

CULTURAL INDICATORS PROJECT

TV MESSAGE ANALYSIS

THE ANNENBERG SCHOOL FOR COMMUNICATION

UNIVERSITY OF PENNSYLVANIA

Recording Instrument

(Revised June 7, 1994)

Entertainment

INSTRUCTIONS TO CODERS

General Instructions

The recording unit for entertainment programming is the program, a single fictional story presented in dramatic form. For the purpose of this recording instrument it need not be identical with the term as used in newspaper TV "program" listings, though it usually is. A half-hour cartoon show may contain three complete ten-minute plots; each of these ten-minute dramatic entities would constitute separate "programs" and each would be separately analyzed with this instrument.

Complete one of each program characteristics sheet for each program; one character sheet for each character, both major and minor; one angry character sheet for each character that shows anger; one anger scene sheet for each scene involving anger; one animal scene sheet for each scene including animals; and one violent act sheet for each act of violence. A completed coding of a program will consist of the following contents in the following order:

1. Character List Sheet
2. Program Coding Sheets (pp. 7-11)
3. Character Coding Sheets (majors, pp. 12-25; minors, pp. 26-33)
4. Angry Character Sheets (pp. 34-35)
5. Violent Action Coding Sheets (pp. 36-40)

These sheets should be fastened together and turned in to the coding supervisor. The character coding sheets should be ordered according to the speaking order of characters (or in order of physical appearance if the character is a non-speaking animal), i.e., the order of characters given in the character list. Thus, major and minor character coding sheets may be interspersed. The angry character sheets should be placed as a group after the major and minor character sheets, but according to the order in which the characters become angry.

Coding Characters

On the character list form write, in the order of speaking appearance in the program (or physical appearance if the character is a non-speaking animal), the names of the characters featured in the program. Next to each character's name indicate whether he/she is major or minor.

Major characters are all those who play leading roles representing the principal types essential to the story. The story would not be the same if those characters were omitted. On average, there are usually no more than three or four major characters in each program. All other characters in the program are considered minor characters. Using the appropriate major or minor character coding sheet, code all items for each speaking character in the program. Use as many sheets as necessary, coding only one character per coding form.

Code **all** speaking characters. A non-speaking character can be coded if that character is dramatically significant and is clearly shown to be unable or unwilling to speak, e.g., deaf-mute persons, clowns that communicate through pantomime, non-humanized animals). Characters do not have to speak English, nor even to speak an Earth language to be considered "speaking," but they must be shown to be communicating in a way analogous to human speech. Narrators are not considered to be characters regardless of whether they are seen or not, unless the narrator is presented as a character existing in the story-space of the other characters in the story.

In the space provided, write in the character's full name and/or anything else that may be necessary to precisely identify him/her if you do not have a proper name. For example, hair color may be required to distinguish between two parking lot attendants who are not named in the program, have speaking or essential roles, and are otherwise similar. In such a case, "Attendant #1" and "Attendant #2" are unsatisfactory (even if the program's credits list the two characters as such). "Dark-haired attendant" and

"light-haired attendant" would be appropriate designations.

Angry characters are characters (either major or minor) who exhibit anger during the course of the program. The focus of the angry character sheet is to capture the way in which the person exhibits anger, the causes of his/her anger and the ultimate consequences, if any, of such anger. A character may exhibit anger only once in the program's entirety and still be coded as an angry character.

ADMINISTRATIVE CODE

DECK NUMBER

IDENTIFICATION NUMBER. PROGRAM (AND EPISODE) TITLE.
Write the title name, excluding articles, in the boxes provided
(e.g., "The Simpsons" is entered simply as "Simpsons").

NOTE: This is a unique number assigned to each program and to each character coded in the program by the Annenberg School administrative staff.

1. COUNTRY OF BROADCAST. Write in and enter country code.
2. COUNTRY OF ORIGINAL PRODUCTION. Write in and enter country code.
3. NETWORK
 - 1 = ABC
 - 2 = CBS
 - 3 = NBC
 - 4 = other (write in)
4. DATE OF BROADCAST. Enter six digits: year, month, day.
5. DAY OF WEEK (1=Monday, 2=Tuesday, etc.)
6. STARTING TIME (24 hour clock, local time)
7. RUNNING TIME (in minutes)
8. PROGRAM CATEGORY (for Global TV Project)
 1. News
 2. Public Affairs
 3. Entertainment
9. FORMAT
 - 1 = cartoon
 - 2 = serial drama
 - 3 = feature film (original theatrical release)
 - 4 = non-continuing drama (TV movie)
 - 5 = live comedy (e.g., "Saturday Night Live")
10. PROGRAM GENRE
 - 0 = cannot code
 - 1 = crime/action-adventure
 - 2 = western

- 3 = situation comedy
- 4 = drama (can include programs other than plays)
- 5 = other (write in)
- 6 = reality show (e.g., "Cops", "Rescue 911", etc.)

11. NEW/OLD

- 0 = new program
- 1 = continued from previous year
- 2 = special program

12. CHILDREN'S FORMAT

- 0 = not a children's show
- 1 = live action (acted characters)
- 2 = puppets
- 3 = animation
- 4 = mixed

Entertainment

A: PROGRAM CHARACTERISTICS

PROGRAM SUMMARY: Summarize the important events in the story, mentioning the activities of the major characters.

1. TONE OF PROGRAM

- 0 = cannot code (explain)
- 1 = mostly humorous, comic, light
- 2 = neither light nor serious; mixed, unclear
- 3 = mostly serious (absence of humorous treatment)

2. PLACE OF MAJOR ACTION. Write in name of geopolitical location as specifically as possible; provide city, state/province, and country; include fantasy place; if location unclear, enter "unclear" or "insufficient information")

3. DATE OF MAJOR ACTION

- 00 = cannot code (explain)
- 01 = before the turn of the century
- 02 = turn of the century to the end of WWI/October Revolution
- 03 = Interwar period (between World War I and World War II)
- 04 = World War II
- 05 = 1946 to 1953
- 06 = 1954 to 1964
- 07 = 1965 to 1974
- 08 = 1975 to 1984
- 09 = 1985 to present
- 10 = future
- 11 = other periods (e.g. fantasy), or the action shifts over several time periods (explain, write in)

4. SETTING OF MAJOR ACTION. Enter code and write in description.

- 0 = none indicated
- 1 = urban (central city/suburb of large metropolitan area)
- 2 = small town
- 3 = rural or rustic (village, farm, ranch, etc.)
- 4 = uninhabited (desert, etc.)
- 5 = mobile (ship, plane, train, etc.)
- 6 = mixed, combination of above (describe)

ALWAYS INCLUDE A WRITTEN DESCRIPTION of the exact habitat. For example, if the major action takes place on a plane, code "5" (mobile) and write "plane" in the blank. If the setting is mixed, code "6" and write in a verbal description of the habitats that are combined, such as "trans-Atlantic ship and New York City." Please be as specific as possible in your descriptions.

This item pertains to the location of the major action of the program. Code "6" should be used only if the setting of major action involves more than one of the previous codes. For programs in which several settings are shown but in which the major dramatic action is confined to one locale, ignore the incidental settings and code the single setting of major action.

THEMES

The main themes, subjects, issues and aspects of individual stories in items #5-23 should be coded to assess each subject's emphasis in the story.

NOTE: If a subject is not presented in the program, use code "0" to ensure that the item has not been overlooked. There should be at least one theme category coded "3" for each story, but in most cases no more than three.

- 0 = no attention is paid to the subject
- 1 = subject is present but minor; incidental to the story
- 2 = subject is significant to the story
- 3 = subject is the outstanding issue or focus of the story

5. INTERNATIONAL/NATIONAL POLITICS. Includes: international negotiations, treaty or agreement signings, international meetings of intergovernmental or nongovernmental organizations, official state visits, unofficial visits of individuals or groups, formal diplomatic procedures, alleged or confirmed treaty violations, arms negotiations; national and regional policy; national and regional ceremony or celebration, ceremony in one country for events in another country; appointment, resignation, or death of a public official; operations of party organizations; meetings of national and regional political organizations; national and regional elections or campaigns. Also includes operations and resolutions of national or sub-national legislative bodies on legal, budgetary, or fiscal issues.

6. ESPIONAGE/SURVEILLANCE. Police or private investigation (e.g. a detective to follow someone for personal, criminal, or other reasons); domestic and international spying or intelligence agency operations and economic (including industrial) or political espionage.
7. WAR/ARMED FORCES. Actual organized collective violence, or threat thereof. Concerns both regular and irregular armed forces. Includes irregular transfer of power, attempted coups, civil strife (violent confrontations between opposing factions or between advocates and police), civil war (factions are armed with autonomous bases of support), guerrilla war (organized factions operating from largely independent bases of operations); military budget allocations, research and development, testing, and development of conventional weapons systems, aid and training for foreign military forces, war game; military personnel, organizations and style of life
8. BUSINESS, INDUSTRY AND LABOR. Includes production, construction, transportation, finance.
9. FINANCIAL STRESS/SUCCESS. Includes financial hardship, unemployment, poverty, homelessness; economically "downbeat"; prizes, inheritances, raises, lottery winning; economically "upbeat".
10. LAW ENFORCEMENT/LEGAL/CRIME/VIOLENCE. Includes police, other agents and agencies of law, and prisons; executions and police brutality; all aspects of the judicial process, grand jury deliberations and findings, indictments or charges dropped, trials, convictions or acquittals, serving or termination of sentences, executions, appeals processes, and deliberations of higher judicial bodies (e.g., the U.S. Supreme Court); crimes by ordinary people and public or corporate officials; corruption; illegality, gross (criminal) injustice.
11. SCIENCE/TECHNOLOGY. Includes scientific research; announcement of the death of a scientist; budgetary problems; social scientific procedures and facilities; laboratory research; "High tech" or innovative technology, judged with respect to the story context.
12. EDUCATION. Includes education systems and libraries; budgetary problems; schools, teachers, students, study.
13. COMMUNICATIONS. Includes mass media; entertainment; press, radio, TV, show business, spectator sports, books; as well as point-to-point interpersonal communication devices (post, telegraph, telephone, fax).

14. HEALTH AND MEDICINE. Includes physical and mental health
15. RELIGION. Includes church, clergy, religious customs, rituals, paganism, satanism.
16. FAMILY. Includes marriage, upbringing of children, domestic problems, inter-generational relations, children, youth, old age, pregnancy (issues such as adoption and abortion may fit under this theme as well).
17. LEISURE, RECREATION/SPORTS AND PHYSICAL CULTURE/TOURISM/FOLK CULTURE. Includes games involving physical activity; training; fitness; professional and amateur sports. Code travel only in the context of sightseeing or vacationing, not for strictly business travel. Folk culture includes artistic and cultural activities; dance; song; literature; painting, etc.
18. NATURE Includes natural resources, astronomical phenomena, etc. Code for any appearance, mention or reference of animals in the program as well as natural disasters (includes earthquakes, hurricanes, droughts, etc.) and ecology/environmental concerns or issues.
19. MAN-MADE DISASTERS AND ACCIDENTS. Includes transportation and industrial accidents, etc.
20. SUPERNATURAL. Mystical, occult; superstition, miracles, ghosts, astrology, fortune-telling, witchcraft, action of supernatural forces.
21. MINORITY GROUPS and people. Includes: racial, religious, national, ethnic, sexual and gender minorities. Homosexuals, bisexuals, gender discrimination, feminism, etc. should be coded under this theme.
22. DEATH OR DYING.
23. SEXUAL INTERACTION

INTERPERSONAL RELATIONSHIPS.

For items #24-26, code using the following scheme with two dimensions. One identifies the type of relationship and the other identifies the level of attention within each relationship. For each type of relationship, select the appropriate level of attention:

a = business-like	0 = no relationship in story
b = friendly	1 = relationship is incidental
c = hostility/tension	2 = relationship is significant
d = intimacy (sexual)	3 = relationship is outstanding feature of the story

24. MALE/MALE RELATIONSHIP

25. FEMALE/FEMALE RELATIONSHIP

26. MALE/FEMALE RELATIONSHIP

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B. MAJOR CHARACTERS

MAJOR CHARACTERS. Characters to be analyzed in this section are all those who play leading roles representing the principal types essential to the story. The story would not be the same if those characters were omitted. On average, there are usually no more than three or four major characters in each program.

NAME OF CHARACTER

SUMMARY. Summarize the character's role in the program, noting any important information, especially those things that may not be covered in other items.

1. HUMANITY

- 0 = cannot code (explain)
- 1 = human
- 2 = humanized speaking animal, machine, thing, or creature
- 3 = nonhumanized animal, machine, thing, or creature

2. GENDER

- 0 = cannot code (explain)
- 1 = male
- 2 = female
- 3 = other, no sex (write in, describe)

3. CHRONOLOGICAL AGE. Enter age as known or estimated to nearest year ("01" through "99"). If age is indeterminate or mixed, code "00" and explain. All humanized and nonhumanized animals, machines, things, and creatures are indeterminate with respect to age.

- 00 = cannot code (explain)
- 99 = 99 years or older

4. SOCIAL AGE (can be coded for all humanized characters)

- 0 = cannot code, various ages, ageless, other (write in, explain)
- 1 = pre-adolescent and adolescent period
- 2 = young adult
- 3 = settled adult
- 4 = elderly, old

5. RACE (code only real human races)

- 0 = cannot code (explain) (non-earth races, animals)
- 1 = white
- 2 = African-American
- 3 = Asian (includes Pacific islands)
- 4 = Indian (American)
- 5 = other (write in) (use for other real races)

6. ETHNICITY (write in, e.g., Hispanic, Uzbek, etc.)

- 0 = cannot code (explain)

For items #7-8, countries can be deduced (in the absence of any other information) from habits of dress, dialect/accent, etc. Include fantasy as well as real places, if indicated. In the cases of characters for whom "citizenship" or "country" may not apply (humanized, non-humanized, non-Earth, etc. creatures), consider "country" to mean "place inhabited by character on regular basis" and "citizenship" to mean "denizenship" (association with a place as an inhabitant).

7. CITIZENSHIP (write in country)

8. COUNTRY OF ORIGIN (write in country)

9. RELIGIOUS AFFILIATION

- 0 = cannot code (explain)
- 1 = Protestant
- 2 = Catholic
- 3 = Russian Orthodox
- 4 = Jewish
- 5 = Moslem
- 6 = other (write in)

10. SOCIO-ECONOMIC STATUS (use codes 1 and 3 to code extremes only)

- 0 = cannot code, other (explain, write in)
- 1 = clearly upper
- 2 = middle
- 3 = clearly lower

11. FIELD OF ACTIVITY most closely related to occupation

- 0 = no discernible occupational activity; uncertain, other, mixed (explain, write in)
- 1 = entertainment, art, sports, mass media

- 2 = agriculture, farming, nature, animals
- 3 = business, industry, finance, transport, private agency
- 4 = government, courts, law; official authority
- 5 = health, medicine, social welfare
- 6 = education (student, teacher, etc.)
- 7 = science
- 8 = religion
- 9 = illegal activity
- 10 = services, clerical workers (secretary, waiter)

12. OCCUPATION or VOCATION. Write in occupation. Be specific.

13. PORTRAYAL OF OCCUPATION

- 0 = Cannot code
- 1 = not seen, not referred to
- 2 = referred to but not seen
- 3 = seen

PERSONALITY TRAITS

Items # 14-38 will be used to describe the character's personality. Each item represents a personality trait that should be coded as outlined below, according to a five point scale:

14.	REPULSIVE	ATTRACTIVE
15.	UNFAIR	FAIR
16.	UNSOCIABLE	SOCIABLE
17.	COLD	WARM
18.	WEAK	STRONG
19.	POWERLESS	POTENT
20.	SHORT	TALL
21.	STUPID	SMART
22.	IRRATIONAL	RATIONAL
23.	UNSTABLE	STABLE
24.	BUNGLING	EFFICIENT
25.	FEMININE	MASCULINE
26.	ELDERLY	YOUTHFUL

27.	UNHAPPY	HAPPY
28.	POOR	RICH
29.	DIRTY	CLEAN
30.	VIOLENT	PEACEFUL
31.	UNSUPPORTIVE	SUPPORTIVE
32.	PASSIVE	ACTIVE
33.	DEPENDENT	INDEPENDENT
34.	SELFISH	ALTRUISTIC
35.	OBEDIENT	DISOBEDIENT
36.	AGGRESSIVE	UNAGGRESSIVE
37.	DISCIPLINED	UNDISCIPLINED
38.	DISCIPLINARIAN	PERMISSIVE

39. ROLE. Consider the character's self-presentation (demeanor)

- 0 = cannot code (explain)
- 1 = mostly light, comic
- 2 = neither light nor serious, mixed, unclear
- 3 = mostly serious

40. CHARACTER TYPE

- 0 = cannot code (explain)
- 1 = "good" -- positive or hero type
- 2 = neutral, mixed, neither, uncertain
- 3 = "bad" -- negative or villain type

41. ANGRY CHARACTER Does the character get angry in the program?

- 0 = cannot code
- 1 = yes, write in
- 2 = no

GOALS. Concerns the goals and values that the character is seeking. For items #42-57, code according to the following scheme:

- 0 = not seen explicitly
- 1 = minor goal
- 2 = important goal
- 3 = the main goal

42. STATUS OR POSITION
43. PERSONAL HAPPINESS
44. PERSONAL SAFETY, SECURITY FOR SELF. Escape from danger.
45. SAFETY, SECURITY FOR OTHERS
46. FAMILY HAPPINESS
47. HAPPINESS OF OTHERS
48. INTIMATE RELATIONSHIP (friendship, love, etc.)
49. GENDER EQUALITY
50. RACIAL, ETHNIC AND SOCIAL CLASS EQUALITY
51. HUMAN RIGHTS, FREEDOMS
52. PRESERVING NATURE. Protection of the environment and all forms of life
53. ACHIEVEMENT, in sports, academics, art, work, competition, etc.
54. JUSTICE, legal or administrative treatment of the goal
55. HEALTH, RECOVERY FROM DISEASE
56. WEALTH, earning money
57. OTHER
58. SUCCESS. Overall success in achieving major goals

- 0 = cannot code (explain)
- 1 = clearly successful
- 2 = both, mixed, uncertain
- 3 = clearly unsuccessful

NOTE: In evaluating a character's success, consider only the main goal to be achieved by that character, or the main obstacle to be overcome, as established in the program. This means, for example: (a) if the character has setbacks in peripheral areas, and/or has preliminary setbacks regarding his/her main goal/obstacle, but nevertheless ultimately succeeds, code the character as "1"; (b) if the character succeeds in peripheral areas and/or enjoys preliminary success regarding his/her main

goal/obstacle, but nevertheless ultimately fails, code the character as "3"; (c) if the program does not clearly establish criteria by which a character's success can be evaluated, or if the success is less than total, code the character "2".

HEALTH

For items #59-62, code:

- 0 = character is not afflicted
- 1 = character is afflicted (give brief description)

59. PHYSICAL HANDICAP, disability, defect, abnormality

NOTE: This item refers to objectively recognizable physical handicaps. Do not consider social or psychological handicaps, or subjectively perceived physical handicaps such as buck teeth, crossed eyes, tendency to obesity, etc. Handicaps must be physical and conform to common parlance such "Hire the Handicapped," etc.

60. PHYSICAL ILLNESS, illness requiring therapy, treatment, medicine, or cure.

NOTE: This item refers only to ILLNESS THAT REQUIRES TREATMENT. Minor illness in itself does not qualify unless some treatment is called for, shown, or discussed in the program. Thus a common cold should only be considered here if, for example, a remedy (aspirin, etc.) is prescribed, taken, or considered. ILLNESSES THAT ARE NOT IN NATURE MINOR SHOULD ALWAYS BE CODED WITHOUT REFERENCE TO TREATMENT.

61. PHYSICAL INJURY, such as bodily wound, gunshot, broken leg

NOTE: These items refer only to illness or injury that REQUIRE TREATMENT. Minor illness or injuries, in themselves, do not qualify unless some treatment is called for, seen or discussed in the program. Thus a common cold, or bump on the head, should only be considered here if, for example, some remedy (aspirin, ice pack, etc.) is prescribed, taken, or considered. INJURIES OR ILLNESSES THAT ARE NOT BY NATURE MINOR SHOULD ALWAYS BE CODED WITH OR WITHOUT REFERENCE TO TREATMENT.

62. MENTAL ILLNESS, disability, retardation, abnormality, serious emotional disorder requiring

therapy; cure for mental illness.

NOTE: Do not consider off-hand remarks, such as "you must be crazy," in coding this item unless there is real confirmation that the person is actually mentally ill.

63. MEDICINAL/PRESCRIBED DRUG USE. Does the character take prescription drugs of any kind? Code highest degree.
- 0 = cannot code (explain)
 - 1 = no reference to character taking prescription drugs
 - 2 = character taking prescription drugs under proper doctor's care
 - 3 = character taking prescription drugs (unknown if under doctor's care)
 - 4 = character taking prescription drugs excessively
 - 5 = specific information that character is a drug addict
64. ILLICIT DRUG USE. Does the character take illegal/illicit drugs of any kind? Code the highest degree.
- 0 = cannot code (explain)
 - 1 = no reference to character taking illicit drugs
 - 2 = character taking illicit drugs
 - 3 = character taking illicit drugs excessively
 - 4 = specific information that character is a drug addict
65. TOBACCO. Does the person smoke? Code the highest degree.
- 0 = cannot code (explain)
 - 1 = no reference to person's smoking or character does not smoke
 - 2 = specific information that person smokes
 - 3 = specific information person smokes excessively
66. ALCOHOL. Does the person drink alcoholic beverages? Code the highest degree.
- 0 = cannot code (explain)
 - 1 = no reference to person drinking or person does not drink
 - 2 = specific information that person drinks
 - 3 = person appears to be an alcoholic
 - 4 = specific information that person is an

alcoholic

67. SIGHT IMPAIRMENT: Does the character suffer any sight impairment? If so, code the highest degree of affliction.

- 0 = cannot code (explain)
- 1 = character is not afflicted
- 2 = character is afflicted slightly (e.g., wears glasses)
- 3 = character is afflicted moderately
- 4 = character is afflicted severely (e.g., legally blind)

68. CHARACTER'S WEIGHT. Code only for human characters.

- 0 = cannot code (explain)
- 1 = obviously underweight
- 2 = normal, skinny (lean)
- 3 = chunky, chubby
- 4 = obese or obviously overweight

69. CHARACTER'S FAMILY: Does the character currently have a family? If so, code the highest degree of involvement.

NOTE: "Family" can refer to one or more family members.

- 0 = cannot code (explain)
- 1 = no reference made to character's currently having a family
- 2 = specific information that character has no family
- 3 = character has a family but does not interact with them
- 4 = character has a family and interaction is referred to but not seen
- 5 = character has a family and is seen interacting with them.

FAMILY ACTIVITIES.

For items #70-78, code the activities which the character is seen performing with his family according to the following scheme:

- 0 = not seen
- 1 = seen

70. WORKING

71. HOMEMAKING

- 72. PLAYING
- 73. EDUCATION OR STUDY
- 74. CHATTING OR RELAXING
- 75. EATING
- 76. SLEEPING
- 77. QUARRELLING OR FIGHTING WITHOUT VIOLENCE
- 78. OTHER
- 79. HOUSING SITUATION

- 0 = Cannot code. House is not seen, even if referred to
- 1 = homeless
- 2 = character lives in average apartment
- 3 = character lives in a very nice/luxurious apartment
- 4 = character lives in an independent house
- 5 = character lives in a mansion or castle
- 6 = character live in a public facility (e.g., a home for elderly people, an orphans' asylum, etc.)
- 7 = other (explain)

80. COHABITANTS. With whom does the character live on a steady basis? Code most accurate description of living situation.

- 0 = cannot code, forced living situation
- 1 = not discernible with whom the character lives
- 2 = character lives alone
- 3 = character lives only with spouse
- 4 = character lives with spouse and family
- 5 = character lives only with family
- 6 = character lives with family/spouse and others
- 7 = character lives only with elderly people (not family members)
- 8 = character lives only with others (not family)
- 9 = mixed, combination of above situations at different points in the program

81. MARITAL STATUS. Code most accurate description of marital status.

NOTE: In the absence of other information, assume that a character is not married if 16 years old or younger and/or if seen in home environment with no

spouse.

- 0 = cannot code (explain)
- 1 = apparently never been married, no impending marriage, apparently not married
- 2 = impending marriage
- 3 = presently married
- 4 = separated
- 5 = formerly but no longer married (divorced, widowed)
- 6 = remarried
- 7 = mixed (describe)
- 8 = presently cohabiting, "living with" someone (must be of different sex)
- 9 = presently involved in a homosexual or lesbian relationship

82. **HOMEMAKER:** A homemaker is one whom the program shows as providing (or offering to provide) housekeeping and similar functions (by tradition, so-called "women's work," e.g., cooking, washing, cleaning) without pay, FOR OTHER MEMBERS OF THE HOUSEHOLD. Thus, for example, neither maids nor people living alone should be coded as a homemaker. Note that the definition requires that the character be portrayed (either seen or discussed) as performing some housekeeping activity for other members of the household. Thus, a "housewife" should NOT be coded as a homemaker UNLESS she is portrayed as performing some housekeeping duty. Do not include visitors.

- 0 = cannot code; character is not shown as a homemaker
- 1 = character is shown as a homemaker

83. **PARENTS:** Are the character's parents or parent seen or referred to in the program? Legal guardians are to be included here.

- 0 = cannot code (explain)
- 1 = yes, parent(s) are seen
- 2 = yes, parent(s) are referred to but not seen
- 3 = no reference to parent(s)

84. **ADOPTED?** Is (was) character an adopted child?

- 0 = cannot code (explain)

- 1 = character is (was) not an adopted child
- 2 = character is (was) an adopted child
- 3 = no reference to being natural or adopted child

85. SEXUAL ORIENTATION

- 0 = cannot code (explain)
- 1 = no evidence or reference to character's sexual orientation
- 2 = specific behavioral or other evidence that character is heterosexual
- 3 = specific behavioral or other evidence that character is bisexual, or the evidence is mixed or inconclusive
- 4 = specific behavioral or other evidence that character is homosexual or lesbian

86. ROMANTIC INVOLVEMENT: Is character involved in a romantic relationship (whether mutual or one-sided)? In one-sided relationships, do not consider the non-reciprocating partner as romantically involved.

- 0 = cannot code (explain)
- 1 = not involved romantically; no evidence
- 2 = involved romantically
- 3 = mixed

SEXUAL INTERACTION. Items #87-90 focus upon the sexual behavior of the character or the character's verbal discussion of sexual topics in the program. This may include the following: PARTICIPATION IN OR DISCUSSION OF kissing, embracing, touching, flirting, seductiveness, heterosexual behavior, homosexual behavior, rape, prostitution, sadism, etc. that could be classified as sexual, or potentially sexual, in nature.

87. NATURE OF SEXUAL INTERACTION

- 0 = cannot code (explain)
- 1 = no sexual interaction
- 2 = only verbal, innuendo
- 3 = only verbal, explicit discussion
- 4 = only verbal, both innuendo and explicit
- 5 = only physical
- 6 = both verbal and physical

88. RELEVANCE OF SEXUAL INTERACTION TO CHARACTER

- 0 = cannot code (explain)
- 1 = no sexual interaction

- 2 = some, but incidental to the character
- 3 = significant to the character
- 4 = major or outstanding feature of the character

89. TONE OF CHARACTER'S SEXUAL INTERACTION

- 0 = cannot code (explain)
- 1 = no sexual interaction
- 2 = mostly light or comic sexual interaction
- 3 = mixed
- 4 = mostly serious sexual interaction
- 5 = other (write in)

90. VIOLENCE AND SEXUAL INTERACTION

- 0 = cannot code
- 1 = no sexual interaction
- 2 = sexual interaction not involving violence
- 3 = physical sexual interaction accompanied by violence (describe)
- 4 = verbal sexual interaction accompanied by violence (describe)
- 5 = both verbal and physical sexual interaction accompanied by violence (describe)

For items #91-92, consider both onscreen and offscreen acts.

91. CRIME COMMITTED Does the character commit a criminal act? Crime is an action recognized as such in the program or an action that is a "gross criminal act". Gross criminal acts are murder, rape, and attempted murder and attempted rape. Suicide is not a gross criminal act.

- 0 = character did not commit a criminal act (as defined above)
- 1 = character committed a criminal act

92. VIOLENCE COMMITTED by character. Did the character commit any violence? If so, code highest degree.

- 0 = no violence committed
- 1 = non-fatal violence committed; does not appear to kill anyone; non-fatal consequences indicated
- 2 = fatal violence committed; kills or appears to kill; fatal consequences indicated
- 3 = character commits suicide

NOTE: In the case of accidental self-inflicted violence (e.g., falling down, bumping one's head), the

character is to be coded only as a victim, not as a victimizer.

For items #93-95, use the following codes:

- 0 = character not subjected to violence
- 1 = non-fatal violence suffered; not seriously hurt, recovers or recovery indicated
- 2 = fatal violence suffered; dies violent death; fatal result indicated

93. VIOLENCE SUFFERED through VICTIMIZATION. Is the character subjected to violence? If so, code the highest degree. Here violence must be violence suffered because of a deliberate act of another.

94. VIOLENCE SUFFERED in a SOCIAL ACCIDENT. This includes transportation accidents, industrial accidents etc.

95. VIOLENCE SUFFERED in a NATURAL ACCIDENT. This includes earthquakes, hurricanes etc.

96. CONSEQUENCES OF VIOLENT BEHAVIOR. Code to the highest degree.

- 0 = character does not engage in violent behavior
- 1 = character's violent behavior is rewarded
- 2 = character's violent behavior is punished
- 3 = mixed; violent behavior is both punished and rewarded
- 4 = violent behavior is **neither** punished **nor** rewarded (explain)

97. SELF-DEFENSE (character commits violence that is needed for his/her own defense)

- 0 = character does not engage in violent behavior
- 1 = character's violent behavior is **not** portrayed as being in self-defense
- 2 = character's violent behavior is portrayed as being in self-defense
- 3 = character commits acts of violence both in self-defense and **not** in self-defense; mixed (explain)

98. PROTECTIVE VIOLENCE (character commits violence that is needed to protect/save/help another character)

- 0 = character does not engage in violent behavior
- 1 = character's violent behavior is **not** committed to save/protect another

- 2 = character's violent behavior is done to save/protect another
- 3 = character commits acts of violence both to save/protect another and **not** to save/protect another; mixed (explain)

99. VIOLENCE AS LAST RESORT.

- 0 = character does not engage in violent behavior
- 1 = character does not explore alternative(s) to violence
- 2 = character explores alternative(s) to violence, but chooses violence
- 3 = character had no choice but to commit violence
- 4 = mixed (combination of two or three of the above; explain)

100. JUSTIFIED VIOLENCE. Code to highest degree

- 0 = character does not engage in violent behavior
- 1 = character's violent behavior is **not** portrayed as being justified
- 2 = character's violent behavior is portrayed as being justified
- 3 = character commits acts of violence that are justified and **not** justified (explain)

101. REJECT VIOLENCE Does the character at any point in the program morally or as a matter of principle reject use of violence? (Rejection must be a definite refusal to employ violence either verbally, or through a gesture or inaction.)

- 1 = Yes
- 2 = No

102. POSSESS WEAPON Does the character possess or carry firearms or other weapons? (Regardless of whether he/she uses them in the program)

- 1 = does not carry or possess weapon
- 2 = carries or possesses weapon

103. WEAPON USE Does the character use firearms or other weapons?

- 1 = does not use weapon(s)
- 2 = uses weapon(s)

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B. MINOR CHARACTERS

MINOR CHARACTERS. Characters to be analyzed in this section are all speaking characters in the program not determined to be major characters.

NAME OF CHARACTER

SUMMARY. Summarize the character's role in the program, noting any important information, especially those things that may not be covered in other items.

1. Is character INCIDENTAL to the story?

0 = no, character is not incidental

1 = yes, character is incidental

NOTE: Incidental characters are those that appear only for a brief period and do not seem to contribute significantly to the story. Rather, they are present essentially as background entities who help establish such aspects of the story as nature of ongoing activity, setting, and time. In contrast, non-incidental minor characters are non-major characters who interact with major characters in important ways over significant portions of the program.

2. HUMANITY

0 = cannot code (explain)

1 = human

2 = humanized speaking animal, machine, thing or creature

3 = non-humanized animal, machine, thing, or creature

3. GENDER

0 = cannot code (explain)

1 = male

2 = female

3 = other, no sex (write in, describe)

4. CHRONOLOGICAL AGE. Enter age as known or estimated to nearest year ("01" through "99"). If age is indeterminate or mixed, code "00" and explain. All humanized and nonhumanized animals, machines, things,

and creatures are indeterminate with respect to age.

00 = cannot code (explain)
99 = 99 years or older

5. SOCIAL AGE (can be coded for all humanized characters)

0 = cannot code, various ages, ageless, other
(write in, explain)
1 = pre-adolescent and adolescent period
2 = young adult
3 = settled adult
4 = elderly, old

6. RACE (code only real human races)

0 = cannot code (explain) (non-earth races,
animals)
1 = white
2 = African-American
3 = Asian (includes Pacific islands)
4 = Indian (American)
5 = Other (write in) (use for other real
races)

7. ETHNICITY (write in, e.g., Hispanic, Uzbek, etc.)

0 = cannot code (explain)

For items #8-9, countries can be deduced (in the absence of any other information) from habits of dress, dialect/accent, etc. Include fantasy as well as real places, if indicated. In the cases of characters for whom "citizenship" or "country" may not apply (humanized, non-humanized, non-Earth, etc. creatures), consider "country" to mean "place inhabited by character on regular basis" and "citizenship" to mean "denizenship (association with a place as an inhabitant).

8. CITIZENSHIP (write in country)

9. COUNTRY OF ORIGIN (write in country)

10. RELIGIOUS AFFILIATION

0 = cannot code (explain)
1 = Protestant
2 = Catholic
3 = Russian Orthodox
4 = Jewish
5 = Moslem
6 = other (write in)

11. SOCIO-ECONOMIC STATUS (use codes 1 and 3 to code extremes)

- 0 = cannot code, other (explain, write in)
- 1 = clearly upper
- 2 = middle
- 3 = clearly lower

12. FIELD OF ACTIVITY most closely related to occupation

- 0 = no discernible occupational activity; uncertain, other, mixed (explain, write in)
- 1 = entertainment, art, sports, mass media
- 2 = agriculture, farming, nature, animals
- 3 = business, industry, finance, transport, private agency
- 4 = government, courts, law; official authority
- 5 = health, medicine, social welfare
- 6 = education (student, teacher, etc.)
- 7 = science
- 8 = religion
- 9 = illegal activity
- 10 = services, clerical workers (secretary, waiter)

13. OCCUPATION or vocation. Write in occupation

Describe the character's occupation as precisely as possible. Be specific.

14. ROLE. Consider both character self-presentation (demeanor) as well as effect on audience.

- 0 = cannot code (explain)
- 1 = mostly light, comic
- 2 = neither light nor serious, mixed, unclear
- 3 = mostly serious

15. CHARACTER TYPE

- 0 = cannot code (explain)
- 1 = "good"--positive or hero type
- 2 = neutral, mixed, neither, uncertain
- 3 = "bad"--negative or villain type

16. ANGRY CHARACTER Does the character get angry in the program?

- 0 = cannot code

- 1 = yes, write in
- 2 = no

17. SUCCESS

- 0 = cannot code (explain)
- 1 = clearly successful
- 2 = both, mixed, uncertain
- 3 = clearly unsuccessful

NOTE: In evaluating a character's success, consider only the main goal to be achieved by that character, or the main obstacle to be overcome, as established in the program. This means, for example: (a) if the character has setbacks in peripheral areas, and/or has preliminary setbacks regarding his/her main goal or obstacle, but ultimately succeeds, code the character as "1"; (b) if the character succeeds in peripheral areas and/or enjoys preliminary success regarding his/her main goal or obstacle, but nevertheless ultimately fails, code the character as "3"; (c) if the program does not clearly establish criteria by which a character's success can be evaluated, or if the success is less than total, code the character "2".

18. COHABITANTS. With whom does the character live on a steady basis? Code most accurate description of living situation.

- 0 = cannot code, forced living situation (explain)
- 1 = not discernible with whom the character lives
- 2 = character lives alone
- 3 = character lives only with spouse
- 4 = character lives with spouse and family
- 5 = character lives only with family
- 6 = character lives with family/spouse and others
- 7 = character lives only with elderly people (not family members)
- 8 = character lives only with others (not family)
- 9 = mixed, combination of above situations at different points in the program (explain)

19. HOMEMAKER: A homemaker is one whom the program shows as providing (or offering to provide) housekeeping and similar functions (by tradition, so-called "women's work," e.g., cooking, washing, cleaning) without pay, FOR OTHER MEMBERS OF THE HOUSEHOLD. Thus, for example, neither maids nor people living alone should be coded as a homemaker. Note that the definition requires that

the character be portrayed (either seen or discussed) as performing some housekeeping activity for other members of the household. Thus, a "housewife" should NOT be coded as a homemaker UNLESS she is portrayed as performing some housekeeping duty. Do not include visitors.

- 0 = cannot code; character is not shown as a homemaker
- 1 = character is shown as homemaker

20. ADOPTED. Is (was) character an adopted child?

- 0 = cannot code (explain)
- 1 = character is (was) not an adopted child
- 2 = character is (was) an adopted child
- 3 = no reference to being natural or adopted child

21. MARITAL STATUS. Code most accurate description of marital status.

NOTE: In the absence of other information, assume that a character is not married if 16 years old or younger and/or if seen in home environment with no spouse.

- 0 = cannot code (explain)
- 1 = apparently never been married, no impending marriage, apparently not married
- 2 = impending marriage
- 3 = presently married
- 4 = separated
- 5 = formerly but no longer married (divorced, widowed)
- 6 = remarried
- 7 = mixed (describe)
- 8 = presently cohabiting, "living with" someone (must be of different sex)
- 9 = presently involved in a homosexual or lesbian relationship

22. NATURE OF SEXUAL INTERACTION, sex-related topics, sexual portrayal (overall)

- 0 = cannot code
- 1 = no sexual interaction
- 2 = only verbal, innuendo
- 3 = only verbal, explicit discussion
- 4 = only verbal, both innuendo and explicit

- 5 = only physical enactment
- 6 = both verbal reference and physical enactment

23. VIOLENCE AND SEXUAL INTERACTION

- 0 = cannot code
- 1 = no sexual interaction
- 2 = sexual interaction not involving violence
- 3 = physical sexual interaction accompanied by violence (describe)
- 4 = verbal sexual interaction accompanied by violence (describe)
- 5 = both verbal and physical sexual interaction accompanied by violence

For items #24-27, consider both onscreen and offscreen acts.

24. VIOLENCE COMMITTED. Does the character commit any violence? Code highest degree.

- 0 = no violence committed
- 1 = non-fatal violence committed; does not appear to kill anyone; non-fatal consequences indicated
- 2 = fatal violence committed; kills or appears to kill fatal consequences indicated
- 3 = character commits suicide

NOTE: In the case of accidental self-inflicted violence (e.g., falling down, bumping one's head), the character is to be coded only as a victim, not as a victimizer.

For items #25-27, use the following codes:

- 0 = character not subjected to violence
- 1 = non-fatal violence suffered; not seriously hurt recovers or recovery indicated
- 2 = fatal violence suffered; dies violent death; fatal result indicated

25. VIOLENCE SUFFERED by character through VICTIMIZATION. Is the character subjected to violence? If so, code the highest degree. Here violence must be violence suffered because of a deliberate act of another.

26. VIOLENCE SUFFERED by character in a SOCIAL ACCIDENT. This includes transportation accidents, industrial accidents etc.

27. VIOLENCE SUFFERED by character in a NATURAL ACCIDENT. This includes earthquakes, hurricanes etc.

28. CONSEQUENCES OF VIOLENT BEHAVIOR. Code to the highest degree.

- 0 = character does not engage in violent behavior
- 1 = character's violent behavior is rewarded
- 2 = character's violent behavior is punished
- 3 = mixed; violent behavior is both punished and rewarded
- 4 = violent behavior is **neither** punished **nor** rewarded (explain)

29. SELF-DEFENSE (character commits violence that is needed for his/her own defense)

- 0 = character does not engage in violent behavior
- 1 = character's violent behavior is **not** portrayed as being in self-defense
- 2 = character's violent behavior is portrayed as being in self-defense
- 3 = character commits acts of violence both in self-defense and **not** in self-defense; mixed (explain)

30. PROTECTIVE VIOLENCE (character commits violence that is needed to protect/save/help another character)

- 0 = character does not engage in violent behavior
- 1 = character's violent behavior is **not** committed to save/protect another
- 2 = character's violent behavior is committed to save/protect another
- 3 = character commits acts of violence both to save/protect another and **not** to save/protect another; mixed (explain)

31. JUSTIFIED VIOLENCE. Code the highest degree.

- 0 = character does not engage in violent behavior
- 1 = character's violent behavior is **not** portrayed as being justified
- 2 = character's violent behavior is portrayed as being justified
- 3 = character commits acts of violence that are justified and **not** justified (explain)

32. VIOLENCE AS LAST RESORT

- 0 = character does not engage in violent behavior
- 1 = character does not explore alternative(s) to violence
- 2 = character explores alternative(s) to violence, but chooses violence
- 3 = character had no choice but to commit violence

4 = mixed (combination of two or three of the above;
explain)

33. REJECT VIOLENCE Does the character at any point in the program morally or as a matter of principle reject use of violence? (Rejection must be a definite refusal to employ violence either verbally, or through a gesture.)

1 = yes
2 = no

34. POSSESS WEAPON Does the character possess or carry firearms or other weapons? (Regardless of whether he/she uses them in the program.)

1 = does not carry or possess weapon
2 = carries or possesses weapon

35. WEAPON USE Does the character use firearms or other weapons?

1 = does not use weapon(s)
2 = uses weapon

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C. ANGRY CHARACTER

An angry character is either a major or minor character who exhibits anger in one or more of the following ways: the way the body reacts to anger (physiological); thoughts associated with the anger (cognitive); and actions elicited through anger (behaviorial). The characteristics of an angry character are already captured in the major or minor sheet; therefore, this character sheet focuses on the causes, exhibitions and consequences of the character's anger in the program.

NAME OF CHARACTER

SUMMARY Describe the causes, exhibitions and consequences of the character's anger.

EXHIBITION OF ANGER

NOTE: The character may exhibit one or more of the following reactions and if they show any action that is not in the list, please use the "other" code to describe it.

Use the following codes for items #1-20:

- 0 = cannot code
- 1 = yes, write in, describe
- 2 = no

COGNITIVE

1. UNFAIR Does the character say that the situation he/she is in is unfair, or that someone is out to get him/her?
2. ESCAPE Does the character say that he/she needs to escape or get away?
3. HATES LIFE Does the character say that he/she hates life?
4. BLAME Does the character blame someone for the way he/she feels?
5. OTHER Describe any other cognitive exhibition of anger in the space provided.

BEHAVIORAL

NOTE: These exhibitions of anger are done by a character in an anger context.

6. YELL, SHOUTS Does the character yell or shout at another

character?

7. CRIES Does the character cry?
8. HARM Does the character hurt or kill someone?
9. DESTROYS Does the character destroy something?
10. THREATENS Does the character threaten someone?
11. INSULTS Does the character insult someone?
12. FOUL LANGUAGE Does the character use foul language?
13. TEASE Does the character tease someone?
14. RUN AWAY Does the character run away from a situation?
15. OTHER Describe any other behavioral exhibition of anger in the space provided.

ANGER MANAGEMENT

16. RECOGNITION Does the character recognize that he/she was angry?
17. SELF-INSTRUCTION Does the character talk to or calm him/herself in any manner to handle his/her anger?
18. LISTEN Does the character listen to the target of his/her anger?
19. HUMOR Does the character find humor in the angry situation?
20. OTHER Describe any form of anger management in which the character engages in order to work out his/her anger.

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D. VIOLENT ACTIONS

VIOLENCE is defined as the overt expression of physical force (with or without a weapon, against self or other) compelling action against one's will on pain of being hurt or killed, or actually hurting or killing. Must be plausible and credible, no idle threats, verbal abuse, or gestures with no credible violent consequences. May be intentional or accidental; violent accidents, catastrophes, acts of nature are included. VIOLENT ACTION is a scene of some violence confined to the same agents. Even if the scene is interrupted by flashback, etc., as long as it continues in "real time" it is the same act. However, if new agent(s) enter the scene, it becomes another act.

NOTE: To be considered violence, the incident must involve human or human-like characters, or humanized animals or machines that are dramatic characters.

Analyze all violent actions for each program separately and use a separate form for each violent action.

SUMMARY. Describe the act as fully as possible, giving the names of all characters and/or animals involved, their role as participants (direct or indirect) or witnesses, and an account of exactly what transpired.

1. SEQUENCE. Record the sequence number of the violent action.
2. CONTINUATION. What is the relationship of this action to the previous violent action (if any)?

0 = this is an isolated violent action

1 = the flow of violence continues from the previous one, but the entry of a new participant created a new action by definition

2 = this is the initial violent act in a series of continued violent acts

NOTE: When the characters pause during a violent act and then quickly resume violent behavior, timing and separateness of violent acts depend on the context. If the pause is quite brief (a "breather"), keep timing through it. If there is a longer pause but a sense of violent "flow" is still present in the scene, consider the resumption of violence to begin a new violent act but code it as a continuation of the preceding violent act. This is the only instance in which a continuation occurs without the entrance of new participants into the violence and without beginning at the same moment that the previous act ends.

3. DURATION. Record the duration of the violent action in seconds (to the nearest second). If the onscreen violent action is interrupted by cutaways to other scenes, and there is clear evidence that the violent act is continuing in "real time" during the cutaway (i.e., precisely the same amount of time elapsed during the cutaway elapses at the scene of the violent act), continue timing through the cutaway. If there is no clear evidence that the violent act is continuing in "real time" during the cutaway, stop timing during the cutaway and resume timing when the program cuts back to the violent act.

4. TONE. The violent action is:

0 = cannot code (explain)
 1 = mostly light, comic, humorous
 2 = neither light nor serious; mixed, unclear
 3 = mostly serious

NOTE: In evaluating the tone of a violent action, two aspects bear on the coding decision: (1) the actual or potential effects of the particular action, AND (2) the dramatic or presentational function of the act within the structure of the plot. Greater emphasis should be placed on the second (presentational) aspects.

5. NUMBER OF PARTICIPANTS. Count or estimate the number of participants directly involved in the violence, i.e., as victims and victimizers. Include as victimizers both those who arrange for (order) the violent act to take place, as well as those who actually carry it out.

98 = mass or uncountable numbers (e.g., the battle of Waterloo)
 99 = cannot code (explain)

6. INTENTION. The violent action is:

0 = none of the following
 1 = an accident, unintentional
 2 = an "act of God" or "act of nature" in the sense of a natural calamity (e.g., flood, earthquake, lightning, etc.)
 3 = intentional, done on purpose
 4 = mixed; partly accidental, partly intentional (describe)

7. CRIME. Crime is an action recognized as such in the program or an action that is a "gross criminal act". Gross criminal acts are murder, rape, and attempted

murder and attempted rape. Suicide and killing "in the line of duty" is not a gross criminal act.

Is this violent action a crime?

- 0 = action is not a criminal act (as defined above)
- 1 = action is recognized as a criminal act

8. FAMILIARITY OF INDIVIDUALS involved in the violent action.

- 0 = cannot code (explain)
- 1 = only single individual involved in violence
- 2 = "Opponents" in violence are well known to each other outside of violent involvement.
- 3 = "Opponents" in violence are not well known to each other outside of violent involvement, strangers.
- 4 = mixed; some opponents well known to each other, some not (describe)

MEANS USED. In items #9-12, code the means used in the violent action. Always provide a write-in response whenever there is an "other" means.

- 0 = not used during the violent action
- 1 = used during the violent action

9. HANDGUN. Include handgun-like weapons, such as handheld "laser" guns.

10. OTHER FIREARM. (write in)

11. BODY. Hand, foot, etc.

12. OTHER means or causes. (write in)

Items #13-21 should be coded according to a five point scale depending on the individual item's presence and/or emphasis in the violent action.

13. PHYSICAL None to serious focus.

14. PSYCHOLOGICAL None to serious focus.

15. COMIC Comic to serious consequences.

16. GRAPHIC

17. SPECTACULAR

18. FATAL

19. LONG TERM EFFECTS

20. JUSTIFIED

21. IMMORAL

22. AGENTS OF LAW. An agent of law is authorized, licensed or certified by the prevailing legal authority; may be official or private, but authority is derived from the established legal system. This item concerns the appearance of such agents in the violent act.

- 0 = cannot code
- 1 = agents of law do not appear in the violent action
- 2 = private (unofficial) agents
- 3 = official agents
- 4 = both official and unofficial agents

23. AGENTS OF LAW INVOLVEMENT IN VIOLENCE.

- 0 = cannot code
- 1 = agents of law do not appear in the violent action
- 2 = agents of law involved minimally in violence
- 3 = agents of law involved significantly in violence
- 4 = agents of law play a major role in the violence

24. CONTEXT OF VIOLENCE: TIME

- 00 = cannot code (explain)
- 01 = before the turn of the century
- 02 = turn of the century to the end of WWI/October Revolution
- 03 = Interwar period (between World War I and World War II)
- 04 = World War II
- 05 = 1946 to 1953
- 06 = 1954 to 1964
- 07 = 1965 to 1974
- 08 = 1975 to 1984
- 09 = 1985 to present
- 10 = future
- 11 = other periods (e.g. fantasy), or the action shifts over several time periods (explain, write in)

25. CONTEXT OF VIOLENCE: GEOGRAPHIC

- 1 = rustic/isolated area
- 2 = rural/farm area
- 3 = suburban

4 = small city/town
5 = major city

26. CONTEXT OF VIOLENCE: COUNTRY (write in)

27. CONTEXT OF VIOLENCE: HOME/WORK

1 = home
2 = work
3 = restaurant/bar
4 = streets
5 = other public area

28. ANGER. Does the violent act involve anger?

1 = yes, write in, explain
2 = no