the expert response.

There is one drawback to the definition of $T$. When no-one agrees with the expert, $T = -1$, regardless of the magnitude of disagreement. This can be seen from the definition: when no-one