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Men and Women in Television Drama: The Use of Two Multivariate Techniques for Isolating Dimensions of Characterization

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MEN AND WOMEN IN TELEVISION DRAMA: THE USE OF TWO MULTIVARIATE TECHNIQUES FOR ISOLATING DIMENSIONS OF CHARACTERIZATION

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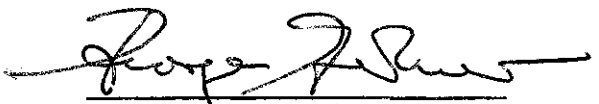

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CHAPTER I

PURPOSES AND ORGANIZATION

The study reported here has examined the portrayal of major characters in a four year sample (1969 - 1972) of dramatic, network television programming[1] with special attention to male and female characterizations. Methodologically, the study applied two multivariate statistical techniques to analyze an extensive archive of message system data, and in so doing, has demonstrated the utility of such techniques for the development of reliable and replicable cultural indicators.

The System of Cultural Indicators

The prevasiveness of the symbolic environment structured by television has engendered concern about its economic, social, and political impact and this has created demand for systematic, periodic, and replicable evaluation of program content.[2] One response has been

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[1] Television plays and televised feature films

[2] For example, Nicholas Johnson, How to Talk Back to Your Television Set (New York: Bantam Books, 1970), pp. 175-183.

the development of a system of Cultural Indicators.[3] This system is concerned with three areas of investigation: (1) Message System Analysis (the study of the content and structure of mass mediated messages); (2) Institutional Process Analysis (the study of the industry -- processes, pressures, and constraints -- that produces these messages; and (3) Cultivation Analysis (the study of what these messages cultivate in society -- that is, how these messages are related to images and conceptions of social reality). Because mappings of content and structure can reveal trends in message data that aid in hypothesis formation and theory construction which can explain cultivation and institutional processes, Message System Analysis is the nucleus of this system.

The Need for Multivariate Data Analysis Techniques in Message System Analysis

The Message System Analysis phase of the System of Cultural Indicators rests upon a theoretical framework concerned with defining and describing mass produced message systems (such as television drama)

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[3] A full description of Cultural Indicators may be found in the following sources. George Gerbner, "Cultural Indicators: The Third Voice," Communications Technology and Social Policy, Eds. George Gerbner, Larry P. Gross, and William H. Melody, (New York: Wiley, 1973), pp. 555-573; George Gerbner, "Cultural Indicators: The Case of Violence in Television Drama," Annals of the AAPSS, 388: 69-81, 1970; George Gerbner, "Toward 'Cultural Indicators': The Analysis of Mass Mediated Public Message Systems," AV Comm. Rev., 17: 137-148, 1969; George Gerbner, "Cultural Indicators: The Social Message of Television Drama," (research proposal, Annenberg School of Communications, 1971); and George Gerbner and Larry P. Gross, "Cultural Indicators: The Social Reality of Television Drama," (research proposal, Annenberg School of Communications, University of Pennsylvania, 1973).

in terms "of what is, what is important, what is right, and what is related to what."[4] This framework is applied in Message System Analysis by focusing upon four analytic measures -- attention, emphasis tendency and structure.

Attention is concerned with determining the presence and frequency of individual subjects in a message system. For example, how are the sexes distributed in dramatic television programming? Is the number of characters evenly divided into males or females or does one of the sexes predominate? Emphasis focuses upon what things are important in a message system. For example, what themes are significant in the plots of these programs and what themes are only given minor or incidental treatment. Tendency is concerned with how things are presented. That is, are certain types of characterizations presented more favorably than others? Finally, structure is concerned with determining relationships that exist among the previously described components of the message system.[5]

The following analysis was designed to focus upon these terms of analysis and specifically upon the fourth -- the structure of characterizations in television drama. In particular, an aim of this analysis was

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[4]George Gerbner, "Toward 'Cultural Indicators:' The Analysis of Mass Mediated Public Message Systems." The Analysis of Communications Content, eds. George Gerbner et. al (New York: John Wiley, 1968), p. 127.

[5]Ibid., pp. 129-131.

to uncover underlying structures through the use of multivariate statistical techniques.

To discover underlying structure in complex message systems such as characterizations in television drama, many message dimensions must be identified and measured systematically and reliably. The process of discovery relies on the development of a recording instrument with an inventory of category schemes sufficient in number and variety to detect the range of information present in the units of analysis.

By meeting these criteria the Message System Analysis phase of the Cultural Indicators Project has produced an extensive and complex archive of data. Design of a systematic and inclusive analysis of this archive required examination and reduction of character data to identify those salient structures which provided the best and simplest explanation of the phenomenon and development of a system of measurement applicable to comparative as well as longitudinal studies. The sophisticated, consistent and deliberate methodology used to collect the archive data demanded an analytic methodology at least as good.

The need for replicable, systematic and reliable data analysis techniques was also revealed in the review of previous content analysis research on character images in a variety of mass media words (Chapter 2). In the past investigators utilized disparate procedures which did not facilitate methodological or substantive comparisons. Samples, units of analysis and data analysis procedures were either unspecified or unequivalent and findings could not be used for statistical comparisons or as baseline measures.

Prior content studies of mass media characterizations were

concerned primarily with the description of character populations. Most often data analysis procedures consisted of arraying techniques that revealed distributions of descriptive category schemes. They often included the generation of cross-tabulations for all items by pre-selected classifications such as sex. These studies used so many descriptive items that it was difficult to generate and impossible to assess all potentially relevant inter-item cross-tabulations. Moreover, integration of findings was often "ad hoc," reliant on intuition rather than on replicable statistical techniques. Consequently, many conclusions reflected researcher idiosyncracies as much as any real differences in the data. These deficiencies arose because many of these studies were conducted before the availability of computers that make complex and sophisticated data analyses possible.

The genre of data analysis which employs individual item arrays (codebooks) or simple cross-tabulations by one or two pre-selected items is easy to use and interpret when the investigator is working with a limited data archive, or when he is studying a relatively simple phenomenon covered by a small number of categories. However, when the phenomenon under investigation is complex requiring a broad range of descriptive categories, the investigator must not be limited by data analysis techniques.

On a general level, univariate, bivariate, and sometimes trivariate analytic arraying procedures are useful and provide a good overview of selected aspects of the phenomenon under investigation that often indicates the direction for subsequent analyses. However, the complete understanding and interpretation of a complex phenomenon, when investigated by content analysis procedures, requires the application of

techniques that use simultaneously as many categories as possible so as to insure the equal treatment of all items and to provide integrating solutions and interpretations.

The data analysis procedures used in this study were selected because they solved the common methodological problem of how easily and efficiently to analyze and to interpret extensive data archives. Although salient items can sometimes be uncovered by univariate or bivariate procedures, their identification is insured when all items are considered by multivariate statistical analyses. Furthermore, multivariate techniques guarantee that all items are analyzed identically and the investigator is statistically certain, therefore, that important or salient structures are just that.

The two multivariate techniques (cluster analysis and contingency analysis) described and illustrated in this study make the following contributions to message system analysis data analysis procedures. (1) The techniques provide solutions that reveal the most salient items in a data base and the basic clusters of characterization that may be interpreted (when applicable) as basic dimensions of characterization. (2) The application of these multivariate techniques in tandem provides internal checks upon the interpretations. (3) The techniques provide baseline measures and/or comparative measures that can be used to measure changes in this phenomenon. (4) The data analysis techniques can also simplify comparative message system analyses because they insure the consistent and identical treatment of all data. (5) These results are replicable and will be isolated (when the techniques are appropriately applied to the same data) no matter who is conducting the

analysis. (6) These solutions may be tested for statistical significance.

Overall, these techniques are very useful in message system analysis because they provide not only a way to isolate the basic structures and salient items that best describe a phenomenon, but also because they provide a way to simplify data analysis procedures in studies of complex phenomenon.

The Need for Isolating Male and Female Images in Television Drama

An important societal concern of the present decade is to understand what it means to be a male or a female. This concern has resulted in the examination of diverse images of masculinity and femininity in our culture. One area of particular interest is male and female images reflected in the mass media, particularly television drama.

A basic assumption of this research and the Cultural Indicators System of which it is a part, is that television is one of the most important contributors to the symbolic environment in our society.[4] As a result an important concern is to fully examine and understand the images that are found in television programming -- especially dramatic television programs.

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[4] George Gerbner and Larry P. Gross, "Cultural Indicators" p. 3.

The analysis of television drama is especially important in the System of Cultural Indicators because this type of programming may cultivate common notions about society, life and the world.[5] Specifically, these television programs and the characters that populate them present situations, behaviors, and outcomes that provide information about society and people;[6] stories and characterizations that reveal relatively simple notions of human problems, conflicts, motivations and portrayals of the sexes. Moreover, televised dramatic presentations are exceptionally important because they primarily are used as entertainment and, as such, are basically unobtrusive.

Television is accepted as a normal and important part of American life. Most Americans own at least one television set,[7] most people watch television for at least two to three hours each day,[8] 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

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[5] Ibid.

[6] George Gerbner, "Violence in Television Drama: Trends and Symbolic Functions," Television and Social Behavior, Vol. 1, Content and Control, eds. George A. Comstock and Eli A. Rubinstein, (Washington, D.C: GPO, 1972), pp. 28-187

[7] 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, eds. Eli A. Rubinstein, George A. Comstock and John P. Marray, (Washington, DC: GPO, 1972), pp. 1-32.

[8] J. P. Robinson, "Toward Defining the Functions of Television," op. cit., pp. 568-603; and Lyle, loc. cit.

watching television as in school.[9]

The adequate assessment of dramatic television male and female characterizations is very important because until we know the nature of the images that make up this message system we cannot begin to contemplate or assess the potential effects of these messages or individual and/or societal response to them.

The research reported here represents one step in determining the nature of male and female portrayals in dramatic television programming. It assesses these images through the use of multivariate statistical techniques that make it possible to reduce massive archives of data generated for a large number of television characters -- techniques that permit the development of a holistic view of televised male and female portrayals. Findings that can be used as baseline measures to assess historical transformations in this message system and to develop research hypotheses about what these images may cultivate in society.

Data Included in the Analysis

This research employed a data base consisting of a number of descriptive category schemes and provides an extensive and general description of the major characters who populated television dramatic programming from 1969 to 1972. The particular data items included in the analysis were selected on the basis of two criteria. First, that

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[9]For example, Wilbur J. Schramm, Jack Lyle, and Edwin P. Parker, Television in the Lives of Our Children (Stanford Calif: Stanford University Press, 1961).

each item meet the minimal acceptable standards of reliability[10] and second, that the items provide information about television characters.

Three basic items for major characters were included -- demographic and descriptive items, judgments of personality traits, and the themes and aspects of life. The analysis focused only upon major characters because all data items were coded for these characters and because these characters were defined as the characters who were most important in these programs. That is, if a major character was omitted from the program, the story would be changed drastically.

Thirteen items of characterization provided the demographic and descriptive data. Demographic items focused upon aspects of characterization such as age, sex, etc. and the descriptive data items differentiated between characters who were good or bad, successful or unsuccessful, and characters who were happy or unhappy. The particular set of descriptive and demographic items included in the analysis meet the minimal acceptable standards of reliability. Items found in the data archive that were not included in the analysis usually were omitted either because they were not reliable (for example, a character's ethnic background) or if they provided redundant or unnecessary information.[11]

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[11] Most items in the character instrument were included in this analysis. Some of the items relating to crime and violence were omitted because these aspects of characterization were not relevant for this study and had been extensively treated in previous work. See for example, George Gerbner, et. al. "The Violence Profile, No. 6" (Annenberg School of Communications, University of Pennsylvania), 1974.

That is, the same information was found in another variable or was not important for this particular analysis. Also, some items, such as the presence of physical or mental illness or physical handicaps, were omitted because very few characters were categorized as being afflicted and therefore, this aspect did not contribute to the overall patterns of characterization.

The second type of item included in this study was the judgments on sixteen personality trait scales composed of bi-polar adjectives. The scales were used in two ways -- to provide a description of these traits for selected character subsamples and to serve as dependent variables for the cluster analysis. That is, the scales were the measures used to cluster types of characters. The scales could be used in this way because they met underlying methodological assumptions for the clustering procedure.

The analysis also focused upon items in the data archive that revealed which themes or aspects of life were important for certain groups of characters as well as which themes were illuminated through characterizations. Although these items were generally less reliable than other items included in the analysis (for example, only four had reliability coefficients over .667), nevertheless, themes were included because they provided more information about the characters. Data in the 1969 - 1972 archive focusing upon character Means, Goals, and Barriers was not included in the analysis because these items were very unreliable.

The character data archive of the Cultural Indicators Project also included program related items; specifically, program format, type,

network, time, place and setting. Only two of these items were selected for inclusion in this analysis -- program format and program type. In the case of the former, only those characters found in television plays and televised feature films (general programs) were used in the analysis. This decision, as well as the inclusion of only major characters, was made so as to provide a more specific focus to the analysis. That is, to complete a very detailed analysis of the most important subgroup of television characters -- the major characters in general dramatic programming. The latter item, program type (crime, western, or action-adventure programs vs. other kinds of programs), was included because it seemed to differentiate distinct groups of characters. The remaining program related items were not used because most of the characters were located in only one of the categories included in these item schemes. For example, most characters were found in the present day, in large cities or small towns, and in the United States. Network was specifically omitted from this analysis because it was not theoretically relevant to this study.

The full examination of the available data archive in conjunction with the results of the analysis that used these items revealed the need to develop a message system recording instrument that can be used to isolate, even further, the nature of male and female images portrayed in television drama. Specifically, the findings of this study suggested the need to develop analytic coding schemes that focus particularly upon differences in male and female behaviors: items that can be used to isolate differences in inter-personal relationships; romantic relationships, the family and occupational roles.

The remainder of this report is divided into four chapters. Chapter 2 discusses the findings and data analysis procedures of previous content analyses of mass media characterizations. Chapter 3 outlines the methodology applied in this analysis with special emphasis upon the two multivariate techniques. Chapter 4 presents the results of the application of these analytic procedures on a sample of major characters in television drama. Finally, Chapter 5 summarizes the images of characters in general (television plays and feature films), dramatic, network television programming from 1969 to 1972, discusses the benefits of the data analysis scheme used to isolate this image, and offers suggestions for items to include in a message system analysis recording instrument to isolate further male and female portrayals in television drama.

CHAPTER II

MEN AND WOMEN IN MASS MEDIA WORLDS

The literature of communications research in replete with content studies focusing upon many aspects of mass media worlds. This chapter looks at reports of content analyses in which the special problem was isolating the image of men and women because this focus is most similar to the problem at hand -- to fully describe the characters in a sample of television dramatic plays and televised feature films.

An Organizational Scheme

Three constructs were employed to organize this review of past research and to facilitate the discussion of character images in the mass media. These constructs are defined as follows:

1. Fictional Demography: Who are the characters?
2. Personal Characteristics: What are the characters like?
3. Structure: What relates or differentiate characters?

Fictional Demography is concerned with identifying and describing characterizations, especially the distinguishing attributes of men and women in mass media populations. This construct uses traditional demographic characteristics (age, sex, occupation) as well as a series of "dramatic demographic" items (committing or suffering violence; being "good" or "bad"). This construct focuses upon the findings of univariate

or bivariate analyses of content analysis data.

The Personal Characteristics construct is concerned with uncovering distinctive traits or other qualities of characterization that differentiate men and women. It focuses specifically upon bi-polar judgments of personality characteristics. These findings are often presented as profiles of personality traits.

Structure focuses upon uncovering the general as well as the specific images of men and women in mass media content. It is concerned with isolating the basic concepts in characterization and is especially concerned with determining the types of characters who are most likely to be similar. This construct uses findings based upon the intersection of various demographic characteristics. It focuses specifically upon the interpretations of findings by the researchers and reveals the importance of explanatory notions such as love, power and violence, and employment.

These constructs are used to organize the results of previous content analyses concerned with characterization. The next three sections of this chapter focus upon each of these organizational constructs.

Demography of Mass Media Characters

Most content analyses of mass media worlds are concerned with determining the demographic makeup of the characters and specifically with isolating sex-related differences in characterization. Such analyses focus primarily upon nominal scale variables and most often use univariate and bivariate arraying procedures. By far the most noticeable

findings of these studies was the numerical under-representation of female characters and the domestic and subservient nature of their characterizations.

Spiegelman, Terwilliger and Fearing's[1] analysis of nationally syndicated Sunday Comic strips revealed that male characters outnumbered females by two to one and that females usually belonged to the upper social class. Another analysis of the Sunday Comics in New York City newspapers during October, 1950 by Saenger[2] revealed that, for the most part, comic strip heroines were younger than heroes. Barcus's[3] study of the Sunday comics from 1943, 1948, 1953, and 1958 revealed that only 28 percent of all human characters were females and that they were younger, more likely to be married and less likely to be villians. Comic strip minor characters included two males for each female; among major characters males outnumbered females by three to one. Only 38 percent of the human characters were employed; this group consisted primarily of minor characters and included twice as many males as females. Most women were portrayed as dependent housewives; employed females held

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[1] M. Spiegelman, C. Terwilliger and F. Fearing, "The Content of Comics: Goals and Means to Goals of Comic Strip Characters," J. Soc. Psychol., 37: 189-203, 1953.

[2] G. Saenger, "Male and Female Relations in the American Comic Strip," Public Opinion Quart., 19: 195-205, 1955.

[3] F. E. Barcus, "The World of Sunday Comics," The Funnies: An American Idiom, eds. David M. White and R. H. Abel (New York: Free Press, 1963).

subordinate positions that did not threaten the power of male characters. No women were portrayed as managers or executives.

A comic strip study by Shannon[4] analyzed one of the few strips in which the major character was a female -- "Little Orphan Annie." Although this strip revolved around the adventures of a female, Annie, she interacted primarily with men. Shannon's data revealed that females made up only 7.3 percent of Annie's opponents and 27.6 percent of her friends.

Dale's classic study of American motion pictures[5] revealed far fewer female characters than male characters. About one third of the major characters were females; one third were heroines and less than one in ten were villainesses. Seven out of ten females were under thirty years of age, while two thirds of the male characters were over thirty. Dale also found that one third of the heroes and over half of the villains were wealthy; while four out of ten heroines and almost two thirds of the villainesses were upper class. The unemployed included two fifths of the females but only one percent of the males; half of the unemployed females were housewives. Female occupations also included "high society," the theater, personal service, and commercial activites.

A cross-cultural study of films and film heroes[6] presented

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[4]L. W. Shannon, "The Opinions of Little Orphan Annie and Her Friends," Public Opinion Quart., 18: 169-179, 1954.

[5]E. Dale, The Content of Motion Pictures (New York: Macmillan, 1935).

[6]George Gerbner, "The Film Hero: A Cross-Cultural Study," Journalism Monographs, 13, November, 1969.

character data for feature films produced in 1962 and 1963. Again, the under-representation of females was evident -- only one third of the characters were females.

Weitzman, Eifler, Hokada and Ross[7] analyzed eighteen children's picture books that had won or were runners up for the Caldecott medal (a coveted prize for the most distinguished picture book of the year); Newbery Award Winners; best selling Little Golden books; and children's etiquette books. Women in these books were just about invisible -- they were under-represented in titles, pictures, central parts, as well as non-major characters in the stories. Children's books focused almost exclusively upon the adventures of boys, men, and male animals. The women who did appear played insignificant parts, remaining inconspicuous as well as nameless. This analysis found that males were included in 73 percent of the illustrations in the Caldecott books, while females were only in 6.5 percent of the illustrations; males also outnumbered females in the titles of all children's books.

The results from two independent studies of television[8] conducted during the early 1950's were similar; dramatic television programming

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[7]Leonore J. Weitzman, Deborah Eifler, Elizabeth Hokada, and Catherine Ross, "Sex-Role Socialization in Picture Books for Preschool Children," Amer. J. Soc., 77: 1125-1150, 1972.

[8]Dallas W. Smythe, Three Years of New York Television, 1951-1953 (Urbana, Ill: National Assoc. of Educ. Broadcasters, 1953); and Sidney W. Head, "Content Analysis of Television Drama Programs," Quart. of Film, Radio and TV, 9: 175-194, 1954.

was also investigated from 1967 to 1969.[9] These studies revealed that women were under-represented as major characters. Head and Smythe found that about one third of the major characters were females; while Gerbner found that roughly one fourth of television characters were females. Smythe and Gerbner found that female characters were younger than male characters. Gerbner also noted that women -- who aged faster than men -- were most often cast when family or romantic interests played an integral part of the plot. While only one third of the male characters were portrayed as married or about to be married, two thirds of the females were so presented. Smythe found that males were more likely to be white Americans while females were more likely to be cost with "undesirable" nationalities.

An analysis of television cartoons[10] also revealed an under-representation of female characters. Streicher found that females played fewer "lead roles," had fewer lines, held fewer positions of responsibility, were less active and noisy, and were generally more juvenile than male characters. When females were portrayed with an unusual skill, Streicher found that their behavior was usually duplicated by an animal.

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[9]George Gerbner, "Violence in Television Drama: Trends and Symbolic Functions," Television and Social Behavior, Vol., 1, Content and Control, eds. George S. Comstock and Eli A. Rubinstein (Washington: GPO, 1972), pp. 28-187.

[10]Helen W. Streicher, "The Girls in the Cartoons," J. Communication, 24:2:125-129, 1974.

DeFleur analyzed the portrayal of occupations in television programs with present day settings and in which characters had recognizable occupations.[11] He defined "occupational portrayals" as the appearance of a leading character performing a recognizable occupational task for at least three minutes. He found that law-related occupations -- administrative and enforcement -- made up three out of ten of the occupations portrayed in these programs. Entertainment ranked second and health third. This analysis also revealed that females were especially underrepresented in the television labor force.

Seggar and Wheeler's [12] analysis of portrayals of ethnic representation in television drama during late afternoon and prime time hours as well as weekend mornings revealed an over-representation of males (81.7%). They found that in portrayals taking less than three minutes, females in minority groups were portrayed in more prestigious occupations than white females; however, the opposite occurred for males. Overall, these authors found that professional and managerial occupations were over-represented; males, and especially females, were portrayed in stereotypic roles; males were over-represented in protective service occupations; and minorities were usually portrayed in roles appearing for less than three minutes.

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[11] Melvin L. DeFleur, "Occupational Roles as Portrayed on Television," Public Opinion Quart., 28: 57-74, 1964.

[12] John F. Seggar and Peggy Wheeler, "World of Work on TV: Ethnic and Sex Representation in TV Drama," J. Broadcasting, 17:2, 201-214, 1973.

A study of women in television programs designed for children and/or focusing upon family life[13] revealed that most females were portrayed as either wives or mothers and that married characters were not otherwise employed. Only two of the females who were employed held non-professional jobs that were somewhat prestigious, while male characters were often portrayed as professionals (i.e., employed as dentists, professors, business executives, and engineers). Most of the female characters were fairly young, attractive and well groomed; however, males, in these programs, were less attractive because they were fat, bald and short. An analysis of old people in prime time commercial television[14] revealed that there were more men over sixty-five on television than in the population at large. However, the number of elderly females in these programs, was less than the number of older women in society. Peterson also found that elderly men were usually presented more favorably than elderly women.

Dominick and Rauch[15] discovered that females were included in less than four out of ten television commercials aired during prime time in the spring of 1971. They also found that when females were in com-

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[13] Michele L. Long and Rita J. Simon, "The Roles and Statuses of Women on Children and Family TV Programs," Journalism Quarterly, 51:1: 107-110, 1974.

[14] Marilyn Peterson, "The Visibility and Image of Old People on Television," Journalism Quarterly, 50:3: 569-573, 1973.

[15] J. R. Dominick and Gail E. Rauch, "The Image of Women in Network TV Commercials," J. Broadcasting, 16: 259 - 265, 1972.

mercials, seven out of ten were under thirty years of age, while only four out of ten males were in this age group. Almost nine out of ten commercials used males in the "voice-over" format. Women, rather than men, were likely to be in commercials focusing on the home and children. Females with visible occupations included more than half as housewives; and seven out of ten females were employed in jobs that can be classified as subservient (i.e., housewife, secretary, stewardess). Men's occupations were not consistently presented; but two most often portrayed were husband/father and professional athlete. Overall, there were 43 different occupations for males but only 18 for females.

Streicher found that females were under-represented in the commercials aired with cartoon programs, except in commercials for dolls and home-related appliances.[16] A comparative analysis of four studies of television commercials[17] revealed that while females appeared more often in daytime advertising, males predominated during prime time. Women were also not usually seen as employed.

Arnheim's analysis of daytime radio serials[18] revealed that females comprised about one half of the characters. The 43 serials

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[16]Streicher, op. cit.

[17]Alice E. Courtney and Thomas W. Whipple, "Women in TV Commercials," J. Comm., 24:2, 110-118, 1974.

[18]R. Arnheim, "The World of the Daytime Serial," Radio Research, 1942-1943, eds. Paul F. Lazarsfeld and Frank N. Stanton (New York: Duell, Sloan, and Pearce, 1944), pp. 34-85.

analyzed in this study included 22 that dealt primarily with women (titles featured women's names), six with men, five with families or male-female teams, and ten with ambiguous titles.

Katzman's recent study of television serials[19] revealed that characters were evenly divided by sex. However, the equal distribution disappeared when characters were further classified by age, occupation, and marital status. More women were portrayed as young adults and more men as mature. All children in the sample were males. When marital status could be identified, more males had never been married and more females were widows. For the most part, the soap operas kept men and women in an unmarried state. Sex-roles were most clearly differentiated in occupational status. While three fifths of the males with identifiable occupations were doctors, lawyers, or businessmen, less than 5 percent of the females were so employed. About one third of the visibly employed females were nurses or secretaries and one third were housewives.

Downing[20] and Turow[21] also found that the number of men and women were evenly split in the daytime serials (television). Downing found that females were usually younger than the males and were more often employed in service-related occupations. Females were also found to undergo a greater deterioration of occupational status as they grew

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[19] N. Katzman, "Television Soap Operas: What's Been Going On Anyway?", Public Opinion Quart., 36:200-213, 1972.

[20] Mildred Downing, "Heroine of the Daytime Serial," J. Comm. 24:2, 104-109, 1974.

[21] Joseph Turow, "Advising and Ordering: Daytime, Prime Time," J. Comm., 24:2, 138-141, 1974.

older.

The next section presents a discussion of what mass media characters were like -- their personality traits, their goals and the means used to achieve these goals.

Personality Characteristics of Mass Media Characters

Female passivity and dependence was often found as a personality trait of females in the mass media. Flora's analysis of women's magazines in the United States and Latin America revealed that female dependence was presented as desirable in 49 percent of all stories.[22] Dependence was a particularly desirable trait in the middle class magazines (eg. Redbook and Cosmopolitan) of both cultures. These stories revealed male dependence only as undesirable. Johns-Heine and Gerth analyzed a sample of stories from U. S. women's magazines (Ladies Home Journal and True Story) from 1921 to 1940.[23] They found that females were dependent upon males for their identity as well as their security. This study also revealed that men were afforded superior status.

Gerbner's cross-cultural analysis of films revealed that females were less active and more dependent.[24] Females were also portrayed as

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[22]Cornelia B. Flora, "The Passive Female: Her Comparative Image by Class and Culture in Women's Magazine Fiction," J. Marr. & Family, 33: 435-444, 1971.

[23]P. Johns-Heine and H. H. Gerth, "Values in Mass Periodical Fiction, 1921 - 1940," Public Opinion Quarterly, 13: 105-113, 1949.

[24]Gerbner, "Cross-Cultural Study" op. cit.

passive in children's picture books. Children's etiquette books portrayed men as active and involved in outdoor activities while women were passive and only presented in indoor and serving situations. These books also portrayed little boys as boisterious and doing things while girls were angelic and observing things.[25]

In an analysis of child and family related television dramatic programs, it was found that the two females employed in fairly prestigious occupations, were portrayed as subservient, dependent and less rational than the males. "Women never appear to occupy positions of authority either at home or on the job. They are usually portrayed as silly, over emotional, and dependent on husbands, or boyfriends."[26] These authors also found that when compared to female characters, men, in this genre of television programming, had more complex personalities; were portrayed as capable, intelligent, and strong; and they could face the challenges of the world. Only in comedy programs were the males portrayed as stupid and bungling.

The goals exhibited by male and female mass media characters and the means used to achieve these goals were somewhat stable across the media. Spiegelman et. al. analyzed Sunday comics and found that female goals were service, marriage, romantic love and power; females were less concerned with justice, recreation, brutality and vengeance.

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[25] Weitzman et. al., op. cit.

[26] Long and Simon, loc. cit.

The goals of males included service, power, recreation, and comfort; they sought brutality and romantic love least often. Males employed industry, personal charm and violence while females used personal charm, industry and fate to achieve goals. Means rarely used by males included sponging and authority; females rarely used trickery, violence and authority.[27]

Spiegelman et. al. also analyzed means and goals by the class status of characters. Upper class male characters were more humanitarian and altruistic and employed authoritarian means; upper class females were concerned with being loved and lovable and accepted fate as the only clearly approved means. Middle class males and females had high achievement tendencies; however, the males obtained these goals through aggressive means while females used hard work and personal charm. Lower class males and females tended to serve others; males also had a greater tendency to seek pleasure. Fate, personal charm, and industry were the means employed by lower class males and females.

Barcus,[28] in another analysis of Sunday comics, found that the goals of married and single male and female characters differed considerably. In general, males sought pleasure, self-preservation, material success, escape, justice, reform and progress; females, especially unmarried females, sought love and affection. Unmarried males were more powerful than married males and married females exceeded all other groups in power goals. When married, female goals shifted from pleasure and

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[27] Spiegelman et. al., loc. cit.

[28] Barcus, loc. cit.

self-indulgence to power. In striving to achieve their goals, female characters were more likely to use personal charm while males and single females were more likely to use violence. Single characters also relied upon luck more than any other group; married characters were more likely to use deceit and to rely upon established authority.

Barcus also examined barriers to goal achievement in comic strips. He found that the barriers of males and all single individuals often included deceit and interpersonal violence, while the barriers of married characters were people who were more intelligent or industrious. The barriers of females, especially married females, included personal weakness and deficiencies.

Little Orphan Annie[29] exhibited means and goals that did not fit usual female stereotypes. Annie's goals included making money, charitable works, keeping the law, marriage, and raising a large family; the means used to achieve these goals included force, hard work, wealth, fast thinking, outguessing and outtalking the boys, taking chances, using all the angles, accepting poverty, magic, providence, and hope.

Gerbner found that in the American films, romance (sexual and amorous goals) was the first goal of heroes and heroines while friendship and affection ranked second and third. Love -- "winning the love of another" -- played an important role in about half the films of France and America.[30]

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[29]Shannon, loc. cit.

[30]Gerbner, "Cross Cultural Study"

Dale[31] analyzed the goals sought by characters in American motion pictures. He divided goals into three types: individual goals (character tried to achieve something for himself); personal goals (character tried to achieve something for a small but well known group) and social goals (character tried to benefit humanity). The goals sought by all males and all females are presented in Table 1.

TABLE 1.1

GOALS SOUGHT BY FEATURE FILM CHARACTERS

GOAL		MALES N	MALES %	FEMALES N	FEMALES %	GROUP N	GROUP %	TOTAL N	TOTAL %
INDIVIDUAL	N	351	61.6	219	38.2	4	0.7	574	100.0
	%	64.9		64.9		100.0		65.0	
PERSONAL	N	123	52.8	110	47.2	-	-	233	100.0
	%	22.7		32.5		-		26.4	
SOCIAL	N	67	88.2	9	11.8	-	-	76	100.0
	%	12.4		2.6		-		8.6	
TOTAL	N	541	61.5	338	38.3	4	0.4	883	100.0
	%	100.0		100.0		100.0		100.0	

Source: Dale, loc, cit., pp. 178, 182, 184.

While males sought all goal types more than females; fewer social goals were sought by all characters and especially females. Basically, the goals sought by females differed from those of males. Females were not

[31] Dale, loc. cit.

oriented toward achievement goals as much as the males; they valued enjoyment and excitement more than the goals of professional or vocational success and crime for gain.

Content analyses of mass media characters have also included analyses of character personality traits. Saenger's analysis of New York City comic strips[32] revealed that the intelligence and emotionality of characters were related to the different types of strips. In adventure and comedy strips, males were rated as more intelligent than females; while in the domestic strips the women were rated as more intelligent or equal in intelligence. The same pattern held for the rationality of men and women except in comedy strips where females were rated somewhat more logical than males.

Gerbner analyzed the personality traits of American and Italian characters in feature films from those countries.[33] The U.S. heroines were rated more "feminine," "sensitive," "emotional," "young," and "irrational" while heroes were rated as "bold," "emotional," "unusual," "clean," "kind," or "honest." When compared with the heroes, Italian heroines were rated as more "dishonest," "cruel" and "predicable" and also as more "attractive" and "clean."

Smythe studied personality characteristics of television characters.[34] The analysis was reported only for heroes and villains and

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[32] Saenger, loc. cit.

[33] Gerbner, "Cross Cultural Study"

[34] Smythe, loc. cit.

revealed that the personality traits of all heroes approximated values generally held in our culture while the villains exhibited traits that were more or less anthithetical to these values. Housewives were rated as closer to the commonly held ideals; they were rated as "honest," "clean," "kind," "fair," somewhat "strong," neither "hard" nor "soft," "sharp" and "quick." When these traits were examined for stereotypy, it was discovered that the heroes of both sexes and female villains were more stereotyped than male villains; white American male heroes were more stereotyped than white American male villains. All heroes and all villains did not differ in the degree of stereotyping.

The personal characteristics of mass media fictional characters as revealed in these content analyses may be best described as narrow sex-role stereotypes. Women are usually portrayed as dependent, emotional, and very concerned with love and romance while the men are portrayed as independent, unemotional, rational and more concerned with power and success.

Structure of Mass Media Characterizations

This section presents researchers' interpretations of the findings isolated in these studies. It focuses upon three notions -- love, marriage and the home; violence and power; and employment.

Love, Marriage, and the Home

Traditionally, love, marriage, and the home are associated with the "proper" role for women in this society; therefore, it was not

surprising to find that feminine images in mass media content reflected these associations.

Johns-Heine and Gerth[35] found that the basic appeal in women's magazine fiction was love. These stories revealed that love was life's major reward -- the best and most worthy thing in life. The status of the housewife or prospective bride was shown to be directly related to the person she loved. Marriage was essential to happiness and intrinsic to the role of "women." Women were admonished to marry so they could bring out -- by influence or inspiration -- a male's latent qualities. The woman's traditional role was granted considerable status, especially when compared to that of the "career girl" heroine. These authors note,

> "the heroine is never punished in the sense that she loses all she has struggled to achieve; but she is pictured as bearing extraordinary burdens. The heroine models may be eminently successful but they must suffer for that success, and of course they suffer in that sphere in which the housewife and mother is presumably most secure, namely in love and affectional relationships."[36]

Saenger's analysis of comic strip heroines revealed that they were primarily interested in social life, love, and, if married, in the home.[37] This also held for children -- while boys wanted male friends, the girls desired love. Married male characters were physically different from their unmarried counterparts. In adventure strips,

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[35] Johns-Heine and Gerth, loc. cit.

[36] Ibid, p. 109.

[37] Saenger, loc. cit.

for example, 86 percent of the single men were taller than their female partners, while in the domestic strips only 50 percent of the married men were taller than their wives and 42 percent were shorter than their partners. On the whole, married men were portrayed as weaker, smaller, and less powerful than the unmarried men. Furthermore, married men were primarily interested in solitude and relaxation. Generally, married women were presented more favorably than married men.

> "While the unmarried adventurer lives up to the cultural ideals, is masterful, 'up to all situations' -- in the family strips the wife rather than the husband is able to cope with all situations." [38]

However, comparing single and married women in comic strips, Barcus[39] found that females were less attractive after marriage.

Love and marriage were also important in the cross cultural analysis of feature films. Gerbner found that females usually appeared in films where family and romance were the predominant themes. Love, in these films, usually led to marriage. In the French films, couples in love were those who were married, but not necessarily to each other; or the couple included one married partner and one single partner. Heroes who sought romance, in the films, generally were successful.[40]

Katzman analyzed conversations in television serials and found that love and the home were the predominant themes in 32.8 percent of

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[38] Ibid, p. 199.

[39] Barcus, loc. cit.

[40] Gerbner, "The Film Hero," loc. cit.

all recorded conversations. Specifically, he found that females were more likely to discuss family and romantic relationships, domestic matters, and health.[41] Turow's analysis of advising and ordering[42] episodes between the sexes revealed that in prime time programs directives usually were initiated by males and were related to typically "masculine" categories (for example, business, crime, law, government); directives from females to males occurred less often and centered upon "neutral" categories (such as "close the door"). In daytime television, males and females initiated close to the same number of between sex directives and usually focused upon "neutral" categories (especially the men). However, in this program genre, males and particularly females initiated more directives relating to "feminine" categories (family, home, romance) than "masculine" categories.

Courtney and Whipple found that in television commercials women were usually young and their world was a domestic one in which they were housewives who served husbands and children were concerned excessively with cleanliness and food. On the other hand, men in television commercials, were older and authority figures; they gave advice and demonstrations and were shown in a wide range of settings and roles.[43]

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[41] Katzman, loc. cit.

[42] Turow, loc. cit.

[43] Courtney and Whipple, loc. cit.

Women in family-child related television programs were usually portrayed as "home-oriented" and concerned with physical appearances. Moreover, most women were responsible for all cooking and cleaning and usually relegated other authority to male characters.[44]

The analysis of storybooks[45] revealed that females succeeded only when they played traditional feminine roles. There were only two stories principally about females in the sample of prizewinning storybooks. In one, the heroine had a boy's name and her adventures took place only in her daydreams. Actually, Sam, the heroine, constructed fantasies and sent a boy to act them out while she waited at home! The other story was about a foreign princess who was able to save her kidnapped father because she was so tiny and inconspicuous that she was not noticed by the evil men who had captured the kingdom.

Overall, the goals and means uncovered in these fictional analyses revealed "traditional" feminine portrayals. Females most often sought and achieved only personal goals like love and marriage through application of personal charm. Men, on the other hand, persued both personal and social goals such as material success and justice. The notion of love, home and marriage was weighted differently in the image of men and women; it was of considerable importance for women while, for males, it was less significant. Males involved with love and

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[44] Long and Simon, loc. cit.

[45] Weitzman, et. al., loc. cit.

marriage were less important and less potent than their single counterparts. Furthermore, women were happier when they were married or at least involved in a loving relationship that probably would lead to marriage.

Violence and Power

Violence and power differentiated men and women in television drama by demonstrating "relative power."[46] Gerbner found that the presence of female characters was inversely related to violence -- as violence increased the number of women decreased. For example, from 1967 to 1969, violence declined most in television plays; however, the number of females in these programs increased from 21 percent in 1967 to 29 percent in 1969. Gerbner also found that "women's roles and fate in the symbolic world" were "one of the most sensitive indicators of the distribution of power and the allocation of values."[47]

On the whole, females were less violent than males; however, if they engaged in violence, they had a greater risk, than males, of being victimized than of committing violence. The change in violence from 1967 to 1969 revealed the greatest decline in the number of violent females (females who committed violence) and male victims. The number of violent males decreased only slightly while the number of female

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[46]Gerbner, "Violence in Television Drama." ob. cit, p. 44.

[47]Ibid., p. 46.

victims remained stationary. Thus, it appeared that in television programs, women decreased in power from 1967 to 1969.

> "When violents are cut, they are least likely to be cut from the ranks of those whose violence is the most essential for the performance of the symbolic functions and dramatic purposes of the plays: the free, the independent, the powerful. These are typically male roles. But since the more powerful and more violent also require the most victims, the less free, independent, and dramatically useful or powerful groups must supply a disproportionate share of the victims. These target groups become increasingly passive, for they absorb most of the cut in active, aggressive victimization and simultaneous pacification of the underdog under the impact of the more concentrated and relatively even higher levels of punishment meted out by the more powerful." [48]

It appeared that when the total number of females involved in violence was reduced, the reduction occurred only for those females who committed violence; that is, were powerful; while the number of female victims (the powerless) remained stable. In other words, although the apparent aim of the television industry was to reduce significantly the amount of violence in these messages, what actually happened was that the symbolic function of violence was strengthened. Violence was now even more important because it was used to reveal the relative social powers of men and women.[49]

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[48] Ibid., p. 51.

[49] Ibid.

Employment

Employment portrayals in mass media worlds, especially the world of children's storybooks, reflected traditional practices that differentiate the sexes.

The analysis of children's storybooks revealed, for example, that not one female character worked outside the home. By comparison, men played a variety of parts -- innkeepers, kings, housebuilders, fighters, fishermen, policemen, fathers, judges and farmers. In two cases analyzed[50] "appropriate" male and female occupation roles were differentiated; that is, men were portrayed as firemen, baseball players, bus drivers, policemen, cowboys, doctors, sailors, pilots, clowns, zoo-keepers, farmers, actors, astronauts, or President; Women, on the other hand, were nurses, stewardesses, ballarinas, candy shop owners, models, stars, secretaries, artists, teachers in nursery school, singers, dress designers, brides, housewives and mothers. Boys could entertain aspirations to achieve the most unrealistic but important and prestigious occupational goal, the Presidency, while girls were relegated to the realistic but relatively unprestigious goal of motherhood.[50]

While motherhood was especially important in storybooks, it was presented unrealistically. The duties of mothers were not difficult or challenging and, above all, did not reflect actual tasks or responsibilities of the role in society. Storybook fathers were also portrayed

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[50] Weitzman, et. al., op. cit., p. 1144.

unrealistically; they were never shown performing household chores, or involved with child care.[51]

Critique of Simple Arraying Methodology

The content studies reviewed in this chapter employed similar methodologies and data analysis techniques to describe characters in a variety of mass media worlds. Some, best described as "fishing expeditions," applied many categories and used univariate, bivariate or trivariate arrays to tease meaning from raw data. Some studies focused upon pre-selected category schemes (such as sex or class) and how they were related to other items in the data base. While other studies focused upon specific questions that could be answered by array-type data analyses.

A major shortcoming of the studies concerned with describing the general "image" of characters in a particular medium (for example, Weitzman et al's[52] analysis of children's story books) was the "ad hoc" or "a priori" nature of the analysis. That is, integrating notions and interpretations were dependent upon the focus or ideas of the investigator at the time of the analysis. In such studies it was unlikely that all data items were assessed in exactly the same way and important inter-item relationships might have been overlooked because they were not anticipated.

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[51] Ibid.

[52] Ibid.

The simple univariate or bivariate array type analyses used in most of these studies are useful as analytic techniques because they (1) provide a wealth of information about the selected category schemes; (2) they lead to reasonably full understanding of selected aspects of the phenomenon; (3) they provide a basis for interpretations of these particular arrays; and (4) when the Chi Square or Fisher Exact tests are applicable, the investigator can determine whether or not these distributions are significant. Such arraying techniques are especially suited to studies designed to test particular hypotheses about relationships between pre-specified items. However, they become time consuming and confusing when the design of the study does not incorporate a conceptual framework including pre-specified hypotheses. Moreover, if the study is concerned with complex phenomenon, such as "images" structured by a message system, so many items must be considered to preclude the application of anything less complex than multivariate techniques.

In general, the methods illustrated by these studies are most suitable for analyses of simple phenomena that can be assessed adequately by analyzing data generated by a few descriptive category schemes.

Application of Multivariate Techniques to Assessment of Complex Phenomenon

Fictional characterizations in television drama do not fall into the class of simple phenomena. Characters are often multi-faceted, a complexity that must be described fully, lest relevant detail be

obscured. Consequently, content analyses of characterizations must collect data on as many items as possible; a requirement that makes it impossible to anticipate all potentially important inter-item relationships. Granted the validity of the multiple-item inventory approach to content analyses, multivariate techniques are needed to simplify these analytic procedures.

Furthermore, data generated in such analyses of characterizations are often on the order of nominal or ordinal scale items and an important methodological consideration is the choice of appropriate statistical techniques. Techniques that reveal the essential configurations as well as the items that can be used to best differentiate a phenomenon. It is only after such findings are isolated that detailed analyses of important sample subsets can be completed and fully interpreted.

This report focuses in detail upon two multivariate techniques suitable for analyzing this type of data. One of these techniques -- contingency analysis[53] - has been available for many years.[54] However,

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[53]Charles E. Osgood, "The Representational Model and Relevant Research Methods," Trends in Content Analysis, ed. Ithiel De Sola Pool, (Urbana: Ill., 1959), pp. 33 - 88.

[54]For example, at the Allerton House Content Analysis Conference, Osgood noted that "participants had been thinking about the contingency method in one form or other as being potentially useful in their work." Ibid., p. 55.

it has not been used to isolate character images. The second technique, cluster analysis has been used in other areas of investigation such as marketing research[55] and is especially suited to content analyses that generate data using bi-polar adjective scales.

These techniques applied to the analysis of fictional characterizations in television drama simultaneously incorporate all reliable data items to provide solutions that reveal salient groupings of characterizations. These solutions also isolate those items that best differentiate characters; that is, the items that should be used in subsequent "in-depth" analyses. Also, these solutions can be tested for statistical significance. Moreover, these techniques provide baseline measures of characterizations (in this case, dimensions or groupings) that can be used in longitudinal studies to assess changes in the characters who populate a message system such as television drama. These measures could also be used to reveal differences between characterizations found in cross-cultural studies of message systems, or in cross-modal message analyses.

This report illustrates the use of these techniques to facilitate the isolation of character images in a four year sample of network, television dramatic programming. The research not only substantiated

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[55] Paul E. Green and Vithala R. Rao, Applied Multidimensional Scaling: A Comparison of Approaches and Algothrithms (New York: Holt, Rinehart, and Winston, 1972); and Paul E. Green and Frank J. Carmone, Multidimensional Scaling and Related Techniques in Marketing Analysis (Boston: Allyn and Bacon, Inc., 1972).

previous findings[56] but also broke new ground by illustrating how these techniques could be applied to data archives to isolate structures of characterization.

The next chapter presents, in detail, the methodological approach used in this analysis. It describes the data archive, the assessment of item reliability, the multivariate analysis methods, and the conceptual framework of the analysis.

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[56] Gerbner, "Violence" loc. cit.

CHAPTER III

Methodology

This chapter presents, in detail, the methods by which data were selected, analyzed for reliability and subjected to statistical manipulation to produce an integrated interpretation of characterization in television drama.

The Data

The data utilized in this analysis were collected as a part of the Cultural Indicators Project, an ongoing research project studying television message systems and what these message systems may cultivate in the population.[1]

This analysis used data collected from a four year (1969 - 1972) sample of network, dramatic television programming. The entire sample is made up of one week samples[2] of programs aired in the early to middle

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[1]For a more detailed description of the data collection methodology used in the Cultural Indicators Project, see George Gerbner, "Violence in Television Drama: Trends and Symbolic Functions," Television and Social Behavior, Vol. 1. Content and Control, eds. George A. Comstock and Eli. A. Rubinstein (Washington: Government Printing Office, 1972), pp. 28-187.

[2]A sample of an entire week of dramatic programming has been demonstrated to be as 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).

fall of each year. The programs were videotaped and subjected to a recording instrument divided into three sections: program items, character items, and violent action items.

This study was concerned with the data generated for major characters in television plays and feature films (general programs). These characters were those who portrayed roles essential to the plot of the drama.[3] The data consisted of four types of items -- demographic, descriptive or "dramatic demographics," bi-polar personality trait scales, and themes. The demographic items included category schemes for humanity, sex, marital status, nationality, race, employment, and field of activity related to employment. The descriptive of "dramatic demographic" items included category schemes to differentiate character role, character type, success, happiness, social age, committing violence and victimization. In addition, a program related item was used throughout the analysis -- program type, that is, characters who were found in action programs (crime, western, or action adventures) or in non-action programs.

The personality trait scales were coded as five point bi-polar

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[3]Minor characters included all other characters with speaking roles; they were coded on a reduced version of the instrument. These characters were not included in this analysis.

adjective scales.[4] Themes were coded on the binary scheme of either being or not being relevant for the character. The criterion used to code the themes was that if one wanted to study a particular theme in television drama, should this character be included; or, does the character act in a way that sheds light on the portrayal of this theme.[5] For the most part, only items, scales and themes meeting reliability assessment standards were included in the various analyses. The full category schemes used for each of the items included in the analysis may be found in the Cultural Indicators Project Character Data Archive.[6]

Reliability[7]

The purpose of reliability measures in content or message analysis is to determine the degree to which the data reflect the properties

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[4]This research assumes that all coders used the personality trait scales in exactly the same way, an assumption based upon examination of coder training procedures as well as the measures of relaibility for these scales. However, it must be noted that these judgments may also reflect stereotypes inherent in the coders. That is, the bi-polar adjectives that make up these scales may be so culturally and stereotypically loaded that the coders cannot make independent or non-stereotyped judgments. The ability of coders to make non-stereotyped judgments using these scales to independent judge a number of characterization "types" such as "good-guys," "old people," etc. Their judgments could then be compared with the data generated by these coders for individual groups of characterizations, or as covariates in a covariance analysis of characterization.

[5]Cultural Indicators Project Message System Analysis Recording Instrument, 1972 version.

[6]Michael F. Eleey and Nancy Tedesco, Cultural Indicators Project Data Archive: Section B -- The Characters (Annenberg School of Communications, University of Pennsylvania, 1974).

[7]The reliability methodology and agreement coefficients reported in this chapter were calculated as part of the Cultural Indicators Proj.

of the material under investigation, rather than contamination of instrument ambiguity or observer bias. The measures used in the assessment of reliability for the Cultural Indicators Project were agreement coefficients that indicated the degree to which agreement among independent pairs of observers was above chance. The general form of these measures was as follows:

$$\text{Agreement Coefficient} = 1 - \frac{\text{observed disagreement}}{\text{expected disagreement}}$$

These coefficients ranged from plus one when there was perfect agreement, to zero when agreement was perfectly random, to negative values when agreement was less than what one would expect by chance.

Five computational formulas were available to calculate these agreement coefficients. The formulas were differentiated by a distance function which depended upon the type of scale intrinsic to the category scheme of the particular item under investigation. For items that took the form of a nominal scale, the distance categories were regarded as equidistant, that is, the difference between any two categories was equal. For ordinal scale items, the number of lower ranks and the number of higher ranks indicated a scale value's relative position on the scale. For interval scales, the difference between neighboring values were assumed as equal. In polar scale items differences between values were more significant when nearer to the boundaries of the scale defined by the polar opposite values. Finally, for ratio scale items the differences between values were more significant when closer to the absolute zero point of the scale.

The five formulas made the same basic assumptions as the nominal scale prototype devised by Scott;[8] except for scale-specific sensitivity to deviation from perfect agreement. Thus, for binary-coded items, the formulas yield identical results.[9]

The general procedural scheme of the Cultural Indicators Project provided for double coding of all programs included in the sample. Thus, reliability measures (agreement coefficients) could be calculated for all items based upon the entire sample of characters found in cartoon and non-cartoon programs. The calculation of the agreement coefficients was made using a recently developed computer program.[10]

For most of the demographic and descriptive items the minimal acceptable agreement coefficient was .600. However, for certain items this minimum was reduced because of the importance of using the item throughout the entire analysis and the existance of an acceptable coefficient calculated for the larger sample of characters. For the

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

[9]For a more detailed description of reliability measures see, Klaus Krippendorff, "Bivariate Agreement Coefficients for Reliability of Data," Sociological Methodology: 1970, eds. E. F. Borgatta and G. W. Bohrnstedt (San Francisco: Josey-Bass, 1970).

[10]Klaus Krippendorff, "A Computer Program for Agreement Analysis of Reliability Data, Version 4" (Annenberg School of Communications, University of Pennsylvania, 1973).

personality scales and themes the minimal acceptable standard was reduced to .500 because of the more subjective nature of these items. In all cases when items below acceptable levels were used in the analysis, the results should be viewed cautiously.

Table 3.1 contains the agreement coefficients for items included in this analysis. These measures are reported for only major characters in general programs.

Analysis Methods

The analytic scheme used in this research differed from typical analyses of data generated in content analyses because it began by ascertaining the overall configuration of characterizations in a sample of characters in television drama. The configuration was uncovered by subjecting a subset of the Cultural Indicators Project Message System Analysis Data Archive to two multivariate analyses. This subset was made up of major characters in television plays and feature films (aired on television) and included reliable measures on many diverse items of characterization. The second stage of the research subjected the dimensions revealed by the multivariate techniques to more detailed analyses. This scheme provided a complete understanding of these characters as based upon the included items.

An important contribution of this research is illustrating the utility and simplicity of an analytic scheme that searches for the most

Table 3.1*

AGREEMENT COEFFICIENTS**

PERSONALITY SCALES		DEMOGRAPHIC ITEMS		THEMES	
ATTRACTIVENESS	.542	HUMANITY	.717	NATURE	.604
FAIRNESS	.559	SEX	.972	SUPERNATURAL	.683
SOCIABILITY	.540	ROLE (PART)	.526 .776 (0)	SCIENCE	.546
WARMTH	.515			POLITICS	.584
		TYPE	.576 .675 (0)	LAW ENFORCEMENT	.735
POWER	.533	SUCCESS	.524 .653 (0)	CRIME	.716
				MASS COMMUNICATIONS	.510
		HAPPINESS	.564 (0)		
STATURE	.758			BUSINESS	.501
		MARITAL STATUS	.754		
SMARTNESS	.712			SCHOOLS	.693
		SOCIAL AGE	.640 .715 (0)		
RATIONALITY	.591			RELIGION	.559
STABILITY	.568	NATIONALITY	.742	FINANCE	.574
		RACE	.931	INTIMATE RELATIONS	.609
SEX-APPEAL	.740	EMPLOYMENT	.684	HOME	.655
YOUTHFULNESS	.804	FIELD	.664	MINORITY GROUPS	.564
HAPPINESS	.584	VIOLENCE	.723 (0)	HANDICAP	.559
AFFLUENCE	.578	VICTIMIZATION	.612 .641 (0)	PHYSICAL ILLNESS	.607
CLEANLINESS	.532			DRUGS	.661
VIOLENCE	.601			ALCOHOL	.529
				ARMED FORCES	.551
				VIOLENCE	.634

*The coefficients reported here were calculated as part of the Cultural Indicators Project -- Message System Analysis.

**Coefficients are for nominal scale data unless otherwise indicated; (0) refers to items that are ordinal in nature; the personality scales are all polar scales.

salient patterns and configurations in the data base. Two techniques[11] were used in this stage of the analysis -- cluster analysis and contingency analysis.

Cluster Analysis

The cluster analysis was based upon the mean scores of personality trait scales. These scores were calculated for individual categories of items found in the Cultural Indicators Message Analysis Recording Instrument. Specifically, the data used in the cluster analysis consisted of the mean scores for each reliable personality trait scale for specific categories of the demographic and descriptive items. Certain categories in some items were ommitted because the category -- as an isolated item for analysis -- was meaningless; for example, the "cannot code" category. To reiterate, the data used in the cluster analysis were the personality profiles (mean scores on each scale) for classifications of major characters in general television programs. An example of a character classification is the sex of characters -- males or females; thus, the mean scores for the personality trait profiles (scales) for males and the mean scores on these scales for females

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[11] These particular analysis techniques were selected because they were applicalbe to the type of available data in the Cultural Indicators Data Archive. Multidimensional Scaling techniques such as Torsca and Indscale could not be used because they require proximities data; that is, measures of similarity or dissimilarities that should be based upon subject preferences. See, for example, Roger N. Shepard, A. K. Romney and Sara Beth Nerlove, Multidimensional Scaling: Theory and Applications in the Behavioral Sciences, Vol. 1. (New York: Seminar Press, 1972).

would be part of the raw data subjected to cluster analysis. In regard to interpretation, the clusters reveal those classes of characters who had the most similar profiles of personality traits.

The cluster procedure[12] selected for this analysis (Small Howard Harris Clustering Computer Program) used a set of variables or measures (in this analysis the personality trait scale scores) for a group of objects (character classifications or categories). The procedure calculated a vector of variable values in Euclidean space for each object and then searched for groups of vectors that minimized the total within-groups variance and thus maximized between-groups variance. The particular algorithm used in this program began by splitting the entire group of objects into two groups, each with a minimum within-groups variance. The group with the largest within-groups variance was then split into two additional groups and each object re-examined to see if it should be re-assigned to further minimize the total within-groups variance measure. The operation was repeated until the specified number of groups were formed.[13] At each stage of the analysis, the total

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[12]For a more thorough discussion of clustering techniques and other multivariate techniques see Paul E. Green and Vithala R. Rao, Applied Multidimensional Scaling: A Comparison of Approaches and Algothrithms (New York: Holt, Rinehart and Winston, 1972); Paul E. Green and Frank J. Carmone, Multidimensional Scaling and Related Techniques in Marketing Analysis (Boston: Allyn and Bacon, Inc., 1972); A. W. F. Edwards and L. L. Cavalli-Sforza, "A Method for Cluster Analysis," Biometrics, 21:2:362-375, 1965; and P. H. A. Sneath, "Evaluation of Clustering Methods," Numerical Taxonomy, ed. A. J. Cole (New York: Academic Press, 1969), pp. 257-271.

[13]The program is designed so that the user can specify the total number of clusters to be generated (the maximum allowed is 20).

within-groups variance was presented along with the particular objects and variable values for each cluster.

The problem with this particular algorithm and similar clustering procedures was that the clustering program itself did not include a test to determine the solution (set of clusters) that best fit the data. Theoretically the optimal solution, that is, the solution with the smallest amount of total within-groups variance, would occur when only one object was allocated to a group (cluster). However, it was obvious that this would not be a solution in the sense that clustering procedures should be used to simplify many objects into a few explanatory groups or clusters. Thus, a solution was selected and assessed by a two-factor (one repeated measure) analysis of variance[14] (to test if the groups had significantly different profiles).

The following hypothetical example will illustrate how cluster analysis works. Say that ten people are asked to rate seven types of food (bacon, eggs, toast, turkey, cranberry sauce, squash and coffee) on a scale representing the meals where these foods would taste best;

Breakfast (1) (2) (3) (4) (5) Dinner

For each food the mean score on this scale would be calculated. Using this data in the cluster analysis will reveal if some of these foods

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[14]This analysis of variance used the personality trait scale scores as the repeated measure and the number of clusters as the second factor.

"go together" more than others; that is, are more appropriate for one of these meals. Thus, the problem is to reduce these seven foods to meaningful clusters that are most homogeneous in regard to this rating scale, that is, are more appropriate for one of the two specified meals. Homogeneity that is revealed when the total amount of within-groups variance is small. Theoretically, the smallest amount of within-groups variance can occur only when each food is isolated as an individual cluster because in this case the total within-groups variance measure is zero.

This hypothetical data could then be subjected to the Small Howard Harris program requesting a maximum of seven clusters. Figure 3.1 illustrates the hypothetical results for this example of Cluster Analysis.

Intuitively, it can be argued that these foods fall into two basic groups: breakfast (bacon, eggs, toast) and dinner (turkey, cranberry sauce and squash); while coffee could theoretically be lumped with either. The hypothetical results of this Cluster Analysis (see Figure 3.1) reveal two groups that appear to "explain" the data and that also considerably reduce the within-groups variance (the measure goes from 100 to 30). According to this map any further breakdown does not "fit" as well and also does not further reduce the within-groups variance measure considerably.

To further check the "stability" or "correctness" of this result, we could subject these data to a two-factor (one repeated measure) analysis of variance using the two groups as one factor with two levels and the scale score as the repeated measure factor.

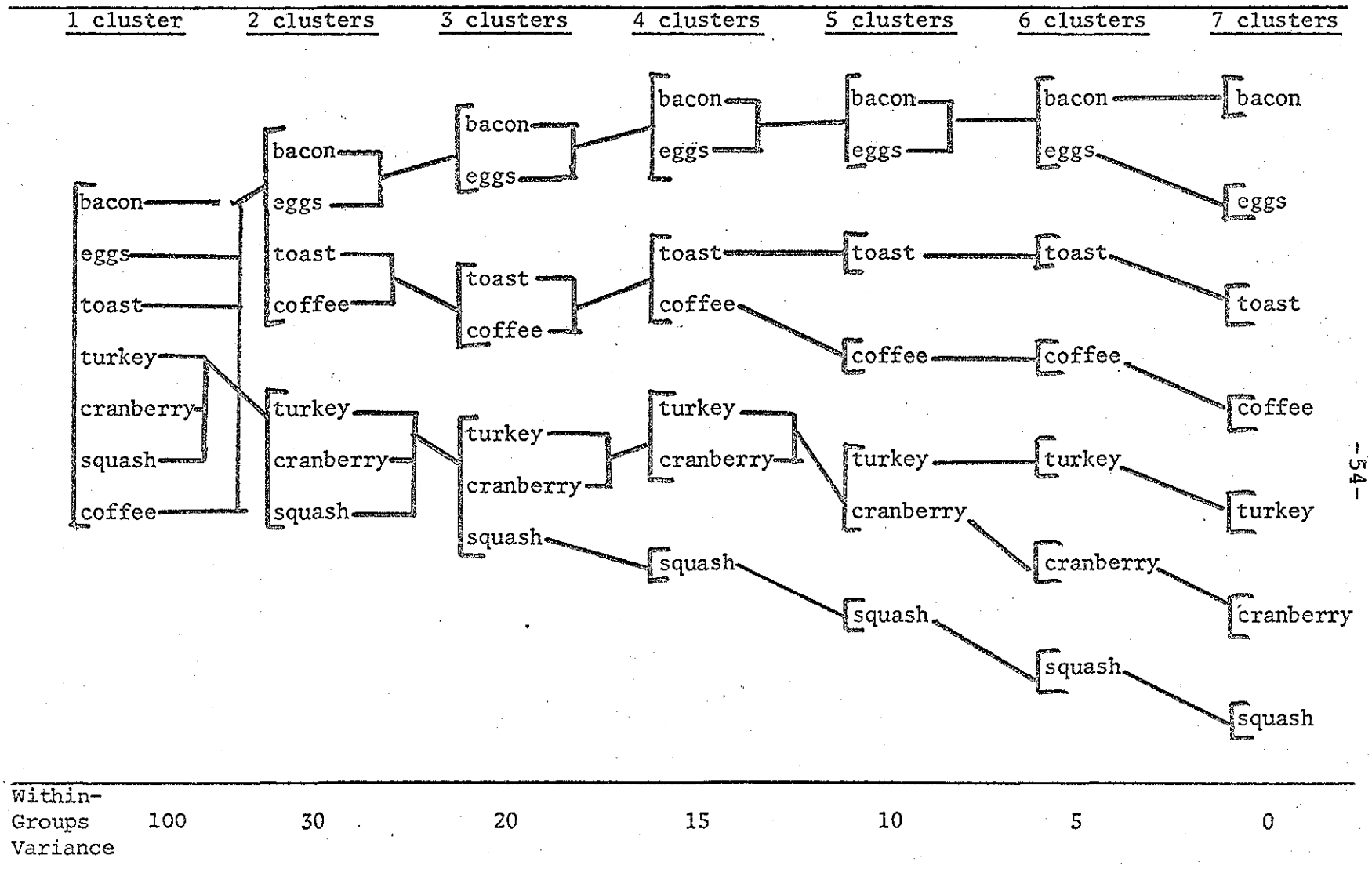

Figure 3.1: Hypothetical Example of Cluster Analysis

The problem in this analysis of television characters is not as simple -- but the same principles apply. That is, the concern is to reduce classifications of characters into as few explanatory groups as possible -- groups that will enable us to better understand the nature of characterizations in television drama.

Three cluster analyses -- all characters, just males, and just females -- were completed. Table 3.2 presents the set of character classifications (objects) whose personality trait profiles (mean scores) were subjected to cluster analysis. These classifications were abstracted from fourteen items of the Cultural Indicators Message Analysis Recording Instrument. An important methodological consideration is that these classifications were mutually exclusive only when they were part of the same recording instrument item. That is, a character could be either employed or not employed, but not both; or either a male or a female. However, classifications not part of the same recording instrument item were not mutually exclusive. That is, an employed character also had to be a male or a female. These non-mutually exclusive classifications were used because if cross-tabulations were made to isolate all potential mutually exclusive characterizations the number of such classifications would be very large[15] and also the number of actual sample characters included within each of these mutually exclusive classifications would be exceptionally small. These small numbers of characters would greatly reduce analytical possibilities.

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[15] that is, (2 x 3 x 2 x 3 x 3 x 3 x 3 x 2 x 4 x 2 x 2 x 3 x 3 x 2) or 559,872.

For each cluster analysis the first step was to calculate the mean score for each of the reliable personality scales for each classification of characterization. For the three analyses of characters in general programs, fifteen personality trait scales were used.[16]

The Small Howard Harris Program was executed for each of these sets of data and requesting (each time) a maximum of ten clusters (solutions). An example (for all characters in general programs) of the resultant map of the location of each character category in each solution (similar to the map of the hypothetical example found in Figure 3.1) is presented in Figure 1 in Appendix M. For all analyses, the character classifications included in the selected solution are presented in Chapter 4, while the within-groups variance measures for each of the ten possible solutions and the results of the analysis of variance for the selected solution are presented in Tables 1, 2 and 3 of Appendix M.

Examination of Tables 1, 2 and 3 in Appendix M reveals that the six cluster solutions were "stable" and offered good explanatory power for "all characters" and "male characters" in the television plays and televised feature films, while the eight cluster solutions met these qualifications for the "female characters."

The cluster analysis solutions also include, for each isolated cluster of characterization categories,[17] the mean score on each of the included personality trait scales. These trait profiles are also used

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[16] The selected scales were those meeting reliability standards; see table 3.1 for the coefficients.

[17] The terms category and classification are used interchangeably.

TABLE 3.2

CHARACTER CLASSIFICATIONS INCLUDED IN CLUSTER ANALYSES

Recording Instrument Item**	Character Classifications
PROGRAM TYPE	Characters in action programs Characters in other types of programs
SEX	*males *females
HUMANITY	humans non-humans
ROLE (part)	characters portraying light-comic parts characters portraying parts neither comic nor serious (mixed) characters portraying serious parts
TYPE	good characters who were neither good nor bad (mixed) bad
SUCCESS	successful characters characters who were neither successful nor unsuccessful (mixed) unsuccessful characters
HAPPINESS	happy characters characters who were neither happy nor unhappy (mixed) unhappy characters
MARITAL STATUS	characters who were not married married characters
SOCIAL AGE	children - adolescents young adults (few responsibilities) settled adults (established in career; family) old
NATIONALITY	Americans (U.S. Nationality) non-Americans (non-U.S. Nationality)
RACE	White race Other race
COMMITS VIOLENCE	non-violent (does not commit violence) hurts others kills others
VICTIMIZATION	non-victim (did not suffer violence) is hurt is killed
EMPLOYMENT	character is not employed character is employed

*males and females were omitted from analyses for just males and just females

**Categories are mutually exclusive within each recording instrument item.

to reveal cluster differences and are presented in Chapter 4 in the form of graphic representation and tables of mean scores.

To simplify the discussion of this analysis, each cluster was labeled using a letter of the alphabet. These letter labels included subscripts if the same cluster was found in more than one of the analyses. Finally, the results of the three cluster analyses were integrated by searching the solutions for cluster similarities. This was completed by examination of each cluster and formed the basis of the interpretation of these solutions as revealing dimensions of characterization.

Contingency Analysis[18]

Binary coded variables are nominal classifications consisting of two categories -- either possessing the variable attribute ("yes") or not possessing the variable attribute ("no"). For example, in the case of employment, a character is either employed (possesses this attribute) or is not employed (does not possess this attribute); or in the case of victimization, a character either was a victim or was not a victim. Contingency analysis is a multivariate technique that looks for patterns of co-occurrences between such binary coded variables; that is, this type of analysis uncovers what attributes ("yes" coded variables) are associated (occur together) or disassociated (do not occur together). This technique looks at all pairs of binary coded

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[18] A complete description of contingency analysis can be found in Charles E. Osgood, "The Representational Model and Relevant Research Methods," Trends in Content Analysis, ed. Ithiel De Sola Pool, (Urbana: Ill., 1959), pp. 33-88.

variables by cross-tabulating each variable with every other variable and calculating a number of statistics for each of these 2 by 2 tables. For example, for three variables there are three possible cross-tabulations: V1 by V2; Vi by V3 and V2 by V3.

To apply this procedure in this analysis of characters in television drama, the data had to be recoded to form binary coded variables. Several of the items were already in this form or could easily be converted into binary form by collapsing categories (for example, victimization by collapsing the categories "is hurt" and "is killed" into one category "is victimized"). Other items had to be divided into more than one binary coded variable because the categories could not be collapsed into two alternatives without causing confusion. For example, the item "character type" was made up of three categories -- good guy, mixed type (neither a good guy nor a bad guy; or was both a good guy and a bad guy), and bad guy. The data for this item were recoded into three individual binary coded variables called "good", "mixed type" and "bad". Thus, if a character were originally categorized as a "good guy" he would be recoded a "1" ("yes") on the "good" variable; a "0" ("no") on the "mixed type" variable; and a "0" ("no") on the "bad" variable.[19] These newly created binary coded variables were named according to their originating categories. All variables and their respective positive and

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[19] The association measures for co-occurrences between variables derived from the same recording instrument item were were ommitted from the discussion and graphic representation of results because a character, by definition, could only be coded positively on one of these related variables. Consequently, associations between these variables would be spurious.

negative values subjected to contingency analysis are presented in Table 3.3. The same variables were used (when they occurred) in each of the analyses.

As in the cluster analysis, variables produced from the categories of one recording instrument item were mutually exclusive; but, variables from categories of different items were not. Those variables that are mutually exclusive are noted in Table 3.3.

Character themes were originally coded as binary variables and were subjected to contingency analysis. Again, three analyses were completed -- all characters in general programs as well as males and females in these programs. These analyses also included four "non-theme" binary variables -- program type, employment status, commiting violence and victimization.

Measures of Contingency

Two measures of contingency were selected and used in these analyses: (1) a measure of the significance of differences of co-occurrences; and (2) a measure of association. The first measure revealed the significance of differences between the observed and expected co-occurrences of positive codings of two variables (hereafter called attributes and denoted as a and b). The observed co-occurrences represented the number of times the attributes, a and b, occurred together while the expected co-occurrences were the number of times one could expect attributes a and b to co-occur by chance. The expected frequency

TABLE 3.3

BINARY CODED VARIABLES INCLUDED IN THE CONTINGENCY ANALYSES OF DEMOGRAPHIC AND DESCRIPTIVE ITEMS

RECORDING INSTRUMENT ITEM	BINARY VARIABLE	POSITIVE VALUE	NEGATIVE* VALUE
SEX	SEX	FEMALE	MALE
HUMANITY	HUMAN	HUMAN	ALL OTHER HUMANITY CODES
	NON-HUMAN	NON-HUMAN	ALL OTHER HUMANITY CODES
ROLE	COMIC PART	COMIC	ALL OTHER ROLE CODES
	MIXED PART	MIXED PART	ALL OTHER ROLE CODES
	SERIOUS PART	SERIOUS	ALL OTHER ROLE CODES
TYPE	GOOD	GOOD	ALL OTHER TYPE CODES
	MIXED TYPE	MIXED TYPE	ALL OTHER TYPE CODES
	BAD	BAD	ALL OTHER TYPE CODES
SUCCESS	SUCCESSFUL	SUCCESSFUL	ALL OTHER SUCCESS CODES
	MIXED SUCCESS	MIXED SUCCESS	ALL OTHER SUCCESS CODES
	UNSUCCESSFUL	UNSUCCESSFUL	ALL OTHER SUCCESS CODES
HAPPINESS	HAPPY	HAPPY	ALL OTHER HAPPINESS CODES
	MIXED HAPPINESS	MIXED HAPPINESS	ALL OTHER HAPPINESS CODES
	UNHAPPY	UNHAPPY	ALL OTHER HAPPINESS CODES
MARITAL STATUS	MARRIED	MARRIED	ALL OTHER MARITAL CODES
	NOT MARRIED	NOT MARRIED	ALL OTHER MARITAL CODES
SOCIAL AGE	CHILD/ADOLESCENT	CHILD/ADOLESCENT	ALL OTHER SOCIAL AGE CODES
	YOUNG ADULT	YOUNG ADULT	ALL OTHER SOCIAL AGE CODES
	SETTLED ADULT	SETTLED ADULT	ALL OTHER SOCIAL AGE CODES
	OLD	OLD	ALL OTHER SOCIAL AGE CODES
NATIONALITY	AMERICAN	AMERICAN	ALL OTHER NATIONALITY CODES
	NON-AMERICAN	NON-AMERICAN	ALL OTHER NATIONALITY CODES
RACE	WHITE	WHITE	ALL OTHER RACE CODES
	OTHER RACE	OTHER RACE	ALL OTHER RACE CODES
VIOLENCE	VIOLENCE	COMMITS VIOLENCE	DOES NOT COMMIT VIOLENCE
VICTIMIZATION	VICTIMIZATION	SUFFERS VIOLENCE	DOES NOT SUFFER VIOLENCE
EMPLOYMENT	EMPLOYMENT	EMPLOYED	NOT EMPLOYED
PROGRAM TYPE	PROGRAM TYPE	NON-ACTION PROGRAM	ACTION PROGRAM

*Negative values indicated as "All other codes" should be interpreted as follows. If the recording instrument item contained more than two alternative categories, the not value includes all characters in all categories except that included in the positive value. For example, marital status included three categories: Cannot Code, married and not married. The negative (not) value for the married variable included all characters coded as not married and as "cannot code".

Table 3.4

VARIABLES INCLUDED IN THE CONTINGENCY ANALYSIS
OF RELEVANT THEMES

Variable	Positive Value	Negative Value
Program Type	Action Program	Non-Action Program
Sex	Female	Male
Employment	Employed	Non-Employed
Violence	Commits Violence	Does not Commit Violence
Victimization	Suffers Violence	Does not Suffer Violence
Nature	relevant	not relevant
Supernatural	relevant	not relevant
Science	relevant	not relevant
Politics	relevant	not relevant
Law Enforcement	relevant	not relevant
Crime	relevant	not relevant
Mass Communications	relevant	not relevant
Business	relevant	not relevant
Schools	relevant	not relevant
Religion	relevant	not relevant
Finance	relevant	not relevant
Intimate Relations	relevant	not relevant
Home	relevant	not relevant
Minority Groups	relevant	not relevant
Handicap	relevant	not relevant
Physical Illness	relevant	not relevant
Drugs	relevant	not relevant
Alcohol	relevant	not relevant
Armed Forces	relevant	not relevant
Violence	relevant	not relevant

of co-occurrences was calculated[20] using the following formula:

$$e_{ab} = \frac{n_a \, n_b}{N}$$

That is, the number of times a appears (n_a) multiplied by the number of times b appears (n_b) divided by the total number of cases (N) in the sample. The significance of differences is calculated using the standard error of proportions; that is,

$$\sigma_{ab} = \sqrt{\frac{\frac{e_{ab}}{N}\left(1 - \frac{e_{ab}}{N}\right)}{N}}$$

For each pair of variables, this measure compares the proportion of the positive co-occurrences of these variables with all other possibilities; that is, one variable coded as positive and the other negative; or both coded as negative (not occurring).

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[20] The formulae presented in the rest of this section on contingency use the following notation for a 2 by 2 table:

	a	not-a	
b	n_{ab}	$n_{\bar{a}b}$	n_b
not-b	$n_{a\bar{b}}$	$n_{\bar{a}\bar{b}}$	$n_{\bar{b}}$
	n_a	$n_{\bar{a}}$	n

Klaus Krippendorf, "A Computer Program for Contingency Analysis" (Annenberg School of Communications, University of Pennsylvania, 1970).

The level of significance in contingency analysis is interpreted as follows:

> "a contingency between two content categories that is significantly above chance is treated as evidence for association...; a contingency significantly below chance is treated as evidence for disassociation... -- these ideas are related but in such a way that the occurrence of one is a condition for the non-occurrence of the other."[21]

The second measure of contingency was a measure of association[22] of each of the afore mentioned binary coded variables with every other binary coded variable in the analysis. This association measure is calculated according to the following formula --

$$A = \frac{n_{ab} - e_{ab}}{\frac{n_a + n_b}{2} - e_{ab}}$$

It is a coefficient that ranges from +1.00 to 0 to -1.00 that is interpreted according to the following guidelines:

A = +1.00 -- if and only if a then b and if and only if b then a;

A = 0 -- a and b co-occur independently of each other;

A = -1.00 -- if and only if a then not-b and if and only if b then not-a.

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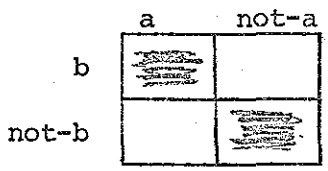
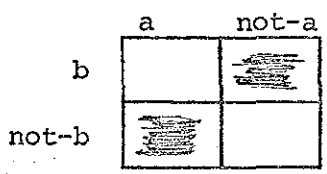
[21] Osgood, ob. cit., p. 65.

[22] Krippendorff, "Computer Program for Contingency Analysis," loc. cit.

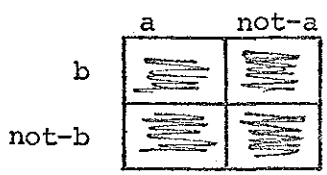
That is, when two attributes are associated, the following pattern of frequency distributions is found:[23]



and when the attributes are disassociated, the opposite pattern is isolated. That is,



Finally, when the attributes co-occur independently, no discernable pattern is isolated and the distribution may be represented as follows:



In principle, the measure of association is similar to a correlation coefficient. Thus, the direction and the strength of the relationship are equally important. The entire pattern of variable relationships thus must take into account the variables that are disassociated (negatively related) as well as those variables that are associated (positively related).

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[23] In the following descriptive two by two arrays the shaded cells contain most of the cases.

These contingency measures were calculated using a computer program[24] designed particularly for this type of analysis. The results include matrices of the inter-relationships of all variables. These matrices, presented in Chapter 4, include only significant (probability level at least less than .05) positive and negative coefficients (associations and disassociations).

To simplify understanding the patterns revealed by the matrices of inter-relationships, the results were graphically represented in Chapter 4. These figures reveal the strength and nature (positive or negative) of the coefficient as well as the frequency of appearance for each included classification of characterization. The frequency of occurrence was revealed by the circle size -- that is, the largest circles were used to represent the most frequently appearing classifications, while the smallest circles indicated characterization classes that occurred less frequently. The nature of the inter-relationship was indicated by using an unbroken line (-----) for associations (positive coefficients) and a broken line (-----) for disassociations (negative coefficients). Finally, the strength of the relationship was revealed by the thickness of these lines. The strongest relationships (associations) in each of the analyses were also reported in Tabular form.

Detailed Analyses of Multivariate Analysis Findings

The second stage of the analytic scheme consisted of detailed

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[24] Krippendorff, "A Computer Program for Contingency Analysis," op. cit.

analyses of the items isolated as most salient by the multivariate techniques. This section used classifications found in four items of the recording instrument; namely, sex (male or female), character type ("good" or "bad"), and committing violence and victimization.

This aspect of the analysis incorporated three procedures. (1) Simple cross-tabulations of these classifications by other reliable items in the data archive. These arrays always used sex as one of the controlling variables. They also used Chi Square to test the significance of these distributions. (2) The personality trait profiles for each classification was calculated. The differences between the personality profiles for some of these classifications were tested for significance by the t-test procedure. For example, a t-test was used to discover if males and females were rated significantly different on any of the fifteen scales included in these profiles. (3) The rank order of the themes coded as relevant for these classifications was calculated by determining the percentage of characters for whom each theme was relevant. The theme with the largest percentage of characters was rated as the most relevant, the theme with the next largest percentage was rated as second most relevant, and so on until the theme with the smallest percentage of characters was ranked as the least most relevant theme.

These traditional methods of analysis were included so as to insure that all the available data were subjected to the most extensive examination possible. In particular, these simple techniques were used because they provided the most appropriate way to isolate all possible differences in the portrayal of male and female characterizations.

That is, to assess the distribution of males and females in each category of the reliable items in the recording instrument. These methods were also used to further isolate differences in the most stable dimensions of characterization uncovered through the use of the above described multivariate techniques.

The following chapter reports the results of the analyses included in the above described analytic scheme. This chapter will report the results of the cluster analysis; that is, those classifications of characters that have the most similar personality traits. It will also discuss the results of the contingency analyses; that is, the classifications of characters who were most likely to be associated or disassociated as well as those themes that were associated or disassociated.

CHAPTER IV

CHARACTERS IN DRAMATIC PROGRAMS

The first section of this chapter presents the results of the two multivariate analyses of an archive of data for major characters in a sample of television plays and televised feature films. These analyses revealed that there were three basic dimensions of characterization in these programs -- "good-bad" (morality), "young-old" (age), and "effectual-ineffectual" (effectiveness). The second part of this chapter discusses specific analyses of two of these dimensions -- morality and effectiveness.

Structure of Major Characters in General[1] Programs

The following two sections focus upon two multivariate analyses of characterization. The first discussion presents the results of a cluster analysis that used, as the dependent variables, the mean scores for sixteen personality trait scales for thirty-six different categories of characterization. The second section looks at the results of a contingency analysis of these characterization categories.

Cluster Analysis

The mean score for 16 personality trait scales was calculated

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[1] Television plays and televised feature films; a discussion of these programs may be found in Appendix P.

for each of 36 separate categories (classifications) of major characters in this sample of television programs.[2] That is, for each of the 36 categories of characterization, the mean score for every scale was calculated. This data was subjected to the Small Howard Harris Clustering Procedure. This procedure isolated clusters made up of subsets of the 36 characterization categories using the mean scores on the personality trait scales as the dependent variables. To recapitulate, the clusters uncovered by this procedure revealed those characterization categories that had the most similar scores on the personality trait scales.

The results of the cluster analysis for all characters in these programs revealed six significantly different clusters of characterization categories. The categories of characters that made up each of these six clusters are listed, in alphabetical order, in Table 4.1; the mean score for each personality trait scale for each cluster is mapped in Figure 4.1 and reported in Table 4.2.[3] Each cluster in these tables and figures is labeled with a letter of the alphabet.[4]

These tables should be read as follows. Table 4.1 reveals which characterization categories were most similar, that is, formed the

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[2]the specific categories and the recording instrument item from which they were abstracted are presented in Table 3.2.

[3]The order of the personality trait scales in these figures was based upon a factor analysis of the scores for the entire sample of characters in general programs. The results (factor loadings) of this analysis are presented in Table 5, Appendix M.

[4]These labels are given subscripts if the same cluster was also found in the "all male" and/or "all female" cluster analysis.

clusters. For example, cluster A1 was made up of characters who were coded as children or adolescents and characters coded as non-humans. Thus, these two classifications of characters had similar personality traits. The subscript attached to this label indicates that this cluster was also isolated in one of the other cluster analyses. In this table we can also see that the second cluster (B) included five categories -- the bad, the unsuccessful, the unhappy, the killers, and those who were killed. In Table 4.2 (and Figure 4.1) the mean score on each personality trait scale for each of the clusters is presented. For example, the first cluster (A1 -- Children/adolescents and non-humans) had a mean score of 3.94 on the attractiveness scale and a score of 3.74 on the peaceful scale. Thus, this cluster was rated as somewhat attractive and somewhat peaceful. The second cluster (B) had a score of 1.90 on the peaceful scale and was thus rated as more violent than the first cluster.

Thus, the information included in these tables reveals those characterization categories that make up each of the clusters and also the mean scores on the personality trait scales for each of these clusters. The graphic representation of these scores (for example, in Figure 4.1) enables the reader to quickly compare the personality attributes of these clusters.

Overall, the examination of the categories included in each of these clusters reveals that the clusters represent common stereotypes in our society. The first cluster (A1) was rated somewhat positively (see Figure 4.1) while the cluster including old characters (D) was rated as possessing the most neutral personality traits. The cluster

Table 4.1*

CLUSTER ANALYSIS RESULTS: ALL CHARACTERS

Cluster A1

Children and Adolescents
Non-humans

Cluster B

Bad
Killed
Killer
Unhappy
Unsuccessful

Cluster C

Good
Happy
Neither serious nor comic
Non-Victim (not suffer)
Non-Violent (not commit)
Non-White
Successful
Young Adult

Cluster D

Old

Cluster E

American (U.S. Nationality)
Character in Action Program
Employed
Human
Hurt
Hurts others
Male
Neither happy nor unhappy
Non-American
Not Married
Serious Role
Settled Adult
White

Cluster F

Character in Non-Action Program
Comic Role
Female
Married
Neither good nor bad
Neither successful nor unsuccessful
Not employed

*This table gives the categories of characterization included in each of the six clusters. For example, the first cluster included those characters coded as children or adolescents as well as those characters coded as non-humans; and the second cluster included those characters classified as bad, unsuccessful, unhappy, the killers and those who were murdered. The personality trait ratings of these six clusters are found in Table 4.2 and Figure 4.1. The categories within each cluster are presented in alphabetical order.

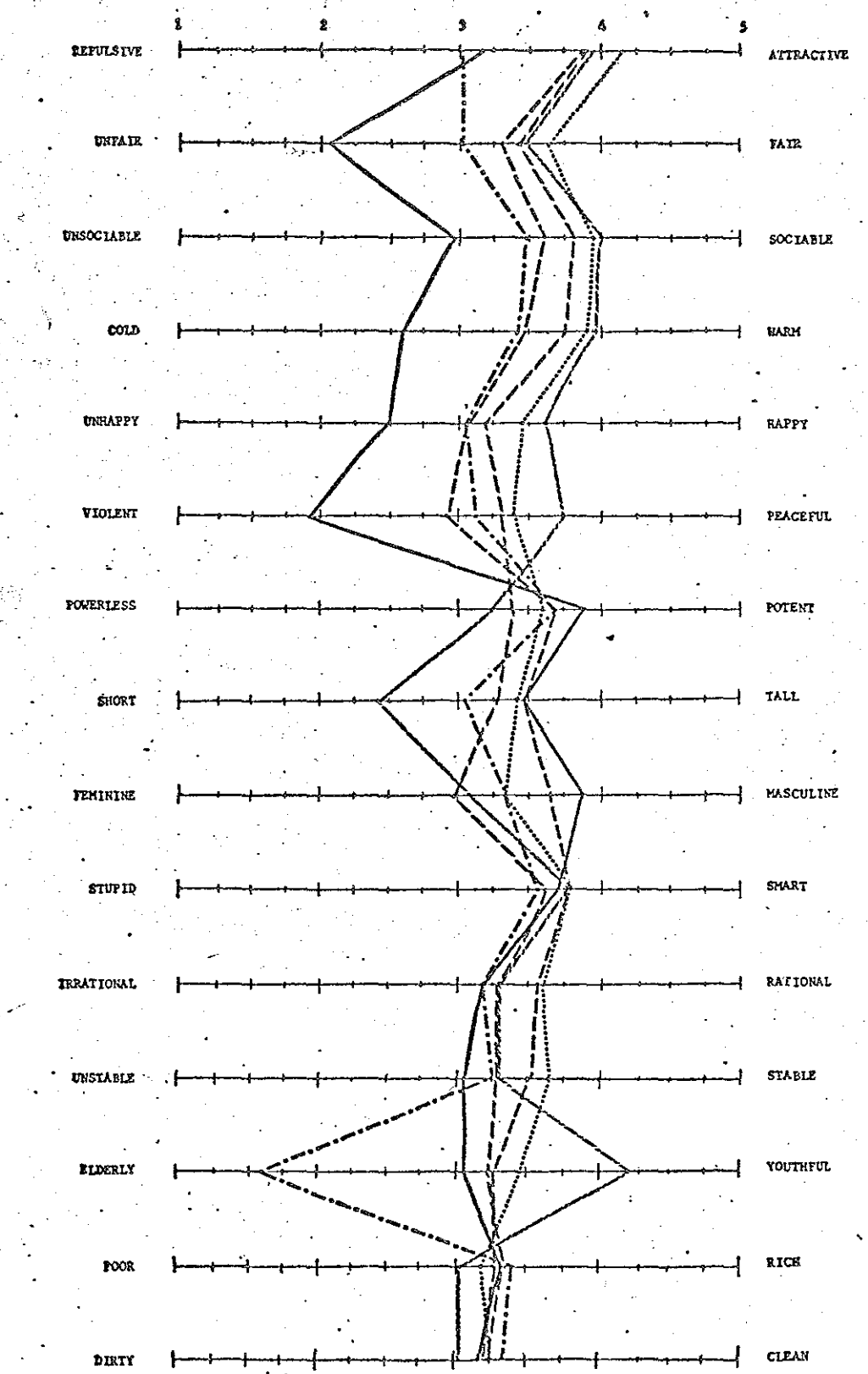

Figure 4.1: Personality Traits* of Six Clusters of Characters in General Television Programs

*This figure maps the mean score on each personality trait scale for each of the six clusters. For example, the first cluster (A1) was rated as the most warm, happy and peaceful of the six clusters.

TABLE 4.2: SCALE VALUES FOR SIX CLUSTER SOLUTION --
ALL CHARACTERS IN GENERAL PROGRAMS*

Scale	A1 Mean S.D. (2 classes)	B Mean S.D. (5 classes)	C Mean S.D. (8 classes)	D Mean S.D. (1 class)	E Mean S.D. (13 classes)	F Mean S.D. (7 classes)
ATTRACTIVE	3.94 (0.21)	3.16 (0.14)	4.14 (0.14)	3.02 -	3.86 (0.06)	3.90 (0.19)
FAIR	3.46 (0.47)	2.09 (0.36)	3.67 (0.20)	3.05 -	3.29 (0.11)	3.36 (0.30)
SOCIABLE	4.00 (0.15)	2.97 (0.15)	3.93 (0.15)	3.48 -	3.60 (0.10)	3.79 (0.18)
WARM	3.96 (0.21)	2.59 (0.23)	3.90 (0.14)	3.40 -	3.48 (0.11)	3.75 (0.20)
HAPPY	3.61 (0.16)	2.48 (0.27)	3.44 (0.24)	3.05 -	3.05 (0.11)	3.20 (0.31)
PEACEFUL	3.74 (0.51)	1.90 (0.22)	3.35 (0.13)	3.12 -	2.91 (0.20)	3.30 (0.15)
POWERFUL	3.23 (0.24)	3.86 (0.20)	3.59 (0.09)	3.69 -	3.69 (0.06)	3.42 (0.06)
TALL	2.40 (0.13)	3.46 (0.12)	3.40 (0.09)	3.05 -	3.46 (0.05)	3.27 (0.09)
MASCULINE	3.10 (0.15)	3.83 (0.25)	3.33 (0.24)	3.33 -	3.65 (0.20)	2.96 (0.61)
SMART	3.78 (0.04)	3.72 (0.15)	3.79 (0.09)	3.55 -	3.78 (0.06)	3.60 (0.08)
RATIONAL	3.32 (0.03)	3.22 (0.18)	3.60 (0.12)	3.21 -	3.56 (0.07)	3.31 (0.10)
STABLE	3.32 (0.18)	3.04 (0.25)	3.64 (0.15)	3.26 -	3.53 (0.06)	3.32 (0.13)
YOUTHFUL	4.17 (0.66)	3.04 (0.13)	3.45 (0.22)	1.60 -	3.26 (0.10)	3.24 (0.15)
AFFLUENT	3.06 (0.09)	3.32 (0.03)	3.19 (0.08)	3.43 -	3.26 (0.09)	3.31 (0.06)
CLEAN	3.06 (0.08)	3.17 (0.05)	3.25 (0.06)	3.33 -	3.22 (0.06)	3.26 (0.08)

*This table gives the mean score for each cluster on each of the 16 personality trait scales; these scores are graphically represented in Figure 4.1.

labeled "C" was predominantly positive and rated as attractive, fair, sociable, warm, smart, youthful, rational, and stable. The B cluster, rated with primarily negative personality traits (more repulsive, unfair, cold, unsociable, unhappy, and violent), was also rated as tall, masculine, and the most powerful of these clusters. The two clusters reveal one of the most basic distinctions of characterization; that is, groups of "good" and "evil" classifications of television characters.

The cluster labeled F in Table 4.1 was composed of male characters, characters in action programs, characters who played serious roles, were neither happy nor unhappy, were white, were not married, were settled adults, employed, hurt others and, in turn, were hurt. This cluster was rated (see Figure 4.1 and Table 4.2) as powerful, although not as powerful as the B group; it was also rated as smarter, more rational, stable, taller, and of course, very masculine.

The cluster (Table 4.1, cluster F) that included female characters was basically the mirror image of the E cluster. It was composed of characters in non-action programs, characters who played comic roles, were neither good nor bad, had mixed success, were married, and not employed. The traits of this cluster (see Figure 4.1 and Table 4.2) included more positive social characteristics -- this cluster was rated as attractive, fair, sociable, warm, happy, peaceful, rich and clean. However, it was also rated as the least powerful, tall, and smart of the six groups.

The personality ratings (Figure 4.1 and Table 4.2) of the B cluster differed markedly from the other groups particularly for those traits most indicative of generally held notions of good and bad. The

trait ratings of the F cluster were quite similar to those of the C cluster. It is interesting that cluster B rather than cluster F was rated as the least rational and stable of the six groups. Another important finding was that non-white characters had personality traits most similar to characters who were good, successful, happy, and did not suffer nor commit violence (cluster C).

Contingency Analysis

The Contingency Analysis conducted for binary-coded classifications of characters in general television programs (see Table 3.3) revealed the degree to which these classifications occurred concurrently. The results of this analysis are presented in a matrix of significant association coefficients (Table 4.3) and diagramed in Figure 4.2. In this graphic representation the broken lines signify categories of characters that were disassociated (did not occur together), the solid lines connect categories of characters that were associated (co-occurred), and the relative importance of the classifications was indicated in circle size.[5]

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[5]The classifications found in large circles appeared most often; while those in the smallest circles appeared least often. The circle was selected according to the proportion of cases of the positive value of the variable. Thus, for the sex variable, the positive value was Female characters and the circle size reflects the appearance of female characters.

This analysis revealed that females were associated with characters who were not employed, characters who were married, the non-violents, non-victims, and characters in non-action programs; males[16] were associated with unmarried and employed characters, those who comitted and suffered violence and characters in action programs. The good were associated with happy and successful characters while disassociated with characters who were unhappy, unsuccessful, committed violence, and were in action programs. Bad characters were not associated with happy characters.

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[6]Males are the "not-value" of the sex variable; therefore the pattern of association is opposite to that described for females.

	Sex	Human	Comic	Mixed Role	Serious	Good	Mixed Type	Bad	Success	Mixed Success	Insuc-cessful	Happy	Mixed Happy	Un-happy	Not Married	Married	Young Adult	Settled Adult	Ameri-can	Non Ameri-can	White	Non-White	Violent	Victim	Emp-loyed	Non-Action Progra
Human																										
Comic																										
Mixed Role																										
Serious																										
Good																										
Mixed Type																										
Bad																										
Successful						+.428	-.263	-.204																		
Mixed Success							+.284																			
Unsuccessful						-.274		+.600																		
Happy				+.207	-.299	+.269	-.173	-.198	+.418	-.221	-.255															
Mixed Happiness										+.281																
Unhappy						-.233		+.441	-.249		+.394															
Not Married																										
Married	+.170		+.187																							
Young Adult															+.220	-.246										
Settled Adult															-.280	+.265										
American																										
Non-American																										
White		+.179																	+.171							
Non-White																				+.173						
Violent	-.224		-.166		+.284			+.226		-.177	+.196	-.178		+.170		-.178										
Victim	-.180				+.278																		+.540			
Employed	-.184																	+.253								
Non-Action Pgm.	+.216		+.265	+.241	-.531			-.178				+.209			-.217	+.228							-.419	-.423		

Table 4.9: Matrix of Significant Association Coefficients -- All characters in General Programs

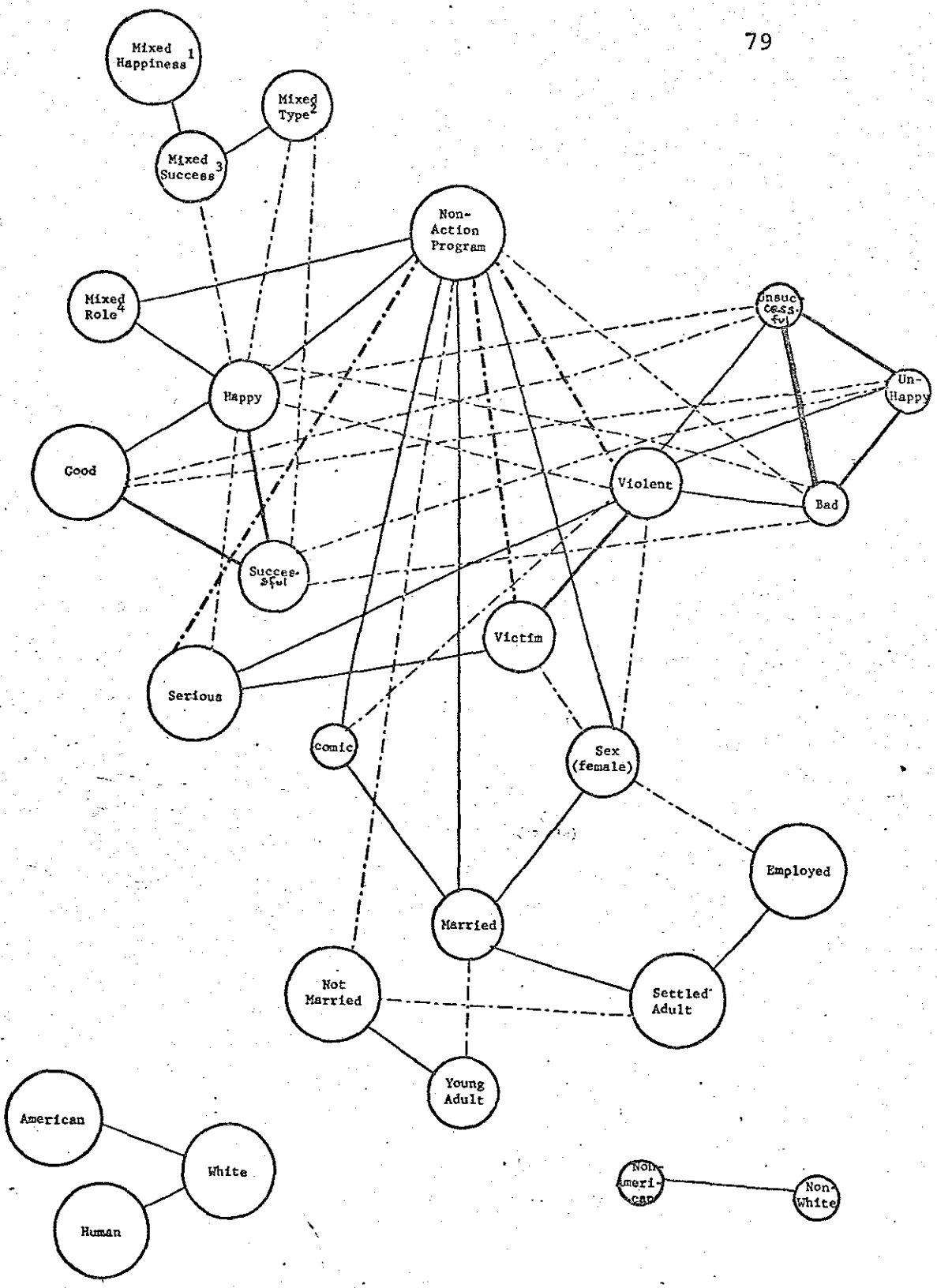


Figure 4.2: Relationships Between All Characterisations in General Dramatic Programs

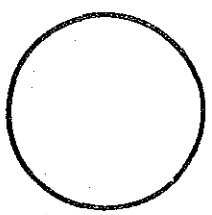
Legend: see p. 80

LEGEND FOR CONTINGENCY ANALYSES FIGURES

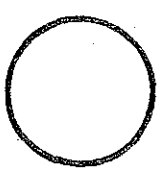
Associations:		Disassociations:	
———	+.180 to +.350	- — - — -	-.180 to -.350
▬▬▬	+.351 to +.500	▬ . ▬ . ▬ .	-.351 to -.500
▓▓▓	over +.500		

Attention:

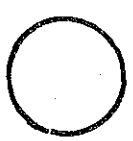
(a) Classification contains more than 50% of the characters



(b) Classification contains more than 20% but less than 50% of the characters



(c) Classification contains less than 20% of the characters



Footnotes:

(1) Characters are neither happy nor unhappy or both happy and unhappy.

(2) Characters are neither good guys nor bad guys or both good guys and bad guys.

(3) Characters are neither successful nor unsuccessful or both successful and unsuccessful.

(4) Characters portray neither serious nor comic parts or both serious and comic parts.

(5) Physical Illness

Table 4.4

Strongest* Associations and Disassociations
For All Characters in General Programs

Associations

Character Classifications	Coefficient
Unsuccessful - Bad-guy	+.600
Unsuccessful - Unhappy	+.594
Violent - Victim	+.540
Unhappy - Bad-guy	+.441
Successful - Good-guy	+.423
Successful - Happy	+.418

Disassociations

Character Classifications	Coefficient
Non-Action Program - Serious Part	-.531
Non-Action Program - Victim	-.423
Non-Action Program - Violent	-.419

*Those associations that were greater than .350 or less than -.350.

Figure 4.2 also revealed that violence related roles were strongly associated. Generally positive[7] classifications appeared more frequently than the overall negative[8] types. Those who committed any type of violence (hurting others or killers) were strongly associated with those who were hurt or killed; likewise there were strong associations between non-violence related categories. Those who committed violence were also strongly associated with characters in action programs and characters who portrayed serious roles. Characters who committed violence (hurt or killed others) were unsuccessful or unhappy, while characters who did not commit violence were those who were happy and played comic parts.

Table 4.4 reveals that the strongest associations were found between characters who were either bad or good. That is, the very strong positive associations were between the bad, unhappy, and unsucesful characters as well as those characters who committed and suffered violence; there were also strong associations between successful, happy characters and the good. This finding further supported the presence of "good" and "evil" as a basic aspect of characterization. The three exceptionally strong disassociations (negative coefficients) involved characters in non-action programs with those characters who were not likely either to commit or suffer violence and were not likely to be cast in serious parts.

The findings of the Contingency Analysis and the Cluster Analy-

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[7] Good, successful, and happy

[8] Bad, unsuccessful, and Unhappy

sis were very similar -- Table 4.1 and Figure 4.2 reveal that character classifications with similar personality traits (that is, members of clusters) were more likely to be associated (co-occurred) while the classifications in different clusters, especially classifications included in clusters B and C were most likely to be disassociated.

The Contingency Analysis for themes relevant for characters in general programs (see Figure 4.3 and Table 4.5) revealed patterns similar to those uncovered in the multivariate analyses of the descriptive and demographic items. Most obvious is the large number of strong associations between themes and selected character items[9] best described as "evil" in nature (Table 4.6) and the consistent pattern of disassociation of these variables with females and the theme of Home. The negative coefficient for the sex (female) variable with the "evil" related themes implies that males were positively associated with these themes.

The less often appearing themes of Drugs, Armed Forces, and Politics had interesting association links with Law Enforcement, Crime, and Violence. Other isolated but inter-associated theme clusters included Business, Finance and Alcohol as well as Science, Physical Handicaps and Physical Illness.

The contingency analyses of characterizations and themes revealed that the type of program (action or non-action) in which a character was found significantly differentiated between many of the items. Most noticeable was the strong pattern of associations between "evil" related items and characters in action programs.

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[9]Program type, violence committing and victimization.

	Action Program	Sex	Employed	Violent	Victim	Nature	Supernatural	Science	Politics	Law Enforcement	Crime	Mass Comm	Business	Schools	Religion	Finance	Intimate	Home	Minorities	Handicap
Action Program																				
Sex (female)	-.229																			
Employed		-.184																		
Violent	+.438	-.224																		
Victim	+.430	-.180		+.540																
Nature					+.177															
Supernatural																				
Science																				
Politics																				
Law Enforcement	+.465		+.208	+.299	+.253				+.190											
Crime	+.600	-.198		+.411	+.359					+.597										
Mass Comm.																				
Business																				
Schools																				
Religion																				
Finance													+.506							
Intimate Relat.	-.175	+.237																		
Home	-.339	+.195		-.214	-.175					-.179	-.219						+.268			
Minorities									+.178											
Handicaps																				
Physical Illness								+.258												
Drugs																				
Alcohol												+.204				+.192				
Army									+.376										-.217	
Violence	+.480	-.219		+.656	+.632	+.207				+.355	+.515							-.235		

Table 4.5: Matrix of Significant Association Coefficients -- Themes Relevant for All Characters in General Programs

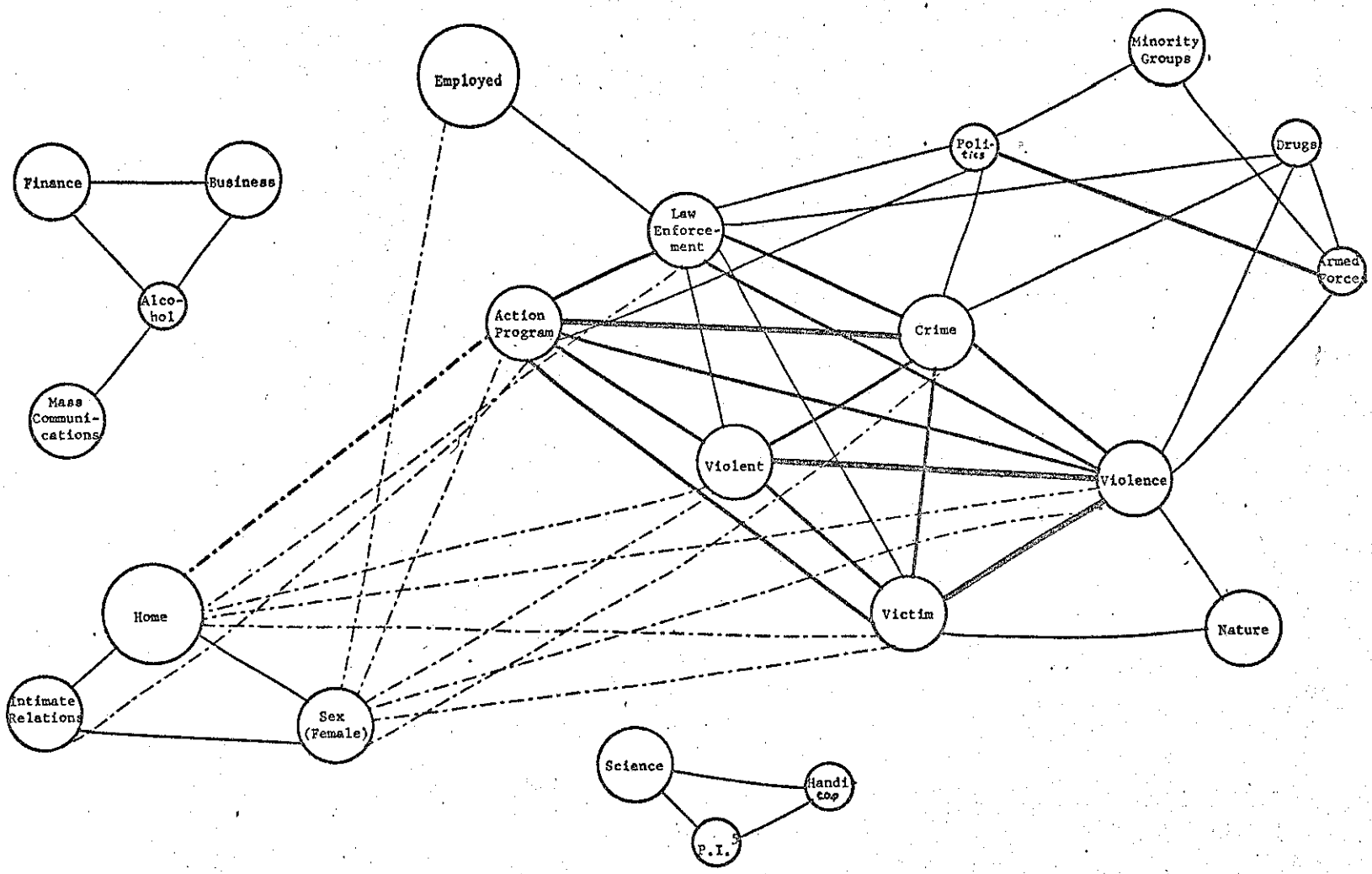

Figure 4.3: Relationships Between Themes for Characters in General Dramatic Programs

Legend: see p. 80

Table 4.6

Strongest* Association for Themes**
Relevant for All Characters
in General Programs

Themes and Classifications		Coefficient
Violence	- Violent	+.656
Violence	- Victim	+.632
Violence	- Action Program	+.600
Crime	- Law Enforcement	+.597
Crime	- Violence	+.515
Finance	- Business	+.506
Action Program	- Violence	+.480
Action Program	- Law Enforcement	+.465
Violent	- Crime	+.411
Victim	- Crime	+.359
Violence	- Law Enforcement	+.355

*coefficients greater than +.350

**There were no strong theme disassociations; strong associations between character classifications were ommitted because they are reported elsewhere.

Structure of Male and Female Characters

The data for male and female major characters in this sample were isolated and subjected to the multivariate procedures. These analyses were performed to see if the preceeding clusters would also be isolated for each sex.

Cluster Analysis -- Males

The Small Howard Harris Procedure was executed using the mean scores on 16 personality trait scales for 34 categories of male characters in this sample of dramatic television programming. The categories were the same as those used in the preceeding "all character" analysis, except for the necessary (and obvious) exclusion of males and females as distinct classifications. The results of this analysis revealed that male characters could be best differentiated into six clusters of characterization categories. Again, these clusters reveal those classifications of characters that had the most similar personality trait scale scores. The categories of characters included in each of these 6 clusters are detailed in Table 4.7 (This table should be read and interpreted according to the rules outlines for Table 4.1). Figure 4.4 illustrates the mean score on each personality trait scale for each cluster and Table 4.8 is the tabular presentation of these personality trait scale scores. These clusters are also labeled with letters of the alphabet.

Table 4.7*

CLUSTER ANALYSIS RESULTS: MALE CHARACTERS

Cluster G

Unhappy
Unsuccessful

Cluster A2

Children-Adolescents
Non-humans

Cluster H

Good
Happy
Neither serious nor comic
Non-white
Young Adult

Cluster J

Bad
Killed
Killer

Cluster I

American (U.S. Nationality)
Character in action program
Employed
Human
Hurt
Hurts Others
Neither happy nor unhappy
Neither successful nor unsuccessful
Non-American
Non-Victim
Non-Violent
Not Married
Serious Role
Settled Adult
White

Cluster K

Character in non-action program
Comic role
Married
Neither good nor bad
Not employed
Old

*This table gives the categories of characterization included in each of the six clusters. For example, the first cluster (G) included those characters coded as unsuccessful or unhappy, and the second cluster (A2) included characters coded as non-humans or as Children/Adolescents. The personality traits for each of these six clusters are presented in Table 4.7 and Figure 4.4. The characterizations listed within each cluster are given in alphabetical order.

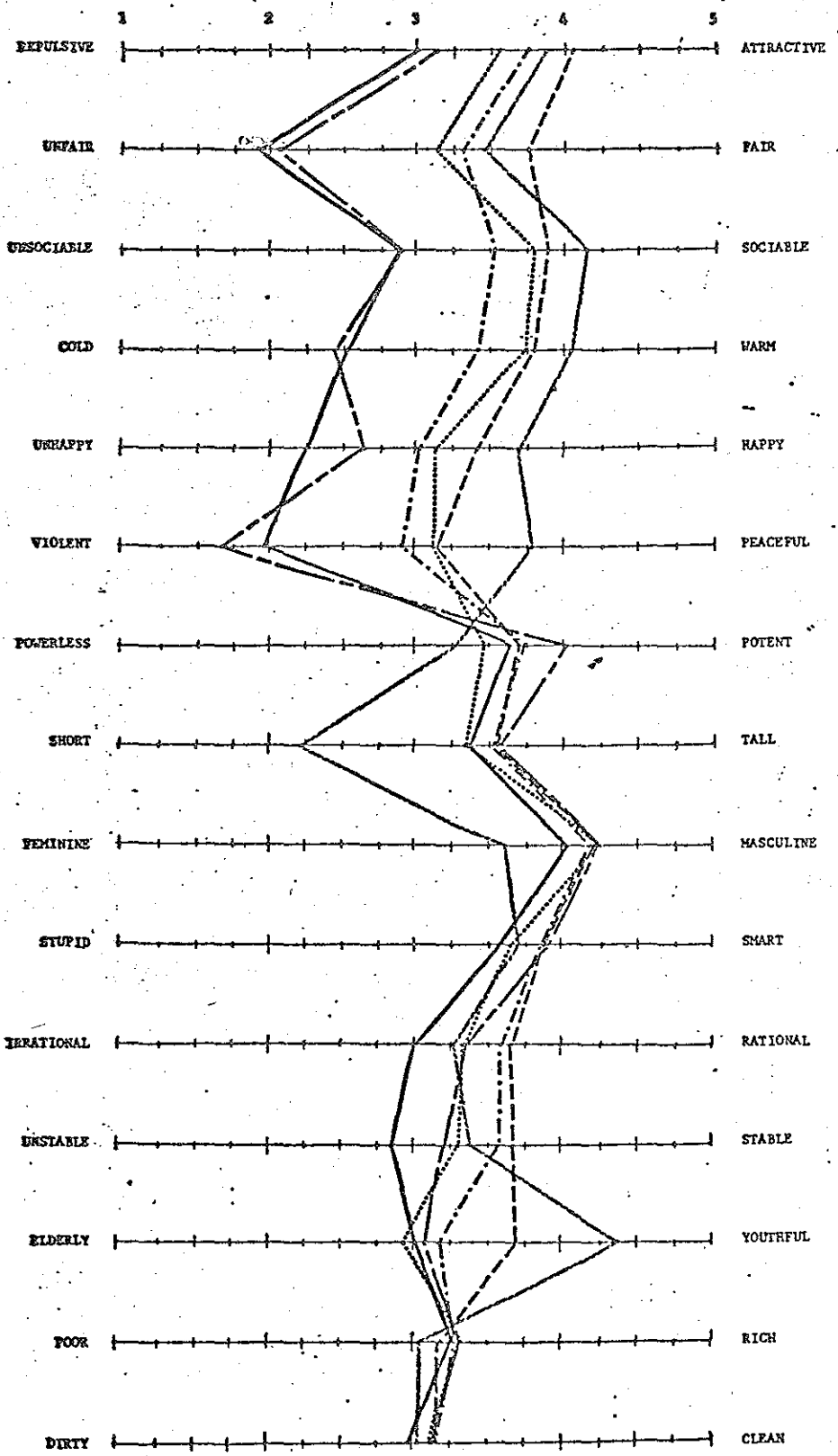

Figure 4.4: Personality Traits* of Six Clusters of Male Characters in General Television Programs

*This figure maps the mean score on each personality trait scale for each of the six clusters of male characters. For example, the first cluster (G) was rated as the most repulsive and unfair.

TABLE 4.8: SCALE VALUES FOR SIX CLUSTER SOLUTION --
MALE CHARACTERS IN GENERAL PROGRAMS

Scale	G Mean S.D. (2 classes)	A2 Mean S.D. (2 classes)	H Mean S.D. (6 classes)	I Mean S.D. (3 classes)	J Mean S.D. (15 classes)	K Mean S.D. (6 classes)
ATTRACTIVE	3.02 (0.04)	3.88 (0.06)	4.07 (0.05)	3.13 (0.21)	3.75 (0.06)	3.53 (0.29)
FAIR	1.96 (0.02)	3.46 (0.53)	3.75 (0.19)	2.07 (0.47)	3.30 (0.13)	3.16 (0.20)
SOCIABLE	2.84 (0.12)	4.18 (0.45)	3.88 (0.16)	2.87 (0.19)	3.53 (0.11)	3.55 (0.21)
WARM	2.52 (0.01)	4.06 (0.38)	3.79 (0.14)	2.46 (0.24)	3.39 (0.15)	3.50 (0.21)
HAPPY	2.26 (0.34)	3.70 (0.04)	3.43 (0.26)	2.66 (0.04)	3.03 (0.11)	3.14 (0.33)
PEACEFUL	1.95 (0.00)	3.78 (0.55)	3.18 (0.15)	1.69 (0.06)	2.89 (0.30)	3.16 (0.22)
POWERFUL	3.66 (0.14)	3.28 (0.31)	3.70 (0.14)	4.03 (0.07)	3.74 (0.10)	3.48 (0.13)
TALL	3.38 (0.01)	2.24 (0.57)	3.56 (0.08)	3.59 (0.11)	3.52 (0.06)	3.36 (0.13)
MASCULINE	4.05 (0.00)	3.61 (0.16)	4.23 (0.06)	4.21 (0.05)	4.20 (0.05)	3.98 (0.15)
SMART	3.58 (0.01)	3.70 (0.04)	3.84 (0.11)	3.86 (0.13)	3.84 (0.05)	3.64 (0.10)
RATIONAL	3.02 (0.13)	3.26 (0.13)	3.69 (0.15)	3.35 (0.16)	3.62 (0.17)	3.33 (0.13)
STABLE	2.84 (0.27)	3.38 (0.06)	3.70 (0.21)	3.23 (0.16)	3.57 (0.08)	3.29 (0.17)
YOUTHFUL	3.02 (0.05)	4.37 (0.29)	3.44 (0.26)	3.07 (0.16)	3.19 (0.09)	2.86 (0.63)
AFFLUENT	3.26 (0.00)	3.06 (0.08)	3.15 (0.06)	3.28 (0.03)	3.26 (0.07)	3.28 (0.09)
CLEAN	2.98 (0.02)	3.07 (0.10)	3.18 (0.07)	3.13 (0.07)	3.18 (0.06)	3.15 (0.04)

*These scores are graphically represented in Figure 4.4.

The most obvious consistency with the cluster analysis of "all characters" (that is, the combined sample of male and female characters) in these programs was the existence of clusters of characterizations that could be interpreted as "good" and "evil." Actually, two evil-related clusters were uncovered for male characters. First, cluster G, was made up of characters who were unsuccessful and/or unhappy; second, the cluster labeled J included characters coded as bad, characters who committed murder, and characters who were killed. These two clusters actually may be thought of as differentiating two types of "evil" characterizations for male characters -- those who were very powerful (J) and males who were not as powerful (G). For the most part, examination of Figure 4.4 reveals that these two clusters were rated with basically similar personality traits. Both groups were rated as less socially-minded in that they were judged as somewhat unfair, unsociable, cold, unhappy, violent, and the least attractive of the male clusters. Moreover, cluster G was also rated as less rational and stable than the other clusters.

The categories found in cluster H were similar to the classifications that made up cluster C in the "all character" analysis, except for the exclusion of characters who were non-violents or non-victims. Again, it is important to note that non-white characters and characters classified as young adults were judged to have personality traits most similar to characters coded as good, successful and happy. That is, as basically "good." This cluster was rated (see Table 4.8 and Figure 4.4) as the most attractive, fair, stable, and rational of these six clusters of male characters. This analysis also revealed that the personality

traits of male characters who were involved in violence as well as those who were not involved in violence were similar to the traits of male characters who were categorized as human, employed, settled adults, neither successful nor unsuccessful, or neither happy nor unhappy (see Cluster I in Table 4.7). Although this group was rated as quite rational, stable, and powerful, their scores on the rest of the personality trait scales were more or less the average of the six groups. It is worth repeating that the personality trait ratings for males who hurt others or were themselves hurt, were more similar to the trait ratings of males who did not commit or did not suffer violence than to the trait ratings of the males who either committed murder or were killed.

Males classified as non-humans and males coded as children or adolescents were rated with similar personality traits (Cluster A2 in Table 4.7). While old age was isolated in the analysis of "all characters", (cluster D in Table 4.1) this was not the case for the analysis of only male characters in these programs. In this analysis, males coded as old were judged as having the same personality traits as males who were married, not employed, cast in comic parts, and in the non-action genre of programming. This group, Cluster K, was rated more or less neutrally on all of the personality trait scales.

Cluster Analysis -- Females

The cluster analysis of all female characters in television plays and televised feature films from 1969 to 1972 revealed some clusters similar to those uncovered in the two preceeding analyses as well as some striking and important differences. The results of this analy-

sis are presented in Tables 4.9 and 4.10 and in Figure 4.5.

The clusters best described as basically "good" and basically "evil" are very obvious and important. Examination of Table 4.9 reveals that there were two clusters of categories of female characterizations that were predominantly "evil" in nature. Cluster L was made up solely of females who committed murder, and Cluster O was composed of females coded as bad, unsuccessful, or unhappy. These two clusters, especially the murderers, were rated (see Figure 4.5 and Table 4.10) quite negatively on the socially-minded scales; moreover, cluster L was also rated as the most unstable and irrational but yet were the most clean of the eight clusters of female characters.

Negative aspects of characterization were found in a third cluster -- cluster P made up of female characters who were categorized as old and females who were murdered. This group was rated somewhat positively on the socially-minded scales, but was also the least feminine and, of course, the most elderly of the eight clusters.

Table 4.9*

CLUSTER ANALYSIS RESULTS: FEMALE CHARACTERS

Cluster L	Cluster Q
Killers	Employed
	Good
Cluster M	Happy
	Neither serious nor comic
Children/Adolescents	Not Married
	Successful
Cluster N	Young Adult
Character in Action Program	Cluster R
Hurt	
Hurts Others	Non-human
Neither good nor bad	Non-white
Neither happy nor unhappy	
Serious role	Cluster S
Cluster O	American (U.S. Nationality)
	Character in non-action program
Bad	Comic Role
Unhappy	Human
Unsuccessful	Married
	Neither successful nor unsuccessful
Cluster P	Non-American
	Non-Victim
Killed	Non-Violent
Old	Not Employed
	Settled Adult
	White

*This table gives the categories of characterization included in each of the eight clusters uncovered in this solution. For example, the first cluster includes only those characters who committed murder (cluster L); and the second cluster (M) included the children-adolescents. The personality traits for each of these clusters are given in Table 4.10 and Figure 4.5. The categoreis are presented alphabetically within each cluster.

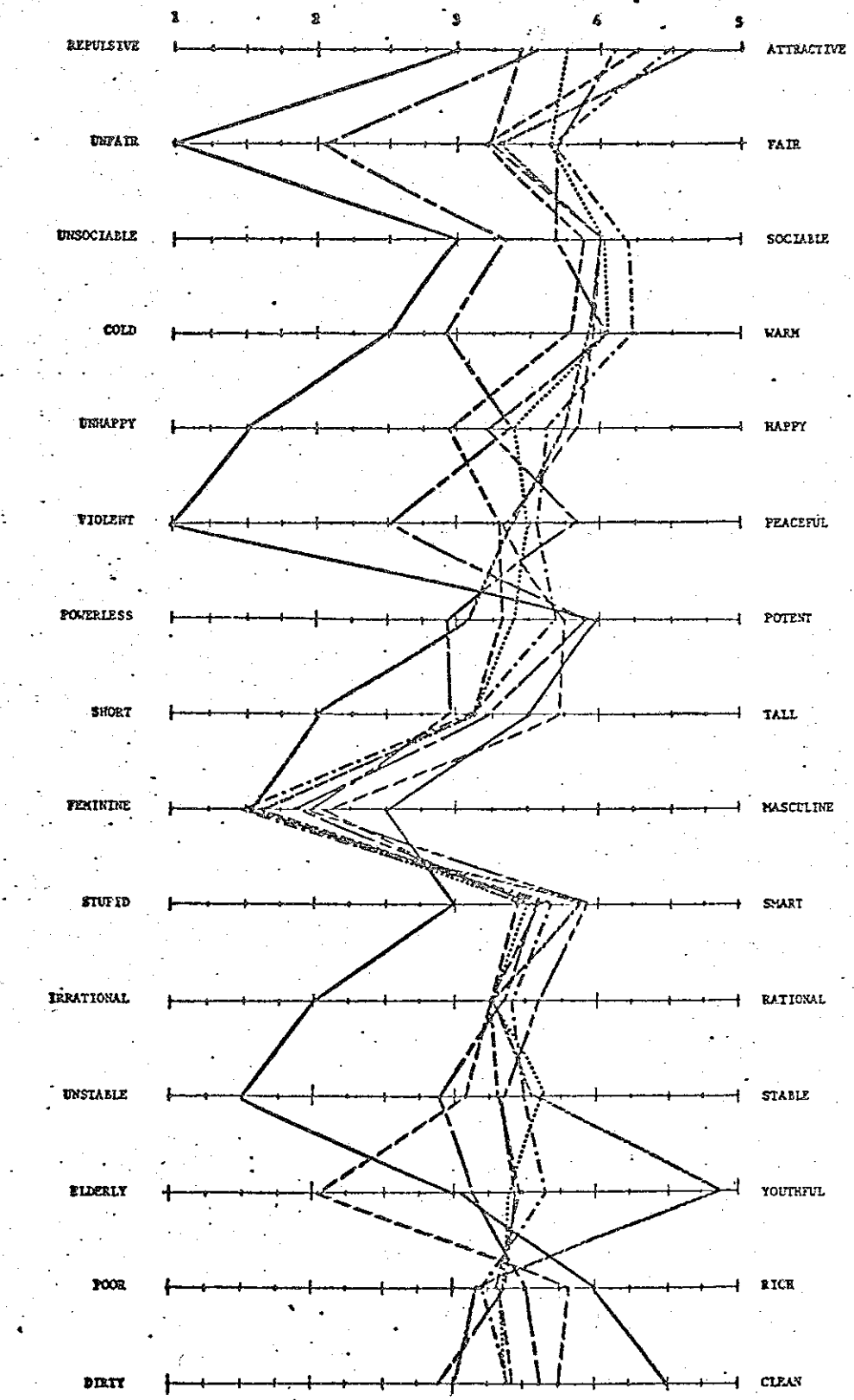

Figure 4.5: Personality Traits* of Eight Clusters of Female Characters in General Television Programs

*This figure maps the mean score on each personality trait scale for each of the eight clusters of female characters. For example, the first cluster (L) was rated as the most unfair, unsociable, cold, and violent.

TABLE 4.10: SCALE VALUES FOR EIGHT CLUSTER SOLUTION --
FEMALE CHARACTERS IN GENERAL PROGRAMS

Scale	L Mean SD (1 class)	M Mean SD (1 class)	N Mean SD (6 classes)	O Mean SD (3 classes)	P Mean SD (2 classes)	Q Mean SD (7 classes)	R Mean SD (2 classes)	S Mean SD (12 classes)
ATTRACTIVE	3.00 -	4.64 -	4.24 (.14)	3.53 (.29)	3.42 (.35)	4.48 (.10)	4.12 (.53)	4.25 (.11)
FAIR	1.00 -	3.27 -	3.20 (.17)	2.07 (.58)	3.21 (.18)	3.65 (.20)	3.68 (.11)	3.43 (.13)
SOCIABLE	3.00 -	4.00 -	3.83 (.06)	3.34 (.38)	4.00 (.24)	4.18 (.09)	3.65 (.21)	4.03 (.10)
WARM	2.50 -	3.91 -	3.78 (.09)	2.89 (.43)	3.92 (.35)	4.21 (.15)	4.02 (.39)	4.05 (.05)
HAPPY	1.50 -	3.73 -	2.94 (.13)	2.37 (.33)	2.79 (.65)	3.58 (.25)	3.22 (.04)	3.34 (.17)
PEACEFUL	1.00 -	3.36 -	3.28 (.30)	2.51 (.27)	3.31 (.42)	3.55 (.11)	3.80 (.28)	3.48 (.07)
POWERFUL	4.00 -	3.09 -	3.30 (.10)	3.88 (.30)	3.50 (.47)	3.45 (.10)	2.92 (.46)	3.38 (.11)
TALL	3.50 -	2.00 -	3.14 (.07)	3.21 (.08)	2.71 (.18)	3.14 (.08)	2.95 (.07)	3.14 (.05)
MASCULINE	2.50 -	1.54 -	1.65 (.12)	1.82 (.10)	2.08 (.35)	1.48 (.08)	1.93 (.46)	1.63 (.07)
SMART	3.00 -	3.82 -	3.58 (.08)	3.57 (.13)	3.46 (.06)	3.67 (.05)	3.90 (.14)	3.52 (.07)
RATIONAL	2.00 -	3.27 -	3.25 (.18)	3.32 (.25)	3.25 (.11)	3.43 (.07)	3.60 (.14)	3.27 (.10)
STABLE	1.50 -	3.54 -	3.30 (.09)	2.86 (.14)	3.09 (.59)	3.50 (.08)	3.35 (.49)	3.35 (.07)
YOUTHFUL	3.00 -	4.82 -	3.48 (.11)	3.12 (.02)	2.04 (.65)	3.67 (.16)	3.20 (.28)	3.39 (.11)
AFFLUENT	4.00 -	3.18 -	3.31 (.09)	3.52 (.14)	3.79 (.06)	3.19 (.05)	3.00 (.00)	3.34 (.07)
CLEAN	4.50 -	3.00 -	3.40 (.10)	3.66 (.09)	3.75 (.11)	3.39 (.09)	2.85 (.21)	3.38 (.08)

*These scores are graphically represented in Figure 4.5.

Two interesting clusters of female characterizations were those labeled Q and N. Cluster Q was composed of female characters who were coded as successful, happy, good, young, not married, and employed. This group was judged as having positive social traits and was rated as the most feminine of these groups (see Figure 4.5). Cluster N included females who were coded as those who were hurt, hurt others, females who portrayed serious parts, and were found in action programs. This group was rated somewhat positively on the socially-minded scales, although generally less positively than any other female group except the two clusters previously noted as representing "evil." These two groups appear to reveal a group of classifications of female characters who were basically effectual in nature.

This analysis also revealed a group of categories of female characterizations that could be best described as basically "ineffectual" (see Cluster S in Table 4.9). This group was made up of females who were coded as married, settled adults, not employed, portraying comic parts, and not involved in violence. Although this cluster was rated positively on most of the personality scales, their traits were rated as more neutral than those of any other cluster.

Finally, the last cluster uncovered in this analysis revealed that female characters coded as non-humans and non-whites were judged as having similar personality traits. The similarity of these classifications was not expected, because in the preceeding analyses non-whites were judged as most similar, in personality trait ratings, to those categories of characters that could be best described as "good" (Clusters C and H), while non-human characters were judged as being most

similar to children and/or adolescents (clusters A1 and A2).

Contingency Analysis -- Descriptive and Demographic Items

The contingency analyses for male and female characters in general programs revealed very similar patterns of associations and disassociations (Figures 4.6 and 4.7; Tables 4.11 and 4.12). The most obvious and consistent findings were the strong associations between "good" classifications (good, successful and happy characters) and "evil" classifications (bad, unsuccessful and unhappy characters) as well as the strong disassociations across these general character groups. These figures also revealed that "good" male and female characters appeared more frequently than the "evil" males and "evil" females.

The analysis of female characters revealed especially interesting patterns of association and disassociation between age, marital status, and employment (Figure 4.7). Females who were settled adults were strongly associated (Table 4.31) with married female characters while disassociated with females who were not married; young females were also not likely to be married.

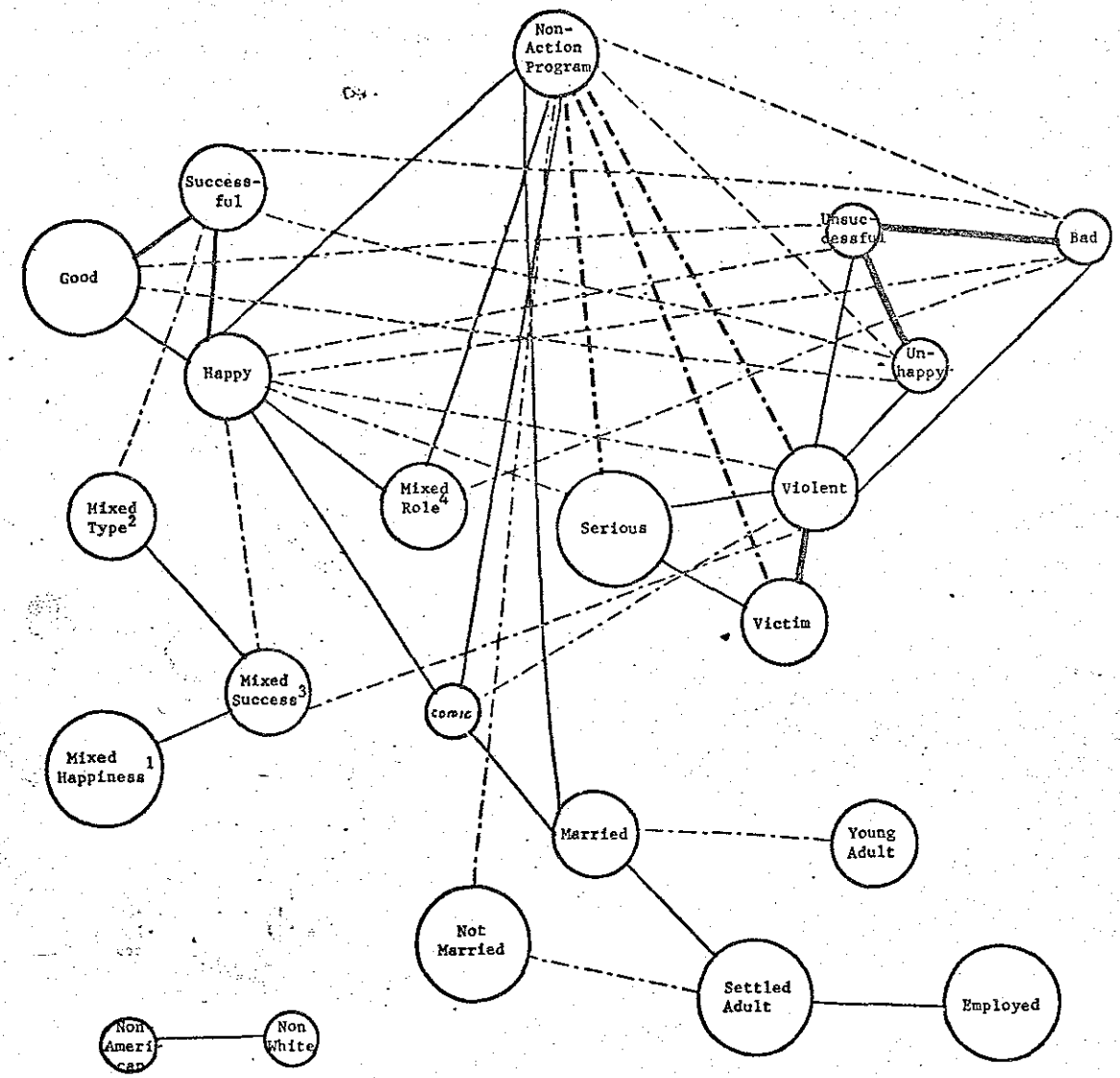

Figure 4.6: Relationships Between Male Characterizations in General Dramatic Programs

Legend: See p. 80

	Comic	Mixed Role	Serious	Good	Bad	Success	Mixed Success	Unsuccessful	Happy	Mixed Happy	Unhappy	Not Married	Married	Young Adult	Settled Adult	Non-American	Non-White	Violent	Victim	Employed	Non-Action Program
Comic																					
Mixed Role																					
Serious																					
Good																					
Bad		-.203																			
Success																					
Mixed Success																					
Unsuccessful																					
Happy	+.229	+.221	-.288	+.253	-.255	+.377	-.181	-.260													
Mixed Happiness							+.241														
Unhappy				-.277		-.283		+.603													
Not Married																					
Married	+.184																				
Young Adult													-.224								
Settled Adult												-.242	+.218								
Non-American																					
Non-White																+.179					
Violent	-.192		+.317		+.205		-.200	+.189	-.182		+.178										
Victim			+.227															+.554			
Employed															+.342						
Non-Action Pgm.	+.294	+.231	-.485		-.201				+.229		-.182	-.199	+.228				-.456	-.414			

Table 4.11: Matrix of Significant Association Coefficients -- Male Characters in General Programs

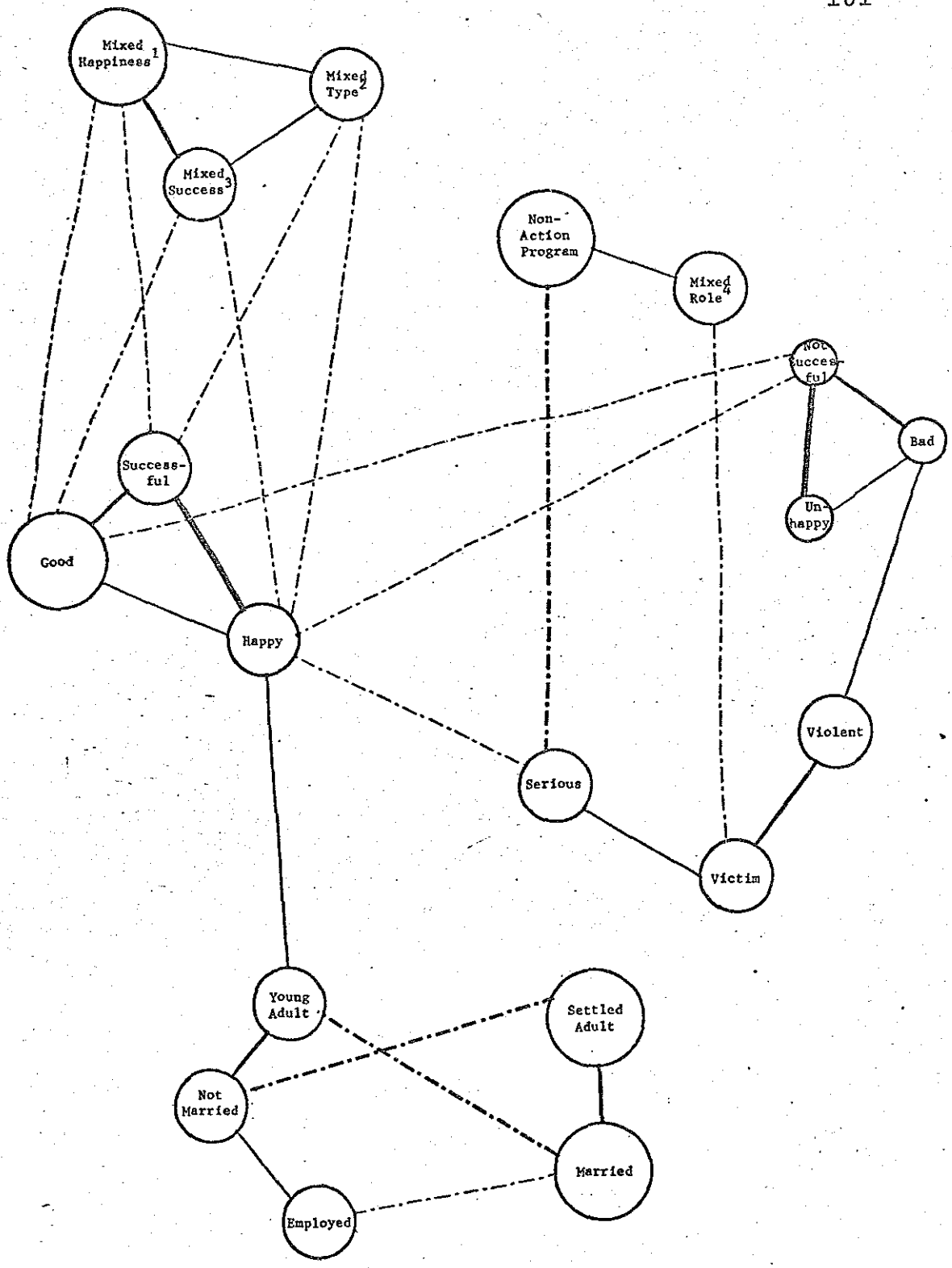

Figure 4.7: Relationships Between Female Characterizations in General Dramatic Programs

Legend: see p. 80

	Mixed Role	Serious	Good	Mixed Type	Bad	Success	Mixed Success	Unsuc-cessful	Happy	Mixed Happy	Un-happy	Not Married	Married	Young Adult	Settled Adult	Non-White	Violent	Victim	Emp-loyed	Non-Action Program
Mixed Role																				
Serious																				
Good																				
Mixed Type																				
Bad																				
Successful				+.392	-.330															
Mixed Success				-.184	+.278															
Unsuccessful				-.194		+.477														
Happy		-.261	+.309	-.273			+.519	-.331	-.220											
Mixed Happiness			-.196	+.178			-.346	+.387												
Unhappy					+.241				+.550											
Not Married																				
Married																				
Young Adult										+.196			+.445	-.378						
Settled Adult													-.441	+.443						
Non-White																				
Violent					+.200															
Victim	-.219	+.328																		
Employed																				
Non-Action Pgm	+.213	-.431																		

Table 4.12: Matrix of Significant Association Coefficients -- Female Characters in General Programs

Table 4.13

Strongest* Associations and Disassociations
For Males and Females in General
Programs

Associations:

Males		Females	
Classifications	Coeff.	Classifications	Coeff.
Unhappy - Unsuccessful	+.603	Unhappy - Unsuccessful	+.550
Violent - Victim	+.554	Happy - Successful	+.519
Happy - Successful	+.377	Unsuccessful - Bad	+.477
		Young Adult - Not Married	+.445
		Settled Adult - Married	+.443
		Victim - Non-White	+.400
		Mixed Success - Mixed Happiness	+.387
		Successful - Good	+.350

Disassociations:

Males		Females	
Classifications	Coeff.	Classifications	Coeff.
Non-Action Program - Serious Part	-.485	Settled Adult - Not Married	-.441
Non-Action Program - Non-White	-.456	Non-Action Program - Serious Part	-.431
Non-Action Program - Violent	-.4.4	Young Adult - Married	-.378

*All coefficients greater than +.350 or less than -.350.

Employed females were associated with females who were not married. Married males (Figure 4.6 and Table 4.13) were likely to be settled adults and more likely to be found in non-action programs. Employed males were associated with settled adults; however, the employment status of males was not associated or disassociated with marital status. Male and female characters who committed violence were associated with those who were victims; and conversely, non-violents were associated with non-victims. For males, being involved in violence was associated with being a character in an action program. Overall, program type was associated (or diassociated) with a greater number of male character classifications than female classifications.

Generally, as was revealed in the all character analysis, the strongest associations were found between classes of characters with similar personality traits -- that is, the groups uncovered in the cluster analysis; and most disassociations occurred between characters who were not in the same personality trait based clusters. Table 4.13 also revealed that inter-relationships between "good" or "evil" classifications accounted for most of the very strong associations.

Contingency Analyses -- Relevant[10] Themes

The patterns of associations and disassociations revealed in

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[10] Themes were coded as "relevant" using the following criterion: If one were interested in doing a study of Theme X- would this character be important or interesting to include? Does this character embody characteristics or shed some light on the portrayal of Theme X? (Cultural Indicators Project Message System Analysis Recording Instrument, 1972 version).

the contingency analyses for themes relevant for male and female characters (Figures 4.8 and 4.9 and Tables 4.14 and 4.15) in general programs were very similar. Both sexes had strong associations between "evil" variables (see Table 4.16). However, these variables appeared more frequently for males than for females. The theme of Home was generally disassociated with "evil" related themes and variables for male characters. Thus, when a male character was associated with Violence, Crime and other evil activities Home was not relevant and, vice-versa, where Home was relevant for male characters, the "evil" themes were not. Although female characters did not have this pattern of theme disassociation, these divergent theme genres were also not associated. That is, Home was an important theme for females only when all characters were included in the analysis.

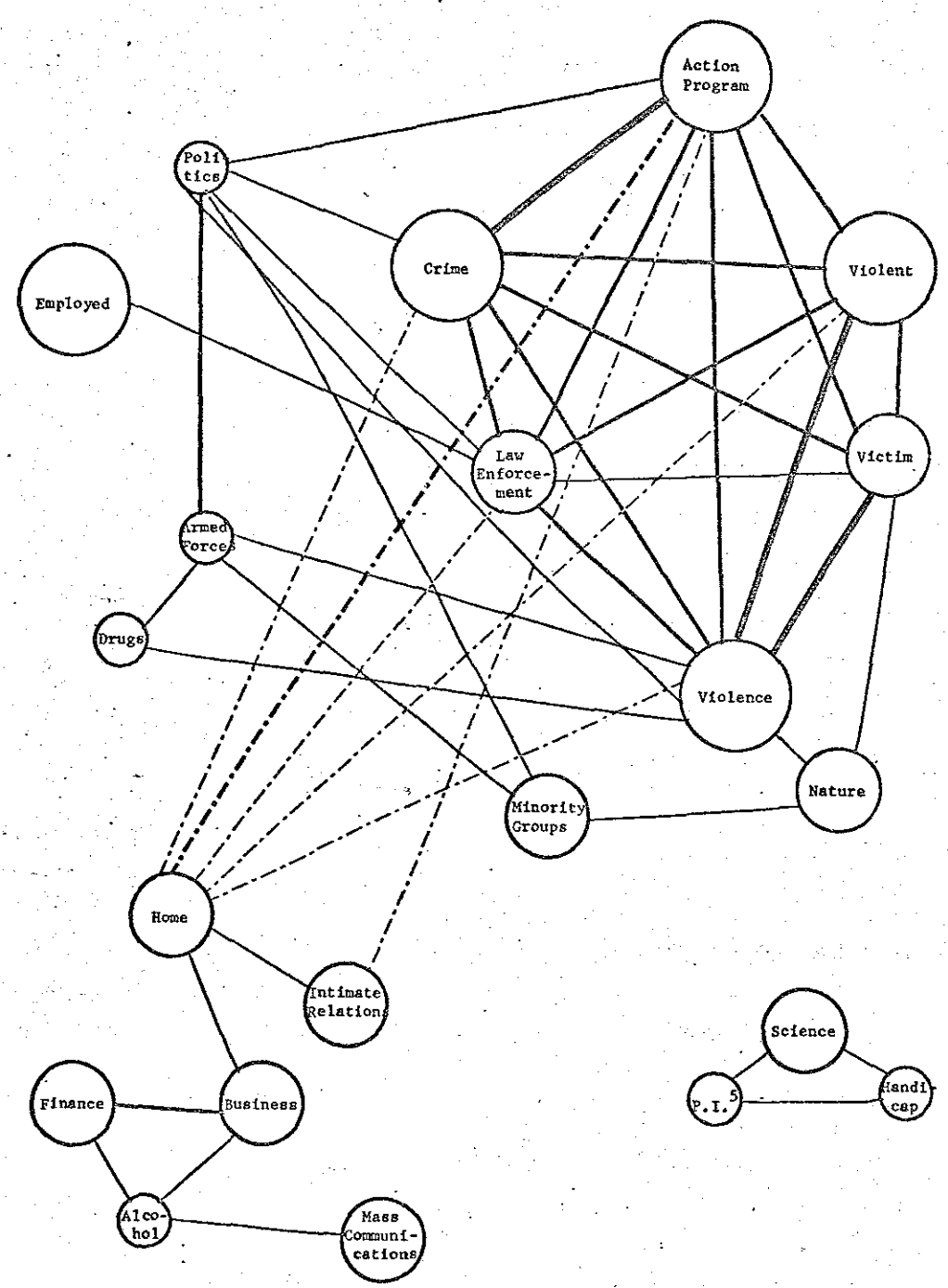

Figure 4.8: Relationships Between Themes for Male Characters in General Dramatic Programs

Legend p. 80

Action Program																			
Employed																			
Violent	+.447																		
Victim	+.414		+.544																
Nature				+.215															
Science																			
Politics	+.164																		
Law Enforcement	+.456	+.211	+.314	+.230			+.187												
Crime	+.611		+.437	+.363			+.152	+.566											
Mass Comm.																			
Business																			
Finance											+.491								
Intimate Rels	-.170																		
Home	-.326		-.219					-.151	-.199		+.179		+.239						
Minorities					+.167		+.200												
Handicap						+.121													
Physical Illness						+.240													
Drugs									+.103										
Alcohol										+.238	+.159	+.174							
Army							+.394								+.193		+.148		
Violence	+.484		+.678	+.633	+.219		+.154	+.364	+.536					+.213					+.154

Action Program	Employed	Violent	Victim	Nature	Science	Politics	Law enforcement	Crime	Mass Comm	Business	Finance	Intimate	Home	Minorities	Handicap	Phys. Ill	Drugs	Alcohol	Army

Table 4.14: Matrix of Significant Association Coefficients -- Themes Relevant for Male Characters in General Programs

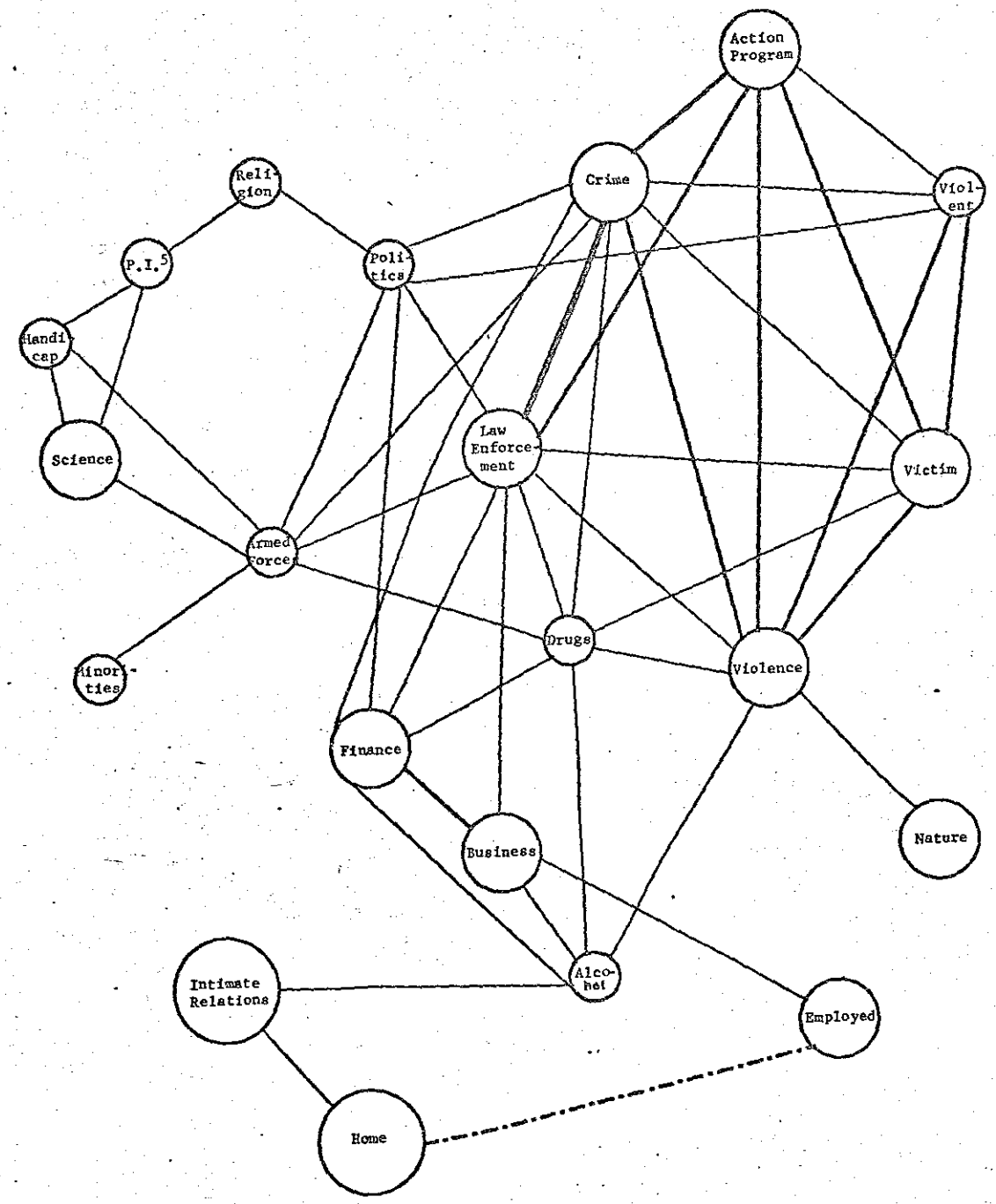

Figure 4.9: Relationships Between Themes for Female Characters in General Dramatic Programs

Legend: P.80

	Action Program	Employed	Violent	Victim	Nature	Science	Politics	Law Enforcement	Crime	Business	Religion	Finance	Intimate	Home	Minority	Handicap	Phys. Ill.	Drugs	Alcohol	Army
Action Program																				
Employed																				
Violent	+.231																			
Victim	+.364		+.400																	
Nature																				
Science																				
Politics			+.178																	
Law Enforcement	+.405			+.235																
Crime	+.472		+.192	+.235			+.155	+.642												
Business		+.271						+.205												
Religion							+.166													
Finance							+.158	+.257	+.211	+.537										
Intimate Relats																				
Home		+.36											+.182							
Minorities																				
Handicap						+.295					+.168					+.161				
Physical Illness																				
Alcohol										+.206		+.244	+.156					+.173		
Army						+.246	+.262	+.197							+.280			+.200		
Violence	+.335		+.492	+.555	+.186			+.226	+.342									+.158	+.164	

Table 4.15: Matrix of Significant Association Coefficients -- Themes Relevant for Female Characters in General Programs

Table 4.16

Strongest* Associations of Relevant Themes for Males and Females in General Programs

	Themes and Classifications	Coefficient
Males:	Violent - Violence	+.678
	Victim - Violence	+.633
	Crime - Action Program	+.611
	Crime - Law Enforcement	+.566
	Crime - Violence	+.536
	Business - Finance	+.491
	Law Enforcement - Action Program	+.456
	Crime - Violent	+.437
	Army - Politics	+.394
	Violence - Law Enforcement	+.364
	Crime - Victim	+.363
Females:	Crime - Law Enforcement	+.642
	Victim - Violence	+.555
	Business - Finance	+.537
	Violent - Violence	+.492
	Action Program - Crime	+.472
	Action Program - Law Enforcement	+.405

*all coefficients greater than +.350

A Dimensional Interpretation of the Multivariate Analyses

The groups of characterization categories uncovered by the cluster analyses appear to be made up of three sets of clusters that may be interpreted as polar opposites. That is, these clusters can be interpreted as revealing three basic dimensions of characterization -- a morality dimension, an effectiveness dimension, and an age dimension.[11] The interpretation of findings as three dimensions of characterization, especially the dimension of morality, was also substantiated by the results of the contingency analyses for these three samples of characters in television drama.

The most obvious findings in each of the three analyses was the presence of clusters representing "good" and "evil" -- that is, morality. In the analysis of all characters (see Table 4.1), the cluster labeled B was composed primarily of classifications of characterizations that could be described as basically "evil" -- the bad, the unsuccessful, the unhappy, the killers and those who were murdered. Cluster C in this analysis could be interpreted as consisting of predominantly "good" characterizations -- the good, successful, happy, the non-violents and non-victims. In addition this group also included the character classifications of non-whites, young adults and characters who portrayed neither comic nor serious roles.

The cluster analysis of male characters (see Table 4.7) also included basically "good" and "evil" clusters. Specifically, cluster H

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[11] See chapter 5, pp. 136 - 8 for a comparision of these dimensions to Osgood et al's factors of semantic space.

could be interpreted as representing "good." This cluster was similar to Cluster C except that characters who did not commit or did not suffer violence were not included. "Evil" was revealed in two clusters uncovered in this analysis. Cluster G (unsuccessful and unhappy) and cluster J (bad, killers, and killed). The characterization categories included in these two clusters were the same as those that composed cluster B in the analysis of "all characters."

"Good" and "Evil" clusters were also found in the analysis of female characters (table 4.9). "Evil" was represented in two clusters -- L (the killers) and O (bad, unsuccessful and unhappy). The classifications included in each of these analyses were the same as those found in the two preceeding analyses, except that murdered females were not included in these groups. However, this group of characters (murdered females) was most similar to females categorized as being elderly (cluster P). "Good" was isolated primarily in cluster Q. This cluster contained all of the categories included in the "good" male cluster (H) except for non-white characters. Moreover, "good" for females also included those female characters classified as not married or employed.

The second dimension of characterization, labeled "effectiveness," was most obvious in the results of the analysis of all characters. This dimension also may be interpreted as the basic distinction between males and females. Thus, on one level it may also be considered as a masculinity-femininity dimension. This dimension was also isolated in the findings of the other cluster analyses but it was not as striking or obvious as in the analysis of "all characters" in general dramatic television programs.

In Table 4.1, Cluster E appears to be a cluster that can be interpreted as a cluster of characterization categories that were predominantly "effective" or "masculine." These characterizations included characters who portrayed serious roles, were employed, hurt others, and were hurt. They were not married, were settled adults,[13] and were found in action programs. And, above all, they were white and male. This cluster also was found in almost the same form in the analysis of male characters (table 4.7, Cluster I). However, in this case, this cluster also included male characters who were not involved in violence -- the non-violents and the non-victims, as well as male characters categorized as neither successful nor unsuccessful.[14]

The presence of this dimension was less obvious in the results of the cluster analysis for female characters, probably because of the potential masculinity-femininity interpretation of these clusters. Cluster N, however, appears to be a cluster that is most related to "effectiveness." This cluster included female characters in action programs, who portrayed serious roles, were coded as neither good nor bad, or happy nor unhappy. Moreover, these were also the female characters who hurt others and were also hurt. However, three important categories for "effectiveness" were missing for females -- those who were employed, females who were not married, and the settled adults.

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[13] characters who are settled in a career and/or have family responsibilities. see Table 3.2

[14] These characters were coded as neither successful nor unsuccessful; that is, their success was generally mixed or indeterminate see Table 3.2

The "ineffectiveness" or "femininity" aspect of this dimension was isolated in Clusters F, K, S. Cluster F (all character analysis) was made up of characters classified as female, portraying comic roles, were neither good nor bad, neither successful nor unsuccessful, married, not employed, and characters in non-action programs. For male characters, the "ineffectual" aspect of this characterization dimension was isolated in Cluster K. This cluster was similar to that discussed for "all characters" except for the inclusion of old characters and the exclusion of characters who were neither successful nor unsuccessful. The "ineffectual" type cluster for female characters (Table 4.9, Cluster S) included more classifications than either of the two preceeding analyses. The additional categories included humans, settled adults, Americans, Whites, Non-Americans, the non-violents and the non-victims.

Finally, the results of these analyses revealed a possible third dimension of characterization -- Age. This dimension was the least consistent of the three. The "young" aspect of this dimension was isolated as a cluster (M) composed of a solitary category -- children and adolescents -- in the analysis of "female characters" and as clusters (A1 and A2) made up of the same classifications (children-adolescents and non-humans) in the analysis of "all characters" and "male characters".

The "old" part of the dimension was found in a one classification cluster (D) in the all character analysis and for females in a cluster with characters who were killed (P). The elderly did not exist as a separate cluster in the results of the cluster analysis for male characters but rather, old characters were most similar to the male characters who were best interpreted as basically "ineffectual."

Overview of Multivariate Analyses

The results of these multivariate analyses of major characters revealed marked similarities as to the most salient dimensions of characterization in general, network, dramatic television programming. It is especially important to note that the Cluster Analysis (based upon personality trait scale scores) and the Contingency Analysis (based upon binary recodings of reliable descriptive and demographic items) isolated the same basic structures. That is, three basic characterization dimensions: "Good-Evil," "Young-Old," and "Effectual-Ineffectual." Also, these dimensions were isolated in the separate analyses of male and female characters in these programs.

Detailed Analyses of Basic Characterizations

Two dimensions of characterization discussed in the first half of this chapter were subjected to more focused analyses using the recording instrument items that were most similar to these dimensions; namely, "good-evil" (morality) as revealed by the items of character type and committing or suffering violence, and "effectual-ineffectual" (effectiveness) as isolated by the item used to differentiate a character's sex.

These analyses were included so as to insure that this data archive was subjected to the most extensive analysis possible. The further discussion of the "effectiveness" dimension was especially appropriate because it insured that the basic sex-related differences in characterization were uncovered. That is, that the distribution of males and females on all reliable items in the recording instrument was presented, assessed and discussed.

The third dimension (age -- "young-old") was eliminated from this analysis because it was the least clear cut of the dimensions. That is, it only appeared in its pure form in one of the multivariate analyses. Also, there were not enough characters who were either very young (children/adolescents) or very old to insure the proper assessment of this dimension by these procedures.

The type of analytic procedures included in this section consisted of a series of cross-tabulations between the above specified dimension-related items and the remaining category schemes; the calculation of personality profiles (mean scores for these items on the personality trait scales); and isolating those themes that were most relevant for these characterizations.

"Effectual - Ineffectual"

This section discusses the results of the further analysis of the "effectual-ineffectual" characterization dimension using sex as the differentiating item. It first presents the distribution of males and females on the descriptive and demographic items in the Cultural Indicators Project Data Archive for major characters. Next, the personality trait profiles are presented and tested for significant differences, and finally, the themes and aspects of life are rated. This section presents only the eight most important themes for these characters.

Demographic and Descriptive Items: Males and Females

Table 4.17 presents the demographic and descriptive item distributions for males and females in this sample of television pr:-

grams. These figures generally substantiate the findings of previous content analyses of television programs. As in the earlier studies, the most noticeable finding was the under-representation of women (28 percent).

Although males and females were equally likely to be portrayed as good and bad, as children and old people, and as white and non-white, other aspects of characterization such as success, happiness, marital status, employment and violence presented a very different picture. More males than females played negative roles: the bad included 16 percent of male characters but only 5 percent of females; 19 percent of the males were unsuccessful as compared to 13 percent of the females; the unhappy characters included 15 percent of all males and 8 percent of the females. Females were usually younger and more often cast in light or comic parts, while males were portrayed more often in serious parts. More than half of the male characters were found in crime, western and action-adventure programs while almost three quarters of the females were in comedies and other kinds of programs.

Male and female differences in employment and marital status were also striking. More than three-fifths of male characters were not married, while less than half of the females were so presented. More than half of the females were married while this was true for less than one third of the males. Almost two thirds of the female major characters were not employed; those who were employed included 16.9 percent as professionals while managers and clerical workers were the next most frequent occupations. Females who were professionals (see Table 4.18) were found in entertainment (54 percent), health (16 percent), and

education (14 percent). Male occupations differed from those of females. Only 36 percent were not employed. Employed male characters included professionals (24 percent), law enforcement agents (15 percent), and managers (14 percent). Male professionals were found in the following work-related areas: entertainment (27 percent), health (24 percent), government (15 percent), education (14 percent), and business (10 percent).

TABLE 4.17

DEMOGRAPHIC AND DESCRIPTIVE ITEMS FOR MAJOR CHARACTERS IN GENERAL PROGRAMS (1969-1972)

	ALL CHARACTERS N	%	MALES N	%	FEMALES N	%
Total	775	100.0	556	100.0	219	100.0
Character Type						
Good	442	57.0	314	56.5	128	58.4
Mixed Type	237	30.6	156	28.0	81	37.0
Bad	96	12.4	86	15.5	10	4.6
			Chi Square = 19.3; p = .01			
Success						
Successful	334	43.1	238	42.8	96	43.8
Mixed Success	303	39.1	210	37.8	93	42.5
Unsuccessful	135	17.4	106	19.0	29	13.2
Cannot Code	3	0.4	2	0.4	1	0.5
			Chi Square - not applicable			
Overall Happiness						
Happy	233	30.1	152	27.3	81	37.0
Mixed Happiness	435	56.1	316	56.8	119	54.3
Unhappy	103	13.3	85	15.3	18	8.2
Cannot Code	4	0.5	3	0.6	1	0.5
			Chi Square - not applicable			
Role						
Light, comic	147	19.0	91	16.4	56	25.6
Mixed Role	181	23.3	115	20.7	66	30.1
Serious	447	57.7	350	62.9	97	44.3
			Chi Square = 22.5; p = .01			
Program Type						
Action	361	46.6	302	54.3	59	26.9
Non-Action	414	53.4	254	45.7	160	73.1
			Chi Square = 96.2; p = .01			
Race						
White	704	90.8	498	89.6	206	94.0
other race;non-white	65	8.4	55	9.9	10	4.6
Cannot Code	6	0.8	3	0.5	3	1.4
Humanity						
Human	765	98.7	550	98.9	215	98.2
Non-Human	10	1.3	6	1.1	4	1.8
Nationality						
American (U.S.)	664	85.7	474	85.3	190	86.7
Non-American	86	11.1	65	11.7	21	9.6
Cannot Code	25	3.2	17	3.0	8	3.7
			Chi Square - not applicable			
Marital Status						
Not Married	441	56.9	342	61.5	99	45.2
Married	292	37.7	180	32.4	112	51.1
Cannot Code	42	5.4	34	6.1	8	3.7
			Chi Square = 23.8; p .01			
Commits Violence						
Does not Commit	482	62.2	307	55.2	175	79.9
Commits non-fatal	226	29.2	184	33.1	42	19.2
Commits fatal	67	8.6	65	11.7	2	0.9
			Chi Square = 47.0; p .01			
Victimization						
Does not Suffer	435	56.1	279	50.2	156	71.2
Hurt (non-fatal)	306	39.5	249	44.8	57	26.1
Killed	34	4.4	28	5.0	6	2.7
			Chi Square = 28.3; p .01			
Social Age						
Child;Adolescent	47	6.0	36	6.4	11	5.0
Young Adult	196	25.3	120	21.6	76	34.7
Settled Adult	460	59.4	349	62.8	111	50.7
Old	42	5.4	30	5.4	12	5.5
Cannot Code	30	3.9	21	3.8	9	4.1
			Chi Square = 15.2; p .01			
Employment						
Not Employed	333	43.0	201	36.2	132	60.3
Professional	171	22.1	134	24.1	37	16.9
Manager	91	11.7	76	13.7	15	6.8
Clerical	18	2.3	3	0.5	15	6.8
Sales	7	0.9	5	0.9	2	0.9
Craft	14	1.8	11	2.0	3	1.4
Service	17	2.2	10	1.8	7	3.2
Laborer	10	1.3	9	1.6	1	0.5
Military	23	3.0	22	4.0	1	0.5
Law Enforcement	91	11.7	85	15.2	6	2.7
			Chi Square - not applicable			
Not Employed	333	43.0	201	36.2	132	60.3
Employed	442	57.0	355	63.8	87	39.7
			Chi Square = 36.3; p .01			

Chi Square was computed for the male-female breakdown for each item.

Table 4.18

FIELD OF ACTIVITY FOR PROFESSIONAL, MAJOR CHARACTERS IN GENERAL PROGRAMS (1969-1972)

	All Characters		Male Characters		Female Characters	
	N	%	N	%	N	%
All Professionals	171	100.0	134	100.0	37	100.0
Field of Activity						
Entertainment	56	32.7	36	26.9	20	54.1
Farming	1	0.6	1	0.8	0	0.0
Business	15	9.9	14	10.4	1	2.7
Government	22	12.9	20	14.9	2	5.4
Health	38	22.2	32	23.9	6	16.2
Education	24	14.0	19	14.2	5	13.5
Science	4	2.3	3	2.2	1	2.7
Religion	6	3.5	5	3.7	1	2.7
Illegal	2	1.2	2	1.5	0	0.0
Cannot Code	3	1.8	2	1.5	1	2.7

The difference in the portrayal of violence related roles for males and females was consistent with Gerbner's findings reported earlier.[15] In Table 4.17 it was revealed that while four-fifths of the females did not commit violence, only a little more than half of the male characters were so portrayed. Males also included the greater percentage of killers. But, killed females numbered three times the female killers, while male killers outnumbered males who were killed by two to one. In Table 1 of Appendix V it is apparent that more than three-fifths of females were not involved in any violence while only two fifths of

[15] George Gerbner, "Violence in Television Drama: Trends and Symbolic Functions," Television and Social Behavior, Vol., 1, Content and Control, eds. George A. Comstock and Eli A. Rubinstein, (Washington: Government Printing Office, 1972), pp. 28-187.

the males were so classified.

Personality Trait Profiles: Males and Females

The personality trait profiles[16] of male and female major characters in general dramatic network television programs are presented in Figure 4.10 and Table 4.19.[17] Tests for differences between the scales that make up these profiles revealed that female characters were rated as significantly more attractive, sociable, warm, happy, peaceful and youthful while the males were rated as more powerful, rational, smart, tall, and stable. Although females were rated less powerful, rational, smart and stable than the males, they were still rated on the positive ends of these attribute scales.

Relevant Themes: Males and Females

The themes and aspects of life coded as relevant for male and female characters were somewhat different (see Table 4.20). Violence

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[16] A profile is the set of mean scores for each personality scale.

[17] Eleven of the fifteen scales included in this section can easily be discussed in positive or negative terms. However, the scales presenting the attributes of sex-appeal (masculine-feminine), stature (tall-short) and age (youthful-elderly) do not obviously have positive or negative ends even though they are made up of polar opposite adjectives. For this discussion "tall", "masculine", and "youthful" were grouped with the other "positive" attributes because it can be argued that these characteristics are usually viewed as "positive" in our society. However, it also can be argued that the opposite is true; that is, "short", "feminine," and "elderly" should be considered as "positive" traits. This placement is primarily descriptive and is maintained throughout the analysis. Finally, these scales are ordered according to the Factor Analysis results reported in Appendix M.

and Crime were the most relevant themes for male characters while Home and Intimate Relationships were most important for female characters. However, Home and Intimate Relationships were also relevant for males -- Home ranked third while Intimate Relationships ranked fifth.

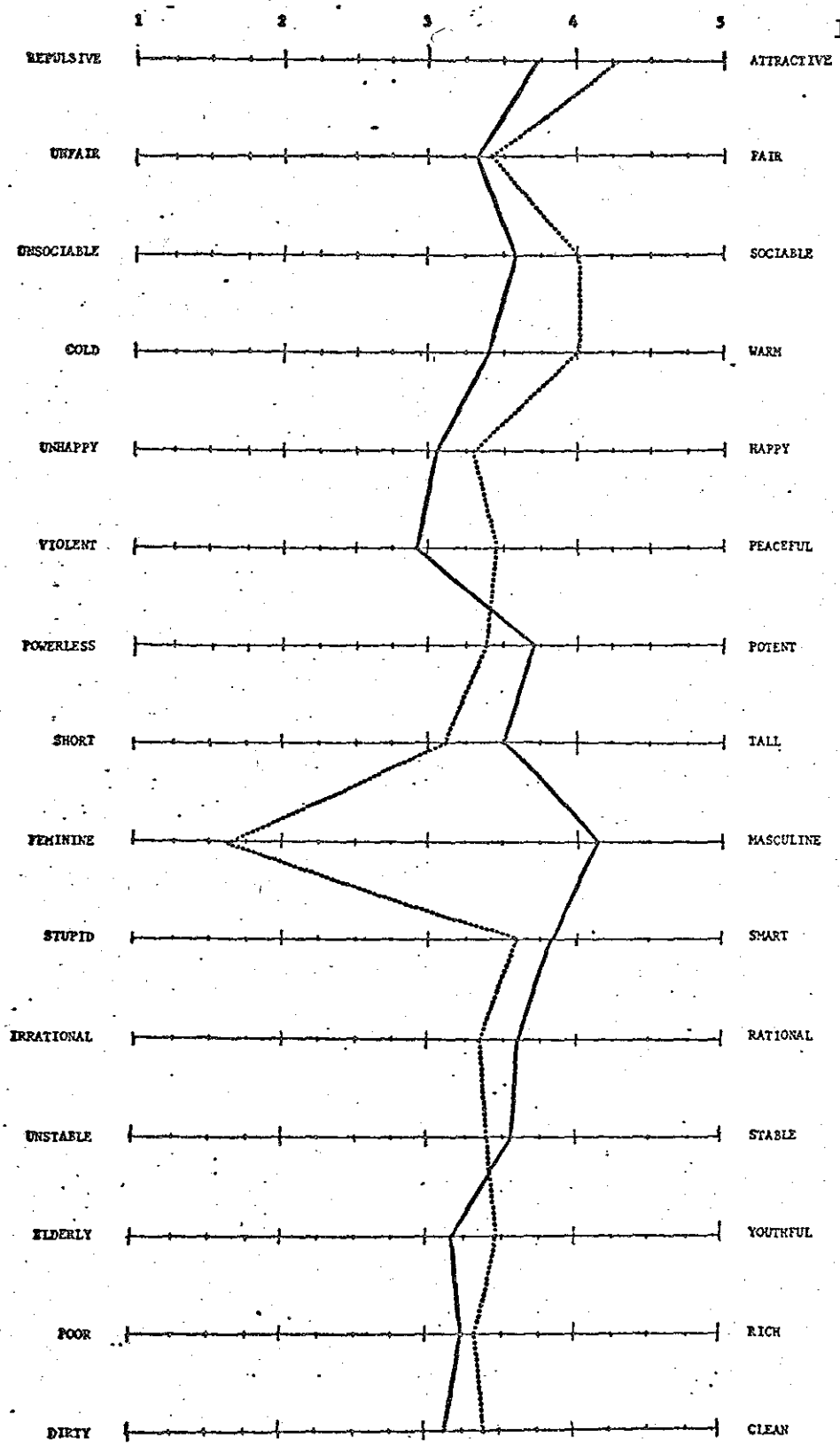

Figure 4.10: Mean Personality Trait Ratings of Male and Female Characters in General Dramatic Programs (1969 - 1972)

Table 4.19

Scale Values for Characters in General Programs

Scale*	Males		Females		t	P
	Mean	S.D.	Mean	S.D.		
	N=556		N=219			
Attractive	3.74	(0.91)	4.27	(0.87)	7.56	.001
Fair	3.30	(1.26)	3.44	(1.08)	1.52	(ns)
Sociable	3.56	(0.97)	4.03	(0.84)	6.63	.001
Warm	3.43	(1.03)	4.02	(0.91)	7.76	.001
Happy	3.08	(0.91)	3.29	(0.97)	2.80	.01
Peaceful	2.93	(1.13)	3.47	(0.97)	6.64	.001
Powerful	3.72	(0.94)	3.37	(0.94)	4.56	.001
Tall	3.50	(0.79)	3.14	(0.69)	6.28	.001
Masculine	4.17	(0.68)	1.61	(0.72)	44.91	.001
Smart	3.81	(0.79)	3.58	(0.78)	3.69	.001
Rational	3.58	(1.00)	3.32	(0.89)	3.62	.001
Stable	3.55	(1.02)	3.37	(0.86)	2.47	.05
Youthful	3.19	(0.84)	3.47	(0.84)	4.06	.001
Affluent	3.24	(0.70)	3.31	(0.69)	1.12	(ns)
Clean	3.17	(0.85)	3.41	(0.94)	3.12	.01

*

Table 4.20

RANK ORDER OF RELEVANT* THEMES AND ASPECTS OF LIFE FOR MAJOR CHARACTERS IN NON-CARTOON PROGRAMS (1969 - 1972)

RANK	ALL CHARACTERS THEME	%	MALE CHARACTERS THEME	%	FEMALE CHARACTERS THEME	%
1	Home	51.5	Violence	52.3	Home	68.9
2	Intimate Rels.	47.9	Crime	51.1	Intimate Rels.	68.5
3	Violence	45.0	Home	44.6	Mature	37.9
4	Crime	44.5	Law Enforcement	43.0	Mass Comm.	35.6
5	Law Enforcement	38.3	Intimate Rels.	39.7	Business	29.2
6	Nature	36.1	Business	35.4	Crime	27.9
7	Business	33.7	Nature	35.4	Law Enforc.	26.5
8	Finance	32.0	Finance	34.9	Violence	26.5
9	Science	29.9	Science	32.9	Finance	24.7
10	Mass Comm.	29.4	Minority Gps.	27.3	Science	22.4
11	Minority Gps.	25.3	Mass Comm.	27.0	Minority Gps.	20.1
12	Alcohol	17.5	Politics	18.5	Alcohol	16.9
13	Physical Illness	16.0	Alcohol	17.8	Supernatural	16.9
14	Politics	15.9	Physical Illness	16.5	Phy. Illness	14.6
15	Schools	14.2	Armed Forces	14.4	Schools	14.2
16	Supernatural	13.9	Schools	14.2	Religion	9.6
17	Armed Forces	12.5	Supernatural	12.8	Politics	9.1
18	Religion	9.0	Religion	8.8	Armed Forces	7.8
19	Drugs	5.7	Drugs	6.5	Drugs	3.7
20	Handicap	5.3	Handicap	6.1	Handicap	3.2

*A theme was coded as relevant for a character if this character would be important to include in a study about this theme.

"Good - Evil"

This section of the report focus upon the subsets of characters who could be differentiated as "good" or "evil." Three items of the recording instrument were used as the basis for this analysis -- Character Type, Committing Violence, and Victimization. The analysis using Character Type used only those characters categorized as Good ("good-guy" category) or Evil ("Bad-Guy" category). The two violence related items were used as individual category schemes and as a recoded composite scheme -- not involved in violence[18] or involved in violence.[19] This section also discusses differences between males and females categorized as Good or Evil because this dimension was revealed in the multivariate analyses of only male characters and only female characters. First the discussion will present the demographic distribution of these characters, second, their personality attributes, and finally the five most relevant themes.

Demographic Distribution: "Good" and "Evil"

Table 4.21 presents the distribution of Good and Evil characters on a subset of the demographic items previously discussed.[20] Good characters were evenly distributed in Action and Non-action programs, while

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[18] includes characters who neither committed nor suffered violence

[19] includes characters who either committed violence or were victimized.

[20] The scheme for Humanity has been eliminated because most characters were humans.

TABLE 4.21: DEMOGRAPHIC CHARACTERISTICS OF "GOOD" AND "BAD" CHARACTERS

(1969 - 1972)

DEMOGRAPHICS	"GOOD CHARACTERS"						"BAD" CHARACTERS					
	ALL		MALES		FEMALES		ALL		MALES		FEMALES	
	N	%	N	%	N	%	N	%	N	%	N	%
TOTAL	442	100.0	314	100.0	128	100.0	96	100.0	86	100.0	10	100.0
PROGRAM TYPE												
Action	197	44.6	165	52.5	32	25.0	81	84.4	73	84.9	8	80.0
Non-Action	245	55.4	149	47.5	96	75.0	15	15.6	13	15.1	2	20.0
EMPLOYMENT												
Not Employed	173	39.1	102	32.5	71	55.5	46	47.9	40	46.5	6	60.0
Employed	269	60.9	212	67.5	57	44.5	50	52.1	46	53.5	4	40.0
ROLE												
Comic	89	20.1	51	16.2	38	29.7	13	13.5	12	14.0	1	10.0
Mixed	113	25.6	75	23.9	38	29.7	3	3.1	1	1.2	2	20.0
Serious	240	54.3	188	59.9	52	40.6	80	83.3	73	84.9	7	70.0
HAPPINESS												
Cannot Code	4	0.9	3	1.0	1	0.8	0	0.0	0	0.0	0	0.0
Happy	188	42.5	123	39.2	65	50.8	2	2.1	2	2.3	0	0.0
Mixed	241	54.5	182	58.0	59	46.1	43	44.8	37	43.0	6	60.0
Unhappy	9	2.0	6	1.9	3	2.3	51	53.1	47	54.7	4	40.0
SUCCESS												
Cannot Code	3	0.7	2	0.6	1	0.8	0	0.0	0	0.0	0	0.0
Success	274	62.0	196	62.4	78	60.9	6	6.3	6	7.0	0	0.0
Mixed	146	33.0	102	32.5	44	34.4	14	14.6	14	16.3	0	0.0
Unsure	19	4.3	14	4.5	5	3.9	76	79.2	66	76.7	10	100.0
SOCIAL AGE												
Cannot Code	18	4.1	12	3.8	6	4.7	4	4.2	3	3.5	1	10.0
Child-Adol.	26	5.9	23	7.3	3	2.3	2	2.1	2	2.3	0	0.0
Yound Adult	124	28.1	76	24.2	48	37.5	17	17.7	14	16.3	3	30.0
Settled Adult	255	57.7	189	60.2	66	51.6	63	65.6	59	68.6	4	40.0
Old	19	4.3	14	4.5	5	3.9	10	10.4	8	9.3	2	20.0
MARITAL STATUS												
Cannot Code	22	5.0	17	5.4	5	3.9	12	12.5	10	11.6	2	20.0
Not Married	257	58.1	202	64.3	55	43.0	63	65.6	58	67.4	5	50.0
Married	163	36.9	95	30.3	68	53.1	21	21.9	18	20.9	3	30.0
RACE												
Cannot Code	6	1.4	3	1.0	3	2.3	0	0.0	0	0.0	0	0.0
White	390	88.2	273	86.9	117	91.4	93	96.0	83	96.5	10	100.0
Other	46	10.4	38	12.1	8	6.3	3	3.1	3	3.5	0	0.0
VIOLENCE												
Not Commit	287	64.9	180	57.3	107	83.6	24	25.0	21	24.4	3	30.0
Hurts	137	31.0	116	36.9	21	16.4	42	43.8	36	41.9	6	60.0
Kills	18	4.1	18	5.7	0	0.0	30	31.3	29	33.7	1	10.0
VICTIMIZATION												
Not Victim	254	57.5	161	51.3	93	72.7	32	33.3	27	31.4	5	50.0
Hurt	181	41.0	149	47.5	32	25.0	50	52.1	45	52.3	5	50.0
Killed	7	1.6	4	1.3	3	2.3	14	14.6	14	16.3	0	0.0
NATIONALITY												
Cannot Code	13	2.9	7	2.2	6	4.7	6	6.3	5	5.8	1	10.0
U. S.	393	88.9	281	89.5	112	87.5	69	71.9	62	72.1	7	70.0
Not U. S.	36	8.1	26	8.3	10	7.8	21	21.9	19	22.1	2	20.0

Table 4.22 CHI SQUARE VALUES FOR DEMOGRAPHIC DISTRIBUTION IN TABLE 4.21*

	ALL "GOOD" - "BAD"		MALES "GOOD" - "BAD"		FEMALES "GOOD" - "BAD"		"GOOD" MALES - FEMALES		"BAD" MALES - FEMALES	
ITEM	x^2	df	x^2	df	x^2	df	x^2	df	x^2	df
PROGRAM TYPE	68.55	1	43.88	1	15.05	1	26.83	1	--	
EMPLOYMENT	6.15	1	6.02	1	--		19.21	1	--	
ROLE	33.76	4	27.26	6	4.92	4	15.57	4	10.51	4
HAPPINESS	227.85	9	174.26	9	41.93	9	--		--	
SUCCESS	391.91	9	289.15	9	100.95	9	--		--	
SOCIAL AGE	--		--		--		--		--	
MARITAL STATUS	24.05	4	17.43	4	--		20.45	4	--	
RACE	11.46	4	--		--		--		--	
VIOLENCE	107.80	4	75.71	4	22.86	4	29.37	4	--	
VICTIMIZATION	50.05	4	43.94	4	--		19.09	4	--	
NATIONALITY	--		--		--		--		--	

*Only Values Significant at $p <= .05$ are reported.

most Evil characters were found in the Action programs (84 percent). Three quarters of Good female characters were found in non-action programs and four out of five bad females were in Action programs. Generally, the Evil characters were those characters who were also categorized as serious, unhappy, and unsuccessful. The Bad included 53 percent who were unhappy; almost four out of five of all bad characters were unsuccessful and all bad females were also unsuccessful; finally, over 80 percent of the bad characters were categorized as portraying serious roles.

More than half (53 percent) of the female characters classified as good were also married while almost two thirds of the good males were not married. However, for bad characters, half of the females and two thirds of the males were not married. Overall, non-white characters were usually good and no non-white females were categorized as being bad. Although the majority of both good and evil characters were Americans, more bad characters (22 percent) than good characters (8 percent) were non-Americans.

The "good-evil" dimension was also revealed by the category schemes for either committing violence or being a victim of violence. The demographic and descriptive distributions of characters who portrayed these violence related roles are presented in Appendix V. These tables reveal that characters who were unsuccessful or unhappy, or serious, or bad were more likely to be involved in violence. More than half of these female characters were involved in violence; most likely as victims (see Tables V8, V9, V10 and V11 in Appendix V). Characters who were Americans exhibited the overall pattern of violence portrayal while non-Ameri-

can characters did not. Only three fifths of non-American females did not commit violence and only two fifths were not involved in any violence; two fifths of the non-American males did not commit violence and almost one quarter were not involved in any type of violence. More than half of the non-American females were involved in violence, and again, usually as victims; three quarters of non-American males were involved in violence (Table V6).

Violence roles were differentiated by the social age of characters (Table V12). More young adults, males as well as females, were involved in violence than any other age category. Although male killers were evenly distributed between young and settled adults; those who were killed, particularly females, were more likely to be old. Characters who were married, especially females, were less likely to hurt or kill as well as be hurt or killed.

Unemployed males were more likely to commit or suffer violence, especially killing, than males who were employed. This trend was reversed for females; that is, employed females were more likely to be involved in violence and unemployed females were not involved in violence (Table V5).

Characters in general programs that were of an action genre were more likely to be involved in violence than characters in programs that were not of the action genre. Characters, especially males, involved in killing were found in action programs. (Table V2).

Personality Trait Profiles: "Good" and "Evil"

The personality trait profiles for "Good" and "Evil" characters (see Figures 4.11 - 4.13 and Table 4.22) revealed that these groups differed most on the socially-oriented scales. Overall, "good" characters were rated significantly more attractive, fair, sociable, warm, happy, and peaceful. They were also rated as more stable and youthful. "Bad" characters were rated significantly more potent than "good" characters. "Good" males were also rated as significantly more rational than "bad" males.

Statistical comparisons were also made between the personality attribute ratings for males and females categorized as "Good" or "Evil" (see Figures 4.12 & 4.13). These analyses revealed no differences between scale scores for the "Bad" characters. However, for "good" characters, females were rated as significantly more attractive, sociable, warm, happy, peaceful, youthful and clean while "good" males were rated as smarter, taller, more powerful, more rational and stable.

The personality trait profiles for characters involved in violence or not involved in violence are presented in Figures 4.14 - 4.16 and in Table 4.23. Generally, characters who were not involved in violence were rated significantly more positively on the socially-oriented scales; they were also rated more youthful and clean. Characters involved in violence were rated significantly more powerful and rational. These patterns also held for the separate analyses of males and females so categorized. These tests also revealed that males who were involved in violence were rated as significantly more masculine than males not

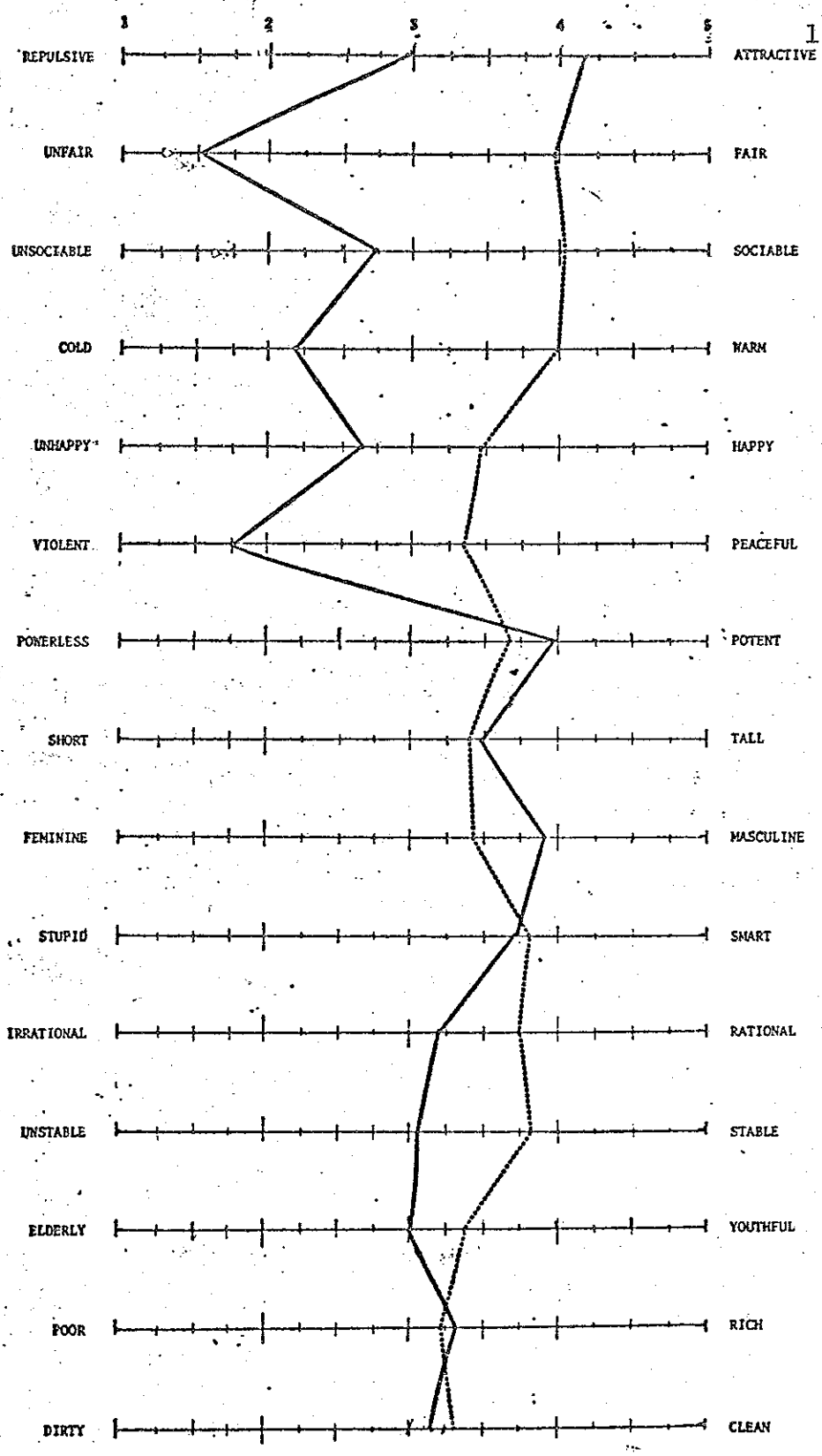

FIGURE 4.11: PERSONALITY TRAIT RATINGS FOR "GOOD" AND "BAD" CHARACTERS IN GENERAL PROGRAMS

LEGEND: "GOOD"
"BAD"

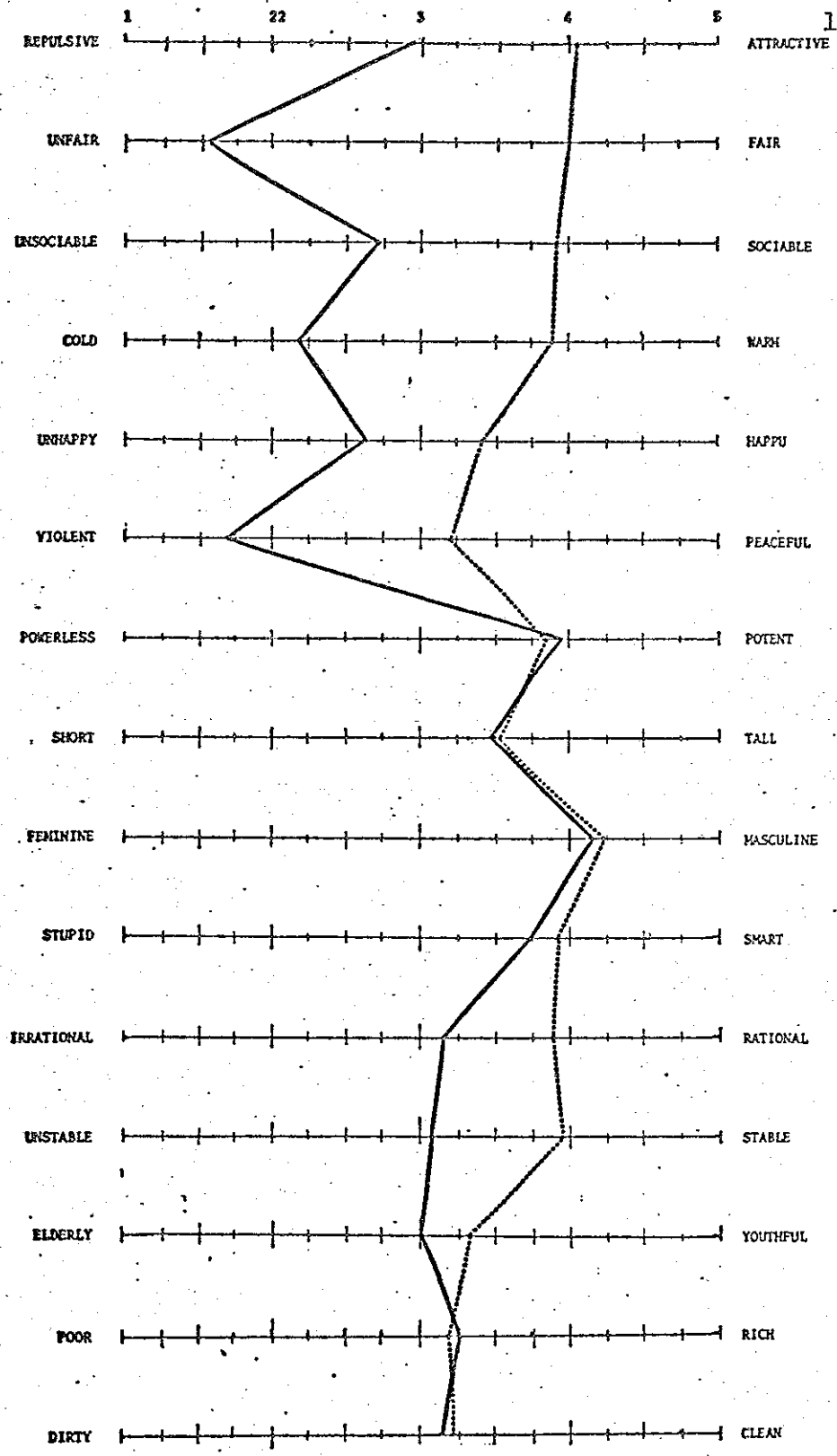

FIGURE 4.12: PERSONALITY TRAIT RATINGS FOR MALE CHARACTERS CATEGORIZED AS "GOOD" OR "BAD" IN GENERAL PROGRAMS

LEGEND: ——— "GOOD"

——— "BAD"

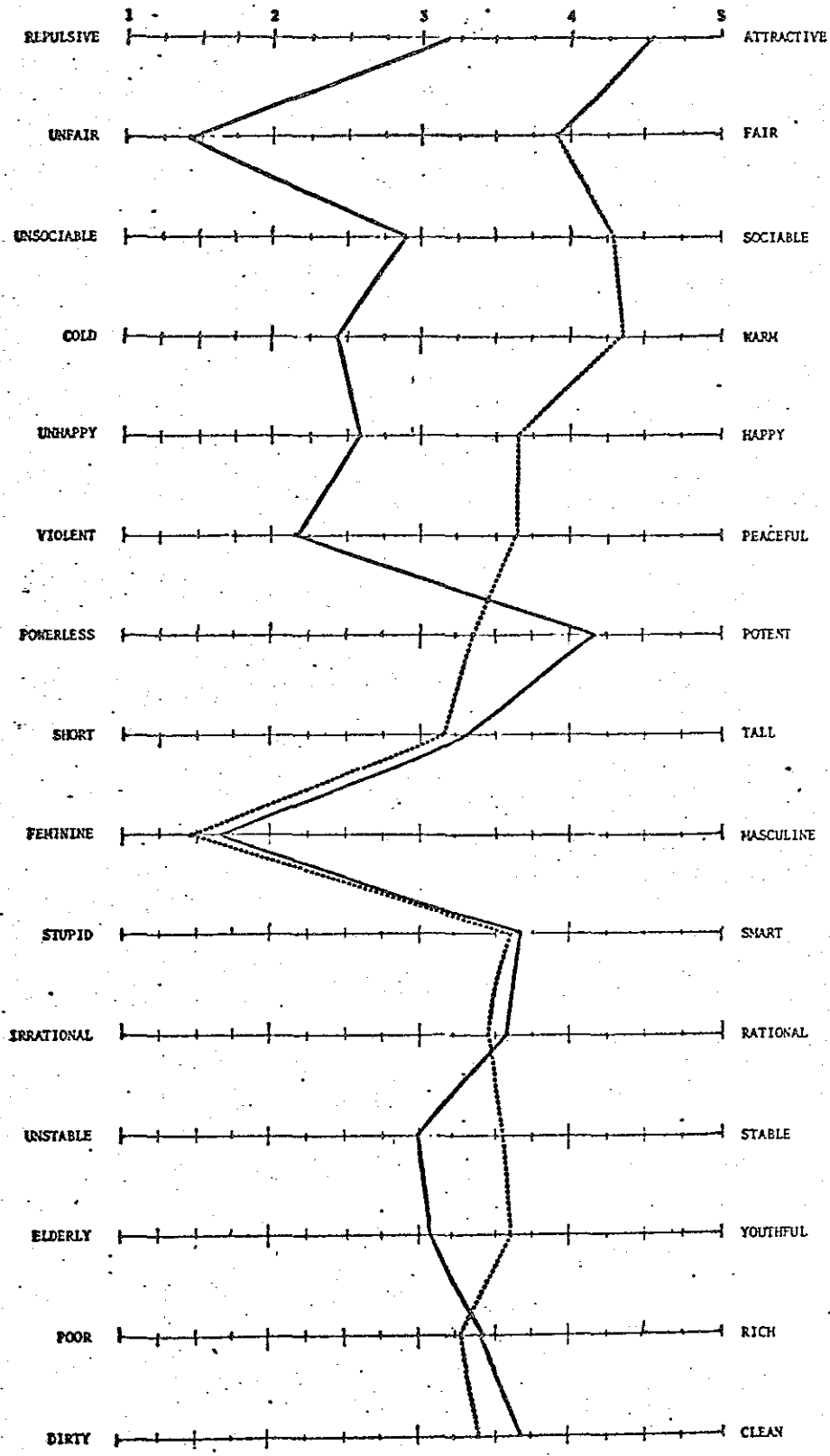

FIGURE 4.13: PERSONALITY TRAIT RATINGS FOR FEMALE CHARACTERS CATEGORIZED AS "GOOD" OR "BAD" IN GENERAL PROGRAMS

LEGEND: ---- "GOOD"
——— "BAD"

TABLE 4.23: MEAN SCORES ON PERSONALITY TRAIT SCALES FOR CHARACTERS CATEGORIZED AS "GOOD" AND "BAD" (1969 - 1972)

SCALE	ALL CHARACTERS					MALES					FEMALES				
	"GOOD"		"BAD"			"GOOD"		"BAD"			"GOOD"		"BAD"		
	$\bar{x}$	s	$\bar{x}$	s	t	$\bar{x}$	s	$\bar{x}$	s	t	$\bar{x}$	s	$\bar{x}$	s	t
	N = 442		N = 96			N = 314		N = 86			N = 128		N = 10		
ATTRACTIVENESS	4.20	.68	2.96	1.13	10.36*	4.07	.66	2.93	1.12	9.50*	4.52	.63	3.20	1.32	3.01*
FAIRNESS	3.98	.84	1.53	.87	23.75*	4.00	.84	1.55	.90	22.3*	3.91	.82	1.40	.52	13.19*
SOCIABILITY	4.02	.75	2.74	1.07	11.64*	3.91	.75	2.72	1.06	9.95*	4.28	.70	2.90	1.20	3.45*
WARMTH	4.00	.77	2.21	1.00	16.31*	3.86	.74	2.19	1.00	15.19*	4.36	.71	2.40	1.08	5.44*
HAPPINESS	3.47	.81	2.64	.73	9.29*	3.40	.81	2.64	.75	8.42*	3.65	.80	2.60	.52	5.22*
VIOLENCE	3.36	.96	1.75	1.05	13.38*	3.22	.95	1.70	1.03	12.71*	3.68	.90	2.20	1.14	3.79*
POWER	3.70	.93	3.98	.77	3.11*	3.84	.91	3.95	.75	1.12*	3.35	.91	4.20	.92	2.65*
STATURE	3.42	.80	3.47	.68	.60	3.52	.83	3.49	.70	.34	3.18	.67	3.30	.48	.71
SEX APPEAL	3.43	1.43	3.91	.98	3.95*	4.24	.70	4.16	.61	.95	1.45	.60	1.70	.82	.88
SMARTNESS	3.83	.79	3.74	.80	1.03	3.92	.77	3.74	.80	1.76*	3.62	.81	3.70	.82	.30
RATIONALITY	3.75	.87	3.22	1.10	4.45*	3.87	.87	3.17	1.09	5.32*	3.48	.81	3.60	1.17	.30
STABILITY	3.82	.86	3.08	.99	6.67*	3.93	.85	3.09	.98	6.98*	3.54	.82	3.00	1.16	1.38*
YOUTHFULNESS	3.37	.86	3.01	.69	4.51*	3.29	.88	3.00	.67	3.19*	3.58	.76	3.10	.77	1.59*
AFFLUENCE	3.22	.59	3.28	.80	.71	3.20	.56	3.27	.82	.78	3.27	.66	3.40	.70	.56
CLEANLINESS	3.29	.87	3.19	.97	.96	3.23	.82	3.13	.96	.95	3.44	.98	3.70	.95	.77

* $p \leq .05$

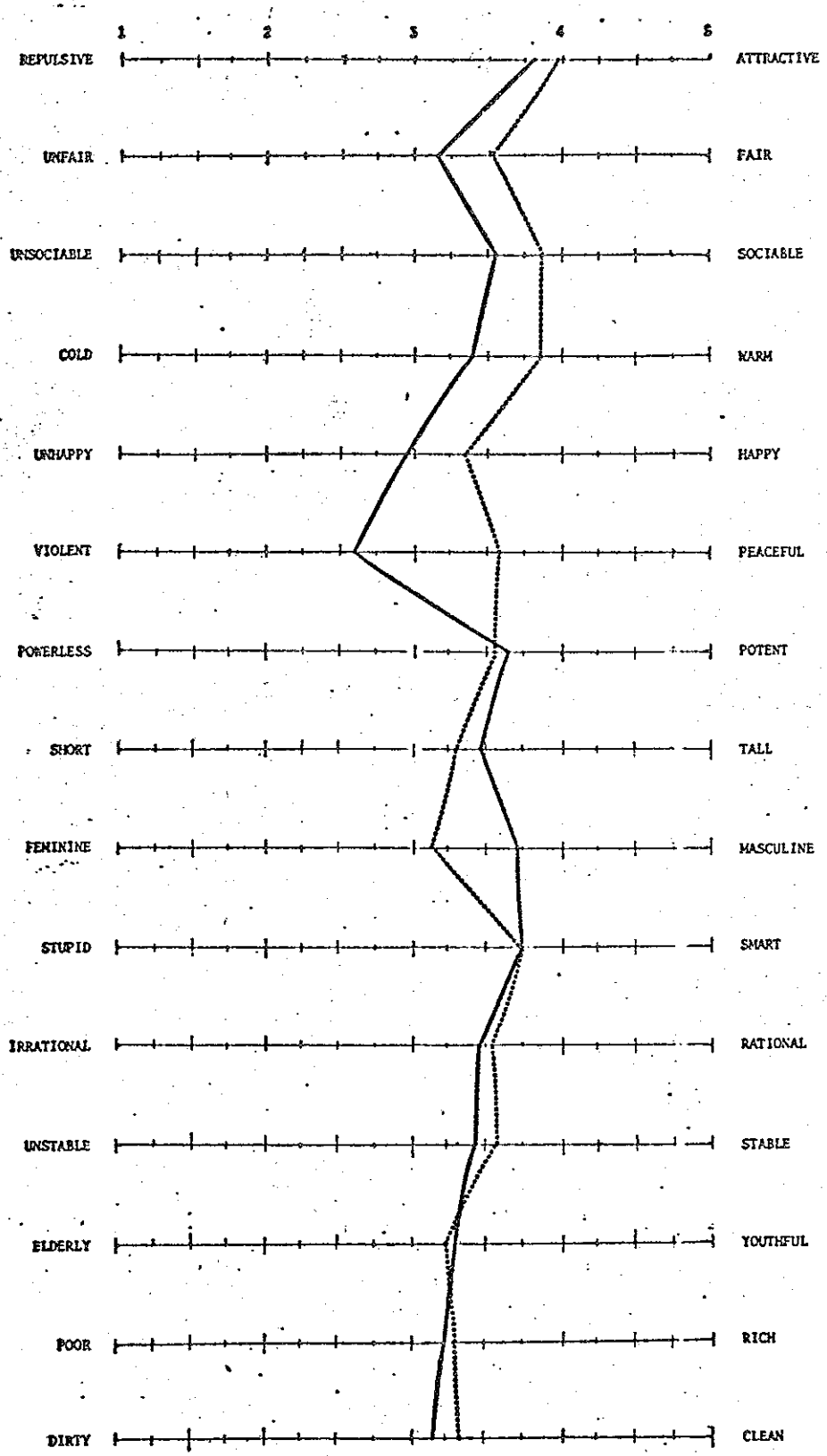

FIGURE 4.14: PERSONALITY TRAIT RATINGS FOR CHARACTERS CHARACTERIZED AS "INVOLVED IN VIOLENCE" OR "NOT INVOLVED IN VIOLENCE" IN GENERAL PROGRAMS

LEGEND: —— "INVOLVED IN VIOLENCE"

—— "NOT INVOLVED IN VIOLENCE"

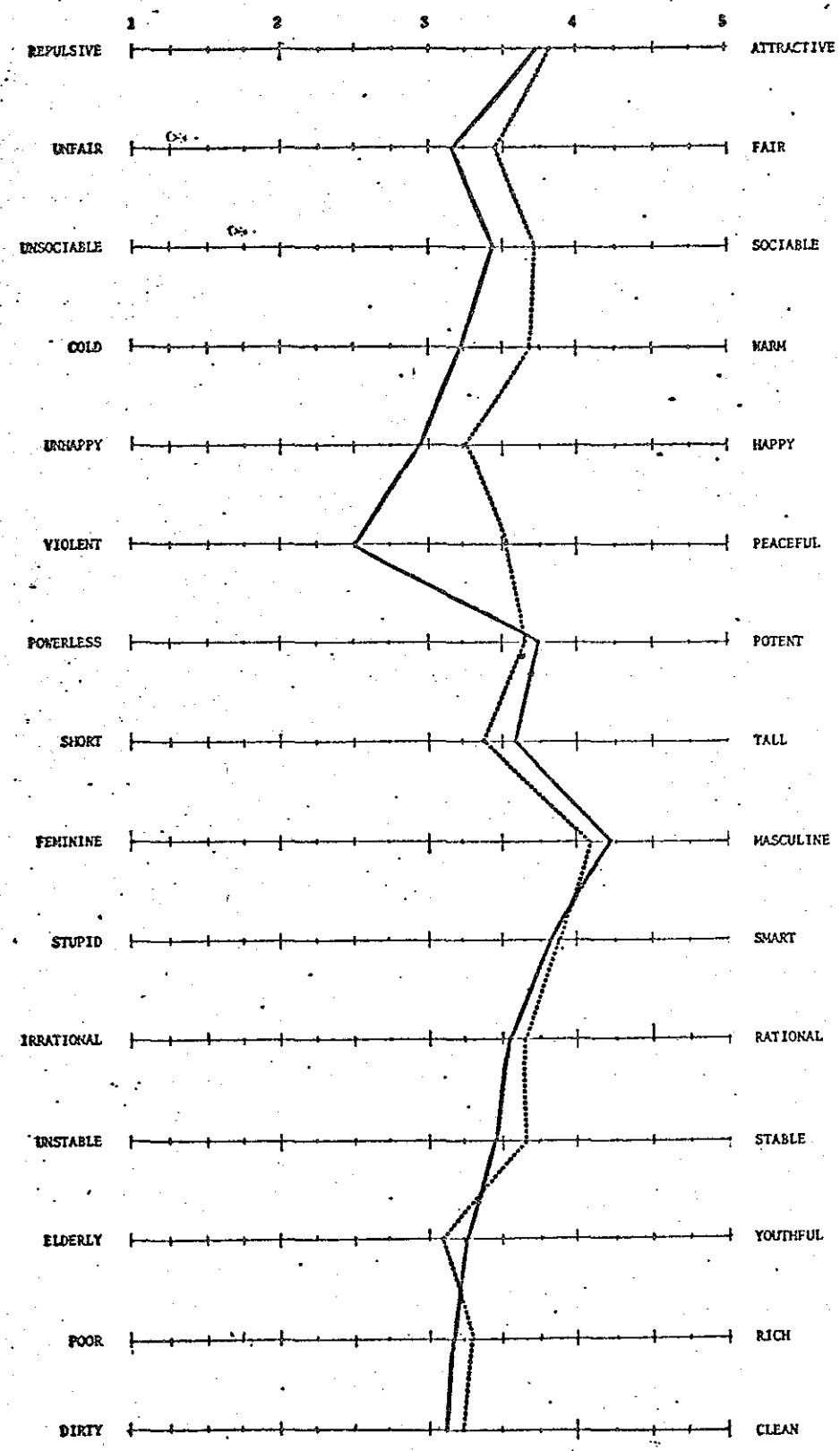

FIGURE 4.15: PERSONALITY TRAIT RATINGS FOR MALE CHARACTERS CATEGORIZED AS "INVOLVED IN VIOLENCE" OR "NOT INVOLVED IN VIOLENCE" IN GENERAL PROGRAMS

LEGEND: ——— "INVOLVED IN VIOLENCE"

– – – – "NOT INVOLVED IN VIOLENCE"

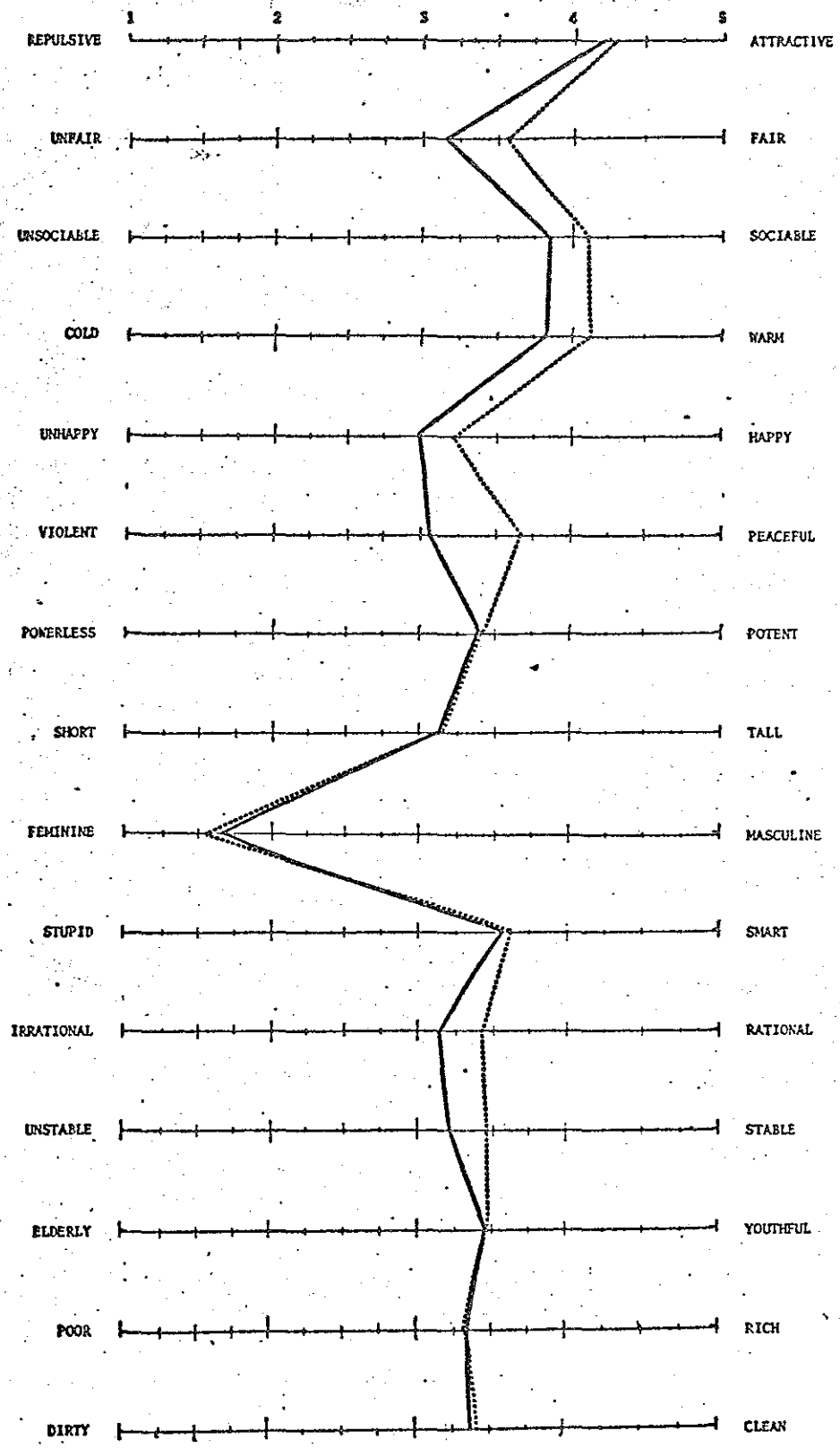

FIGURE 4.16: PERSONALITY TRAIT RATINGS FOR FEMALE CHARACTERS CATEGORIZED AS "INVOLVED IN VIOLENCE" OR "NOT INVOLVED IN VIOLENCE" IN GENERAL PROGRAMS

LEGEND: —— "INVOLVED IN VIOLENCE"

- - - - "NOT INVOLVED IN VIOLENCE"

TABLE 4.24: MEAN SCORES ON PERSONALITY TRAIT SCALES FOR CHARACTERS "INVOLVED IN VIOLENCE" OR "NOT INVOLVED IN VIOLENCE"

(1969 - 1972)

Scale	ALL CHARACTERS					MALES					FEMALES				
	Not Involved		Involved			Not Involved		Involved			Not Involved		Involved		
	$\bar{x}$	s	$\bar{x}$	s	t	$\bar{x}$	s	$\bar{x}$	s	t	$\bar{x}$	s	$\bar{x}$	s	t
	N = 372		N = 403			N = 231		N = 325			N = 141		N = 78		
ATTRACTIVENESS	3.98	.86	3.81	.99	2.39*	3.79	.83	3.71	.97	.92	4.30	.82	4.23	.97	.52
FAIRNESS	3.51	1.07	3.18	1.31	3.71*	3.47	1.11	3.18	1.34	2.86*	3.59	1.00	3.17	1.17	2.81*
SOCIABILITY	3.86	.87	3.54	1.0	4.64*	3.71	.91	3.46	1.00	3.05*	4.12	.74	3.86	.98	2.02*
WARMTH	3.85	.93	3.36	1.07	7.07*	3.69	.92	3.24	1.07	4.94*	4.12	.88	3.83	.94	2.22*
HAPPINESS	3.33	.90	2.96	.92	6.22*	3.26	.86	2.95	.92	4.41*	3.45	.95	3.00	.93	3.49*
VIOLENCE	3.58	.89	2.61	1.10	13.9*	3.52	.86	2.51	1.11	12.64*	3.69	.93	3.05	.92	4.95*
POWER	3.55	.92	3.68	.97	1.8*	3.66	.92	3.75	.95	1.15	3.38	.91	3.37	1.00	.03
STATURE	3.30	.78	3.48	.76	2.97*	3.40	.83	3.56	.75	2.36*	3.14	.67	3.13	.73	.14
SEX APPEAL	3.14	1.39	3.73	1.24	6.56*	4.09	.66	4.23	.69	2.30*	1.58	.71	1.65	.75	.72
SMARTNESS	3.74	.83	3.75	.77	.08	3.83	.83	3.80	.77	.42	3.60	.82	3.54	.72	.59
RATIONALITY	3.55	.93	3.47	1.02	1.20	3.64	.96	3.54	1.02	1.01	3.41	.85	3.14	.94	2.08*
STABILITY	3.58	.90	3.42	1.04	2.30*	3.66	.95	3.47	1.06	2.12*	3.45	.80	3.22	.95	1.82*
YOUTHFULNESS	3.24	.87	3.30	.83	.83	3.10	.87	3.26	.81	2.20*	3.48	.81	3.45	.91	.2
AFFLUENCE	3.29	.67	3.24	.72	1.05	3.29	.67	3.21	.72	1.23	3.29	.66	3.33	.75	.42
CLEANLINESS	3.32	.92	3.17	.82	3.58*	3.25	.87	3.13	.80	1.79*	3.43	.98	3.37	.85	.42

* $p <= .05$

involved in violence; while for females, the differences were not significant on this scale. Females involved in violence as well as females not involved in violence were rated significantly more positively on the socially-oriented scales than males so classified. Similarly, these two groups of male characters were rated as significantly smarter, taller, more rational, stable, and potent than the females.

Relevant Themes: "Good" and "Evil"

Table 4.24 presents the most relevant themes for Good and Evil characters. Bad characters, whether male or female, imparted information about "Evil" related themes (Crime, Violence, and Law Enforcement), Business, and Finance. Good characters also provide information about evil-oriented themes; however, except for good male characters, these themes were less important than the themes of Home and Intimate Relationships.

TABLE 4.25: RELEVANT THEMES FOR "GOOD" AND "BAD" CHARACTERS (1969 - 1972)

	"GOOD"									"BAD"								
	ALL N = 442			MALE N = 314			FEMALE N = 128			ALL N = 96			MALE N = 86			FEMALE N = 10		
THEMES	N	%	Rank	N	%	Rank	N	%	Rank	N	%	Rank	N	%	Rank	N	%	Rank
NATURE	172	38.9	(6)	121	38.5	(5)	51	39.8	(3)	33	34.4	(6)	28	32.6	(6)	5	50.0	(4)
SUPERNATURAL	58	13.1	(16)	35	11.1	(17)	23	18.8	(12)	12	12.5	(16)	10	11.6	(6)	2	20.0	(15)
SCIENCE	136	30.8	(8)	108	34.4	(7)	28	21.9	(9)	32	33.3	(7)	27	31.4	(7)	5	50.0	(4)
POLITICS	73	16.5	(13)	59	18.8	(12)	14	10.9	(15.5)	25	26.0	(9)	23	26.7	(9)	2	20.0	(15)
LAW ENFORCEMENT	174	39.4	(5)	142	45.2	(35)	32	25.0	(7)	46	47.9	(5)	41	47.7	(4)	5	50.0	(4)
CRIME	176	39.8	(4)	142	45.2	(35)	34	26.6	(6)	83	86.5	(1)	75	87.2	(1)	8	80.0	(2)
MASS. COMM.	137	31.0	(7)	90	28.7	(9)	47	36.7	(4)	15	15.6	(14.5)	12	14.0	(15)	3	30.0	(10.5)
BUSINESS	128	29.0	(9)	89	28.3	(10)	39	30.5	(5)	42	43.8	(4)	39	45.3	(5)	3	30.0	(10.5)
SCHOOLS	68	15.4	(14)	53	16.9	(14)	15	11.7	(14)	8	8.3	(18)	5	5.8	(20)	3	30.0	(10.5)
RELIGION	36	8.1	(18)	23	7.3	(18)	13	10.2	(17)	7	7.3	(19.5)	7	8.1	(18.5)	0	0.0	(19.5)
FINANCE	109	24.7	(11)	80	25.5	(11)	29	22.7	(8)	52	54.2	(3)	48	55.8	(3)	4	40.0	(7)
INTIMATE RELATIONS	202	45.7	(2)	120	38.2	(6)	82	64.1	(2)	28	29.2	(8)	24	27.9	(8)	4	40.0	(7)
HOME	233	52.7	(1)	144	45.9	(2)	89	69.5	(1)	23	24.0	(10)	19	22.1	(10)	4	40.0	(7)
MINORITY GROUPS	119	26.9	(10)	92	29.3	(8)	27	21.1	(10.5)	21	21.9	(11)	18	20.9	(11)	3	30.0	(10.5)
HANDICAP	23	5.2	(19)	18	5.7	(19)	5	3.9	(19)	7	7.3	(19.5)	7	8.1	(18.5)	0	0.0	(19.5)
PHYSICAL ILLNESS	78	17.6	(12)	55	17.5	(13)	23	18.0	(13)	10	10.4	(17)	9	10.5	(17)	1	10.0	(18)
DRUGS	17	3.8	(20)	14	4.5	(20)	3	2.3	(20)	15	15.6	(14.5)	13	15.1	(14)	2	20.0	(15)
ALCOHOL	63	14.3	(15)	49	15.6	(15)	14	10.9	(15.5)	16	16.7	(13)	14	16.3	(13)	2	20.0	(15)
ARMED FORCES	47	10.6	(17)	39	12.4	(16)	8	6.3	(18)	18	18.8	(12)	16	18.6	(12)	2	20.0	(15)
VIOLENCE	181	41.0	(3)	154	49.0	(1)	27	21.1	(10.5)	82	85.4	(2)	73	84.9	(2)	9	90.0	(1)

Summary of Results

The multivariate analytic techniques revealed three important dimensions of characterization in this sample of television plays and televised feature films -- effectiveness ("effectual-ineffectual"), morality ("good-bad"), and age ("young-old"). These analyses, especially the Contingency Analysis, also revealed that the genre of the program in which the character was found also differentiated basic differences in characterization.

These findings were used as the basis for two more detailed analyses consisting of demographic and descriptive cross-tabulations, testing of differences between scores of personality trait scales, and isolating the themes and aspects of life that were illuminated by these groupings of characterization categories. While these analyses revealed interesting differences between characterizations, the most obvious finding was the overall importance of the dimensions uncovered by the multivariate techniques for describing characters. That is, when the sample of characters was divided and analyzed by one of the dimensions, the other dimensions (or the variables or items most related to these dimensions) provided the most interesting differentiations. Consequently, once the multivariate analysis had been completed and discussed, the findings from the further "detailed" analyses were useful only if one desired to isolate the attributes of a minimal number of items.

The multivariate analyses thus served to reveal the most interesting differences in characterization; that is, the existence of three stable dimensions of characterization.

CHAPTER V

Overview of the Findings and Methodology

This study illustrates an appropriate and efficient way to analyze and reduce extensive archives of content analysis data. This chapter serves three purposes. First, it reviews and interprets the findings of this study. Second, it assesses the analytic procedures used to generate these findings. Third, it presents recording instrument items that could be used to isolate further the portrayal of males and females in dramatic television programs.

Review of the Findings

Overall, the results of the multivariate and "in-depth" analyses of major characters in a sample of general, network, television drama, reported in Chapter 4, support interpretations and findings of previous studies of characterizations in mass media worlds.[1] These analyses revealed that, for the most part, characters in television plays and televised feature films maintain the societal status quo, support traditional notions of social morality, and perpetuate traditional stereotypes of human nature.

The most important findings were the isolation of six clusters[2] of character types that could be interpreted as three bi-polar dimensions

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[1] see this discussion in Chapter 2.

[2] The names given to each dimension are summary terms which reflect the sense of the nominal attributes (character classifications) in each of the clusters.

of characterization -- "good-evil" (morality), "effectiveness-ineffectiveness" (effectiveness), and "young-old" (age) in which characters in television drama are usually portrayed.

Morality -- "Good" and "Evil"

The first bi-polar dimension ("good and evil") reveals a tried and true formula for dramatic action: "good overcomes evil." Images of "good" and "evil" found in television drama were simplistic notions that practically everyone can understand -- the "good" were the good, the happy, and the successful; while "evil" included bad characters, the unsuccessful, the unhappy, the killers, and the killed.[3] Although the composition of the characterizations within each dimension varied for the sample of all characters, males and females, the personality trait ratings were generally stable. "Evil" was rated negatively on "socially-minded" scales (attractiveness, fairness, sociability, warmth, happiness, and peacefulness) while "Good" was rated positively. The "Good" and particularly the "Evil" were also rated positively on the personality scales of power and stature.

Socially, the presentation of "Good" and "Evil" reinforces the notion that there are good people and bad people in our society. For example, the association of the good, the successful and the happy in this message system presents an image maintaining traditional values by

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[3]Women who were killed were not included in "evil" as isolated for females; rather, this classification was related to age (young-old).

equating success with goodness and happiness; as a result the "successful" person may be seen as "good" primarily because he is "successful" and not necessarily because he actually is "good." The presentation of success achieved through wrong doing is usually presented in television drama only when it will be discovered and punished. Likewise, this medium reinforces traditional stereotypes of being "evil" -- that is, there are bad people who will be caught, and that, in the long run, "crime does not pay."

The evaluation of the existence of such traditional portrayals of "Good" and "Evil" is open to considerable debate. On one hand, society needs norms for conduct; that is, stable "rules" revealing what is acceptable and unacceptable. Dramatic television programming may provide these general norms. However, it can also be hypothesized that the inability of many people in our society to believe that a President (a "good" role solely on the basis of position) could be involved in wrong doing[4] or to alter their perceptions of those who have been

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[4]Specifically, the long time it took for public opinion (as reported in the polls) to turn against the President when information about Watergate and other irregularities became incriminating. Over the two years from the Watergate breakin until the President's resignation, the polls very slowly revealed more and more people changing their perceptions of Nixon. (See, for example, The Index from the Vanderbilt Television News Archives from April 1973 until July, 1974).

convicted of wrong doing[5] can be attributed to these notions of morality. Notions, originally socialized and acculturated by traditional agencies, and continually reinforced by the composite image of the "Good" and the "Evil" revealed by the characters who populate television dramatic programming.

Age -- "Young" and "Old"

The "Young-old" dimension of characterization was clear when television characters were not differentiated by sex. In this case, the very young and the very old were isolated as basic characterizations and also did not appear very often (that is, there were very few characters so categorized). Consequently extreme age was not found in many different situations. Overall, the image of age in television drama is pure and bi-polar: the "young" have positive personality traits; while the "old" have negative traits.[6]

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[5]Such as the difficulty of an ex-convict to get a job or be fully accepted (or re-accepted) by society.

[6]These findings are opposite those reported by Marilyn Peterson, "The Visibility and Image of Old People in Television," Journalism Quarterly, 50: 3:569-573, 1973. However, these studies cannot be compared directly because sample parameters were different. Peterson included variety programs, while this analysis focused only upon dramatic programs. Moreover, it also appears that the former study permitted a character to be coded more than one time. Finally, the Peterson study also did not present reliability measures for "image" variables, consequently results should be viewed cautiously.

The "young-old" dimension was less obvious for male characters. The most interesting finding was the presentation of elderly males as "ineffectual" -- they did not have adventures, were comic, did not work, and were married. Specifically, elderly males were most similar to the general image of femininity in television drama. The dimension of extreme age was noteworthy for females; youthfulness, for these characters, was isolated and positively portrayed; elderly female characters, however, were those females most likely to be killed during the course of the program.

There are many potential effects of presenting age-related role expectations by small and isolated groups of characters with extreme and opposite personality traits. On the one hand, the commonly held notion that children and childhood are special and positive is maintained; while, on the other hand, and perhaps with greater potential consequences, the characterization of old age as negative may produce age-related expectations that are extremely harmful.

Our society places a premium on being young (particularly young and beautiful)[7] while avoiding and ignoring the elderly. Although old age is a natural (and ultimate) part of human existence, people fight old age and try to forget that they will grow old. The breakdown of the extended family has added to over-concern with the very young, because direct, day to day, information about aging has almost been entirely eliminated. Most people in our society do not see or interact with old people on a normal basis; and, as a result, do not know what it means to

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[7]For example, most magazines, especially those aimed at women, always have articles that give new "hints" for remaining young.

get old. Thus, old age is unknown, feared, and fought.

Television dramatic programming cannot positively prepare people for being old because there are no characters who are old. Rather, television reinforces the notion that childhood is a positive value; that the most important people are those in the "prime" of life (fairly young or middle-aged -- especially if good-looking); and that old age is negative. Unfortunately, this image may also foster the notion that old age does not have to be accepted or confronted, and that being old means being useless as well as losing status.

Television also may be thought of presenting old age as an extreme threat. This was particularly true for women, because for these characters, being old was tantamount to being killed.

Effectiveness -- "Effective" and "Ineffective"

Finally, characters in television drama were differentiated by those who were "effectual" as opposed to those who were "ineffectual." That is, characters who did things as compared to characters who did not or could not perform. This dimension represents the major differences between male and female character images in television drama.

The image of femininity presented in television drama is one of passivity; overall, it included being married, comical, not employed, neither successful nor unsuccessful. Females were attractive and warm but also powerless and stupid. They lacked independence and were missing when real adventures occurred; they were more likely to be victimized and less likely to be bad. The male image was, in many respects the opposite of females. Males were active and independent; they were older,

serious, employed, had adventures, and were likely to be involved in violence (which meant they were the most active and potentially the most powerful characters in television drama[8]). They were (in fact) powerful and smart while also fairly attractive and warm. However, their independence required that they were unattached (not married) and able to take risks.

These dimensions of characterization ("ineffectual-effectual") were also isolated in the individual analyses of males and females. It has been noted that males who were "ineffectual" were elderly. "Effectual" male characters were active, serious, and had a greater chance to have adventures. They were cast as settled adults, found in action programs, were employed, not married and had an equal chance of being involved in violence as a "violent"[9] or a "victim." The personality attributes of "effectual" and "ineffectual" male characters were somewhat similar; however, "effectuals" were more attractive, fair, powerful, masculine, rational, stable, and young; while the "ineffectuals" were more warm, happy, and peaceful.

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[8]This notion was discussed earlier, see Chapter 2, pp. 35-36 ; also see, George Gerbner, "Violence in Television Drama: Trends and Symbolic Functions," Television and Social Behavior, Vol., 1, Content and Control, eds. George A. Comstock and Eli A. Rubinstein, (Washington, GPO, 1972), pp. 44-61.

[9]characters who committed some type of violence; that is they either hurt or killed other characters.

Female characters could also be differentiated by the "effectual-ineffectual" dimension. The "effectuals" included females who were involved in violence, cast in action programs, portrayed serious parts, were neither good nor bad, and neither happy nor unhappy. The "ineffectual" were females who were married, in non-action programs, in comic parts, not employed, settled adults, were neither successful nor unsuccessful and were not involved in violence. Overall, females cast in "ineffectual" parts outnumbered females cast as "effectuals" while the opposite held for the males.

Finally, "Evil" as an aspect of characterization was differentially portrayed for males and females. On the whole, "evil" males were more powerful than "evil" females. The cluster analysis revealed two clusters of male characters related to "evil" -- the unsuccessful and unhappy and the bad, killers and killed.
Bad females, on the other hand, were more closely related to the unsuccessful or unhappy females and the only very powerful "evil" females were the murder

These images may ultimately serve primarily to reinforce traditional notions of what it means to be a male or female in this society, and may be a barrier to social change. For example, boys and girls are taught from their earliest years that,

> "a woman's only important function, for which she is 'naturally' made, is held to be that of wife and mother. If she wants a career she is told to choose between that and motherhood, because she cannot do both well and society refuses to provide her with the structural means of handling both roles. Men are never asked to choose between their career and fatherhood; it is

> assumed that they can do both and the two roles are defined as complementary."[10]

We also find that,

> "the culture generally awarded masculine endeavors and those males who succeed -- who acquire money, power, and status, who enjoy an easy and free sexuality, who acquire and produce things, who achieve in competition, who produce, who innovate and create. By these criteria, women have not produced equally. The contributions that most women make in the enhancement and stabilization of relationships, their competence and self discipline, their creation of life are less esteemed by men and women alike .... Society values masculinity; when it is achieved it is rewarded. Society does not value feminity as highly; when it is achieved it is not as highly rewarded."[11]

The portrayal of females as passive and with "traditional" values maintains the societal status quo and may negatively reinforce females, in this society, whose lifestyles differ from that of the typical television female character. At the same time, females who lifestyles mirror this image may be positively reinforced, hence happy; but yet, may not learn alternative ways to live. The rewards and personal satisfaction of employment are not adequately presented; rather, in television drama, the working woman suffers in that she, either is alone (and thus must work), or her work produces family hardships. Models,

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[10] Joreen, "The 51 percent Minority Group: A Statistical Essay," Sisterhood is Powerful: An Anthology of Writings from the Women's Liberation Movement, ed. Robin Morgan (New York: Vintage Books, 1970), p. 45.

[11] Judith M. Bardwick and Elizabeth Douvan, "Ambivalence: The Socialization of Women," Women in Sexist Society, eds. Vivian Gornick and Barbara K. Morgan, (New York: Basic Books, 1971), p. 154.

presenting attractive alternatives to being married and raising a family, or models successfully integrating employment and traditional female roles are rarely available. Finally, the equating of being murdered and being old is especially harmful because it socializes women to fear old age.

Men are perhaps even more shortchanged and damaged by an image that may cultivate the notion that men have exciting lives only when uninvolved and unattached. Thus, men in our society may perceive marriage as an acceptable alternative, only when they no longer want to have adventures. While this image may reflect reduced options that often accompany marriage in our society, it does not reveal the benefits of this institution. That is, the personal happiness and satisfaction found in marriage by many men and women.[12] The "adventure-loving," "he-man" male image may also be damaging because most men must continually strive to fit and maintain this stereotype; also, living in this way may raise conflicts when situations arise that do not warrant "he-man" type behavior. Finally, the image of old age may be damaging because this important phase of life is presented as an especially "ineffective" time of life -- an expectation that does not necessarily have to be true.

These images may also affect what men and women learn about each other from television drama. For the most part, men learn that women are most happy when married and raising a family, and that females are usually not committed to working; while, on the other hand, women learn that men are "strong," most content when unattached, committed to their jobs, and that once old, they are very ineffective.

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[12]C. Christian Beels, "Whatever Happened to Father?" New York Times Magazine, August 25, 1974, p. 10.

Similarity of Characterization Dimensions to Semantic Space Factors

The three dimensions of characterization revealed in this analysis are very similar to the three well known dimensions of semantic space uncovered in the work of Osgood et. al.[13] For many years, research using the semantic differential[14] to measure the meaning[15] of concepts has consistenly uncovered three basic factors -- an evaluative factor, a potency factor and an activity factor.

In general, these factors emerge in almost the same order of magnitude.

> "A pervasive evaluative factor in human judgement regularly appears first and accounts for approximately half to three-quarters of the extractable variance.... The second dimension of the semantic space to appear is usually the potency factor, and this typically accounts for approximately half as much variance as the first factor -- this is concerned with power and the things associated with it, size, weight, toughness, and the like. The third dimension, usually about equal to or a little smaller in magnitude than the second, is the activity factor -- concerned with quickness, excitement, warmth, agitation and the like."[16]

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[13] Charles E. Osgood, George J. Suci, and Percy H. Tannenbaum, The Measurement of Meaning (Urbana: Univ. of Illinois Press, 1967).

[14] The semantic differential is "a highly generalizable technique of measurement." Basically, it involves the use of polar adjective scales (such as happy-sad, pleasant-unpleasant) to judge a series of concepts (stimuli) such as nouns (such as father, fire). Ibid, p. 76.

[15] Ibid. see especially pp. 2-5 and 320-325 for a full discussion of this term.

[16] Ibid., pp. 72-73.

The "morality" dimension revealed in this analysis of characterizations in television drams is most similar to the evaluative factor of semantic space. This characterization dimension and this semantic factor are concerned with evaluation -- Is the character (or concept) "good" or "bad", "successful" or "unsuccessful?" The importance and stability of this factor of semantic space has been noted many times. Likewise, this characterization dimension appeared to be the most stable and important in these analyses. That is, this dimension was found in all three analyses and clearly differentiated basic "types" of characters.

The "effectiveness" dimension of characterization was similar to the Potency Factor of semantic differential research. This characterization dimension indicated two "types" of characters -- the weak/ineffectual and the strong/effectual. This dimension was also described as an indicator of masculinity and femininity in characterizations. Potency, as a factor of semantic space has consistently appeared as the second most important factor; and, in this analysis, this dimension of characterization was also second in importance. That is, it was not as obvious or stable as the "morality" dimension even though it was found in all three analyses.

Finally, the "age" dimension of characterization could be related to the third well-known semantic space factor -- Activity, or to the less popularized factor of Novelty.[17] In most semantic differential research neither of these factors accounts for a considerable part of the

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[17] Ibid, p. 64.

variance; similarly, this dimension of characterization was the least important in these analyses.[18]

Review of the Methodology

Content analyses concerned with describing and reducing complex phenomena must generate data on a large number of category schemes. Consequently, investigators must have efficient and simple ways to analyze large archives of data.

This study illustrates the utility of a simple system for this type of data analysis. This scheme, represented in Figure 5.1, consists of five levels. Level A describes the data base that must be available; that is, a large sample of the phenomenon, reliably coded with a recording instrument that contains a large number of category schemes.

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[18]The similarity of these characterization dimensions to traditional semantic differential factors is not attributable to the use of the sixteen bi-polar personality scales as the dependent variables in the cluster analysis. Rather, it could be hypothesized that the message analysis recording instrument schemes used in this analysis were ordinal or bi-polar scales. That is, the same type of variables traditionally used by Osgood and others working with this instrument.

Although it could be argued that these dimensions and findings might be artifactual, nevertheless, the presence of these dimensions and findings do reveal a tendency to explain and/or describe people such as television characters in the same way that the meaning of many concepts is described. That is, as good or bad, powerful or powerless, and as active or passive.

In level B this data base is subjected to appropriate multivariate statistical analyses (for example, cluster analysis and/or contingency analysis). The results of these analyses, level C, reveal salient groups as well as those category schemes that best differentiate the phenomenon. In level D, these findings are used as input for more specific analyses such as cross tabulations and personality trait profiles. This stage of the analysis can also incorporate other items in the data base. The findings at level E, in conjuction with level C findings, give the most complete description of the phenomenon that is possible with these items.[19]

Methodological Benefits of Multivariate Techniques

There are many benefits of the above described scheme. First, many items can be incorporated and assessed in this type of analysis. Second, the multivariate techniques are efficient and eliminate the need for time consuming "fishing expeditions" that generate many findings and are very difficult to integrate. Third, the multivariate procedures use all items identically and reduce the possibility of over-looking important findings and/or variables. Fourth, the solutions may be tested for statistical significance. Fifth, these techniques provide stable and replicable results that should be identical, for the same body of data, no matter who conducts the analysis. Sixth, these techniques provide

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[19] Naturally, if an item has not been coded, or is not reliable, it cannot be used in the analysis. Thus, any analysis and description of findings is limited by the nature and scope of the available data items.

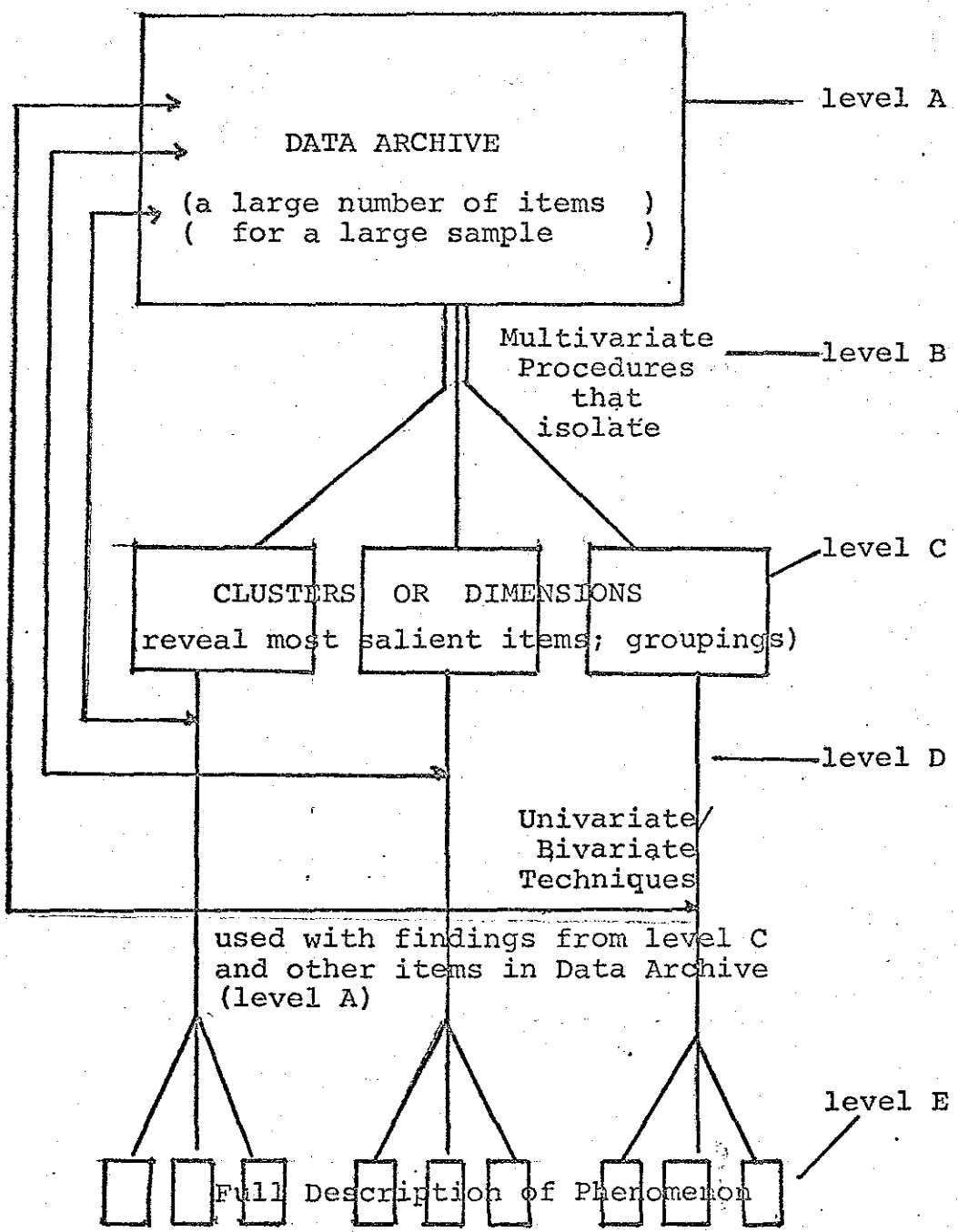

Figure 5.1: A Scheme to Analyze Extensive Data Archives

comparable findings when applied to data bases for different samples composed of identical and reliable items (for examples, samples of a message system for different years or different countries); that is, these procedures facilitate comparative message system analyses. Finally, the techniques are simple to use and can be applied by any investigator who can use "canned" computer porgrams.[20]

The above described analytic process requires considerable thought and skill to execute properly. However, it is a scheme that once understood and implemented enables the researcher considerable flexibility in data analysis. This flexibility arises because these analysis techniques and procedures insure that all variables in the available pool of data are analyzed in exactly the same way. Moreover, the full benefits of this scheme are realized when all findings are assessed, isolated, and interpreted and used as input for later stages of the analytic process.

Overall, multivariate analyses are appropriate techniques for this type of research because they can provide a more complete picture of a phenomenon under investigation -- solutions that cannot be easily achieved by using only simple arraying techniques. These multivariate procedures reveal salient structures in the data and they simplify data analysis procedures because they insure the consistent treatment of all data items. Moreover, they provide solutions that may be tested for statistical significance and are easy to understand, interpret

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[20] an easily attainable skill

and integrate. These procedures also enable the researcher to realize considerable savings in time and money because they focus upon all variables at the same time.

Finally, if used to analyze a very complex phenomenon with an analytic scheme such as that presented in Figure 5.1 and illustrated in Chapter 4, they insure that the investigator has comprehensively assessed the data available to describe a particular phenomenon.

Substantive and Interpretative Benefits of Multivariate Techniques

The methodological benefits of these multivariate procedures have already been adequately reviewed. However, these procedures are also very beneficial on a substantive level because these procedures provide solutions that reveal basic integrating notions for a particular message system. That is, cluster analysis revealed groups of message system analysis items that were most similar in regard to a specified set of dependent variables (in this case, personality trait ratings) and the contingency analysis revealed those variables that were most strongly associated (occurred together) as well as those variables that were disassociated (did not co-occur).

The results of these analyses, especially when viewed as a system, revealed that major characters in general dramatic television programs could be adequately described by three dimensions of characterization -- morality, effectiveness and age. Thus, these procedures revealed what was most prominant about the structure of characterizations in this message system.

These findings can now be used in several ways. First, they provide baseline characterization patterns that should be assessed periodically. That is, future studies of characterizations in mass media, such as television drama, should include these analyses to determine whether or not these clusters still exist or if they have changed in any way. Second, other samples of characters in television programming could be analyzed to determine the existence (or non-existence) of these clusters. For example, characters in cartoon programs of daytime serials. Third, these procedures could be used to assess cross-cultural differences in television characterizations. That is, the same set of recording instrument items could be used for samples of television programs from different countries. These procedures could then be applied to each of the samples of data. The results of these analyses would determine whether these characterization patterns existed cross-culturally. That is, whether or not the same dimensions were uncovered in each culture.

Fourth, these findings could be used to develop hypotheses about people's perceptions of television characters. That is, do people perceive television characters as predominantly "good" or "bad", "effective" or "ineffective." Fifth, and of considerable importance to the Cultural Indicators Project, these findings should be used to generate hypotheses about the notions these portrayals may cultivate in society. Specifically, cultivation research designs should incorporate the following types of questions.

1. Do people who watch a lot of television perceive people as basically "good", "evil", "effective", "ineffective", "young", or "old?"

2. Do high television viewers perceive males as generally more "effective" than females? And/or females as predominantly "ineffective?"

3. Do heavy television viewers think that most females are married or not employed? Do these viewers perceive getting old as especially threatening for females? Do these viewers think that females who are employed should also not be married?

4. Do heavy television viewers perceive that most males should be employed? Also, do these viewers perceive elderly males and/or married males and/or unemployed males as predominantly "ineffectual?"

5. Do heavy television viewers perceive non-whites differently than low television viewers? For example, in this cluster analysis these characters were included in the cluster that would be considered as predominantly "good."

Cautions to Future Users of Multivariate Procedures

The multivariate procedures discussed and illustrated in this report offer one way to analyze large archives of content analysis data. These procedures, while yielding interesting and interpretable results, are however, not a panacea for this type of research. Although they are

moderately difficult to administer, they are generally worth the effort.

The possible user of these procedures should consider the following before undertaking a project using this type of analytic scheme.

1. Could the study (problem) be adequately assessed by using a relatively small (for example, under ten) number of message analysis items? If so, the researcher might be able to adequately analyze the problem without multivariate procedures.

2. Do variables meet the methodological constraints of the procedures? For example, does the available data bank contain the type of dependent variables needed for cluster analysis and/or contingency analysis?

3. Does the researcher need to reduce the data? That is, does the problem call for the type of analysis that reveals structures in the phenomenon such as the solutions provided by the cluster analysis?

4. Does the researcher have enough time and money to complete and interpret a multivariate analysis?

If the researcher feels that the procedures are well suited for the particular question at hand, then this type of analysis should be completed and would provide very useful results.

Additional Recording Instrument Items to Isolate Male and Female Portrayals in Television Drama

This study represents an analysis of the most extensive archive of descriptive data about television characters. The analysis revealed that dramatic television characters could be adequately described by three basic dimensions of characterization. However, this research also suggested the need to develop message system analysis recording instrument items that focus even more specifically upon the portrayal of males and females in television drama. The development of these recording instrument items should include several steps.

First, open-ended questions should be used in one stage. For example, coders could be asked to describe, in as much detail as possible what are the consequences of casting a male or female as a major character in a particular program. These responses would help to further develop category schemes for future items of message analysis recording instruments.

Second, coding schemes reflecting notions of support, aggressiveness, employment, love and family should be developed. Examples, of this genre of recording instrument item are presented in Table 5.1. Third, a different context unit might have to be considered for this type of analysis; for example, a unit such as selected scenes (romantic, family or job-related) within a program. Finally, the utility of text analysis should be examined to determine if program scripts might be used to isolate differences in male-female portrayals in television drama.

TABLE 5.1: RECORDING INSTRUMENT ITEMS TO ISOLATE MALE AND FEMALE IMAGES

A. Personal Characteristics

1. Support -- Does the character offer support (give courage, faith, or confidence to; help or comfort) to other characters.

   0 = cannot code
   1 = supportive (gives support, help, approval)
   2 = mixed
   3 = unsupportive (does not give support, help, etc.)

2. Personal Aggressiveness -- (does not include physical attack) Does the character act aggressively when dealing with other characters

   0 = cannot code
   1 = acts aggressively
   2 = mixed
   3 = acts unaggressively

3. Assertiveness -- does the character insist upon his or her rights or upon being recognized

   0 = cannot code
   1 = assertive
   2 = mixed
   3 = unassertive

B. Romantic Involvement

1. Is character involved in a romantic (loving) relationship? (includes marriage, serious dating)

   0 = cannot code; 1 = no; 2 = yes

2. Romantic Aggressiveness (does not include sexual attack) Does the character act aggressively when dealing with another person romantically

   0 = cannot code
   1 = aggressive
   2 = mixed
   3 = unaggressive

TABLE 5.1: (Continued)

3. Does the character initiate sexual activity

0 = cannot code
1 = no
2 = yes

4. Is romantic relationship based solely upon physical desires and needs?

0 = cannot code
1 = sexual aspects not important
2 = sexual aspects important, but not primary
3 = sexual aspects most important aspect of relationship

5. Does the character engage in any type of sexual activity?

0 = cannot code
1 = no
2 = yes, unwillingly
3 = yes, mixed
4 = yes, willingly

C. Family Involvement

1. Is character part of a family

0 = cannot code
1 = no
2 = yes, parent
3 = yes, child
4 = yes, other family member (aunt, uncle, sibling)

2. Is family relationship of character happy?

0 = cannot code
1 = no family
2 = happy
3 = mixed
4 = unhappy

3. Is family life important to character?

0 = cannot code
1 = no family
2 = important
3 = mixed
4 = unimportant

TABLE 5.1: (Continued)

4. Family-Employment Conflict

0 = no conflict - no job; no family
1 = only family
2 = only job
3 = no conflict
4 = conflict -- job wins, more important
5 = conflict -- family wins, more important

D. Employment

1. Is character happy with current employment

0 = not employed
1 = employed, but cannot tell
2 = happy
3 = mixed
4 = unhappy

2. Professional Aggressiveness -- does character strive to get ahead?

0 = not employed
1 = employed, but cannot tell
2 = aggressive
3 = mixed
4 = unaggressive

3. Does job appear to be satisfying for character

0 = not employed
1 = employed, but cannot tell
2 = satisfying
3 = mixed
4 = not satisfying

4. Is job important for the character?

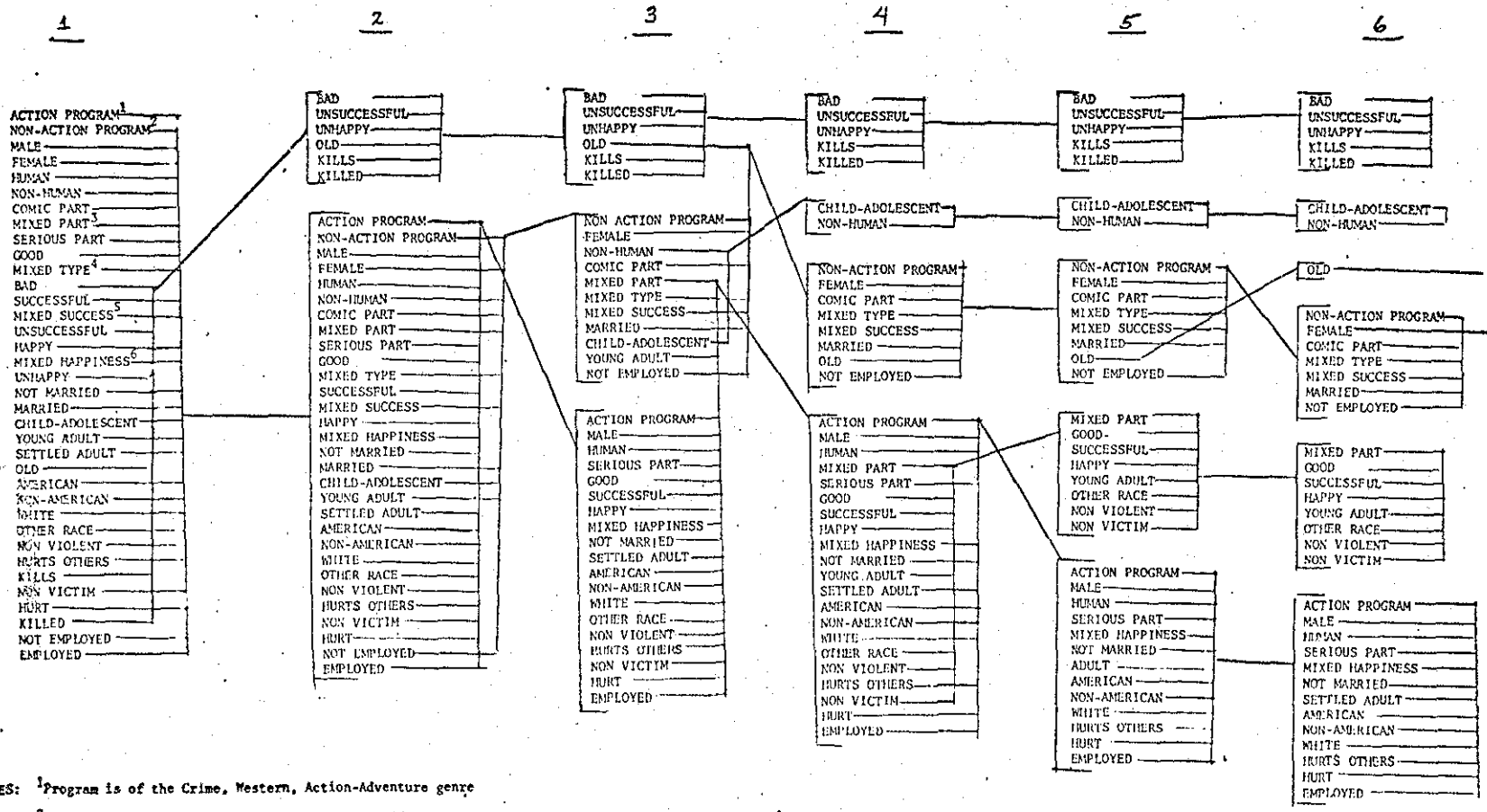
0 = not employed
1 = employed, but cannot tell
2 = most important
3 = mixed
4 = unimportant

Summary

This report has examined and described the major characters in a four year sample of dramatic, network television plays and televised feature films. It revealed that these characters could be described by three basic dimensions of characterization -- morality, effectiveness, and age. Moreover, it presented a clear, yet sophisticated scheme to analyze extensive archives of content analysis data. Finally, it suggested a number of category schemes that could be included in future message system analyses to isolate, more specifically, the portrayal of males and females in television drama.

APPENDIX M

Methodology



NOTES: [1]Program is of the Crime, Western, Action-Adventure genre

[2]Program is not of the Crime, Western, Action-Adventure genre

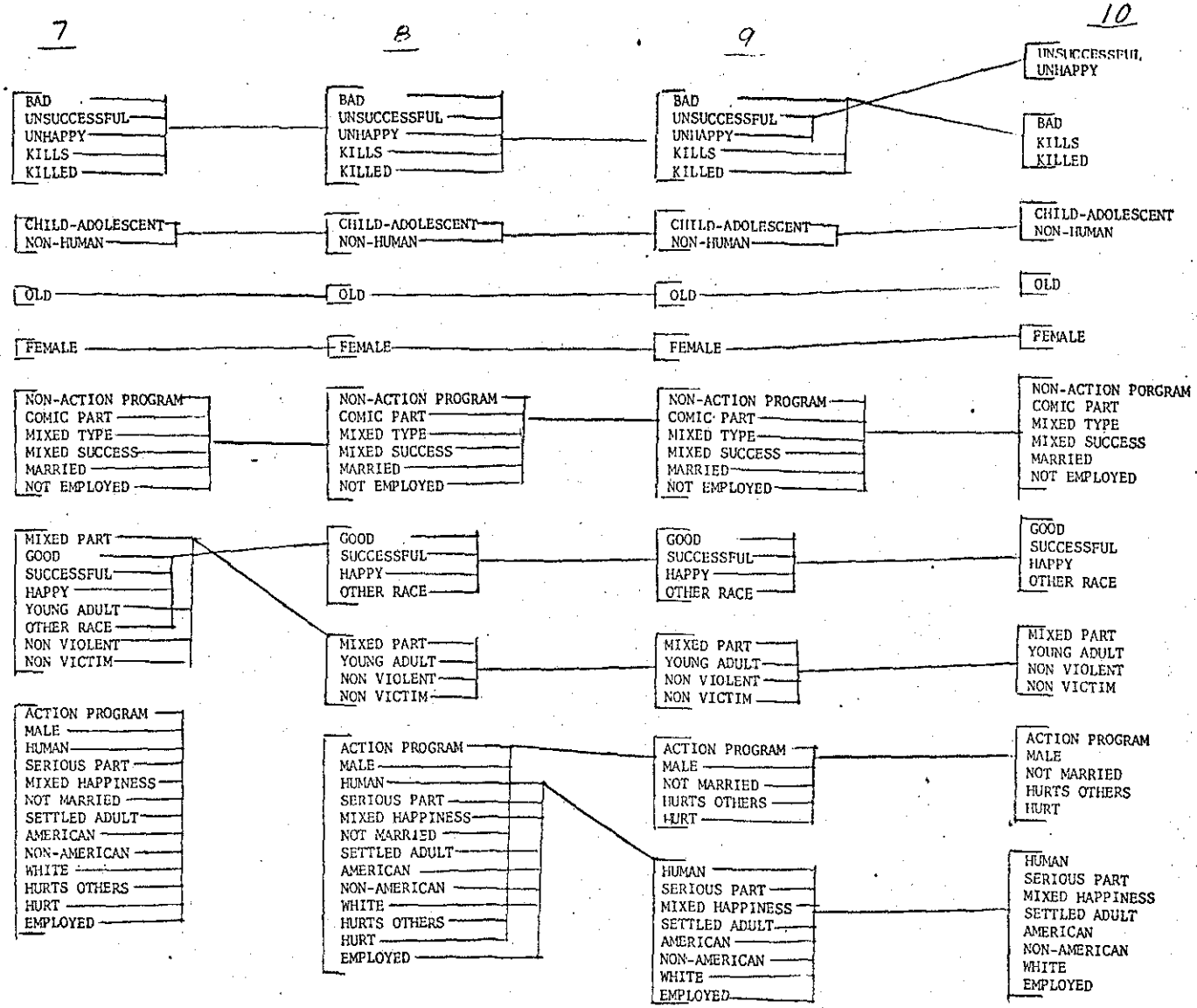
[3]Character plays a role that is neither comic nor serious, or both

[4]Character is neither a good guy nor a bad guy, or both

[5]Character is neither successful nor unsuccessful, or both

[6]Character is neither happy nor unhappy or both

FIGURE 1M: MAP OF CHARACTERIZATIONS IN TEN SOLUTIONS OF CLUSTER ANALYSIS
(Characterizations are groups in relation to Personality Attributes)


7
8
9
10
BAD
UNSUCCESSFUL
UNHAPPY
KILLS
KILLED
CHILD-ADOLESCENT
NON-HUMAN
OLD
FEMALE
NON-ACTION PROGRAM
COMIC PART
MIXED TYPE
MIXED SUCCESS
MARRIED
NOT EMPLOYED
MIXED PART
GOOD
SUCCESSFUL
HAPPY
YOUNG ADULT
OTHER RACE
NON VIOLENT
NON VICTIM
ACTION PROGRAM
MALE
HUMAN
SERIOUS PART
MIXED HAPPINESS
NOT MARRIED
SETTLED ADULT
AMERICAN
NON-AMERICAN
WHITE
HURTS OTHERS
HURT
EMPLOYED
UNSUCCESSFUL, UNHAPPY
BAD KILLS KILLED
CHILD-ADOLESCENT NON-HUMAN
OLD
FEMALE
NON-ACTION PORGRAM
COMIC PART
MIXED TYPE
MIXED SUCCESS
MARRIED
NOT EMPLOYED
GOOD SUCCESSFUL HAPPY OTHER RACE
MIXED PART YOUNG ADULT NON VIOLENT NON VICTIM
ACTION PROGRAM
MALE
NOT MARRIED
HURTS OTHERS
HURT
HUMAN
SERIOUS PART
MIXED HAPPINESS
SETTLED ADULT
AMERICAN
NON-AMERICAN
WHITE
EMPLOYED

APPENDIX M: TABLE M.1

FACTOR LOADINGS FOR PERSONALITY SCALE JUDGMENTS FOR CHARACTERS IN GENERAL PROGRAMS

GENERAL PROGRAMS:

FACTOR 1		FACTOR 2		FACTOR 3		FACTOR 4		FACTOR 5	
Attractive	(.52)	Power	(.37)	Smartness	(.58)	Youthful	(.68)	Affluence	(.35)
Fairness	(.68)	Stature	(.38)	Rationality	(.81)			Cleanliness	(.41)
Sociable	(.79)	Sex Appeal	(.37)	Stability	(.73)				
Warmth	(.90)								
Happiness	(.49)								
Violence	(.51)								

APPENDIX M: TABLE M.2

RESULTS OF CLUSTER ANALYSIS: ALL CHARACTERS IN GENERAL PROGRAMS

Within Groups Variance Measures for ten solutions

Number of Clusters	Within Groups Sum of Squares
1	539.999
2	347.197
3	271.417
4	210.497
5	176.540
6	149.255
7	130.152
8	118.185
9	110.284
10	90.063

Analysis of Variance

Source	Sum of Squares	DF	Mean Square	F	P
Between	15.820	35			
B	8.661	5	1.732	27.543	=.001
Error (Bet)	1.587	30	0.063		
Within	71.680	504			
A	11.646	14	0.832	33.485	.001
A x B	29.743	70	0.425	17.104	.001
Error (Within)	10.434	420	0.025		
Total	87.500	539			

APPENDIX M: TABLE M.3

RESULTS OF CLUSTER ANALYSIS: MALE CHARACTERS IN GENERAL PROGRAMS

Within Groups Variance Measures for Ten Solutions

Number of Clusters	Within Groups Sum of Squares
1	509.999
2	338.029
3	237.264
4	205.521
5	171.659
6	135.026
7	115.481
8	105.825
9	92.911
10	85.655

Analysis of Variance

Source	Sum of Squares	DF	Mean Square	F	P
Between	34.194	33			
B	37.248	5	7.450	51.206	.0001
Error (Bet)	4.073	28	0.145		
Within	21.455	170			
A	10.018	5	2.004	106.323	.0001
A x B	3.718	25	0.149	7.891	
Error (Within)	2.638	140	0.019		
Total	55.648	203			

APPENDIX M: TABLE M.4

RESULTS OF CLUSTER ANALYSIS: FEMALE CHARACTERS IN GENERAL PROGRAMS

Within Groups Variance Measures for Ten Solutions

Number of Clusters	Within Groups Sum of Squares
1	509.998
2	303.314
3	252.787
4	175.441
5	138.315
6	114.761
7	88.980
8	80.708
9	66.190
10	51.569

Analysis of Variance

Source	Sum of Squares	DF	Mean Square	F	P
Between	23.787	33			
B	22.541	7	3.220	56.909	.0001
Error (Bet)	1.471	26	0.057		
Within	65.584	238			
A	21.232	7	3.033	100.833	.0001
A x B	28.668	49	0.585	19.450	.0001
Error (Within)	5.475	192	0.030		
TOTAL	89.371	271			

APPENDIX P

Context of Sample Programs

APPENDIX P: THE TELEVISION PROGRAM

This appendix discusses some basic information about the programs* in which the characters included in this analysis were located.

The 775 major characters included in this analysis were found in 262 network, dramatic programs that were either television plays or televised feature filsm. Table P.1 presents the distribution of these programs on basic descriptive items. These items revealed that the style of these programs was predominantly realistic (94.3 percent) and that more than four out of five programs could be classified as plausible fiction. More than half of the programs were serious in tone (51.5 percent) and less than one-third were comic (32.1 percent).

Most of the programs, and consequently the characters (see Table P.1) were located in the United States (80.2 percent), were set in a time frame of the "general present" (79.8 percent) and in a urban locale (50.8 percent). Seven out of ten programs contained some violence and in only 15.6 percent of these programs was violence a minor aspect of the plot. Violence was the major focus of the plot in almost one-quarter of these programs (Table P.1).

The themes and aspects of life found in this sample of network dramatic television programs were ranked and listed in Table P.2. Examination of this table revealed that three of the four most prelevant

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*a more complete description of thes programs may be found in George Gerbner, Larry P. Gross, Michael F. Eleey, Nancy Tedesco, and Suzanne Fox, The Violence Profile, 1974 (The Annenberg School of Communications, University of Pennsylvania, 1974).

themes were home oriented -- Home (ranked #1), Close Relationships (ranked #2) and Domestic Arts (ranked #4). Violence was ranked as the third most important theme and appeared in 70.2 percent of the programs. Business and Financial Success were ranked 5th and 6th respectively. The least relevant themes in these programs were Physical Handicaps and Drugs.

APPENDIX P: Table P.1

Distribution of General Programs on
Selective Descriptive Items
(1969-- 1972)

Item	N	%	Item	N	%
Program Type			Program Style		
Crime	56	21.4	Realistic	247	94.3
Western	20	7.6	Other	15	5.7
Action-Adventure	40	15.3			
Other	146	55.7	Tone		
Substance			Comic	84	32.1
			Mixed	43	16.4
Implausivle	25	9.5	Serious	135	51.5
Plausible Fiction	219	83.6			
Actuality	8	3.1	Place		
Mixed	10	3.8			
			Cannot Code	3	1.1
Date			U.S. only	210	80.2
			U.S. & Other	15	5.7
Past	45	17.2	Only Other	34	13.0
Present	209	79.8			
Future	4	1.5	Setting - Habitat		
Other	4	1.5			
			Cannot Code	4	1.5
Setting - Social Class			Urban	133	50.8
			Small Town	39	14.9
Very Wealthy	21	8.0	Uninhabited	6	2.3
Mixed	239	91.2	Mixed	80	30.5
Very Poor	2	0.8			
Violence - Seriousness			Violence-Significance		
No Violence	78	29.8	No Violence	78	29.8
Humorous	19	7.3	Minor	41	15.6
Partly Humorous	29	11.1	Significant	80	30.5
Serious	136	51.9	Major Focus	63	24.0
Total	262	100.0			

APPENDIX P: TABLE P.2

Themes and Aspects of Life in General Programs
(1979 - 1972)

	N	%	Rank
All Programs	262	100.0	
Themes			
Nature	139	53.1	7
Supernatural	50	19.1	21
Science	122	46.6	11
Politics	64	24.4	17
Law Enforcement	127	48.5	10
Crime	135	51.5	8
Mass Communications	128	48.9	9
Business	144	55.0	5
Schools	76	29.0	16
Humanities	57	21.8	19
Domestic Arts	171	65.3	4
Historical Events	45	17.2	23
Religion	59	22.5	18
Financial Success	140	53.4	6
Close Relationships	189	72.1	2
Home	204	77.9	1
Minority Groups	103	39.3	12
Generational Relations	91	34.7	13.5
Armed Forces	55	21.0	20
Handicap	29	11.1	24
Physical Illness	91	34.7	13.5
Mental Illness	46	17.6	22
Drugs	26	9.9	25
Alcohol	81	30.9	15
Violence	184	70.2	3

APPENDIX V

Violence Roles

LEGEND FOR APPENDIX V: VIOLENCE ROLE TABLES

(1) For Cartoon programs, the "TOTAL" figures include "no sex" characters as well as "males" and "females."

(2) Chi Square significane tests were calculated for the 2 by 2 tables of being involved in violence or not being involved in violence by sex (see diagram below)

	MALES	FEMALES
INVOLVED IN VIOLENCE		
NOT INVOLVED IN VIOLENCE		

The results of this significance test are reported when this test was applicable. That is, if the table did not meet Chi Square criteria, the results were not reported.

(3) Terms:

Not Involved In Violence: character did not commit violence and also was not a victim.

Involved in Violence: Character either committed violence or was a victim (fatal or non-fatal)

Involved in Killing: Character either killed someone or was killed.

APPENDIX V: TABLE V.1

VIOLENCE ROLES BY ALL CHARACTERS BY YEAR
FOR GENERAL PROGRAMS
(1969 - 1972)

	TOTAL		MALES		FEMALES	
	N	%	N	%	N	%
1969 - 1972						
Totals	777	100.0	556	100.0	219	100.0
Non-Violents	482	62.0	307	55.2	175	79.9
Non-Victims	485	56.0	279	50.2	156	71.2
Not Involved in Violence	372	47.9	231	41.5	141	64.4
Violents	295	38.0	249	44.8	44	20.1
Victims	342	44.0	277	49.8	63	28.8
Involved in Violence	405	52.1	325	58.5	78	35.6
Killers	68	8.8	65	11.7	2	0.9
Killed	34	4.4	28	5.0	6	2.7
Involved in Killing	85	10.9	77	13.8	7	3.2
			Chi Square = 31.92; p .0001			
1969						
Totals	231	100.0	161	100.0	70	100.0
Non-Violents	146	63.2	93	57.8	53	75.7
Non-Victims	126	54.5	78	48.4	48	68.6
Not Involved in Violence	108	46.8	64	39.8	44	62.9
Violents	85	36.8	68	42.2	17	24.3
Victims	105	45.5	83	51.6	22	31.4
Involved in Violence	123	53.2	97	60.2	26	37.1
Killers	13	5.6	13	8.1	0	0.0
Killed	6	2.6	5	3.1	1	1.4
Involved in Killing	18	7.8	17	10.6	1	1.4
			Chi Square = 9.56; p=.0020			
1970						
Totals	133	100.0	91	100.0	34	100.0
Non-Violents	81	60.9	54	54.5	27	79.4
Non-Victims	74	55.6	49	49.5	25	73.5
Not Involved in Violence	69	51.9	46	46.5	23	67.6
Violents	52	39.1	45	45.5	7	20.6
Victims	59	44.4	50	50.5	9	26.5
Involved in Violence	64	48.1	53	53.5	11	32.4
Killers	11	8.3	10	10.1	1	2.0
Killed	8	6.0	5	5.1	3	8.8
Involved in Killing	15	11.3	12	12.1	3	8.8
			Chi Square = 3.74; p = .0530			

APPENDIX V: TABLE V.1 continued

VIOLENCE ROLES BY ALL CHARACTERS BY YEAR
FOR GENERAL PROGRAMS
(1969 - 1972)

	TOTAL		MALES		FEMALES	
	N	%	N	%	N	%
1971						
Totals	188	100.0	135	100.0	51	100.0
Non-Violents	115	61.2	74	54.8	41	81.4
Non-Victims	107	56.9	73	54.1	34	66.7
Not Involved in Violence	87	46.3	57	42.2	30	58.8
Violents	73	38.8	61	45.2	10	19.6
Victims	81	43.1	62	45.9	17	33.3
Involved in Violence	101	53.7	78	57.8	21	41.2
Killers	21	11.2	20	14.8	0	0.0
Killed	7	3.7	6	4.4	1	2.0
Involved in Killing	24	12.8	22	16.3	1	2.0
			Chi Square = 3.46; p=.0630			
1972						
Totals	225	100.0	161	100.0	64	100.0
Non-Violents	140	62.2	86	53.4	54	84.4
Non-Victims	128	56.9	79	49.1	49	76.6
Not Involved in Violence	108	48.0	64	39.8	44	68.8
Violents	85	37.8	75	46.6	10	15.6
Victims	97	43.1	82	50.9	15	23.4
Involved in Violence	117	52.0	97	60.2	20	31.3
Killers	23	10.2	22	13.7	1	1.6
Killed	13	5.8	12	7.5	1	1.6
Involved in Killing	28	12.4	26	16.1	2	3.1
			Chi Square = 14.29; p=.0002			

APPENDIX V: TABLE V.2

VIOLENCE ROLES BY PROGRAM TYPE
FOR GENERAL PROGRAMS
(1969 - 1972)

	TOTAL		MALES		FEMALES	
	N	%	N	%	N	%
ACTION PROGRAM						
Totals	363	100.0	302	100.0	59	100.0
Non-Violents	142	39.1	104	34.4	38	64.4
Non-Victims	120	33.1	94	31.1	26	44.1
Not Involved in Violence	79	21.8	57	18.9	22	37.3
Violents	221	60.9	198	65.6	21	35.6
Victims	243	66.9	208	68.9	33	55.9
Involved in Violence	284	78.2	245	81.1	37	62.7
Killers	59	16.3	57	18.9	1	1.7
Killed	25	6.9	23	7.6	2	3.4
Involved in Killing	72	19.8	68	22.5	3	5.1
NON ACTION PROGRAM						
Totals	414	100.0	254	100.0	160	100.0
Non-Violents	340	82.1	203	79.9	137	85.6
Non-Victims	315	76.1	185	72.8	130	81.2
Not Involved in Violence	293	70.8	174	68.5	119	74.4
Violents	74	17.9	51	20.1	23	14.4
Victims	99	23.9	69	27.2	30	18.7
Involved in Violence	121	29.2	80	31.5	41	25.6
Killers	9	2.2	8	3.1	1	0.6
Killed	9	2.2	5	2.0	4	2.5
Involved in Killing	13	3.1	9	3.5	4	2.5

APPENDIX V: TABLE V.3

VIOLENCE ROLES BY HUMANITY
FOR GENERAL PROGRAMS
(1969 - 1972)

	TOTAL		MALES		FEMALES	
	N	%	N	%	N	%
HUMAN CHARACTERS						
Totals	766	100.0	550	100.0	215	100.0
Non-Violents	474	61.9	302	54.9	172	80.0
Non-Victims	430	56.1	277	50.4	153	71.2
Not Involved in Violence	368	48.0	230	41.8	138	64.2
Violents	292	38.1	248	45.1	43	20.0
Victims	336	43.9	273	49.6	62	28.8
Involved in Violence	398	52.0	320	58.2	77	35.8
Killers	67	8.7	65	11.8	2	0.9
Killed	34	4.4	28	5.1	6	2.8
Involved in Killing	84	11.0	77	14.0	7	3.3
			Chi Square = 30.09; p .0001			
NON HUMAN CHARACTERS						
Totals	11	100.0	6	100.0	4	100.0
Non-Violents	8	72.7	5	83.3	3	75.0
Non-Victims	5	45.5	2	33.3	3	75.0
Not Involved in Violence	4	36/4	1	16.7	3	75.0
Violents	3	27.3	1	16.7	1	25.0
Victims	6	54.5	4	66.7	1	25.0
Involved in Violence	7	63.6	5	83.3	1	25.0
Killers	1	9.1	0	0.0	0	0.0
Killed	0	0.0	0	0.0	0	0.0
Involved in Killing	1	9.1	0	0.0	0	0.0
			p = .1191 (Fisher Test)			

APPENDIX V: TABLE V.4

VIOLENCE ROLES BY MARITAL STATUS
FOR GENERAL PROGRAMS
(1969 - 1972)

	TOTAL		MALES		FEMALES	
	N	%	N	%	N	%
NOT MARRIED						
Totals	442	100.0	342	100.0	99	100.0
Non-Violents	224	55.2	169	49.4	75	75.8
Non-Victims	226	51.1	164	48.0	62	62.6
Not Involved in Violence	183	41.4	128	37.4	55	55.6
Violents	198	44.8	173	50.6	24	24.2
Victims	216	48.9	178	52.0	37	37.4
Involved in Violence	259	58.6	214	62.6	44	44.4
Killers	42	9.5	41	12.0	1	1.0
Killed	20	4.5	15	4.4	5	5.1
Involved in Killing	54	12.2	48	14.0	6	6.1
			Chi Square = 9.66; p=.0019			
MARRIED						
Totals	292	100.0	180	100.0	112	100.0
Non-Violents	214	73.3	121	67.2	93	83.0
Non-Victims	188	64.4	100	55.6	88	78,6
Not Involved in Violence	172	58.9	92	51.1	80	71.4
Violents	78	26.7	59	32.8	19	17.0
Victims	104	35.6	80	44.4	24	21.4
Involved in Violence	120	41.1	88	48.9	32	28.6
Killers	19	6.5	18	10.0	1	0.9
Killed	10	3.4	9	5.0	1	0.9
Involved in Killing	23	7.9	22	12.2	1	0.9
			Chi Square = 10.95; p=.0009			

APPENDIX V: TABLE V.5

VIOLENCE ROLES BY EMPLOYMENT
FOR GENERAL PROGRAMS
(1969 - 1972).

	TOTAL		MALES		FEMALES	
	N	%	N	%	N	%
Employed						
Totals	422	100.0	355	100.0	87	100.0
Non-Violents	261	59.0	196	55.2	65	74.7
Non-Victims	252	57.0	192	54.1	60	69.0
Not Involved in Violence	208	47.1	155	43.7	55	60.9
Violents	181	41.0	159	44.8	22	25.3
Victims	190	43.0	163	45.9	27	31.0
Involved in Violence	234	52.9	200	56.3	34	39.1
Killers	41	9.3	40	11.3	1	1.1
Killed	18	4.1	15	4.2	3	3.4
Involved in Killing	49	11.1	45	12.7	4	4.6
Not Employed						
Totals	335	100.0	201	100.0	132	100.0
Non-Violents	221	66.0	111	55.2	110	83.3
Non-Victims	183	54.6	87	43.3	96	72.7
Not Involved in Violence	164	49.0	76	37.8	88	66.7
Violents	114	34.0	90	44.8	22	16.7
Victims	152	45.4	114	56.7	36	27.3
Involved in Violence	171	51.0	125	62.2	44	33.3
Killers	27	8.1	25	12.4	1	0.8
Killed	16	4.8	13	6.5	3	2.3
Involved in Killing	36	10.7	32	15.9	3	2.3

APPENDIX V: TABLE V.6

VIOLENCE ROLES BY NATIONALITY
FOR GENERAL PROGRAMS
(1969 - 1972)

	TOTAL		MALES		FEMALES	
	N	%	N	%	N	%
AMERICAN (U.S. NATIONALITY)						
Totals	664	100.0	474	100.0	190	100.0
Non-Violents	427	64.3	271	57.2	156	82.1
Non-Victims	394	59.3	252	53.2	142	74.7
Not Involved in Violence	338	50.9	210	44.3	128	67.4
Violents	237	35.7	203	42.8	34	17.9
Victims	270	40.7	222	46.8	48	25.3
Involved in Violence	326	49.9	264	55.7	62	32.6
Killers	52	7.8	51	10.8	1	0.5
Killed	21	3.2	16	3.4	5	2.6
Involved in Killing	64	9.6	58	12.2	6	3.2
			Chi Square = 27.96; p .0001			
NON-AMERICAN (NOT U.S. NATIONALITY)						
Totals	86	100.0	65	100.0	21	100.0
Non-Violents	40	46.5	27	41.5	13	61.9
Non-Victims	29	33.7	19	29.2	10	47.6
Not Involved in Violence	24	27.9	15	23.1	9	42.9
Violents	46	53.5	38	58.5	8	38.1
Victims	57	66.3	46	70.8	11	52.4
Involved in Violence	62	72.1	50	76.9	12	57.1
Killers	14	16.3	13	20.0	1	4.8
Killed	11	12.8	10	15.4	1	4.8
Involved in Killing	18	20.9	17	26.2	1	4.8
			Chi Square = 2.18; p=.1397			

APPENDIX V: TABLE V.7

VIOLENCE ROLES BY RACE
FOR GENERAL PROGRAMS
(1969 - 1972)

	TOTAL		MALES		FEMALES	
	N	%	N	%	N	%
WHITE RACE						
Totals	704	100.0	498	100.0	206	100.0
Non-Violents	436	61.9	272	54.6	164	79.6
Non-Victims	398	56.5	251	50.4	147	71.4
Not Involved in Violence	340	48.3	208	41.8	132	64.1
Violents	268	38.1	226	45.4	42	20.4
Victims	306	43.5	247	49.6	59	28.6
Involved in Violence	364	51.7	290	58.2	74	35.9
Killers	58	8.2	56	11.2	2	1.0
Killed	27	3.8	21	4.2	6	2.9
Involved in Killing	72	10.2	65	13.1	7	3.4
			Chi Square = 28.16; p .0001			
OTHER RACE						
Totals	65	100.0	55	100.0	10	100.0
Non-Violents	41	63.1	32	58.2	9	90.0
Non-Victims	35	53.8	28	50.9	7	70.0
Not Involved in Violence	30	46.2	23	41.8	7	70.0
Violents	24	36.9	23	41.8	1	10.0
Victims	30	46.2	27	49.1	3	30.0
Involved in Violence	35	53.8	32	58.2	3	30.0
Killers	9	13.8	9	16.4	0	0.0
Killed	7	10.8	7	10.8	0	0.0
Involved in Killing	12	18.5	12	21.8	0	0.0
			Chi Square = 1.69; p=.1937			

APPENDIX V: TABLE V.8

VIOLENCE ROLES BY ROLE (PART)
FOR GENERAL PROGRAMS
(1969 - 1972)

	TOTAL		MALES		FEMALES	
	N	%	N	%	N	%
LIGHT-COMIC ROLE (PART)						
Totals	148	100.0	91	100.0	56	100.0
Non-Violents	122	82.4	75	82.4	47	83.9
Non-Victims	112	75.7	65	71.4	47	83.9
Not Involved in Violence	103	69.6	61	67.0	42	75.0
Violents	26	17.6	16	17.6	9	16.1
Victims	36	24.3	26	28.6	9	16.1
Involved in Violence	45	30.4	30	33.0	14	25.0
Killers	2	1.4	2	2.2	0	0.0
Killed	0	0.0	0	0.0	0	0.0
Involved in Killing	2	1.4	2	2.2	0	0.0
			Chi Square = .70; (ns)			
NEITHER COMIC NOR SERIOUS ROLE (PART)						
Totals	181	100.0	115	100.0	66	100.0
Non-Violents	139	76.8	84	73.0	55	83.3
Non-Victims	127	70.2	70	60.9	57	86.4
Not Involved in Violence	120	66.3	66	57.4	54	81.8
Violents	42	23.2	31	27.0	11	16.7
Victims	54	29.8	45	39.1	9	13.6
Involved in Violence	61	33.7	49	42.6	12	18.2
Killers	2	1.1	2	1.7	0	0.0
Killed	2	1.1	2	1.7	0	0.0
Involved in Killing	4	2.2	4	3.5	0	0.0
			Chi Square = 10.13; p=.0015			
SERIOUS ROLE (PART)						
Totals	448	100.0	350	100.0	97	100.0
Non-Violents	221	49.3	148	42.3	73	75.3
Non-Victims	196	43.7	144	41.1	52	53.6
Not Involved in Violence	149	33.3	104	29.7	45	46.4
Violents	227	50.7	202	57.7	24	24.7
Victims	252	56.2	206	58.9	45	46.4
Involved in Violence	299	66.7	246	70.3	52	53.6
Killers	64	14.3	61	17.4	2	2.1
Killed	32	7.1	26	7.4	6	6.2
Involved in Killing	79	17.6	71	21.3	7	7.2
			Chi Square = 8.77; p=.0031			

APPENDIX V: TABLE V.9

VIOLENCE ROLES BY CHARACTER TYPE
FOR GENERAL PROGRAMS
(1969 - 1972)

	TOTAL		MALES		FEMALES	
	N	%	N	%	N	%
GOOD GUY						
Totals	443	100.0	314	100.0	128	100.0
Non-Violents	287	64.8	180	57.3	107	83.6
Non-Victims	254	57.3	161	51.3	93	72.7
Not Involved in Violence	220	49.7	134	42.7	86	67.2
Violents	156	35.2	134	42.7	21	16.4
Victims	189	42.7	153	48.7	35	27.3
Involved in Violence	223	50.3	180	57.3	42	32.8
Killers	18	4.1	18	5.7	0	0.0
Killed	7	1.6	4	1.3	3	2.3
Involved in Killing	24	5.4	21	6.7	3	2.3
			Chi Square = 20.89, p .0001			
NEITHER GOOD GUY NOR BAD GUY						
Totals	238	100.0	156	100.0	81	100.0
Non-Violents	171	71.8	106	67.9	65	80.2
Non-Victims	149	62.6	91	58.3	58	71.6
Not Involved in Violence	133	55.9	80	51.3	53	65.4
Violents	67	28.2	50	32.1	16	19.8
Victims	89	37.3	65	41.7	23	28.4
Involved in Violence	105	44.1	76	48.7	28	34.6
Killers	20	8.4	18	11.5	1	1.2
Killed	13	5.5	10	6.4	3	3.7
Involved in Killing	26	10.9	22	14.1	3	3.7
			Chi Square = 3.78; p=.0519			
BAD GUY						
Totals	96	100.0	86	100.0	10	100.0
Non-Violents	24	25.0	21	24.4	3	30.0
Non-Victims	32	33.3	27	31.4	5	50.0
Not Involved in Violence	19	19.8	17	19.8	2	20.0
Violents	72	75.0	65	75.6	7	70.0
Victims	64	66.7	59	68.6	5	50.0
Involved in Violence	77	80.2	69	80.2	8	80.0
Killers	30	31.2	29	33.7	1	10.0
Killed	14	14.6	14	16.3	0	0.0
Involved in Killing	35	36.5	34	39.5	1	10.0

APPENDIX V: TABLE V.10

VIOLENCE ROLES BY SUCCESS
FOR GENERAL PROGRAMS
(1969 - 1972)

	TOTAL		MALES		FEMALES	
	N	%	N	%	N	%
SUCCESSFUL						
Totals	335	100.0	238	100.0	96	100.0
Non-Violents	297	61.8	129	54.2	78	81.2
Non-Victims	193	57.6	123	51.7	70	72.9
Not Involved in Violence	167	49.9	100	42.0	67	69.8
Violents	128	38.2	109	45.8	18	18.8
Victims	142	42.4	115	48.3	26	27.1
Involved in Violence	168	50.1	138	58.0	29	30.2
Killers	18	5.4	17	7.1	0	0.0
Killed	2	0.6	1	0.4	1	1.0
Involved in Killing	20	6.0	18	7.6	1	1.0
			Chi Square = 20.01; p .0001			
NEITHER SUCCESSFUL NOR UNSUCCESSFUL						
Totals	304	100.0	210	100.0	93	100.0
Non-Violents	221	72.7	143	68.1	78	83.9
Non-Victims	191	92.8	120	57.1	71	76.3
Not Involved in Violence	167	54.9	105	50.0	62	66.7
Violents	83	27.3	67	31.9	15	16.1
Victims	113	37.2	90	42.9	22	23.7
Involved in Violence	137	45.1	105	50.0	31	33.3
Killers	17	5.6	17	8.1	0	0.0
Killed	8	2.6	7	3.3	1	1.1
Involved in Killing	20	6.6	19	9.0	1	1.0
			Chi Square = 6.58; p = .0103			
UNSUCCESSFUL						
Totals	135	100.0	106	100.0	29	100.0
Non-Violents	52	38.5	34	32.1	18	62.1
Non-Victims	50	37.0	35	33.0	15	51.7
Not Involved in Violence	37	27.4	25	23.6	12	41.4
Violents	83	61.5	72	67.9	11	37.9
Victims	85	63.0	71	67.0	14	48.3
Involved in Violence	98	72.6	81	76.4	17	58.6
Killers	33	24.4	31	29.2	2	6.9
Killed	24	17.8	20	18.9	4	13.8
Involved in Killing	45	33.3	40	37.7	5	17.2
			Chi Square = 2.78; p=.0952			

APPENDIX V: TABLE V.11

VIOLENCE ROLES BY OVERALL HAPPINESS
FOR GENERAL PROGRAMS
(1969 - 1972)

	TOTAL		MALES		FEMALES	
	N	%	N	%	N	%
HAPPY						
Totals	233	100.0	152	100.0	81	100.0
Non-Violents	176	75.5	108	71.1	68	84.0
Non-Victims	152	65.2	89	58.6	63	77.8
Not Involved in Violence	146	62.7	85	55.9	61	75.3
Violents	57	24.5	44	28.9	13	16.0
Victims	81	34.8	63	41.4	18	22.2
Involved in Violence	87	37.3	67	44.1	20	24.7
Killers	6	2.6	6	3.9	0	0.0
Killed	2	0.9	1	0.7	1	1.2
Involved in Killing	8	3.4	7	4.6	1	1.2
			Chi Square = 7.68; p =.0056			
NEITHER HAPPY NOR UNHAPPY						
Totals	437	100.0	316	100.0	119	100.0
Non-Violents	267	61.1	174	55.1	93	78.2
Non-Victims	245	56.1	162	51.3	83	69.7
Not Involved in Violence	199	45.5	128	40.5	71	59.7
Violents	170	38.9	142	44.9	26	21.8
Victims	192	43.9	154	48.7	36	30.3
Involved in Violence	238	54.5	188	59.5	48	40.3
Killers	38	8.7	37	11.7	0	0.0
Killed	14	3.2	13	4.1	1	0.8
Involved in Killing	42	9.6	40	12.7	1	0.8
			Chi Square = 12.02; p=.0005			
UNHAPPY						
Totals	103	100.0	85	100.0	18	100.0
Non-Violents	37	35.9	24	28.2	13	72.2
Non-Victims	38	36.9	28	32.9	10	55.6
Not Involved in Violence	27	26.2	18	21.2	9	50.0
Violents	66	64.1	61	71.8	5	27.8
Victims	65	63.1	57	67.1	8	44.4
Involved in Violence	76	73.8	67	78.8	9	50.0
Killers	23	22.3	21	24.7	2	11.1
Killed	16	15.5	12	14.1	4	22.2
Involved in Killing	33	32.0	28	32.9	5	27.8
			Chi Square = 4.98; p=.0257			

APPENDIX V: TABLE V.12

VIOLENCE ROLES BY SOCIAL AGE
FOR GENERAL PROGRAMS
(1969 - 1972)

	TOTAL		MALES		FEMALES	
	N	%	N	%	N	%
CHILD-ADOLESCENT						
Totals	47	100.0	36	100.0	11	100.0
Non-Violents	36	76.6	26	72.2	10	90.0
Non-Victims	27	57.4	18	50.0	9	81.8
Not Involved in Violence	27	57.4	18	50.0	9	81.8
Violents	11	23.4	10	27.8	1	9.1
Victims	20	42.6	18	50.0	2	18.2
Involved in Violence	20	42.6	18	50.0	2	18.2
Killers	1	2.1	1	2.8	0	0.0
Killed	0	0.0	0	0.0	0	0.0
Involved in Killing	1	2.1	1	2.8	0	0.0
YOUNG ADULT						
Totals	196	100.0	120	100.0	76	100.0
Non-Violents	107	54.6	51	42.5	56	73.7
Non-Victims	92	46.9	46	38.3	46	60.5
Not Involved in Violence	77	39.3	36	30.0	41	53.9
Violents	89	45.4	69	57.5	20	26.3
Victims	104	53.1	74	61.7	30	39.5
Involved in Violence	119	60.7	84	70.0	35	46.1
Killers	15	7.7	14	11.7	1	1.3
Killed	6	3.1	3	2.5	3	3.9
Involved in Killing	20	10.2	16	13.3	4	5.4
			Chi Square = 10.21; p=.0014			
SETTLED ADULT						
Totals	460	100.0	349	100.0	111	100.0
Non-Violents	291	63.3	198	56.7	93	83.8
Non-Victims	275	59.8	186	53.3	89	80.2
Not Involved in Violence	233	50.7	154	44.1	79	71.2
Violents	169	36.7	151	43.3	18	16.2
Victims	185	40.2	163	46.7	22	19.8
Involved in Violence	227	49.3	195	55.9	32	28.8
Killers	45	9.8	44	12.6	1	0.9
Killed	20	4.3	18	5.2	2	1.8
Involved in Killing	53	11.5	51	14.6	2	1.8
			Chi Square = 23.57; p .0001			

APPENDIX V: TABLE V.12 continued

VIOLENCE ROLES BY SOCIAL AGE
FOR GENERAL PROGRAMS
(1969 - 1972)

	TOTAL		MALES		FEMALES	
	N	%	N	%	N	%
OLD						
Totals	42	100.0	30	100.0	12	100.0
Non-Violents	30	71.4	19	63.3	11	91.7
Non-Victims	27	64.3	19	63.3	8	66.7
Not Involved in Violence	23	54.8	15	50.0	8	66.7
Violents	12	28.6	11	36.7	1	8.3
Victims	15	35.7	11	36.7	4	33.3
Involved in Violence	19	45.2	15	50.0	4	33.3
Killers	2	4.8	2	6.7	0	0.0
Killed	3	7.1	2	6.7	1	8.3
Involved in Killing	4	9.5	3	10.0	1	8.3
			Chi Square = 0.41 (ns)			
CANNOT CODE SOCIAL AGE						
Totals	32	100.0	21	100.0	9	100.0
Non-Violents	18	56.3	13	61.9	5	55.6
Non-Victims	14	43.8	10	47.6	4	44.4
Not Involved in Violence	12	37.5	8	38.1	4	44.4
Violents	14	43.8	8	38.1	4	44.4
Victims	18	56.3	11	52.4	5	55.6
Involved in Violence	20	62.5	13	61.9	5	55.6
Killers	5	15.6	4	19.0	0	0.0
Killed	5	15.6	5	23.8	0	0.0
Involved in Killing	7	21.9	6	28.6	0	0.0