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## CIGARETTES, ALCOHOL AND DRUGS AND TELEVISION

A grant application in support of a program  
of research and action submitted to the  
National Institute on Alcohol Abuse and Alcoholism and the  
National Institute on Drug Abuse, National Institute of Mental Health

by

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### A. INTRODUCTION

We propose research and action designed to contribute to the development of program and policy initiatives aimed at improving the type of information available about cigarettes, alcohol and drugs in America. The accumulated experience, resources, and energies of a team whose research on television violence has had a significant impact on national awareness and policy is now being directed to several new objectives. One of these objectives includes a scientific analysis of the image of the use and abuse of cigarettes, alcohol and drugs, especially in relation to adolescents, presented in television drama and commercials, and wide dissemination of the results of this research. We are also proposing to hold a prototype workshop where citizens, organizations, and media practitioners meet to work out tactics, policies, as well as effective utilization of the results of this research in relation to the desirable portrayal of cigarettes, alcohol and drugs in television programming. Further workshops and conferences modeled after this prototype may be proposed in subsequent applications.

The proposal is directed toward both the National Institute on Alcohol Abuse and Alcoholism and the National Institute on Drug Abuse. Specifically, we feel that the proposed research will provide information that can be used by both agencies to aid in the development of programs geared to prevent people, especially adolescents, from becoming addicted to these substances.

## 1. Objective

Television is the mainstream of the common symbolic environment which cultivates the most widely shared conceptions of reality and value. What have been its contributions to public conceptions in areas of crucial relevance to society such as drug and alcohol abuse? Have these contributions changed in the past ten years? What have viewers of different ages learned from television's most vivid lessons -- its dramatic fare -- about alcohol, cigarettes, and drugs? What help does television provide and what obstacles does it pose for obtaining greater public support for policies designed to reduce and prevent drug and alcohol abuse? These are the types of questions addressed in the proposed research.

This project will begin with the secondary analysis of our television content and cultivation data archives and will go on to develop and implement a procedure for the continuing monitoring of the role of television in shaping public conceptions of alcohol, cigarettes, and drugs.

The proposed project is based on a unique data bank and research design called Cultural Indicators.<sup>1</sup> This research began with the investigation of violence in network television drama in 1967-1968 for the National Commission on the Causes and Prevention of Violence. It continued under the sponsorship of the Surgeon General's Scientific Advisory Committee on Television and Social Behavior, the National Institute of Mental Health, the American Medical Association, the Office of Telecommunications Policy, and the Administration on Aging. Although violence-related findings and indicators have been published most widely, the approach was broadly based from the beginning to collect observations on the role and symbolic functions of several specific aspects of life -- including drugs and alcohol -- presented in television drama.

The research consists of two interrelated parts: (1) Message System Analysis -- monitoring the world of television, and (2) Cultivation Analysis -- determining the conceptions of social reality that television tends to cultivate in different groups of child and adult viewers. The analyses provide information about the geography, demography, character profiles, group relations, and action structure of the world of television. The proposed research will focus these images and lessons upon the use and abuse of alcohol, cigarettes, and drugs, especially in relation to adolescents.

### Message System Analysis

Cultural Indicators research begins with Message System Analysis, a flexible but precise tool for making orderly objective and cumulative observations of programming content. This technique allows us to identify almost any aspect of the television world, so that we can then test its contribution to viewers' conceptions of the real world.

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<sup>1</sup> A list of publications describing the analytic framework of Cultural Indicators, as well as some of the results of this research, may be found in Appendix I.

Message System Analysis has been performed on more than ten annual samples of prime-time and weekend-daytime network dramatic programming. The data base includes more than a thousand television programs and several thousand characters, actions, and relationships. Coded observations are stored in a computer, available for further analysis and study.

The cumulative data base enables us to identify long term trends. For example, our annual Violence Profile and Index has charted the fluctuations of violence relationships and action in dramatic programming for the last ten years. With the annual Message System Analysis and our data bank, we can trace similar fluctuations and developments relevant to the portrayal of alcohol and drugs. Detailed and comprehensive demographic character classification enables us to pay special attention to the portrayal of adolescents as well as low-income and minority persons.

### Cultivation Analysis

Our up-to-date data bank of patterns and trends in the world of television drama is the foundation for our studies of viewer's conceptions of social reality.

The second step of the research, therefore, determines what viewers learn about the real world from the world of television drama, a world in which Americans spend more time than in work or school or play. In order to uncover this information, we turn the findings about the television world into questions about social reality. These questions have a "television answer" -- the way it is in the world of television -- and another, different answer which is usually more typical of reality and are presented to viewers as part of national probability and quota surveys.

While no member of society can remain unaffected by an influence so pervasive as television, those who spend more time in the world of television have been found to be more likely to perceive the real world in terms of television's lessons. Responses to our questions allow us to assess the degree to which the more frequent viewers give answers which reflect television's image of the world. These patterns are examined in light of various controls -- age, sex, education, occupation, etc. -- in order to determine the extent to which it is possible to view television's influence as independent, complementary or contrary to other major social variables.

## 2. Background

Television is accepted as a normal and important part of American life. Most Americans own at least one television set<sup>2</sup>, most people watch television for at least two to three<sup>3</sup> hours each day<sup>4</sup>, and in most areas of the United States, television is available round the clock. Moreover, television is so pervasive that researchers have noted that by the age of eighteen, a child has spent as much time watching television as in school.<sup>5</sup>

Several studies have revealed that the mass media make important contributions to the public's awareness and knowledge about health-related matters. Wade and Schramm<sup>6</sup> analyzed data from a 1958 national health survey conducted by the National Opinion Research Center. They concluded that print media, specifically newspapers and magazines, were the main providers of health information for the public as a whole. Television was not, however, far behind. They also found that non-whites, people with only a grad school education, and people who anticipated a great deal of difficulty in financing their medical expenses paid more attention to health material broadcast on television. These results are especially notable because television was not as pervasive in 1958 as it is today.

Wright<sup>7</sup> recently investigated patterns of information seeking about symptoms of physical disorders. Over two-thirds of his small, purposively selected sample claimed that they watched dramatic medical programs on television. Almost half of these people asserted that they obtained some useful information from the shows. Like Wade and Schramm, Wright placed television after newspapers and magazines in terms of its use by the general population for health information and its reported helpfulness.

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<sup>2</sup> Jack Lyle, "Television in Daily Life: Patterns of Use, Overview," Television and Social Behavior, Vol. IV, Television in Day-to-Day Life: Patterns of Use, Eli.A. Rubinstein, George A. Comstock and John A. Murray (eds.), Washington, D.C.: GPO, 1972, pp. 1-32.

<sup>3</sup> More recent estimates put this figure at five to seven hours per day.

<sup>4</sup> J.P. Robinson, "Toward Defining the Function of Television," *op.cit.*, pp. 568-603; and Lyle, *loc.cit.*

<sup>5</sup> For example, Wilber J. Schramm, Jack Lyle, and Edwin P. Parker, Television in the Lives of Our Children, Stanford, California: Stanford University Press, 1961.

<sup>6</sup> ~~Sevena~~ Wade and Wilbur Schramm, "The Mass Media as Sources of Public Affairs, Science and Health Knowledge," Public Opinion Quarterly, 33:2 (Summer, 1969), pp. 197-209.

<sup>7</sup> Russell W. Wright, "Mass Media as Sources of Medical Information," Journal of Communication, Summer, 1975, pp. 171-173.

However, Wright evaluated only viewing of dramatic medical programs and reading of published health columns. He did not consider programs conducted by medical experts, a better comparison.

Both of these analyses only examine the conscious and deliberate use of the media as sources of specific, factual information; they say nothing about the images and expectations concerning health that come from repeated exposure to television's dramatic fare. Although these studies reveal that television is an important source of information about health, the full ramifications of its role in this area is as yet undetermined.

In regard to drug abuse, Fejer<sup>8</sup> found that well over half of a sample of 11,000 Canadian high school students relied upon the news media as their primary source of information about drugs and that the media were more important than all other sources of information (friends, school, family, and the church). Fejer also found that drug users (i.e., those students who smoke marijuana, take pills, etc.) exposed themselves to different information sources than the non-users. Whereas the non-users said that they relied upon the news media, users sought information about drugs from their friends.

Hanneman<sup>9</sup>, in another survey of college students, also found a pattern of differential use of the media by drug users and non-users. He explained these results by postulating that the friends, identified by users as sources of information, might have gained their initial awareness about certain drugs from the media, prior to becoming users themselves. These same friends may be considered "opinion leaders" in the classic sense of the word. To buttress this argument, Hanneman cited that, with the exception of marijuana and amphetamines, media content and anti-drug abuse advertisements provided the greatest amount of initial awareness about drugs among this student population. Moreover, he noted that, when faced with conflicting information from friends and other sources, media were the students' second choice for resolving uncertainty, surpassed only by professional medical sources. Finally, Hanneman found that stories and general programming provided both users and non-users with more information than public service announcements about the existence of various drugs.

Although people turn to the media for information about health and drugs, they do not automatically alter subsequent actions to conform with the messages to which they are exposed. O'Keefe<sup>10</sup> conducted a

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8 Dianne Fejer, Reginald G. Smart, Paul C. Whitehead and Lucien Laforest, "Sources of Information About Drugs Among High School Students," Public Opinion Quarterly, 35:2 (Summer, 1971), pp. 235-241.

9 Gerhardt J. Hanneman, "Communicating Drug-Abuse Information Among College Students," Public Opinion Quarterly, 37:2 (Summer, 1973), pp. 171-191.

10 Timothy M. O'Keefe, "The Anti-Smoking Commercials: A Study of Television's Impact on Behavior," Public Opinion Quarterly, 35:2 (Summer, 1971), pp. 242-248.

survey of more than 900 people to examine the effectiveness of a mass media anti-smoking campaign. He found that only those individuals already inclined to give up cigarettes reported that the commercials had a significant effect upon their behavior. Milavsky<sup>11</sup> et. al.<sup>11</sup> came to similar conclusions in their investigation of the relationship between exposure to proprietary drug advertising on television and the viewers' use of licit and illicit drugs. The data indicated that there was a negative relationship between use of illicit drugs and exposure to the advertising. In addition, exposure did not correlate significantly with an attitude or readiness to consume drugs.

It may be, however, that some of the potential impact of anti-smoking campaigns and the drug commercials is diffused by competing or contradictory messages in the media. The researchers may be erroneously extracting the effects of television as a whole by studying an audience's reported reactions to an unrepresentative sample of television's total message environment. This suggests that it is imperative to examine the composite system of television messages available to the public, rather than focusing only upon the content of news reports or special interest campaigns.

Instead of computing audience exposure to a certain type of message, Linsky<sup>12</sup> compiled an index of mass media use. He combined radio listening, television viewing, and newspaper reading and analyzed the relationship between media exposure and attitudes towards alcohol and alcoholism. Linsky found that acceptance of social drinking correlates with frequent use of the media. Moreover, heavy media users advocated giving treatment to alcoholics and recommended psychiatric or psychological therapy. Light users, on the other hand, placed more reliance upon will power and legal sanctions. He also found that an individual's personal contact with alcoholics was not related to his attitudes about alcohol, alcoholism or the ideal form of treatment. Linsky concluded that these attitudes may be shaped more by contact with cultural norms. He further posited that these norms may be influenced by changes in mass media content. In a subsequent article, however, Linsky cautioned wisely that "any changes that occur in the mass media ... should be considered instrumental rather than basic causes of change in public attitudes, since both the reasons for change in content and the reasons for public receptivity remain unexplained."<sup>13</sup>

Despite the concern with television's role as a dispenser of information and a molder of attitudes, there has been a severe shortage of studies on the image of smoking, alcohol and drug abuse in the media. With the exception of Linsky's second article, none of the previously

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Ronald J. Milavsky, Berton Pekowsky and Horst Stipp, "TV Drug Advertising and Proprietary and Illicit Drug Use Among Teenage Boys," Public Opinion Quarterly, 39:4, (Winter, 1975-76), pp. 457-481.

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Arnold S. Linsky, "The Changing Public Views of Alcoholism," Quarterly Journal of Studies on Alcohol, 31:3, (September, 1970), pp. 692-704.

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Arnold S. Linsky, "Theories of Behavior and the Image of the Alcoholic in Popular Magazines 1900-1966," Public Opinion Quarterly, 34:4 (Winter 1970-71), pp. 573-581. Quotation from p. 579.

cited research contains any data which relate to the specific content of the messages whose effects are presumably being analyzed. Cigarettes and smoking, in particular, have been totally neglected. There is no published study which examines their portrayal in any medium whatsoever.

Hanneman, McEwen and Coyne<sup>14</sup> studied 1,100 televised public service announcements. Among the variables they looked at were the presence of celebrities, whether statistics were included in the message and the type of program during which an announcement was broadcast. Unfortunately, the manner by which they collected their data makes it impossible to isolate smoking from the "medical" category. Likewise, alcoholism was subsumed under the rubric of "social problems", along with such disparate topics as discrimination and population control. Moreover, even if one could extract the information pertaining to cigarettes and alcoholism, there would still be an enormous gap concerning the portrayal of these subjects in prime-time dramatic programming.

The image of alcohol and alcoholism in the print media has been investigated to a small extent. Pfautz<sup>15</sup> conducted a content analysis of thirty selected best-selling novels. One-half of this sample was written at the turn of the 20th century and the other half was written almost fifty years later. Pfautz tried to abstract certain dimensions of the image of alcohol such as the sex of the drinker and the degree of inebriation presented in popular fiction. His study revealed that the subject of alcohol has been pervasive in 20th century culture. Notwithstanding, the great increase in the number of fictional references to alcohol and despite the fact that alcohol has been treated in increasingly naturalistic terms, much of the overall image has remained the same. Alcohol has often been depicted as highly functional for the group. Its ability to help sustain social interaction has been mentioned frequently. The dysfunctions of alcohol have been portrayed primarily in terms of its effects upon the individual -- especially the immediate mental and physical consequences of drinking. Pfautz also notes that the quantity of positive references to alcohol has increased over the years. Even in the earlier period, however, alcohol has been generally portrayed in a positive fashion (i.e., as good, supporting, or comforting).

The image of alcohol in popular publications has also been examined by Linsky<sup>16</sup>, who analyzed 240 magazine articles from 1900 to 1966 dealing with the problem of alcohol. Linsky studied changes in the etiological theories of alcoholism and the recommended methods of treatment. Causal theories of alcoholism were plotted on two dimensions -- a locational one (whether the causal agent was within the alcoholic or his environment) and an evaluative one (whether the causal agent was judged moralistically or

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Gerhard J. Hanneman, William J. McEwen, and Sharon A. Coyne, "Public Service Advertising on Television," Journal of Broadcasting, 17:4 (Fall, 1973), pp. 387-404.

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Harold W. Pfautz, "The Image of Alcohol in Popular Fiction: 1900-04 and 1946-50," Quarterly Journal of Studies on Alcohol, 23:1 (March, 1962), pp. 131-146.

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Linsky, op.cit.

scientifically). He found, for example, that during this time "social criticism" -- an externalistic and moralistic explanation -- declined drastically as the stated cause of alcoholism. In terms of treatment, there was a marked increase in the advocacy of rehabilitation and reform, rather than prevention. Linsky believes that these patterns reflect some of the cultural changes in the popular conceptions of man's nature and social relations which also affect his standards of normal and abnormal behavior.

The portrayal of drugs and drug abuse in the media has also received some limited attention by researchers. Unlike Linsky and Pfautz, who examined popular literature, Stimson<sup>17</sup> studied advertisements for mood-altering drugs appearing in medical journals, magazines, and professional newspapers. He found that social and environmental problems were depicted as medical problems. The overall message to the professional community was that the doctor should prescribe these drugs in order to alleviate the tension in the patient's life. The recommended solution was for the patient to adapt by changing his body chemistry, rather than his situation. In addition, Stimson notes that diagnostic images were created by selecting certain types of people shown to be "predisposed" to certain problems. For example, women in these advertisements outnumbered men by 15 to 1. Stimson rightly points out that this categorization of people and their problems is dangerous insofar as it encourages hasty diagnoses and an excessive reliance on drug therapy.

Instead of focusing upon the printed information that doctors received encouraging them to prescribe certain drugs, Hanneman and McEwen<sup>18</sup> investigated the anti-drug messages which were broadcast to the public. Their sample included only 32 different public service announcements and were analyzed according to dimensions such as scheduling, sponsorship, intended audience (i.e., parents or youths), and the presence of drug paraphernalia. They concluded that there was a tendency to present nonspecific, nondirected drug abuse messages. The audience was apparently heterogeneous and lacking in specific informational needs. Of equal importance is the finding that the appeals were telecast when few people were watching television.

Our ongoing analysis<sup>19</sup> of prime-time and weekend-daytime (children's) dramatic television programming has revealed that about 21 percent of the prime-time programs and about 2 percent of children's programming contain information about drugs. In prime-time programming about 10 percent of the programs focus upon the harmful effects of drugs. Most major characters (99 percent) are not portrayed as drug abusers. This research has also revealed that alcohol is more prevalent than drugs in prime-time programming.

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17 Gerry V. Stimson, "The Message of Psychotropic Drug Ads," Journal of Communication, Summer 1975, pp. 153-160.

18 Gerhardt Hanneman and William McEwen, "Televised Drug Abuse Appeals: A Content Analysis," Journalism Quarterly 50 (Summer, 1973), pp. 329-333

19 Nancy Signorielli, Cultural Indicators Project Message System Analysis Data Archives, 1969-1976, Annenberg School of Communications, University of Pennsylvania.

ming -- about 45 percent of these programs contain some type of information about alcohol (someone drinking, discussion of drinking, etc.); however, as with drugs, only one out of ten programs deals with the harmful effects of alcohol and only 1 percent of the major characters are alcoholics. The use and/or abuse of alcohol is also almost invisible in weekend-daytime programming.

Unfortunately, while these studies are of value, they disclose nothing about the overall image of the use and abuse of cigarettes, alcohol and drugs on television. The portrayal of this subject in dramatic programming may be more subtle than ~~found~~ found in the public service announcements. The pervasiveness of the image, however, makes it unequivocally important.

In sum, television is one of the most important sources of information about health in general and about various types of drugs in particular. Also, as revealed in our research, many dramatic programs make reference to these substances. Unfortunately, the research which presently exists has not explored the exact nature of the messages being broadcast about cigarettes, alcohol and drug abuse. Apart from a few highly specific and limited studies, the field is completely untouched. At present, little is known about the image and portrayal of these critical issues on television. Moreover, we know very little about how these portrayals affect people's perceptions of social reality; that is, what people learn about cigarettes, alcohol and drugs from television. Do people who watch a lot of television have different perceptions of these substances? Moreover, do adolescents' perceptions of these substances reflect reality or what they see on television?

The many stages of this study will provide answers to these questions. The proposed project will give a reliable and detailed picture of the way cigarettes, alcohol and drugs are presented in television drama and commercials, and will provide information about how these images may affect people's perceptions of social reality.

Finally, there is neither reliable knowledge nor broad experience available to guide national, state and local community organizations and media in dealing with and improving these images. Although some recent projects and conferences have attempted to find common grounds, they had only individual program production experience and general surveys or case studies to guide them. None had the kind of special systematic, cumulative, and comprehensive symbolic environmental value and image patterns this study will provide to form the basis for the proposed prototype workshop.

The potential impact of that research base on both public understanding and public and media policy is considerable. Such impact can be compared to that resulting from our recent studies of television violence and the annual Violence Index and Profile which have changed policy and raised public awareness to unprecedented levels.

Given similar goals and procedures, the proposed project could also lead to the development of an Index and Profile which can then be used on an annual basis to monitor and track future media policy and to guide citizen and media policy. Therefore, individual, organizational, media

self-regulatory and possible public regulatory policy (e.g., a new television code provision) may be affected by the objectives of this research and action plan.

The last but certainly not least of our objectives is the wide publication and other dissemination of the findings and their implications. There again, our television violence studies are the best guides to affecting public consciousness as well as policy.

### 3. Rationale

Television is the chief creator of synthetic cultural patterns (entertainment and information) for the most heterogeneous mass publics in history, including large groups that have never before shared in any common public message systems. The repetitive pattern of television's mass-produced messages and images forms the mainstream of the common symbolic environment that cultivates the most widely shared conceptions of reality. We live in terms of the stories we tell -- stories about what things exist, stories about how things work, and stories about value and worth -- and television tells them all through news, drama, and advertising to almost everybody most of the time.

Television drama is the heart of that process because it offers the most diverse audience of viewers a common and stable pattern of "facts" about life and the world. No member of society escapes the lessons of almost universally enjoyed entertainment, and many millions of viewers seek little other information.

The basic research paradigm -- Cultural Indicators -- underlying the proposed study begins with Message System Analysis, a flexible tool for making orderly, reliable, and cumulative observations of programming content. The technique facilitates the identification of almost any aspect of the television world, such as cigarettes, alcohol and drugs, so that its contribution to viewers' conceptions of the real world can be determined.

Large aggregates of television output (rather than individual selections from it) are the systems of messages to which total communities are exposed. Message System Analysis focuses on the gross, unambiguous, and commonly understood facts of portrayal. These are the features that can be expected to provide bases for interaction and common assumptions and definitions (though not necessarily agreement) among large and heterogeneous mass publics. The purpose of the analysis is to provide systematic, cumulative, and reliable observations about a number of different aspects of program content, such as cigarettes, alcohol and drugs.

The second half of this research paradigm -- Cultivation Analysis -- uses the findings from the Message System Analysis to investigate relationships between television content and viewers' conceptions of social reality.

Cultivation Analysis is the study of what is usually called effects or impact.<sup>20</sup> The "effects" of a pervasive medium upon the composition and structure of the symbolic environment are subtle, complex, and intermingled with other influences. Moreover, the concept of causation,

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See George Gerbner, and Larry Gross, "Living with Television: The Violence Profile," Journal of Communication, Spring 1976, for a discussion of why these terms are inappropriate to the study of broad cultural influences.

borrowed from simpler experimental studies in the physical and biological sciences, is not fully applicable to the steady flow of images and messages that comprise much contemporary popular culture.

People are born into a cultural that cultivates their needs as well as their satisfactions. Culture affects assumptions about facts as well as responses to them. In modern cultures demand and supply are manufactured. Social and psychological characteristics draw individuals to select certain types of content which, in turn, nourish and cultivate those characteristics. Innumerable facts (and values) outside of personal experience can only be learned and related values derived from the mass media or from others who have learned them from the mass media. Increasingly, media-cultivated facts and values become standards by which we judge even personal experiences and family and community behavior. The general stability of, rather than any specific change in, these patterns is the principal contribution of media to ideas and behavior.

A persistent difference in the exposure to messages that cultivate perspectives need not result in a major shift in personal outlook and behavior to have profound consequences. A barely perceptible shift of a few degrees average temperature can lead to an ice age or make the desert bloom. A slight but pervasive tilt in the cultural climate can have major social and public policy implications. The closer a vote, a decision, a public policy issue, the smaller the shift needed for change, and the more rigid the forces of stability might be. This is one reason why we prefer to speak of the contribution of television to the cultivation of common perspectives rather than of its achieving any specific or preconceived goals, impact, or effects.

Cultivation Analysis begins with the patterns found in the "world" of television drama. The message system composing that world presents coherent images of life and society. How are these images reflected in the assumptions and values held by audiences? How are the "lessons" of symbolic behavior presented in fictional forms applied to conceptions about real life?

The problem of studying television's "effects" is compounded by the fact that today nearly everyone "lives" to some extent in the world of television.<sup>21</sup> Without control groups of non-viewers it is difficult to isolate television's impact. Experiments do not solve the problem, for they are not comparable to people's day-to-day television viewing. Our approach reflects the hypothesis that heavier viewers of television, those more exposed than lighter viewers to its messages, are more likely to understand social reality in terms of the "facts of life" they see on television. To investigate this hypothesis, samples of respondents are partitioned according to television exposure. By contrasting light and heavy viewers, some of the differences television makes in people's conception of social reality can be examined.

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21 Marilyn Jackson-Beeck, "The Non-Viewer: Who Are They?", Journal of Communication, Summer, 1977.

Naturally, there are factors other than television viewing that may account for some of these differences. Since it is well known that heavy television viewing is part and parcel of a complex syndrome which also includes lower education, lower mobility, lower aspirations, higher anxieties, and other class, age, and sex-related characteristics, our analyses are designed with statistical controls for these and other demographic and descriptive variables. That is, these characteristics are held constant when comparing responses of heavy and light viewers in relatively homogeneous groups. For example, since college-educated respondents may answer differently than non-college respondents, we examine heavy and light viewer respondents within the college and non-college groups as well as between them.

The investigation of television's relationship to viewers' conceptions of social reality begins with systematic analysis of the world of television drama. Message System Analysis reveals how certain "facts" and aspects of social reality are presented in television drama; these "facts" are then compared with other conceptions of the same "facts" and aspects derived from direct and independent observations, such as U.S. Census figures.<sup>22</sup>

Once the "television view" and the "real world" or some other type of selected facts and aspects of social reality have been determined, questions are constructed that focus upon these facts and aspects of life. Each question has an inferred or objectively determined "television response" reflecting the "television view" of the facts, and a "non-television answer".

Next, heavy and light viewers are questioned about their perceptions of the facts. To the extent that patterns of life presented in dramatic television programs cultivate distinct conceptions of social reality, heavy viewers are expected to be more likely than light viewers to choose answers that reflect television perspectives. Our research strategy, instrumentation, and samples are designed to establish the extent to which and the ways in which television cultivates such patterned responses.

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For example, in prime-time television drama aired from 1969 through 1977, 64 percent of major characters and 30 percent of all characters (both major and minor) were involved in violence as perpetrators, victims of both. According to the 1970 Census, there were only .32 violent crimes per 100 persons. In the world of television, therefore, one has between a 30 and 64 percent chance of being involved in violence, but, in the real world, only a one-third of one percent chance.

B. SPECIFIC AIMS

1. Provide a reliable and detailed picture of the way cigarettes, alcohol and drugs -- their use and abuse -- have been presented in prime-time and weekend-daytime television drama since 1969. Special attention will be paid to the portrayal of how adolescents are portrayed in regard to these substances.
2. Examine the portrayal of cigarettes, alcohol and drugs in two samples (1977 and 1978) of television commercials.
3. Determine how these portrayals affect people's (especially adolescents) conceptions of cigarettes, alcohol and drugs. That is, the research will help answer questions such as the following: What do people (especially young people) learn about cigarettes, alcohol and drugs from television? Do people who watch a lot of television -- with other factors controlled -- have different conceptions of the effects of the use and/or abuse of cigarettes, alcohol and drugs?
4. Develop an Index and Profile that can be used on an annual basis to monitor and track media policy and to guide citizen and media policy.
5. Conduct a prototype workshop of thirty invited participants from the government, the academic community, and media to help review and develop organizational and media policy in regard to the use and/or abuse of cigarettes, alcohol and drugs in light of the findings of this research.

## C. METHODS OF PROCEDURE

### 1. Research Plan

The proposed study is divided into three parts:

- (1) Secondary Analysis of the Cultural Indicators Project and other relevant data bases relating to alcohol and drugs.
  - (a) Secondary analysis of Message System Analysis data base to isolate the portrayal of these substances in prime-time and weekend-daytime (children's) dramatic network television programming.
  - (b) Secondary Analysis of Cultivation Analysis survey data collected for two samples of adults.
- (2) Development, pilot testing and implementation of Message System Analysis recording instruments focusing upon the portrayal of the use and abuse of cigarettes, alcohol and drugs in prime-time network dramatic programming and commercials.
- (3) Development and implementation of an instrument for Cultivation Analysis focusing upon relevant ideas and behaviors about the use and abuse of cigarettes, alcohol and drugs that television viewing tends to cultivate.

#### (1) Secondary Analysis of the Cultural Indicators Project Data Archives

The Cultural Indicators Data Archives consist of two bodies of data -- Message (content) Analysis data (coded observations of "facts of life" in samples of network television drama) and Cultivation Analysis data (responses of adult and child viewers reflecting what they learn from televised "facts of life").

#### Message System Analysis

Message System Analysis is designed to investigate the aggregate and collective premises defining life and its issues in representative samples of mass-produced symbolic material. Such analysis rests on the reliable determination of unambiguously perceived elements of communications. Its data base is not what any individual would select but what an entire national community absorbs. It does not attempt to interpret single or selected units of material, or drawn conclusions about artistic merit or ability to "sell" products. The analysis looks at symbolic

merit or ability to "sell" products. The analysis looks at symbolic structures as well as the distribution of clear and common terms in the samples.<sup>23</sup>

The proposed secondary analysis will isolate the portrayal of the use and abuse of alcohol and drugs<sup>24</sup> in prime-time and weekend-daytime network dramatic television programming. The analysis will use a data base consisting of ten one-week samples<sup>25</sup> (1969-1978) of programs aired in the early to mid-fall of each year, and two (1975 and 1976) one-week samples of programs aired in the early spring of these years. The programs included in these samples were videotaped and subjected to a recording instrument divided into four sections: the program as a whole, the characters, violent actions, and close personal relationships of characters.<sup>26</sup> An outline and brief description of the recording instrument may be found in Appendix II. The analysis will focus only upon data collected for the program and characters. It will not look at violent actions or close personal relationships. The initial analysis will sketch the general contours of how these substances are portrayed in prime-time and weekend-daytime network dramatic television programming since 1969. It will isolate and describe these characters who are portrayed as drug addicts or alcoholics as well as look at the programs in which these substances are seen.

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<sup>23</sup> A description of the analytical framework can be found in "Toward Cultural Indicators: The Analysis of Mass Mediated Public Message Systems" by George Gerbner, in The Analysis of Communication Content: Development in Scientific Theories and Computer Techniques, edited by George Gerbner, et.al., New York: John Wiley and Sons, 1969.

<sup>24</sup> Data are primarily available for alcohol and drug use and abuse. We have added an item for major characters and smoking. This data will be available for only the 1978 sample.

<sup>25</sup> A sample of an entire week of dramatic programming has been demonstrated to be generalizable to a year's programming as larger randomly selected samples. A sampling experiment, conducted in 1969, found no significant differences between dimensions of program style, format, type and tone across the solid week sample and a sample constructed according to the same time parameters but selected by a one program a day random selection procedure. Michael F. Eleey, "Variations in generalizability resulting from Sampling Characteristics of Content Analysis Data: A Case Study (The Annenberg School of Communications, University of Pennsylvania, 1969). In addition a sampling experiment conducted in the spring of 1977 revealed no significant differences across dimensions of programming (George Gerbner, et.al., Journal of Broadcasting, Summer, 1977).

<sup>26</sup> Data on character's close personal relationships is available only from 1973.

## Reliability of Variables

An important aspect of the Cultural Indicators Message System Analysis is the assessment of the reliability of each item in the recording instrument. The purpose of reliability measures in this type of analysis is to determine the degree to which the data reflect the properties of material under investigation, rather than contamination of instrument ambiguity or observer bias. The measures used in the assessment of reliability for the Cultural Indicators Message System Analysis are agreement coefficients which indicate the degree to which agreement among independent pairs of observers is above chance.<sup>27</sup> For most of the variables that will be used in the proposed analysis the acceptable agreement coefficient will be .600. However, for certain items the minimum coefficient may have to be reduced to .500. In all cases where the reduced minimum standard must be used, it will be noted.

## Cultivation Analysis

The Cultural Indicators Project Data Archives also consist of responses to questions about social reality. Some of these questions have a "television answer" -- the way it is in the world of television -- and another different answer, which is usually more typical of reality. These questions are presented to adults as part of national probability or quota surveys, and to children in group tests and interviews. The proposed analysis will use only the adult surveys. The cultivation questions included in these surveys focus upon a variety of topics such as fear and violence, occupations, the "mean-world" syndrome, aging, sex and sex-role orientations, and general life-styles.

This part of the secondary analysis of Cultural Indicators data will analyze data from two or three<sup>28</sup> samples of adult respondents that were obtained by the Cultural Indicators Project from the National Opinion Research Center.

## National Opinion Research Center (NORC75 and NORC77)

The NORC75 data base consists of personal interviews of a national modified probability<sup>29</sup> sample (N=1490) collected in March and April 1975. NORC77 consists of data from personal interviews of a national full probability (household based) sample (N=1530) collected in February and March of 1977. Both surveys were conducted by the National Opinion Research Center.

27

Please see the discussion of reliability on page of this proposal for a full description of the way reliability is assessed for this project.

28

Data from a third NORC Social Survey (1978) may be included in this analysis if questions relating to cigarettes, alcohol and drugs were included in the interview schedule.

29

Half block quota, half full probability.

The data are from NORC's 1975 and 1977 General Social Surveys that provide demographic and media use information as well as questions about life. Specifically, there are a number of questions relating to drug abuse, drinking, and smoking that will be analyzed by media use and demographic variables.

- (2) Development, Pilot Testing and Implementation of a Message System Analysis Recording Instrument focusing upon the portrayal of the use and abuse of cigarettes, alcohol and drugs in prime-time network television drama and television commercials

#### Message System Analysis

This proposal calls for the analysis of approximately 800 prime-time programs in the Cultural Indicators Project videotape archive aired from 1969 to 1978 and approximately 600 commercials aired in the 1977 and 1978 prime-time samples. This is the most important and extensive part of the proposed research. It will focus only upon prime-time programs for two reasons -- first, cigarettes, alcohol and drugs are rarely portrayed in weekend-daytime programs (only 2 percent) and second, it would take a considerably larger amount of funding to fully code the entire videotape archive. The principal aspects of methodology involved in this part of the research are the instrument of analysis, the sample, the training of coders, the coding procedure, and the assessment of the reliability of the observations, and data analysis techniques.

#### Recording Instrument Development: Testing and Implementation

An important part of the proposed research is the development and testing of two appropriate recording instruments. These instruments will be developed so as to fully isolate the portrayal of cigarettes, alcohol and drugs in these programs and what characters are shown using these substances. It will focus specifically upon adolescent characters who are portrayed as using (and/or abusing) these substances. A separate instrument will be developed for dramatic programs and commercials. Some of the areas that will be included are in what context these substances are seen; whether or not they are glamorized; whether or not references are made to not using them; and if these substances do appear and are used, is their presence ignored or acknowledged. Drug commercials will be analyzed by a specially developed set of content items.

The instruments will undergo several testing sessions. First, members of the staff will use the recording instruments to code two or three programs and five to seven commercials. The staff will meet and discuss all problems encountered in the initial testing period. Second, the recording instruments will be pilot tested on a sample of 30 programs and 50 commercials. Finally, the full scale analysis will be conducted on all prime-time programs in the Cultural Indicators videotape archive aired from 1969-1978 and commercials videotaped as part of the 1977 and 1978 prime-time samples. The data collected for these programs will be added to the data originally collected as part of the ongoing Cultural Indicators Project Message System Analysis.

## Coding and Training Procedures

In Message System Analysis coders are trained in a specialized kind of observation. They must reliably make the discriminations required by the recording instrument and record them in a specified form. Coders focus on what is presented in the material and not how it might be judged by a critical viewer. Their task is to generate the data for the subsequent analysis that will permit interpretation of the common message elements and structures available to a public of diverse viewers.

For the full analysis of these samples, a coding staff of between 20 and 24 coders will be recruited. The training period will require three to four weeks of instruction and testing. An introductory session will be devoted to item-by-item discussion of each recording instrument. The trainee group will be subsequently split into randomly assigned coding teams of two each, and all coder-pairs then will view and code three selected programs and then five selected commercials that have been viewed and coded by the staff. Each coder-pair will work independently of all other pairs, and will return a joint coding for each program. In the next general meeting, the entire staff will discuss the difficulties encountered in these exercises. When these problems have been resolved, the coder-pairs will code an additional seven programs and 15 commercials.

The data generated by the coder-pairs on the training programs and commercials will be keypunched and subjected to computerized analysis. On the basis of these results, instructions and variables will be further discussed and if necessary, revised. Moreover, idiosyncratic coder-pairs will be isolated. The coder-pairs who survive this testing process will proceed to analyze the samples of programs and commercials.

During both the training and data-collection phases, coder-pairs can monitor the assigned videotapes as often as necessary. Approximately 50 percent of the samples will be recorded independently by two separate coder-pairs to provide double-coded data for the reliability analysis.

The final set of data will be compiled from the double-coded data base by randomly selecting one of the two codings for each program. As a last check against deviant coding, and before the final data selection, reliability measures will be computed for each coder-pair. This procedure will help identify problem coder-pairs who may not have been screened out in the training and pre-test phase. In such an instance, the data recorded by the questionable pair will be excluded from the final selection.

## Assessment of Reliability

Reliability measures are designed to ascertain the degree to which the recorded data truly reflect the properties of the material being studied and not the contamination of observer bias or of instrument ambiguity. Theoretically both types of contamination are correctable, either by refining the instrument or intensifying coder training; or as a last resort, by eliminating the unsalvageable variable or dismissing the incorrigible coder. Measures of reliability thus serve two functions: as a diagnostic tool in the confirmation of the recording process, and as final evaluators of the accuracy of the phenomena's representation in

the actual recorded data. The reliability analysis will be of extreme importance in the pilot testing because the results of this analysis will lead to revisions of the recording instrument.

Five computational formulae are currently available for calculating the coefficients of agreement. The variations are distinguished by a different function, the form of which depends upon the scale type of the particular variable being analyzed. Except for their respective scale-appropriate sensitivity to deviations from perfect agreement, the coefficients make the same basic assumptions as the prototype for nominal scales devised by Scott.<sup>30</sup> Thus, in the case of the binary variable, all formulae yield identical results.<sup>31</sup>

The reliability of the analysis is thus ascertained by multiple codings and the measured agreement of trained analysts on each item. If one were to substitute the perceptions and impressions of casual observers, no matter how sophisticated, the value of the investigation would be reduced, and its purpose confounded. Only an objective analysis of unambiguous message elements, and their separation from personal impressions left by unidentified clues, can provide the basis for comparison with audience perceptions, conceptions, and behavior.

#### Data Analysis Techniques

Data collected by applying the new recording instrument to the samples of network prime-time dramatic programs and commercials will be analyzed by statistical procedures such as contingency analysis and cluster analysis<sup>32</sup>, personality trait profiles, and cross-tabulation techniques. One analysis will examine the image of cigarettes, alcohol and drugs (including the characters who use and/or abuse these substances) presented in the early evening (8-9 PM EST) hours as compared to the image conveyed by programming and commercials broadcast during late evening hours (9-11 PM EST). Special attention will be given to the use and/or abuse of cigarettes, alcohol and drugs by characters such as children and adolescents, young adults, settled adults, the elderly, minorities, and low-income group members. Sex-related differences in portrayal will also be examined.

30

William A. Scott, "Reliability of Content Analysis: The Case of Nominal Scale Coding," Public Opinion Quarterly, 17:3, pp. 321-325, 1955.

31

For the derivation of the formulae and discussion of their properties, see Klaus Krippendorff, "A Computer Program for Analyzing Multivariate Agreements, Version 4," Mimeo, Philadelphia; University of Pennsylvania, Annenberg School of Communications, July 1973. For a more extended discussion by the same author of part of this family of coefficients see "Bivariate Agreement Coefficients for the Reliability of Data," in E.F. Borgatta, ed., Sociological Methodology, 1970, San Francisco: Jossey-Bass.

32

The suitability of these techniques has been demonstrated in Nancy Signorielli (Tedesco), Men and Women in Television Drama: The Use of Two Multivariate Techniques for Isolating Dimensions of Characterization, (A Dissertation in Communications, University of Pennsylvania, 1975).

## 2. Organization and Management Plan

The project will be implemented by three Co-Principal Investigators (see Application for Vitaw and Bibliographies of Co-Principal Investigators). Dr. George Gerbner will have major responsibility for the Message System Analysis phases of the research and Dr. Larry Gross will oversee the research relating to Cultivation Analysis. Dr. Nancy Signorielli will serve as the Project Director (Project Manager) and will be responsible for coordinating the research. She will oversee all data collection, processing and analysis and will supervise the support staff (two graduate student assistants, an Information Systems Technician, Data Control Clerk, and Message System Analysis Coders).

The proposed survey of adults will be conducted by a survey research facility such as the National Opinion Research Center (NORC) of the Opinion Research Center (ORC). This decision will be determined in the second year of the project because the interview schedule and sampling plans must be based upon findings from the preceding phases of the project.

The final report of the research findings will be written by the Drs. Gerbner, Gross, and Signorielli. The complete Dissemination and Utilization Plans, including the proposed mailings, the press conference, and workshop (see the next section of this proposal) will be developed and implemented by the three Co-Principal Investigators. Dr. Signorielli will be the coordinator of this phase of the project.

### 3. Dissemination and Utilization Plan

The results of the research will be disseminated by popular and scholarly publications and by direct mailing. The principal precedents to guide that plan are the dissemination of the results of our annual television violence reports.

A press conference coordinated with NIMH staff will initiate press and popular magazine coverage of the results and will announce the forthcoming workshop of organizational representatives, communications researchers, and media (particularly television network) personnel. At the conclusion of the workshop, another press release will announce the agreements reached between workshop participants and other follow-up research and action plans.

The workshop itself will be held in Philadelphia at the conclusion of the research. It will be confined to an invited group of about thirty participants. Its purpose will be to serve as a prototype for similar workshops in other parts of the country. (A plan and grant application for the additional workshops will be submitted separately.)

The invited participants will be representatives of federal and community organizations (to be selected in cooperation with NIMH staff); prominent communications researchers (including the co-principal investigators) and television writers, producers; and network Standards and Practices (Production Code) representatives.

The workshop will consist of four working sessions, attended by all participants. Three of these sessions will be conducted by and devoted to the specific interests and needs of each of the three types of participants. The first will be conducted by the Co-Principal Investigators for this project and will present and discuss the findings and implications of the research. The second session will be conducted by representatives of federal and community organizations and will explore social and organizational policy objectives with reference to the findings and their implications. The third will be conducted by media representatives and will elaborate the television network and other media policies, constraints, and recommendations.

The fourth and final session will be conducted by a representative from each of the three groups of participants. The final session will work out the areas of agreement (and/or disagreement) that may provide common ground for both organizational and media policies with regard to television and the use and abuse of cigarettes, alcohol and drugs, and make recommendations for further monitoring, workshops, and other follow-up efforts.

#### 4. Human Subjects

##### 1. The Sample

The human subjects who will partake in the proposed research will be respondents in a national probability (or quota) sample that will be conducted by a well known survey research company such as the National Opinion Research Center (NORC), University of Chicago or Opinion Research Corporation (ORC), Princeton, New Jersey. The sample will be a probability sample that will include adolescents. Since the research focuses upon an area that is important for adolescents -- that is, the way cigarettes, alcohol and drugs are portrayed in prime-time network television drama and commercials and what conceptions of the social reality of these substances cultivated by these images, it is imperative that adolescents be included in the sample of respondents. The results of this research may be most important for the younger segments of our society.

##### 2. Informed Consent

Since an outside firm will be conducting the interviews, consent procedures will be those normally used by the firm when conducting interviews. Consent will probably be obtained at the time of the interview. The introduction to this section of the interview schedule could begin with the following type of instructions.

"These questions are part of an important study to find out what people like you think and believe about a lot of things. If there is a question you do not wish to answer, please tell the interviewer. Most questions do not have a right and wrong answer. If you do not know an answer, just take a guess or use your imagination. Thank you for your help and cooperation."

Finally, we will fully discuss the nature of the consent procedures with the survey research firm, University and NIMH personnel to insure that the final procedures meet with everyone's satisfaction.

##### 3,4, & 5 Risks and Benefits

We believe that respondents will not be exposed to any risks in answering the questions that will be developed to determine if respondents conceptions about cigarettes, alcohol and drugs reflect the image of these topics in the world of prime-time network television drama. Moreover, if respondents feel that their privacy will be invaded by answering any of these questions, the respondent can refuse to answer the objectionable questions. It is also very unlikely that a breach of confidentiality will take place because of the strict procedures used to insure respondent confidentiality.

Since television is a very pervasive medium and plays an important role in the lives of most people (especially adolescents), the findings of this research can be used to assess whether or not media portrayals of these substances are detrimental or beneficial to society. Finally, since some of the questions will focus upon media use, it is possible that respondents will become more thoughtful about how they use television and other mass media. The questions may also serve to make respondents more aware of some of the possible consequences of abusing these substances.

6. Confidentiality Procedures

Since the data will be collected by an external survey research firm, we will not have access to the names of respondents. Moreover, only identification numbers will be used in our computerized data files. These numbers must be used so that we can easily keep track of each respondent's responses. We do not anticipate that there will be any problem in maintaining the confidentiality of respondents.

#### D. SIGNIFICANCE

Culture is that system of messages which cultivates patterns of shared images and, therefore, of social behavior, relationships, and interactions. Enculturation is that critical aspect of socialization which denotes the development of stable images of self and the world, and of how to behave in one's world. The dominant communication agencies produce message systems that cultivate the broadest common notions of what is, what is important, and what is right. They structure the public agenda of existence, priorities, and values. People use this agenda -- some more selectively than others -- to support their ideas and actions. Any significant change in the technology, content, ownership, clientele, outlook, or other institutional characteristics of dominant communication agencies may alter the patterns.

In a folk culture, the production of traditional symbols and figures (representations of gods, chiefs, demons, animals, and men), the conduct of rituals, and the spinning of tales inspire awe and strike terror, as needed, to control the "growing up" process. In mass cultures, institutional policies and manufactured symbolic commodities cultivate norms of conduct.

Mass communication is the extension of institutionalized public enculturation beyond the limits of face-to-face and any other personally mediated interaction. This becomes possible when technological means are available and social organizations emerge for the mass production and distribution of messages. Mass media are such technological means and social organizations, with television being the most broadly shared and ubiquitous of American mass media.

A long series of private and government commissions, Congressional committees, and foundation-supported studies have, since the 1930's, called for some sort of media surveillance. But none of these proposals spelled out how that might be done, or limited the scope to manageable proportions clearly relevant to scientific purpose and public policy. And, at any rate, none of them was implemented.

Our prior and ongoing studies of violence and aging, supported by the Surgeon General's Scientific Advisory Committee on Television and Social Behavior, the National Institute of Mental Health, the American Medical Association, the Administration on Aging, and other agencies, have established the basis for and have demonstrated the feasibility of this type of research. Social scientists, legislators, and government agencies have called for the development of indicators and profiles of cultural trends relevant to salient issues of social health such as conceptions of cigarettes, alcohol and drugs.

We need to know general trends in the cultivation of assumptions about cigarettes, alcohol and drugs before we can validly interpret specific relevant policies or facts of individual and social response. Interpretations of public opinion (i.e., published responses to questions elicited in specific cultural contexts), and of many media and other cultural policy matters, require indicators similar to the accounts compiled to guide economic decisions and to inform social policy-making.

The most general significance of the proposed research will be, therefore, that of a systematic and reliable surveillance of mass-cultural configurations relating to the use and abuse of cigarettes, alcohol and drugs and their symbolic functions in our society. Specifically, the research will demonstrate that mass-distributed (television) dramatic entertainment provides common and ritualistic demonstrations of social relationships, powers, and values that cultivate pervasive public conceptions of these substances that are integrally related to mental health and social behavior.

#### E. FACILITIES AVAILABLE

The Annenberg School of Communications, University of Pennsylvania, is a graduate school devoted to the training of researchers and scholars in the field of communications. It has the faculty, staff, facilities, and other trained personnel necessary for the guidance and conduct of this study.

Adequate space, computer terminal, videotape equipment, and central facilities, and all other School and University resources for supporting large-scale research projects are available to this study.

APPENDIX I

Background Publications Describing the Theory  
and Methodology of the Research

Background Publications Describing the Theory  
and Methodology of the Research

Gerbner, George, "Toward 'Cultural Indicators': The Analysis of Mass Mediated Message Systems." AV Communication Review, 1969. Also Chapter 5 in The Analysis of Communication Content, see next item.

Gerbner, George, Ole R. Holsti, Klaus Krippendorff, William J. Paisley, Philip J. Stone, editors, The Analysis of Communication Content: Developments in Scientific Theories and Computer Techniques. New York: John Wiley & Sons, 1969.

Gerbner, George, "Cultural Indicators: The Case of Violence in Television Drama." The Annals of the American Academy of Political and Social Science, March, 1970.

Gerbner, George, "Violence in Television Drama: Trends and Symbolic Functions." in Television and Social Behavior, Vol I. Content and Control, G.A. Comstock and E.A. Rubinstein (editors), Washington: Government Printing Off., 1972.

Gerbner, George, "Communication and Social Environment." Scientific American, September, 1972. Reprinted in Communication: A Scientific American Book, San Francisco, CA., W.H. Freeman and Company, 1972.

Gerbner, George, Larry Gross and William H. Melody, editors, Communications Technology and Social Policy. New York: John Wiley and Sons, 1973.

Gerbner, George and Larry Gross, "The World of Television: Towards Cultural Indicators," Intermedia, (Journal of International Broadcast Institute), December 1975.

Gerbner, George and Larry Gross, "The Scary World of TV's Heavy Viewer," Psychology Today, April 1976.

Gerbner, George and Larry Gross, "Living with Television: The Violence Profile," Journal of Communication, Spring 1976.

Gerbner, George, Larry Gross, Michael F. Eleey, Marilyn Jackson-Beeck, Suzanne Jefries-Fox, and Nancy Signorielli, "TV Violence Profile No. 8: The Highlights," Journal of Communication, Spring 1977.

Gerbner, George, "Comparative Cultural Indicators," In Mass Media Policies in Changing Cultures, George Gerbner (editor), New York: John Wiley and Sons, 1977.

Gerbner, George, Larry Gross, Michael Eleey, Marilyn Jackson-Beeck, Suzanne Jeffries-Fox, and Nancy Signorielli, "The Gerbner Violence Profile: An Analysis of the CBS Report," Journal of Broadcasting, Summer, 1977.

Gerbner, George, Larry Gross, Marilyn Jackson-Beeck, Suzanne Jeffries-Fox and Nancy Signorielli, "Violence Profile No. 9: Trends in Network Television Drama and Viewer Conceptions of Social Reality, 1967-1977," The Annenberg School of Communications, University of Pennsylvania, March, 1978.

Gerbner, George, Larry Gross, Marilyn Jackson-Beeck, Suzanne Jeffries-Fox and Nancy Signorielli, "Cultural Indicators: Violence Profile No. 9," Journal of Communication, Summer, 1978.

Gross, Larry, "The Real World of Television," Today's Education (the Journal of the National Education Association), Jan-Feb, 1974.

Gross, Larry, "How True is Television's Image," in Getting the Message Across, Paris: The UNESCO Press, 1977.

Gross, Larry, "Television as a Trojan Horse," School Media Quarterly, Spring, 1977.

Gross, Larry and Suzanne Jeffries-Fox, "What do you want to do when you grow up, little girl? Approaches to the Study of Media Effects," in Home and Hearth: Images of Women in the Mass Media, Gay Tuchman, et al., editors, New York: Oxford University Press, 1977.

Signorielli (Tedesco), Nancy, "Patterns in Prime Time," Journal of Communication, 1974, 24:2, pp. 119-124.

Signorielli (Tedesco), Nancy, "Men and Women in Television Drama: The Use of Two Multivariate Techniques for Isolating Dimensions of Characterization," Ph.D. Dissertation, University of Pennsylvania, Philadelphia, Pennsylvania, 1975.

APPENDIX II

Outline of Recording Instrument

CULTURAL INDICATORS PROJECT  
OUTLINE OF RECORDING INSTRUMENT  
(October 31, 1977)

ADMINISTRATIVE VARIABLES:

Year of Program  
Air Date  
Duration of Program (length in minutes)  
Network  
Format  
Type of Program (Crime, Western, Action-adventure)  
New or Continued Program  
Time of Broadcast (day or evening)  
Situation Comedy

SECTION A: The Program

By "program" is meant 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 say in newspaper television "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 be separately analyzed by this instrument.)

I. General

1. Tone of Program (comic-serious)
2. Place of Major Action
3. Date of Major Action
4. Setting of Major Action (urban, rural, etc.)

II. Themes and Aspects of Life

5. Nature
6. Supernatural
7. Science, technology
8. Politics, government
9. Law Enforcement
10. Crime
11. Mass Communications
12. Business
13. Schools, education
14. Religion
15. Financial Success
16. Close Relationships Between the Sexes
17. Home, family
18. Minority Groups and people
19. Armed Forces

### III. Medical and Health Aspects

20. Physical Handicap
21. Physical Illness
22. Mental Illness
23. Use, Abuse of Drugs or Narcotics
24. Use, Abuse of Alcohol

### IV. Armed Forces

25. Nature of Armed Forces (regular, irregular)
26. Role of Armed Forces

### V. Violence

Violence is defined as the overt expression of physical force (with or without a weapon) against self or other, or compelling action against one's will on pain of being hurt or killed, or actually hurting or killing. It must be plausible and credible; no idle threats, verbal abuse, or gestures with no credible violent consequence. May be intentional or accidental; violent accidents, catastrophes, acts of nature are included.

27. Seriousness of Violence in Plot
28. Significance of Violence to Plot
29. Reference to Violence in Plot

### VI. Sexual Interaction and topics

Sexual Interaction or behaviors may include the following -- kissing, embracing, touching, flirting, seductiveness, heterosexual intercourse, homosexual behavior, rape, prostitution, sadism, etc. That is, actions or behaviors that could be classified as sexual in nature.

30. Type of Sexual Interaction
31. Nature of Portrayal of Sex, sex-related topics, or sexual interaction
32. Seriousness of Sexual Interaction
33. Degree of Sexual Interaction (significance)
34. Violence and Sexual Interaction
35. Casual Physical Contacts (handholding, etc.)
36. Kissing
37. Embracing
38. Flirting and Seductiveness
39. Socio-sexual norms
40. Heterosexual Intercourse
41. Sexual Inadequacy
42. Homosexual Behavior
43. Rape
44. Sexual Commerce (prostitution, etc.)
45. Sadism and/or Masochism
46. Nudity - partial
47. Nudity - full
48. Innuendo (with canned laughter)
49. Innuendo (without canned laughter)
50. Terms of Endearment
51. Sexy and Revealing Clothing

## SECTION B AND B\*: The Characters

Leading Characters: Those characters who play leading roles representing the principal types essential to the story

Minor Characters: All speaking characters except those already analyzed as leading characters

The items coded for both leading and minor characters are denoted by an Asterisk ("\*")

## I. Demographic

1. \*Humanity
2. \*Sex
3. \*Chronological Age
4. \*Social AGE
5. \*Race
6. \*Nationality
7. \*Religion
8. \*Socio-economic Status

## II. Occupation:

- \*written description of occupation
9. \*Field of Activity

## III. Health

10. Physical Handicap
11. Physical Illness
12. Mental Illness
13. Drugs
14. Alcohol

## IV. Home and Family

15. \*Marital Status
16. \*Homemaker
17. Parents
18. \*Children - Natural
19. \*Children - Character cares for minors
20. Other Relatives
21. Family Life

## V. Sex and Romance

22. Sexual Orientation
23. Romantic Involvement
24. \*Sex Appeal of Character

## VI. General Role

- 25. Seriousness
- 26. \*Type of Character ("good"- "bad")
- 27. \*Success
- 28. Happiness

## VII. Criminality and Violence

- 29. Crime Committed by Character
- 30. \*Violence by Character
- 31. \*Victimization of Character

## VIII. Personality Traits

- 32. Attractiveness
- 33. Fairness
- 34. Sociability
- 35. Warmth
- 36. Strength
- 37. Potency
- 38. Physical Stature
- 39. Smartness
- 40. Rationality
- 41. Stability
- 42. Efficiency
- 43. Sex-Appeal
- 44. Youthfulness
- 45. Happiness
- 46. Affluence
- 47. Cleanliness
- 48. Peacefulness
- 49. Supportiveness
- 50. Aggression
- 51. Assertiveness

## SECTION C: The Violent Action

Violence is defined as the overt expression of physical force (with or without 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, catastrophies, 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 a 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.

## I. Scene:

1. Sequence of Violent Action
2. Continuation: Is action a continuation of previous action
3. Duration of Violent Actions in Seconds
4. Tone of Violent Action (comic-serious)
5. Time of Violent Action
6. Place of Violent Action
7. Setting (Habitat) of Violent Action (urban-rural)
8. Witnesses to Violent Action

## II. Agents:

9. Number of Participants in Violent Action
10. Humanity of Agents
11. Accident
12. Criminal nature of action
13. Familiarity of Agents
14. Agents of Law: Capacity
15. Agents of Law: Necessity of Violence
16. Agents of Law: Role in Violence

## III. Means (Agency or weapon) used:

17. Handgun
18. Other Firearm
19. Larger Military Instrument
20. Explosive (non-military)
21. Club, bludgeon, or other Hitting Instrument
22. Knife, sword, or other Slashing or Stabbing Instrument
23. Rope, chain, or other Binding Instrument
24. Body - hand, foot, etc.
25. Other means or causes

## IV. Consequences:

26. Recovery of Victim
27. Pain or Suffering shown by victim
28. Number Injured
29. Number Killed