

COM 568 SOCIAL ASPECTS OF MASS COMMUNICATION
Fall 1993

Oris

Gerbner

The presentation and application of a framework for the critical analysis of mass media policies, content, and effects. Class discussion, the reading and critique of media reports and studies, and weekly exercises lead to the proposal and completion of a project addressing a problem of special interest.

The work of the course involves (1) participation in class discussion including brief oral reports and critiques reflecting preparation for each session; (2) weekly exercises applying the framework for analysis (up to 3 points each); (3) a written midterm project proposal (up to 6 points); (4) final oral and written project reports (oral up to 5 points, written up to 6 points). There are no other exams. Reading material consists of (1) reprints of articles and (2) selections from current issues of trade and scholarly journals.

Each week will be a major leap forward, with little opportunity for review before the assignment is due. Questions outside of class can be raised by e-mail (FGG@ASC.PENN.EDU), telephone (898 6776 office, 898 2024 office fax, 642 7479 home, 642 3061 home fax), or by appointment. The assistant in the class, Sheila Collins, will have regular office hours.

Written work is due in the ASC main office before noon on Friday after the Monday when the assignment is given. (Place in the lower right faculty box marked "TO GG" in the ASC main office. Fax if necessary.) Written work should be typed on plain white paper, dated, titled and identified, and, when more than one page, stapled (NOT clipped) if not faxed. CONSULT A STYLEBOOK FOR EFFECTIVE AND CONSISTENT FORM IN ORGANIZING PAPERS, DESIGNING HEADINGS AND SUBHEADINGS, PRESENTATION OF TABLES AND FIGURES (IF ANY), REFERENCE STYLE, ETC.

Papers not left in the office box on time cannot be accepted. Papers will be returned with a mark (plus, check, or minus) and comments, if needed, on Mondays whenever possible. Papers not returned in class will be placed in the faculty box next to the class box, marked "FROM GG."

The outcome of this course may be measured in terms of progress in the ability to formulate and inquire into problems in mass communications; to analyze mass media content, policies, and effects; and to propose, critique, conduct, present, and report studies in the social aspects of mass communication.

For graduate students this course is professional practice in making original contributions to knowledge. For undergraduates this is a liberal arts course, part of the general education of cultural consumers and citizens. Both tasks involve formulating and addressing real problems to which there are no clear, credible, or reliable answers, and testing, extending or challenging some theory relevant to them.

An outline of the work of the course follows.

- I. THE TERRITORY
 - (A) Definitions
 - (B) Model
 - (C) Legs of the journey
 - (1) Terms of observing (Image analysis: ACPV)
 - (2) Mass media as social institutions (IPA)
 - (3) Producing images of life and society (MSA)
 - (4) And the uses we make of them (CA)
- II. MESSAGE SYSTEM ANALYSIS (MSA)
 - (A) From ACPV to AETS (images to systems)
 - (B) Procedure (SUI)
 - (1) Sample (size, cost, access, representativeness)
 - (2) Unit; context unit; unit of enumeration
 - (3) Instrument; coding and recording; reliability
 - (a) Attention -- categories; classification
 - (b) Emphasis -- weighting, scaling (of units); scores
 - (c) Tendency -- values, qualities (scaling, scoring)
 - (d) Structure (relationships of a,b,c)
- III. INSTITUTIONAL PROCESS ANALYSIS (IPA)
 - (A) Income distribution and market structure
 - (B) Power role analysis
 - (1) Critical incident
 - (2) Exercise of leverage
 - (3) Influence and interaction of power roles
- IV. EFFECTS AND CULTIVATION ANALYSIS (ECA)
 - (A) Effects: Specific messages or campaigns; change. Before-and-after; exposed - not exposed; controls.
 - (B) Cultivation: long-term "environmental" exposure, relatively non-selective; light vs. heavy exposure in relatively homogeneous (comparable) groups.
- V. PROJECT PROPOSALS AND FINAL REPORTS
 - (A) Cover 4Ws & H but remove "scaffolding."
 - (B) Consult stylebook (headings, tables, figures, references, etc.)
 - (C) The 3 C's: make it Clear (write for readers, as for publication), Concise and Coherent.

①

FIRST MEETING: INTRODUCTION, IMAGE ANALYSIS

Course objectives, conduct, outline. Images and the terms of perception: assumptions, context, point of view (ACPV). What is a good problem?

For Friday (before noon)

Select and clip a large ad (or other complex word-image combination) depicting two or more persons. Write a one page analysis of the material selected in terms of ACPV, noting each of the terms of perception. Do not exceed one page. Staple (not clip) the ad or image behind the paper and turn in before ~~Monday~~ ^{Friday} noon. Prepare to present your analysis in class.

For the second meeting:

(1) Read: (a) "A Curious Journey" (b) "A Theory of Communication and Its Implications for Teaching." (c) "Communication and Social Environment." (Please return the articles.)

(2) Prepare to discuss in class (based on the readings and class discussion): communication, message, mass communication, publication, public (both adjective and noun), mass public; a model of communication; the four "legs of the journey"; assumptions, context, point of view.

Handwritten: Handwritten

Handwritten: Ass. Object. in - Point
Voice
Can? MM discover

Handwritten: There ad - find / A#
Unit - Context / Exemplification - plus
Point - Ass. / public, org
systematic / eye level
3. p - solid model

①

FORMAT OF THE ONE-PAGE ACPV ANALYSIS

Your name

Date

Title (theme) of analysis

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Assumptions about what is presented. What are the facts? Who are the people? Dress, background, words. Be brief but specific. This is where you set the stage for the analysis. Ask yourself: what are the things to which this complex message system calls **attention**? List them in 2-3 categories. At this point do not judge or characterize; just list .

Context. Design, relationships of elements, people, etc.; foreground, background, scale, focus. This is where you relate the elements listed above to each other. Still no judgment or adjectives, except for elements of context such as relative importance, emphasis. What is most important? Secondary? Etc.

Point of view, both spatial and conceptual. Camera angles, lighting, coloring, gestures, expressions, words, etc., including elements noted above, but now seen as intending to convey some **tendency** (i.e. point of view) to evoke a **value judgments** (good-bad, weak-strong, attractive-ugly, useful, useless, etc.; here you can use adjectives). You should be able to point to definite elements or features in the material and give them some values and qualities or associations that these elements are intended to evoke.

Summary and conclusion. This is where you clinch the analysis and give your own interpretation. This is based on the **structure** of the above three terms (how they combine to convey their message), but it should also include your opinion of what it means, what is missing, etc.

Staple the ad or image (or a copy of it) behind the one-page analysis.

SECOND MEETING: DECOMPOSING THE MESSAGE

Review the territory: communication, message, mass communication, publication, public (both adjective and noun), mass public; a model of communication. The four "legs of the journey." Trapezoid demonstration and implications. From assumptions, context, point of view (ACPV) to attention, emphasis, tendency, structure (AETS).

For Friday noon:

(1) "Decompose" the message. Use the same ad as before (unless you are dissatisfied, think it does not lend itself well to analysis, in which case you may select another). Record your observations in a table of three columns and a summary paragraph of findings and interpretation.

In the first column, there will be two parts. The first, based on assumptions about facts, will use words and brief phrases. For example, you can use a three-way classification: to what kinds of assumptions about people, actions, and things, does the communication call **attention**? The terms "people," "actions," and "things" we'll call *categories of analysis*. (You may select others.) The items you record under each one we'll call *units of analysis*. Units are what you enumerate; categories are the "bins" into which you place your units. (Sometimes there are larger units, called context units, that can be divided into smaller basic units.

The second part is based on one element of context, namely relationships as units of analysis. Here you list your observations about how the previous elements are related.

The second column will focus on another element of context, **emphasis**. Decide which unit(s) received the greatest emphasis and give them a score of 3. (If there is one outstanding unit, only that will get the top score; in any case, no more than three.) Units receiving secondary emphasis will get a score of 2, and those receiving the least emphasis will get a score of 1.

The third column will be one aspect of point of view that we'll call **tendency**. In this exercise you may select evaluative tendency, that is whether a unit is presented as good (positive) or bad (negative) or neither or both (neutral). Record a score for each unit in the third column. The positive score is 3, neutral 2, negative 1. If you can find a more appropriate dimension of tendency (quality) then a simple good or bad, use it. Note what tendency you have selected.

Write a title, construct your table, and write a one-paragraph description of your conclusions (findings plus interpretation or critique) reflecting your analysis. The summary must be based only on the information in the Table above; whatever you conclude should rest on what you have observed, recorded and weighted.

The example (below) is based on a full-page ad for Remy Martin. It is shown not as a model but as subject to critique.

For the third meeting, next Monday:

(1) Read "Mass Media Discourse: Message System Analysis a Component of Cultural Indicators." Prepare to apply the analysis to a front page (see below).

(2) Bring the front page of next Monday's Philadelphia Inquirer or New York Times (or other daily paper) to class. Based on the reading (above) prepare to propose a problem or issue to investigate on that front page, and a category scheme that would classify the relevant items (units of analysis) into appropriate categories. Select a problem that is reflected in many, if not most or all, items on the page.

Example, Remy Martin ad

TRADITIONAL VALUES?

<u>Persons</u>	Attention	Empha- sis	Ten- dency
1	Man, young, white, informal dress, brown hair	2	2
2	Man, older, white, sportshirt, cap, white hair	3	3

Actions

1	young man is holding cognac glass,	3	2
2	listening	2	2
3	older man holding cognac glass	3	3
4	talking	1	3
5	gesturing	2	2
6	looking straight ahead	2	2
7	eyes nearly closed	1	2
8	etc, etc		

Things

1	Both men wearing watches	1	2
2	Cognac bottle in foreground	3	3
3	Older man wearing rubber boots	2	2
4	Chateau in background	1	2
5	Product: Special, Fine, Exclusive, Vintage	2	3
6	etc etc		

Relationships

1	Young man is listening to and looking at older man		
2	Arm resting on older man's shoulder		
3	etc etc		

Attention in this ad is focused on a relationship between a younger and an older man, both white and apparently wealthy, each holding a glass of cognac. Emphasis is on the older man and on the glasses. They are presented as the most attractive. The ad is apparently aimed at wealthy, white, older men. It suggests to them that over a glass of cognac in a congenial, informal, natural environment, young men look up and listen to them with rapt attention. The desirable associations are age, tradition (chateau, vintage), casual but exclusive lifestyle, male companionship, passing on stories from generation to generation. The ad associates alcohol with an attractive lifestyle and "traditional values" but omits any warning of its dangers and potential damage to lives, families, and the economy.

Comm 568 ALL YOU NEED TO KNOW WHEN WRITING EXERCISES

1. One page means NO MORE than one page. That is all we will read. Write to space, speak to time.
2. "Facts" (assumptions, context, attention, etc.) should be those you will USE in the analysis; no more detail is necessary. Build your final analysis on the facts you observed before, and record facts that you will use in the analysis.
3. First drafts never work. Proof, edit, trim, revise, refine, distill. No extraneous ideas, no wasted words. Ask: Is this really necessary? Write not what you can but what you must.
4. No paper clips, please. They get caught in unlikely places.
5. Select material you CAN analyze; don't get stuck with what you happen to find.
6. Title, like an execution, helps focus the mind. Make it substantive, not perfunctory.

THIRD MEETING: MESSAGE SYSTEM ANALYSIS: PSUI AETS.

Review "journey," ACPV, decomp on model. MSA article. Comments on decomp analysis: (1) Description (conclusion) should be based mainly on what is listed and scored on the AET Table. (2) Note type of tendency, scores. Newspaper analysis. What is a good problem?

For Friday noon:

Front-page MSA (one page). (1) State problem; (2) describe sample; (3) note unit of analysis; (4) use instrument of analysis (AETS as appropriate) (5) supply table; (6) report findings and interpretation based largely on what is noted and scored on the Table. See outline below.

For the fourth meeting:

Bring three different one-paragraph problem statements on one page, preferably each in a different area of "journey" (MSA, IPA, ECA). Read carefully "The Problem is the Problem," below, before you write these.

Read "Women Candidates in the News, etc." Prepare to discuss and critique in class (1) problem, (2) sample, (3) unit of analysis (4) AETS - as applicable, or other instrumentation, (5) conclusions.

Message system analysis (MSA): AETS-SUI

ASSUMPTIONS (about existence)	CONTEXT (order, priorities)	POINT OF VIEW (values, judgments)
What Is?	What is important?	What is right, wrong, good, bad, etc. (qualities)

ATTENTION (A) (1)Categories of analysis;subject matter classification (2)What is being attended to? (Units of analysis)	EMPHASIS (E) Size, scale, position,focus. How much stress or other form of emphasis in each unit?	TENDENCY (T) Qualities,(scales) right or wrong, good or bad, etc. What kind of value judgment is made in unit?
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Frequency (N)and %	Mean Score	Mean Score
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STRUCTURE: How are A,E,and T related? (Conclusion,interpr.)

PROCEDURE (PSUI)

- (1) Problem
- (2) Sample (size, cost, access, representativeness)
- (3) Unit; context unit; unit of enumeration; reliability
- (4) Instrument; coding and recording; reliability
 - (a) Attention -- categories; classification
 - (b) Emphasis -- weighting, scaling (of units);scores
 - (c) Tendency -- values, qualities (scaling, scoring)
 - (d) Structure (relationships of a,b,c)
(Summary, conclusion, interpretation.)

FORMAT OF THE ONE-PAGE AETS PRESS ANALYSIS

Your name
Date

COMM XXX

Title (theme) of analysis

Brief statement of problem (one paragraph).

Note unit of analysis, sample, instrumentation (one paragraph).

TABLE 1: (Title of table)

Attention	Attn	Emph	Tend
categories	N %	MS	MS
A xxxxxxxxxxxx			

- (1)xxxxxxx
- (2)xxxxxxx
- (3)xxxxxxx

B xxxxxxxxxxxx
etc.

C xxxxxxxxxxxx
etc.

Totals

Highlights of findings ("structure," 1 paragraph)

Final paragraph of conclusion and interpretation

Preliminary comments on preliminary problem statements

1. No problem. (I.e. no specific statement that can or should be investigated.)
2. Too predictable, or answer is well known. So why study?
3. Too vague, general. (E.g. sexism, racism, media credibility, etc.) Make it more specific, concrete.
4. Needs comparative leverage. Better or worse, too much or too little, etc. -- compared to what, and on what dimensions?
5. Need to define terms such as "liberal" vs "conservative," "democratic," "biased," "false," "sensationalism," "propaganda," etc.
6. Consider access to information, resources available.

FOURTH MEETING: MSA -PRESS AND CHARACTER ANALYSIS

Comments on front page exercise: 1. Do NOT list each unit. 2. Mean score means average of unit scores for the category. 3. Nature of problem (difficulty, need for inquiry) is not clear. 4. Don't speak in codes. 5. The unit of analysis is what you count, not the emphasis measure (scale). 6. Don't beg the question. 7. Try to use comparative leverage. 8. Relate the conclusion to the statement of the problem. 9. See Style Book for Table format.

If you wish to revise the front page (or do another press) analysis, follow this format due Friday noon):

For next Monday:

(1) Prepare a one-page critique of the following three articles: "Press Perspectives in World Communication, etc." and "Ideological Perspectives, etc." and "The Many Worlds, etc." Two paragraphs on each: 1. What is the problem and

why; 2. SUI (AETS or?), as applicable. One page total.
Prepare to discuss in class.

CHARACTER WORK SHEET

1. Name of character:
2. Sex M F Not clear
3. Age C A YA SA O Not clear
4. Race W Character of color
4. Status L M H
5. Occup. Pr Le Lb Other (write in)
6. Tendency: Powerless 1 2 3 4 5 6 7 Powerful

CHARACTER WORK SHEET

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6. Tendency: Powerless 1 2 3 4 5 6 7 Powerful

WORKSHEET FOR RELATIONSHIPS ANALYSIS

Between..... and..... (M-M M-F F-F)

Friendly Neutral, business-like Hostile, tense

WORKSHEET FOR RELATIONSHIPS ANALYSIS

Between..... and..... (M-M M-F F-F)

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Between..... and..... (M-M M-F F-F)

Friendly Neutral, business-like Hostile, tense

For the next class meeting:

Consider and prepare to discuss an idea for character analysis.

THE PROBLEM IS THE PROBLEM!

A good problem for an inquiry is the key to a good proposal. Any problem can be turned into a question

but not every question is a problem, and not every question that may be a problem is a *good* problem. The same for purpose, topic, subject, etc. So - what *is* a problem? And what is a *good* problem? To answer that question, we have to consider the purpose of inquiry and the nature of problems that an inquiry should address.

1. The purpose of inquiry

An inquiry, investigation, research project, etc., are names given to action designed to make a contribution to knowledge. The activity must add to what is already known, not just to reshuffle the same old cards. Adding to what is known requires, of course, defining "knowledge" (is all information and opinion "knowledge?") and knowing how to find it and its limits. Contributing to knowledge then becomes a task of testing, extending, or challenging what is known or supposed to be known.

Bits of information, data, or simple description are not yet knowledge. Putting any of these to work and observing what happens can generate knowledge -- knowledge about how things work. Stories about how things work reflect useful knowledge. They reveal the often hidden dynamics of life and can lead to theories (or hypotheses -- predictions based on theories) about them. "There are 100 degrees between freezing and boiling temperatures on the Celsius (centigrade) thermometer" is a fact, a description. It does not tell you what happens if you keep adding heat to a pot of water. Observing and recording what happens is a story that may support a theory of heat or of gases.

A good theory is the most practical type of knowledge because, unlike a fact, it organizes and guides classes of activity. Therefore, testing, extending, or challenging a theory is the most useful contribution to knowledge.

Inasmuch as inquiry is action, and a proposal is an action plan, and action cannot be general but must be specific in time, place, and direction, the target of the inquiry must be specified in concrete terms. You cannot do much about generalities, though ultimately we can derive general principles and theories from specific actions. The target of our specific action is the problem to be addressed.

2. The nature of a problem

We have noted that every problem can be formulated as a question (or purpose or topic, etc.), but not every question is a problem. "How many pebbles on the beaches of New Jersey?" is a question. But until somebody comes up with a good reason why we need to know, it is not a problem. The

word *problem* comes from the Greek *pro-*, before or forth, and *balein*, to throw, and used to mean the difficulty that life throws on your path. So in order to have a problem, (1) you must have a desirable direction, (2) you must have a difficulty to overcome in order to make progress or to avoid sliding back; and (3) eventually you must figure out a practical and promising way to deal with the difficulty, i.e. to illuminate it, understand it better, and to decide what should be done about it. The theory, hypothesis, or your belief or hunch to be tested, extended, or challenged should bear directly on such a specific problem.

3. What is a good problem?

A good problem is not just what can be usefully addressed but what *should* be addressed in order to achieve or make progress toward a desirable goal or to avoid an undesirable event. It is something in which you are interested rather than something that is "done" or serves only the purposes of an academic exercise or employer or institution) but is also of some general social and public or communication-theoretical interest. In other words, a good problem is an issue or difficulty of some significance, urgency and priority whose investigation will make a useful contribution to knowledge. (If you already know the answer, if the answer can be found by a simple search of existing studies, or if it is totally predictable, there is no need to do the study.)

Write two one-paragraph descriptions of two specific good problems in two different areas of our "journey," including a one-sentence explanation of why each is a problem. Each paragraph might begin with words like: "I propose a study to address the problem of X. This is a problem because....etc." Be specific. Will collect at the next meeting.

(b) Bring to class two ideas for special project problems, about two paragraphs each (one page total).

FIFTH MEETING: NEWS AND CHARACTER ANALYSIS; PROBLEM STATEMENTS

Proposal development. Statement of problem. News analysis and critique. Character analysis.

PROPOSAL WRITING: THE 4W'S & H

TITLE (Substantive)

1. WHAT IS THE PROBLEM?. Not "question" or "topic." Problem addresses an issue, difficulty, or need that should be addressed. See previous notes on "The Problem."
2. WHY IS IT A PROBLEM? Reason for and significance of problem. Any theory being tested, extended, challenged? Not why it can be done by why it should or must be done. Convince the reader that it is worth investing time, effort, etc.
3. WHERE? Location on some scheme, model, or framework of communications study. Type of study.
4. WHO HAS DONE WHAT ABOUT RESEARCH ON THIS PROBLEM? Reference to relevant studies and an explanation of their relevance. Correct and consistent bibliographic style.
5. HOW? Procedure (SUI) (a) What original observations, documents, interviews, etc. will be involved? (Sample, case study, etc.) (b) Units of analysis (if any). (c) Instrument, plan of procedure.

For Monday noon

One-page character analysis. (Tape of cartoons available for checkout and use in the ASC library.) See sample form and outline below. Choose your own problem. Can be demographic, relationships, or personality profile comparison.

For Tuesday

(a) Read "Cultural Indicators: The Third Voice." Prepare to discuss the section on "Institutional Process Analysis" (IPA). Key terms: power roles, leverage, sanctions, critical incident.

(b) Bring to class a one-page draft proposal briefly addressing each point in 4W's & H. Come right to the point and be specific. E.g. "This is proposal for a study to address the problem of..... etc.

SAMPLE FORMAT FOR CARTOON CHARACTER ANALYSIS

Who Has Power?

Brief statement of problem investigated. Why is this a good and significant problem?

Table X: Title (This is a generalized sample. Your title and table structure should reflect the problem you are investigating.)

	T E N D. X			T E N D. Y			Tot.	
	Male	Fem	All	Male	Fem	All	M	F
	MS	MS	MS	MS	MS	MS	N %	N %
TOTALS								
AGE								
Child								
Adolescent								
Young Adult								
Settled adult								
Old								
Totals								
RACE								
White								
C of c ¹								
Totals								
CLASS								
Low								
Middle								
High								
Totals								

¹ Character of color or not clear.

Summary and interpretation.

SAMPLE FORMAT FOR A STUDY OF RELATIONSHIPS

TABLE Y: Who Does What With Whom?

	FRIENDLY		NEUTRAL, BUSINESS.		HOSTILE		TOTALS	
	N	%	N	%	N	%	N	%
Names:								
MALE - FEMALE								
MALE - FEMALE								
FEMALE - FEMALE								
TOTALS								

WORKS SHEETS FOR RECORDING OBSERVATIONS PRIOR TO TABULATION,
 CHARACTER WORK SHEET

1. Name of character:
2. Sex M F Not clear
3. Age C A YA SA O Not clear
4. Race W Character of color
4. Status L M H
5. Occup. ?
6. Tendency: Powerless 1 2 3 4 5 6 7 Powerful

CHARACTER WORK SHEET

1. Name of character:
2. Sex M F Not clear
3. Age C A YA SA O Not clear
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CHARACTER WORK SHEET

1. Name of character:
2. Sex M F Not clear
3. Age C A YA SA O Not clear
4. Race W Character of color
4. Status L M H
5. Occup. ? Etc.
6. Tendency: Powerless 1 2 3 4 5 6 7 Powerful

WORKSHEET FOR RELATIONSHIP ANALYSIS

Between..... and..... (M-M M-F F-F)

Friendly Neutral, business-like Hostile, tense

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PERSONALITY TRAITS: Each item represents a personality trait that should be coded as outlined below.

If you feel that the character is VERY CLOSELY DESCRIBED by one end of the scale (or the other end of the scale), you should place your check-mark and code as follows:

UNFAIR X : _____ : _____ : _____ : _____ FAIR CODE 1

OR

UNFAIR _____ : _____ : _____ : _____ : X FAIR CODE 5

If the character is SOMEWHAT DESCRIBED by one side as opposed to the other (but is not really neutral), you should check and code as follows:

UNFAIR _____ : X : _____ : _____ : _____ FAIR CODE 2

OR

UNFAIR _____ : _____ : _____ : X : _____ FAIR CODE 4

The direction toward which you check, of course, depends upon which of the two ends of the scale is most descriptive of the character you are coding.

If you consider the character to be NEUTRAL on the scale, both sides of the scale are EQUALLY DESCRIPTIVE of the character, or if the scale is IRRELEVANT or unrelated to the character, then you should code and mark as follows:

UNFAIR _____ : _____ : X : _____ : _____ FAIR CODE 3

Please make all marks in the MIDDLE of the appropriate space.

UNFAIR _____ : X : _____ X : _____ : _____ FAIR

Please write the appropriate code number on the recording sheet. Mark every scale. Mark each scale only once.

	1	2	3	4	5						
REPULSIVE _____	:	_____	:	_____	:	_____	:	_____	:	_____	ATTRACTIVE
UNFAIR _____	:	_____	:	_____	:	_____	:	_____	:	_____	FAIR
UNSOCIABLE _____	:	_____	:	_____	:	_____	:	_____	:	_____	SOCIABLE
COLD _____	:	_____	:	_____	:	_____	:	_____	:	_____	WARM
WEAK _____	:	_____	:	_____	:	_____	:	_____	:	_____	STRONG
POWERLESS _____	:	_____	:	_____	:	_____	:	_____	:	_____	POTENT
SHORT _____	:	_____	:	_____	:	_____	:	_____	:	_____	TALL
STUPID _____	:	_____	:	_____	:	_____	:	_____	:	_____	SMART
IRRATIONAL _____	:	_____	:	_____	:	_____	:	_____	:	_____	RATIONAL
UNSTABLE _____	:	_____	:	_____	:	_____	:	_____	:	_____	STABLE
BUNGLING _____	:	_____	:	_____	:	_____	:	_____	:	_____	EFFICIENT
FEMININE _____	:	_____	:	_____	:	_____	:	_____	:	_____	MASCULINE
ELDERLY _____	:	_____	:	_____	:	_____	:	_____	:	_____	YOUTHFUL
UNHAPPY _____	:	_____	:	_____	:	_____	:	_____	:	_____	HAPPY
POOR _____	:	_____	:	_____	:	_____	:	_____	:	_____	RICH
DIRTY _____	:	_____	:	_____	:	_____	:	_____	:	_____	CLEAN
VIOLENT _____	:	_____	:	_____	:	_____	:	_____	:	_____	PEACEFUL
UNSUPPORTIVE _____	:	_____	:	_____	:	_____	:	_____	:	_____	SUPPORTIVE

NOTE RE: SUPPORTIVE: Consider how the character acts towards his/her "own group," e.g., family, friends, associates, team, etc. One does not have to be supportive of one's enemies or strangers.

7

Cartoon Characters

ATOM ANT SHOW--UP AND ATOM

1. Big Fats
2. Tall Accomplice
3. Short Accomplice
4. Atom Ant
5. Warden
6. Guard
7. Ordinary Ant

PRECIOUS PUPP

8. Granny Sweet
9. Pupp
10. Jewel Thief
11. Police Seargent
12. First Cop with Thief
13. Second Cop with Thief

HILLBILLY BEARS

14. Ma Bear
15. Pa Bear

HILLBILLY BEARS (con't)

16. Floral
17. Shag
18. Woodpecker (male)
19. Woodpecker (female)

DO OR DIET

20. Ranger 1
21. Ranger 2
22. Yogi Bear
23. Boo-boo
24. Doctor
25. Park Superintendant

HOOKY DAZE

26. Huckleberry Hound (Truant Off.
27. Micky Vanderblip
28. Icky Vanderblip
29. Teacher

SIXTH MEETING: "SIN, SUFFER, REPENT!"

Comments on character analysis:

1. Do not code for complex and multiple global judgements. Code for the most clearly observable clues; judgments are then made as conclusions based on a tabulation of the codes.
2. Distinguish between attention and tendency!
3. Do not break analysis down to cells too small to be reasonable representative.
4. Watch the direction of percentaging. Percentage within groups to be compared.
5. Justification of MSA is not only in effects but also as record of policy, values.

IPA: power roles, leverage, sanctions, critical incident.
Market structure.

Proposal drafts.

For Monday noon: ::

Read "Sin, Suffer, Repent" and "Sex, Lies, and Advertising." Review power-role scheme in "Third Voice" article; write a one-page IPA of one of the two articles, but be prepared to discuss both in class on Tuesday.

For Tuesday:

Prepare to discuss IPA of three articles from *BROADCASTING* magazine.

CBS'S WINDING ROAD TO CLEARING LETTERMAN

Host addresses affiliate meeting; Sullivan new board chairman; retrans fees discussed

By Steve Coe and Joe Flint

CBS, whose affiliates met last week in Washington, is getting the word from many stations that it will have to offer some unique incentives to get the clearance support it expects for its upcoming David Letterman late-night show.

Clearance so far is at 83%, and Tony Malara, president, affiliate relations, says that even though the network will carry some delayed coverage—probably as much as 25% when the show debuts—Letterman's will be a successful launch given the low point from which it started.

But CBS still has a way to go to reach the "way over 90% clearance" Malara predicts: in many markets the network will have to perform some creative restructuring in either compensation or advertising time. It has already told stations it will reward live clearances with higher compensation—Malara said in some cases stations can double it—but some may require a bigger incentive to dump off-network syndicated programming, in which they hold all the ad time, in favor of the four minutes promised in each of the half hours of Letterman.

Jeff Rosser, vice president and general manager, KDKW-TV Dallas-Fort Worth, expects to delay the show a half hour unless the network comes up with more ad time, more compensation or some other kind of trade-off. "I have six-and-a-half minutes, and sometimes more, with my off-network comedy at 10:30 p.m. Central. So that



CBS affiliates, meeting in Washington last week, were joined by David Letterman. L to r: Rod Perth, VP, late night and non-network programming, CBS Entertainment; Tony Malara, president, CBS affiliate relations; Bill Sullivan, chairman, CBS affiliate advisory board, and president/GM, KPAX-TV Missoula, Mont.; Letterman, Mick Schafbuch, immediate past chairman and executive VP, KOIN-TV Portland, Ore., and Howard Stringer, president, CBS/Broadcast Group.

additional two-and-a-half minutes I get now compared to what I would with Letterman in the first half hour really adds up five days a week, 52 weeks a year."

In other developments at the meeting, the affiliates named former CBS Affiliate Board Chairman Mick Schafbuch, executive vice president and general manager, KOIN-TV Portland, Ore., to head a committee on retransmission consent. New Affiliate Board Chairman William Sullivan, president and general manager, KPAX-TV Missoula, Mont., said the committee will begin "fact-finding" discussions with major cable system operators and affiliates to explore the possibility of a cable-affiliate negotiating group.

Questions before the committee, Sullivan said, include whether it is feasible or legal, with regard to antitrust laws, to establish such a group.

Among the options discussed at the meeting will be rates by market size. The key, one source said, is efficiency. In Schafbuch's ADI, for example, there are 115 cable systems, a number making individual negotiations within a limited time period difficult.

Affiliates also made the rounds in Congress, where they pushed for removal of the financial interest and syndication rules. Sullivan and Schafbuch, in visits with FCC Commissioners James Quello and Ervin Duggan, also pressed for action on fin-syn and implementation of the Cable Act. ■

BATTLE LINES DRAWN, ONCE AGAIN, ON FIN-SYN

Networks say rules militate against program diversity; Hollywood wants them strengthened

By Harry A. Jessell

It was déjà vu all over again last week as the broadcast networks urged the FCC not to resurrect the financial interest and syndication rules and Hollywood and independent broadcasters argued for their preservation.

Told by a three-judge panel of the U.S. Court of Appeals that the new fin-syn rules it adopted in 1991 were "unreasoned and unreasonable," the FCC majority supporting rules launched a rulemaking to see if it can rewrite the rules or their underlying rationale in a way acceptable to the court.

The networks said the majority's effort is doomed to failure. "The voluminous record before the commission furnishes no rational basis" for the rules, CBS said.

But Hollywood disagreed. The FCC majority's decision two years ago to

adopt less restrictive rules rather than simply repealing the original 1970 rules was "a prudent and rational judgment by an expert agency whose statutory mandate is to protect the public interest," said the Coalition to Preserve the Financial Interest and Syndication Rule. "That judgment is supported by the substantial record of evidence amassed during this proceeding."

If anything, the coalition said, the FCC should strengthen the 1991 rules. In addition to the cap on in-house productions (40% of the prime time schedule), the coalition said the FCC should impose a 25% subcap on in-house made-for-TV movies and miniseries. "That record shows that absent such a subcap, a network could produce or credibly threaten to produce all of its television movies, miniseries and other non-episodic programs in-house," it said.

The Association of Independent

Television Stations urged the FCC "to stand its ground. No retreat is called for by the court's opinion. Indeed, the purported shortcomings in the commission's decision to maintain relaxed financial interest and syndication rules represent nothing more than immaterial lapses of explanation which may be cured easily on remand."

Although less restrictive than the 1970 rules they supplanted, the 1991 rules still restrict the networks' ability to acquire financial stakes in programs on their prime time schedules that come from outside producers. That interest could pay off big if the shows enjoy a strong network run and go into syndication.

Washington

CABLE REREG GETS UNDER WAY AT FCC

Home wiring and indecency are first Cable Act-mandated rules issued

By Joe Flint

The first set of new rules for the cable industry rolled off the FCC's presses last week with the implementation of both the home wiring and the indecent programming provisions of the Cable Act.

Under the home wiring rules, cable operators will not be allowed to remove home cable wiring when a subscriber terminates service. The operator can sell the wiring to the subscriber for the replacement cost of the wiring itself. Cable home wiring, the commission said, is defined as only the cable itself, not a decoder box or amplifier.

The commission also implemented its blocking regulations for indecent programming on commercial leased access channels. The indecency rules require operators that do not voluntarily prohibit indecent programming to place such programming—as identified by the program supplier—on a single commercial leased access channel.

Home wiring

The purchase price to the subscriber for home wiring, the commission said, may be based on a "reasonable approximation" of the length of the cable on the subscriber's premises and charged for on a cost-per-foot basis.

When the subscriber calls to terminate service, the FCC said, the operator is required to tell the subscriber that the wiring can be purchased.

If the subscriber does not want the wiring, the cable operator has 30 days to remove it or it automatically becomes the subscriber's.

Cable operators argued in comments that the threat of signal theft is such that they should be allowed to

remove wiring at the termination of service.

The commission countered that a "perceived threat of theft of service is not sufficient to prevent a subscriber from benefiting from the use of his or her home wiring."

If there is theft, the FCC said the operator will not be held responsible for facilities over which it does not provide service.

Indecency

The cable operators, under the FCC's new rules, will have to block access to a channel with indecent programs unless the subscriber provides the operator with a written request to receive the programming. The subscriber also must state that he or she is at least 18 years old. If all checks out, the operator has 30 days to unblock the channel.

The new rules also give operators a little more control over programming on commercial leased access channels. Now, a system will be able to require certification from program providers that their programming is neither obscene nor indecent and does not need to be blocked. If a programmer refuses to provide certification, the operator can reject the request for use of the system's facilities.

The FCC said operators can require programmers of live programming to certify that they will exercise "reasonable efforts to insure that no obscene programming or indecent programming on a non-blocked channel will be presented."

Operators can choose their mode of scrambling, the FCC said, as long as it is effective. Channels have to be blocked only while indecent programming is being shown.

While the commission gave the cable operators some control over distribution of programming content, operators, including Time Warner, had argued that carrying leased access programming was a violation of their First Amendment rights.

But if it had to be done, Time Warner said, the commission should allow for certification notices, one channel for the programming and indemnity from indecent programming.

On the issue of the First Amendment, the commission said it was obligated to execute and enforce the wishes of Congress. "Moreover, we believe the constitutional challenges raised by the commenters are without merit. In *Sable Communications v. FCC*, the Supreme Court, in upholding a ban on obscene telephonic communications but striking down a complete prohibition on indecent telephonic communications, expressly stated that the government may regulate the content of constitutionally protected [indecent] speech in order to promote a compelling interest if it chooses the least restrictive means to further the articulated interests."

The commission did not say what wording needs to be contained in a certificate. Advance notice for such an operator to be notified by a program provider of such programming, the commission said, is 30 days, which is 23 more than the FCC suggested in its original proposal.

"In our view, a 30-day time period appropriately balances the interests and needs of leased access users and cable operators...if we later find that this approach is too burdensome for either program providers or cable operators, we can alter it accordingly." ■

SEVENTH MEETING: "SIN, SUFFER, REPENT!"

Review progress to date. Introduction to IPA. Market structure; strengths and problems.

For Friday noon:

Semi-final draft of midterm proposal; follow 4W's & H format.

For the seventh meeting:

1. Read "Sin, Suffer, Repent" and "Sex, Lies, and Advertising." Review power-role scheme in "Third Voice" article; prepare to discuss power roles, implicit in "Sin, Suffer..." and "Sex, Lies..." in class on Monday.

EIGHTH MEETING: INSTITUTIONAL PROCESS ANALYSIS II.

Proposal drafts.

Critique "Battle for the U.S. Airways."

Market structure: strengths and weaknesses.

For Friday (March 5) noon

Final proposals due (midterm). Follow 4 W's H (including full development of H), review the guidelines noted after "Seventh Meeting." Numbered comments will refer to the numbers in guidelines.

Proposals will be returned (placed in GG -> class box) as soon as they are read and graded. Start on project immediately. After spring break there will be about four weeks before reports are due. (Oral reports April 13 and 20, final written report Monday, April 26.)

For the ninth meeting

Read "Children's Television Programming and the 'Free Market' Solution" and prepare to critique in class (IPA and market model).

NINTH MEETING: FROM INSTITUTIONAL PROCESS TO EFFECTS

Review proposals. Schedule oral reports ("show and tell") April 13 and 20. (Final written report due Monday, April 26.)

Review and critique "Children's Television Programming, etc."

Effects and cultivation analysis.

For Monday:

1. Read "The Press, the Market and Democracy."
2. Read "Receiver Prejudice and Model Ethnicity, etc."
3. Write and turn in a one-page critique of one of the two articles; prepare to critique both in class.

For the tenth meeting:

Prepare to critique "The Press, the Market, etc." and "Receiver Prejudice, etc." Discuss how you would test for effects of both articles.

TENTH MEETING: EFFECTS AND CULTIVATION ANALYSIS

The market and democracy: prospects and problems. Review and critique "The Press, the Market, and Democracy" and "Receiver Prejudice and Model Ethnicity, etc."

Discuss cultivation exercise.

For Monday:

Read "Television's Cultural Mainstream, etc." and turn in a one-page paper discussing the difference between effects on cultivation analysis, with examples.

For the eleventh meeting

1. Try cultivation exercise on 5 respondents. Bring in the results. Prepare to discuss problems, questions in class.

ELEVENTH MEETING: CULTIVATION ANALYSIS

Review and critique "Television's Cultural Mainstream, etc." Discuss cultivation exercise.

For the twelfth meeting

1. Complete cultivation exercise. One-page report due Friday.
2. Read and prepare to critique in class "Television and the Black Audience, etc."

TWELFTH MEETING: CULTIVATION ANALYSIS

Give a brief oral report of your cultivation findings.

Review and critique "Television and the Black Audience."

For the thirteenth meeting:

Prepare a 5-minute (timed!) "show and tell."

THIRTEENTH MEETING: SHOW AND TELL 1; CRITIQUES

FOURTEENTH MEETING: SHOW AND TELL 2; CRITIQUES

FINAL WRITTEN REPORT DUE MONDAY APRIL 26

COMMENTS ON SEMI-FINAL DRAFT PROPOSAL

1. Consult stylebook for proper citation methods.
2. Scale down your research issue and/or methodology for clarity and/or accomplishability.
3. Do not subtitle sections with the 4Ws and H questions; simply answer those questions in essay form.
4. Be careful not to mix methodologies, i.e., if ECA is proposed, you will not have units of analysis, and so on.
5. State your problem/issue first, clearly, *then* contextualize it.
6. Literature review (or review of previous research) should summarize research results of other researchers. This should be *part* of the proposal, not footnoted or simply an addendum to it.
7. Methodology not adequately suited for research question. Seek clarification.
8. Methodology not clear.
9. Previous research (literature review) need not be about your specific issue; investigate *related* research and summarize it and its relevance to your study.

PROPOSING THE PROJECT

A proposal is an action plan. A good proposal is an action plan that persuades by presenting a real and compelling problem in clear and simple language and outlining a sound procedure to address it.

Such a proposal has at least five parts. Some can be long while others may be only a sentence to a paragraph. We designate the parts as 4W's & H.

The first W answers the question "What is the problem?" It states a real communication problem in clear and specific terms. This may be a problem in doing, understanding, testing, supporting or resolving something that needs attention. The second, "Why?" explains its significance, if needed. The third, "What," locates it in the context of the field and/or of a model of communication or type of study. The fourth, "Who?" notes related studies by other investigators and their relevance to the problem. "How" proposes a specific, realistic, economical and effective way to address the problem.

The proposal attempts to persuade the reader that the problem needs attention and that the proposed course of action promises to reveal, test, extend, or challenge some conception or theory about how to deal with the problem. A good proposal also demonstrates the proponent's skill and readiness to carry out the proposed course of action (or at least test its feasibility) without further preliminary preparation.

In the guidelines that follow, a letter designates the main substantive categories of a good proposal. They do not have to be labeled the same way, and some may be brief (no more than a sentence to a paragraph) while others may be more extended. But they are all essential and should follow in approximately the same order.

The passages numbered consecutively refer to frequent questions and difficulties that arise in connection with drafting the proposal. In reviewing, revising, or critiquing a proposal, it may be useful to refer to those numbered passages.

Consider that almost any real and urgent problem of our life, society, world, and culture can be formulated with a focus on the communication aspects of the problem. In addition, there are many problems dealing specifically with communication and media events, characteristics, structures, systems, policies, content and effects. This is your opportunity to select a problem that you feel strongly about. Addressing the problem should make a contribution to

your own thinking and practice, as well as to those to whom you present it. Do not assume that they know what you are talking about. It's your task to explain it. Write as if for publication, not for class or professor.

A good proposal should promise to reveal something new or extend or challenge something that is known. The problem is not likely to be new, unexplored, simple, or easy. Your task is to create a promising approach to it. If you try to rush it head-on and on a broad front, it may defeat you. Find the Achilles' heel, the right angle, the promising case study, and you may succeed.

TITLE

1. A good substantive title (and, if necessary, subtitle), and not an empty label like "Project," is essential for the proposal as a whole and for each subtitle (if any). The process needed to come up with good titles is the process of sharpening your focus and making the proposal more specific.

A. WHAT IS THE PROBLEM?. Not "question" or "topic." Problem addresses an issue, difficulty, or need that should be addressed.)

2. Every problem can be formulated as a question, but not every question is a problem. "How many pebbles on the beaches of New Jersey?" A good question. But until somebody comes up with a reason why we need to know and how to count them, it is not a problem. The word *problem* comes from the Greek *pro*, before or forth, and *balein*, to throw, and used to mean the difficulty that life throws on your path. So in order to have a real problem, (1) you must be going in a desirable direction, (2) you must have a difficulty to overcome in order to make progress or to avoid sliding back; and (3) you must figure out a practical and promising way to deal with the difficulty.

3. Don't "beg the question." (Take for granted, assume its truth.) Your position as investigator is not to "prove" but to test, confirm, disconfirm, extend or challenge, etc. a claim, theory, or contention that addresses a problem. If you already know the answer, or if it is totally predictable, there is no need to do the study.

4. So - what IS the problem? CLINCH it, don't just hint or assume or state as if known. In stating the problem, you may cite a claim, advance a hypothesis, propose to test a theory. In any case, explain (briefly and concisely). Write for someone who does not already know what you (or I) know.

5. Come directly to the point. No preliminaries. (No cover sheet needed.) Unless you wish to be more elegant (and risky), a good way to start is: "I propose a study to address the problem of X. This is a problem because....etc." Be specific up front. A one-paragraph preview is helpful. Don't back into your problem as in a leisurely essay. You may expand after a specific opening, not before.

6. Don't just pose a very general theme like objectivity or prejudice or monopoly, or censorship, etc., or a general social issue like abortion or capital punishment, etc., or just make a flat statement of fact. The reader should know in the first line (or paragraph) that you are proposing the investigation of a specific communication angle and media content or policy or effect study, or media event case study, etc. (One problem and approach per proposal.)

B. WHY IS IT A PROBLEM? Reason for and significance of problem. Any theory being tested, extended, challenged? Not why it can be done by why it should or must be done. Convince the reader that it is worth investing time, effort, etc.

7. Well - why is the "problem" a problem? What is problematic about it? And what will the proposed investigation uncover that is not already known?

8. "Improving" something or preventing something may be a purpose but not necessarily a problem. Everything can (and should) be improved, etc. What is the difficulty in the path of known ways of improvement that needs to be addressed? State what specific obstacle needs to be overcome and why.

9. Use comparative leverage when needed. Don't say "X is too much," but "X is more than Y." Reporting "facts" may not mean much until you can compare them to other comparable facts.

10. Don't overstate the case; that only weakens it. Specific, limited statement and realistic explanation of the significance of the underlying problem make it stronger.

C. WHERE IS IT LOCATED? Location on some scheme, model, or framework of communications study. Type of study. Propose only one type of study in one proposal.

11. Remember the definitions that delineate the territory of the "journey." Be specific and focus on one part of that territory. Don't try to reach a distant destination in one step; propose only one type of study (e.g. MSA, IPA, or EA, but not all), and one practical step in that.

D. **WHO HAS DONE WHAT ABOUT RESEARCH ON THIS PROBLEM?** Reference to relevant studies and an explanation of their relevance. Correct and consistent bibliographic style.

12. Discuss only related studies and explain their relevance. Note how they confirm or define the problem, what they contribute to its understanding, how they narrow the gap (or not, as the case may be) that you are proposing to fill. No name-dropping general bibliographies.

13. If you can't find such studies, discuss what reference sources, indexes, abstracting services, databanks, etc. you have searched. Beware of doing only a computer search and coming up dry, or with a flood of undigestable references. (Did you use the right keywords?) Use specialized reference sources, locate relevant works with their own bibliographies.

E. **HOW?** What procedure, approach, method will you use? How will you prepare to do the study? (SUI)

14. A proposal is an action plan. Talk may be general but action must be specific. What, specifically, do you propose to do, and how? Try it, even on a small scale. That will help sharpen focus (you may now want to revise your problem statement) and develop specific procedure. A bit of reality testing goes a long way.

15. Propose only one specific approach, though you may refer to others that should still be taken afterwards. The approach you propose should have merit on its own, even as a pilot or feasibility study.

16. The methods and procedures proposed should have specific relevance to the statement of the problem. They should yield results that address problem directly. If they don't, revise the problem statement, or procedures, or both.

(a) What original observations, documents, interviews, etc. will be involved? (Sample, case study, etc.)

(b) Units of analysis (if any).

(c) Instrument, plan of procedure.

17. Give examples of informants, respondents, documentary materials, questions, categories of analysis, etc. as appropriate. **Make sure these relate to statement of problem.** Specific examples will also help (force?) you to sharpen the problem statement, above.

18. Write carefully, in good form, as for publication. Consult style book (e.g. Turabian) for outlining, table construction and/or figures (if needed), and reference styles. Coherence can be tested by comparing beginning and end: Will the expected conclusions shed light on the problem as stated up front? Edit, proofread before submitting.