Structural Features Content Analysis Project
DATE: SEPTEMBER 12, 1997

<u>CODING MANUAL: TIMEPOINT VARIABLES</u>

<u>INSTRUCTIONS:</u>

1. Identify timepoint(s) to code by consulting either the list of Reliability Timepoints or the list of Individual Coder Timepoints. Follow the instructions on that list. If you have questions, contact Cheryl Bracken.

2. Take the tape, and if appropriate the list of Reliability Timepoints, to the graduate editing room (first floor Annenberg -- the access code is 125).

3. Choose a VCR/monitor based on the following list of priority (i.e., use the first VCR/monitor on this list that is not already being used):

    Bench 3 - Right monitor
    Bench 1 - Left monitor
    Bench 1 - Right monitor
    Bench 4 - Left monitor
    Bench 4 - Right monitor
    Bench 6 - Left monitor
    Bench 6 - Right monitor
    Bench 5 - Left monitor
    Bench 5 - Right monitor
    Bench 3 - Left monitor [as of July 1997 this deck is allowing the tape to "slip"; do not use it]

    It may be necessary to reserve VCR/monitor(s) for the time you will be using them. There is a reservation sheet posted outside of the room.

4. Turn on the monitor and the VCR. Before inserting the tape into the machine, copy from the tape label the information requested at the beginning of the Coding Sheet.

5. Insert the tape into the machine and rewind the tape to the beginning.

6. Make sure you are familiar with all of the Guidelines for Using the Video Equipment and General Rules listed below. Reread them if necessary.

7. Complete the Coding Sheet **<u>CAREFULLY</u>**; read and reread the DEFINITIONS and NOTES in this Coding Manual for each question, and consult the glossary of terms (the complete glossary is a separate document), as you code. If you have questions contact Jennifer Snyder.

<u>GUIDELINES FOR USING VIDEO EQUIPMENT:</u>

1. The "Reset" button is on the upper left or upper right corner of the machine. Use this button when the coding sheet instructs you to set the counter to zero.

2. DO NOT KEEP ONE IMAGE PAUSED ON THE SCREEN LONGER THAN NECESSARY. If the machine is kept in pause mode for a certain amount of time, it will stop automatically to avoid excess wear on the tape, and you will risk losing the exact starting point for coding.

3. Use the knob to "jog" and "shuttle" through the tape. DO NOT USE THE "FAST-FORWARD" OR "REWIND" BUTTONS unless you are finished coding. These functions are more likely to strain the tape and cause "slippage" in the time-counter. Also USE "PAUSE" RATHER THAN "STOP" -- again, this lessens the risk of straining the tape and of losing the exact starting point.

4. Avoid switching directions (forward to reverse) suddenly or repeatedly switching from "jog" to "shuttle" modes.

5. As you move slowly through the tape, you will notice horizontal lines that serve as dividers between frames. Keep in mind that a frame is complete only when those dividers are not visible. When looking for a complete frame, move the knob slightly forward or back until the divider disappears.

GENERAL RULES [READ AND REREAD THESE OFTEN!!!]

1. If you can not easily decide how to code something, first reread all of the relevant DEFINITIONS and NOTES in the coding manual, then reread these General Rules to see if one or more of them applies. If you still can not easily decide how to code, CONTACT JENNIFER SNYDER AND DESCRIBE THE GENERAL PROBLEM (DO NOT DESCRIBE THE SPECIFIC PROBLEM; DO NOT CONSULT ANY OTHER CODER(S). If you can not reach JENNIFER, write a complete description of the problem/issue and staple it to the back of the coding sheet. Note the problem on the appropriate space of the coding sheet.

2. A formal feature (including a credit, graphic, id logo, program segment, etc.) begins with the first frame in which the feature appears in a complete, "normal", "faded in" image and ends with the last frame in which the feature appears in a complete, "normal", "not faded out" image. Both the image and the specific formal feature must be complete, "normal", and "faded in"/"not faded out". Unless specifically instructed to do so, DO NOT CODE VARIABLES THAT OCCUR IN TRANSITIONS between one image and another or an image and a blank screen - instead move the tape forward past the transition.

3. DO NOT reset the timer to zero unless the coding sheet specifically instructs you to do so.

4. Do not use the television content or form that precedes or follows the exact 10 second interval selected for coding to answer any coding items unless you are specifically instructed to do so.

5. For variables in which hours, minutes, and seconds, but not frames are requested, round to the nearest second: if the frame number is 15 or above, round up to the next second; if the frame number is 14 or below, round down to the previous second.

6. ALL elements of a program or program segment must be interrupted ("go away") in order to code a program interruption or end of program segment as having occurred (i.e., that a new segment has begun).

7. Content that is animated should be coded just as live action content is. For example, camera movement, camera shot length, music, special visual effects, special audio effects, etc. all can exist in animation, even if they are created in a different way. Therefore, all general rules and notes that apply to live action also apply to animation.

8. If there are two or more separate pictures (simultaneous video pictures) on the screen, code variables in the individual pictures unless a response option "Simultaneous video pictures" is offered or the definitions and notes for the variable instruct otherwise.

9. If the screen contains only ONE picture and it does not occupy the entire screen, code variables within that picture.

    Images can naturally contain other images (as when a television is shown in the background) -- these background images should not be considered separately.

    In cases where two pictures appear in the same space on the screen (e.g., in music video when two different views of an artist are shown, overlapping each other), if one of the pictures appears to be dominant, code only that picture. If neither picture is dominant, DO NOT consider changes in the individual pictures to apply to the overall image.

10. For transitions other than cuts (e.g., fades, dissolves, wipes, etc.) consider the end of the first shot to be the last frame during which a completely unchanged, normal image appears; the next shot begins on the first frame during which all indications of the transition are gone and a normal image appears; all frames between these two constitute the duration of the transition.

    Unless specifically instructed to do so, DO NOT code variables for images during these transitions. For example, if the first frame of the 10 second interval is in the middle of a transition, instead of coding that frame move to the first normal image following that frame and code that image.

11. Do not code camera movements that are so subtle and brief that they can not be clearly identified as actual camera movements.

12. For all variables that record durations of structural features, note that the coded durations will always be one frame less than the actual durations. So if an inter-segment interval is just one frame in duration, proper coding would be to record the duration as zero frames.

GLOSSARY OF SELECTED TERMS [READ AND REREAD THESE OFTEN!!!]
(A separate document contains a complete glossary)

Anchor frame - the frame that follows the first cut (not dissolve or other transition) that follows the timepoint frame; it is used to avoid problems due the tape counter slipping as a result of moving the tape back and forth during coding.
Timepoint frame - the frame that begins the 10 second interval used for coding a given randomly selected timepoint value.
Frame - an individual photograph on a video tape; when a tape is played at normal speed 30 frames are shown in rapid succession during every second, creating the illusion of motion.
Image - the contents of the entire viewing screen.
Picture - a self-contained, bordered representation of objects, entities, etc.; there may be more than one picture in a given image.
Response option - a specific value among a set of exhaustive and mutually exclusive values that the coder selects when coding a variable by placing an "x" or a number in the appropriate space.
Screen - the physical border that encloses the image on a television set.
Variable - an operationalization of a concept that varies, with an exhaustive and mutually exclusive set of values represented by response options. Also referred to as "item" or "question".

CODING SHEET 2:
TIMEPOINT VARIABLES

Date of coding: _____

Name of coder:_____

Date of entry: _____

_____

Sampling information [Copy from tape label]

TAPE#: __ __ __ __

Recorded on: MOnth: __ __   DaTe: __ __   YeaR: 9 5

DAY of week:
(1.) Sunday   _____ [1]
(2.) Monday   _____ [2]
(3.) Tuesday   _____ [3]
(4.) Wednesday   _____ [4]
(5.) Thursday   _____ [5]
(6.) Friday   _____ [6]
(7.) Saturday   _____ [7]

Time: HOUR: __ __   AM / PM (circle one)

CHANNEL: _____

[Copy from table of random time points:]

INTERVal #: _____ [1-8]   Hours:__ __   Minutes: __ __   Seconds: __ __
_____
****
INSTRUCTIONS FOR LOCATING TIMEPOINT

1. Make sure tape is rewound to beginning.
2. Move the tape forward to the frame that follows the first cut (a complete image change between one frame and another, not a dissolve or other transition) in the recording (use the editing wheel to make sure you watch all of the images at the very beginning of the tape; move to the frame that follows the first cut even if the image at that frame is flawed because it is so close to the beginning of the recording; do not consider the first frame of the recording itself to be a cut; the transition from a blue screen with date/time/channel of the recording to the recording itself should be considered the first cut; a complete transition from blank screen to full image or full image to blank screen is a cut).
3. Set counter to zero (i.e., 00:00:00:00).
4. Move the tape forward exactly one minute (i.e., until counter reads 00:01:00:00).
5. Set counter to zero.
6. IF YOU ARE DOING RELIABILITY CODING:
Check the list of random timepoints for the tape you are coding.
** If someone else has filled in the location of anchor frame and descriptions of anchor and timepoint frames, you can press stop and then fast forward to move the tape to the timepoint frame. Be sure to confirm that you have identified the same exact frame as the person who filled out the form. If the location of an anchor frame that you find is different than the one written on the list of random timepoints, use the location written on the list, rather than the location you've identified. IF YOU CANNOT FIND THE CORRET IMAGE NOTIFY

CHERYL BRACKEN IMMEDIATELY!! Code variable 1 using information from the list of timepoints, then skip to variable 2 and continue coding.

** If no one has filled in the location of anchor frame and descriptions of anchor and timepoint frames, continue with these instructions.

7. Move the tape forward to the exact random time point from the list of timepoints you are using. NOTE: The list of random time points lists only minutes and seconds, not frames. Therefore, at every starting timepoint, the last two digits on the counter (the frame counter) should be zero (00).

8. Set counter to zero.

9. Play the next 10 seconds of tape.

10. Code variable 1and then follow the instructions after variable 1.

1. How many segment genres in 10 seconds?

_____[1] One [follow appropriate instructions below]

_____[2] Two [follow appropriate instructions below]

_____[3] Three or more [follow appropriate instructions below]

FULL QUESTION:

How many different segment genres are contained within the 10 second?

DEFINITIONS & EXAMPLES:

Segment - uninterrupted portion of one programming element (e.g., program, advertisement, promotional announcement, public service announcement, or bumper); segments are typically separated by inter-segment intervals, which typically are short periods during which the screen is black and no sound is heard (although the inter-segment interval sometimes is quite short or even nonexistent, in which case only a cut separates segments).

Segment genre - a category of programming element. The particular types are defined under variable 2.

NOTES:

- • In any 10 second interval there may be more segments than segment genres (e.g., two commercials in a row represent two segments but only one segment genre).
- • A technical mistake that causes a very brief appearance of part of a segment (e.g., a commercial not scheduled to be shown) should not be considered a separate segment.
- • Distinct portions of a segment that are nevertheless part of the segment should not be coded as a separate segment. This includes, for example, a miscellaneous program-related element, the end of a commercial in which information for ordering a product is shown, or a presentation at the end of segment of news describing what is "coming up next.
- • Note that a program bumper is a specific type of segment genre and therefore should be coded as a separate segment genre.

_____

INSTRUCTIONS FOR LOCATING TIMEPOINT (CONTINUED)

IF THERE IS ONE SEGMENT GENRE IN 10 SECOND INTERVAL:

1. Move the tape to zero. This is the TIMEPOINT FRAME and all variables in this Coding Sheet will be based on this exact timepoint.

2. Move the tape forward to the frame that follows the first cut that follows this timepoint frame -- this is the ANCHOR FRAME for the timepoint frame (remember that a cut is a complete image change between one frame and another, not a dissolve or other transition; a complete transition from blank screen to full image or full image to blank screen is a cut).

3. Record the minutes, seconds, and frames of this anchor frame below, and if the timepoint came from the list of Reliability Timepoints record it on that list as well.

LOCATION OF ANCHOR FRAME FOR THIS TIMEPOINT

Anchor frame: __ __ minutes   __ __ seconds   __ __ frames

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4. FOR RELIABILITY CODING: If no coder has filled in the information on the list of Reliability Timepoints, write your anchor frame, a brief description of the image, and your initials in the spaces provided.
5. Go to question 2.

IF THERE ARE TWO SEGMENT GENRES IN 10 SECOND INTERVAL:
1. Move the tape to the last frame of the segment genre that was in progress at the random time point.
2. Reset counter to zero.
3. Move the tape back 20 seconds.
4. Reset timer to zero.
5. Play the next 10 seconds of tape.
  * If there is only one segment genre in these 10 seconds follow the instructions in the previous section for "If there is one segment genre in 10 second interval";
  * If there are two segment genres in these 10 seconds go back to instruction 1directly above.
  * If there are three or more segment genres in these 10 seconds go to the instructions below for "If there are three or more segment genres in 10 second interval"

IF THERE ARE THREE OR MORE SEGMENT GENRES IN 10 SECOND INTERVAL:
1. Move tape to the first frame of the segment genre in progress at the random time point.
2. Reset timer to zero.
3. You will need to code only this segment genre even though it is less than 10 seconds long (most likely a bumper, station identification, or promotional spot). Complete variable 1a below.

1a. Duration of segment genre to be coded?
       __ __ seconds   __ __ frames

4. Now that one segment genre has been identified for coding, follow the instructions in the previous section for "If there is one segment genre in 10 second interval"

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10 SECOND INTERVAL VARIABLES

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2. What is the segment genre?
Comedy
_____ [01] Situation comedy   (Title:_____)
_____ [02] Other   (Describe/Title:_____)

Drama
_____ [03] Medical drama   (Title:_____)

_____ [04] Crime/legal/mystery drama   (Title:_____)
_____ [05] Science fiction/fantasy/horror   (Title:_____)
_____ [06] Other   (Describe/Title:_____)

Serial
_____ [07] Daytime soap opera   (Title:_____)
_____ [08] Prime time soap opera   (Title:_____)

Movie
_____ [09] TV movie   (Title:_____)
_____ [10] Theatrical film   (Title:_____)

Informational/educational
_____ [11] Local news   (Title:_____)
_____ [12] National/international news   (Title:_____)
_____ [13] Documentary   (Title:_____)
_____ [14] Magazine   (Title:_____)
_____ [15] Reality program   (Title:_____)
_____ [16] Instructional program (adults)   (Title:_____)
_____ [17] Other   (Describe/Title:_____)

Talk
_____ [18] Celebrity talk   (Title:_____)
_____ [19] Political talk/com-
            mentary/interview   (Title:_____)
_____ [20] Theme/topic show   (Title:_____)

Promotional
_____ [21] Infomercial   (Product:_____)
_____ [30] Program/channel promo spot   (Product:_____)
_____ [31] Program bumper   (Product:_____)
_____ [32] Commercial   (Product:_____)
_____ [33] Public service announcement   (Product:_____)
_____ [34] Station identification   (Product:_____)
_____ [35] Other   (Product:_____)

Miscellaneous
_____ [22] Live action children's
            educational program   (Title:_____)
_____ [23] Animated children's
            educational program   (Title:_____)
_____ [24] Live action NONeducational
            children's program   (Title:_____)
_____ [25] Animated NONeducational
            children's program   (Title:_____)
_____ [26] Game show   (Title:_____)
_____ [27] Sports event   (Title:_____)
_____ [28] Music video program   (Title:_____)
_____ [29] Other   (Describe/title:_____)

FULL QUESTION:
What is the genre of the segment?

DEFINITIONS & EXAMPLES:

Comedy

[01] Situation comedy - actors portray characters, usually a family. Has a regular cast. (e.g., Full House, All in the Family, Seinfeld)

[02] Other - including sketch comedy, standup comedy, political comedy, etc. (e.g., Mad TV, Saturday Night Live, At the Improv, comedy shorts such as Our Gang and Three Stooges)

Drama

[03] Medical drama - dramatic story in medical setting (e.g., ER, Chicago Hope)

[04] Crime/legal/mystery drama - dramatic story in criminal and criminal justice setting, including pursuit, capture, punishment of criminals (e.g., Law & Order, Matlock, Murder She Wrote, Columbo)

[05] Science fiction/fantasy/horror - dramatic story in "fantastic" setting (e.g., Star Trek, Liquid TV, Hercules, Tales of the Crypt)

[06] Other - including family drama (e.g., Little House, Dr. Quinn, Touched by an Angel) and westerns

Serial

[07] Daytime soap opera - daily serial drama airing in morning or afternoon (e.g., All My Children)

[08] Prime time soap opera - weekly serial drama known specifically as a "prime-time soap" (i.e., not just any drama that continues its storylines from week to week like NYPD Blue) (e.g., Dallas, Dynasty, Melrose Place, Central Park West, Knot's Landing, Falcon Crest)

Movie

[09] TV movie - a film made specifically to be shown on television, with pauses pre-designed for placement of commercials; do not count a special 2-hour "movie" episode of a regular series (e.g., "In a special 2-hour Matlock movie..." in this category.

[10] Theatrical film - a film made specifically to be shown in movie theaters, with no pauses pre-designed for commercials (e.g., Die Hard, In the Line of Fire)

Informational/educational

[11] Local news - regularly scheduled broadcast, typically live, of news gathered from various sources and presented by local station (e.g., Action News, Channel 10 News).

[12] National/international news - regularly scheduled broadcast, typically live, of news gathered from various sources and presented by national (e.g., NBC, CBS) or international (e.g., CNN) news organizations.

[13] Documentary - one topic examined, often concerning history or nature (e.g., Nature, The World at War)

[14] Magazine - multiple long form (5 or more minute) stories, either tabloid or traditional formats (e.g., Hard Copy, 60 Minutes, 20/20, 48 Hours). NOTE that magazine programs may seem similar to talk programs, but magazine programs typically (but not always) go out of the studio for a story, do not feature an audience, and do not have guests who come to the studio.

[15] Reality program - typically use cinema verite to capture or re-create real-life situations, often without a regular cast (e.g., Cops, 911, Stories of the Highway Patrol, The Real World)

[16] Instructional program (adults) - programs that offer the viewer a step by step explanation of an activity or task (e.g., This Old House, Julia Childs, Graham Kerr, ESPN exercise shows).

[17] Other - programs that don't fit in any one of the other categories (e.g., Good Morning America, Today, CBS Morning News, Extra). This option includes news programs with stories too short to be a magazine program but on a specific type of story such as entertainment news (Entertainment Tonight, Showbiz Today) or sports news (ESPN Sportscenter).

Talk
[NOTE that talk programs may seem similar to news magazine programs, but talk programs typically (but not always) stay in the studio for a story, feature an audience, and have guests who come to the studio.]

[18] Celebrity talk - a program that features a regular host or hosts with guest(s) that are primarily entertainment and sports personalities, does not have a unifying theme throughout a particular episode. (e.g., The Tonight Show, The Late Show, The Late, Late Show, Regis & Kathie Lee, Late Night with Conan O'Brien)

[19] Political talk/commentary/interview - conversations that usually deal with political topics where the guest(s) and his/her expertise are the focus (e.g., This Week with David Brinkley, Face the Nation, Meet the Press, Larry King, Charlie Rose)

[20] Theme/topic show - a program that is centered around a particular issue where the guests are brought in to facilitate the discussion, the host serves to stimulate discussion and/or moderate between the guest(s) and the audience (e.g., Montel, Oprah, Donohue, Rolanda, Jenny Jones, Sally J. Raphael, Geraldo)

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Promotional
[21] Infomercial - an advertisement that is longer than traditional commercials (usually 30 minutes) and uses techniques to appear to be a genre other that an advertisement, such as a talk show (e.g., exercise, makeup, hair loss, etc. on cable)

[30] Program/channel promo spot - a segment in which the channel being viewed and/or a program to be presented in the future on that channel is/are promoted (e.g., "Friday on Picket Fences", "NBC Must-See Tuesday...", "A-B-C is the Place To Be").

[31] Program bumper - a very short segment that identifies ONLY the program in progress and provides a buffer between a program segment and commercials or other types of program interruptions (e.g., after each 5-7 minute segment of Star Trek: The Next Generation, a program bumper is shown containing the blue logo for the program on a star-filled background with the signature orchestral melody of the show).

[32] Commercial - a segment that promotes 1) a product or service that the viewer is urged to purchase, 2) a political candidate the viewer is urged to vote for, or 3) the public image of a for-profit organization; this category does not include messages by nonprofit groups. Include in this category promotional messages from industry groups, such as those advocating milk or beef.

[33] Public service announcement - a segment that promotes attitude, knowledge, and/or behavior change on the part of the viewer in a message sponsored by a nonprofit organization or obviously provided without cost by a for-profit media organization (e.g., "This is your brain; this is your brain on drugs" spots from the Partnership for a Drug-free America; "The more you know..." spots on NBC)

[34] Station identification - very short segments that primarily serve to identify the network/station/channel the viewer is watching, as required a certain number of times each hour, and typically on the hour and half-hour, by the FCC (e.g., the screen that appears just before a program begins that says "Channel 6. WPVI. Philadelphia"). There must be no celebrity, program or channel being promoted.

[35] Other - e.g., test of Emergency Broadcast System, bumpers that identify a set of programs (such as Warner Brothers Cartoon Afternoon)

Miscellaneous
[22] Live action children's educational program - program designed primarily to teach children; contains specific provision of information, knowledge, facts, advice, etc. aimed at children; live action only (e.g., Sesame Street, Barney, Mr. Rogers, 3-2-1 Contact, Electric Company). This option does NOT include programs that happen to contain moral messages but are not specifically designed to teach children specific things (e.g., most situation comedies contain messages such as "Respect your parents" and "Be honest", and "Captain Planet" shows superheroes who fight pollution, etc., but these are designed more to entertain than to be educational).

[23] Animated children's educational program - program designed primarily to teach children; contains specific provision of information, knowledge, facts, advice, etc. aimed at children; animated or primarily animated only (e.g., Richard Scary's Storybook/Storytown). This option does NOT include programs that happen to contain moral messages but are not specifically designed to teach children specific things (e.g., most situation comedies contain messages such as "Respect your parents" and "Be honest", and "Captain Planet" shows superheroes who fight pollution, etc., but these are designed more to entertain than to be educational).

[24] Live action NONeducational children's program - program designed primarily to entertain children; live action only (e.g., Power Rangers, The Muppets, Clarissa Explains It All, Are You Afraid of the Dark?)

[25] Animated NONeducational children's program - program designed primarily to entertain children; animated or primarily animated only (e.g., X-Men, Rugrats, Scooby Doo, Mutant Ninja Turtles, Animaniacs, Loony Toons, Tiny Toons)

[26] Game show - features contestants who participate in an activity with pre-determined rules in order to win prizes (e.g., Jeopardy, Price is Right, Wheel of Fortune)

[27] Sports - broadcast of a sporting event; this includes any kind of athletic competition (including programs like "American Gladiators", etc.). This option includes only sports events, NOT sports news programs.

[28] Music video program - a collection of videos showed under a program title showed in 30 minutes increments usually has a V. J. (e.g., Big 80s, 8-Track flashback, Video P.M., Alternative Nation, 120 Minutes, Yo! MTV raps)

[29] Other - programs that don't fit in any one of the other categories (e.g., breaking news, awards shows, beauty pageants, variety programs, etc.)

NOTES:
- • If there are two instances of the same genre in the 10 second interval (e.g., 2 commercials), identify the title of both in the space provided.

FIRST FRAME OF 10 SECOND INTERVAL VARIABLES

[For 3-5, code only the FIRST frame in the 10-second interval image (if that frame does not contain a NORMAL, FADED-IN IMAGE move the tape forward to the first such image).]

3. Number of objects in image?
__ __ objects

FULL QUESTION:
In the first frame of the 10 second interval (the timepoint frame) how many objects are there in the image?

DEFINITIONS & EXAMPLES:
Object - any distinct, separate thing, person, or entity, including individual words (or if perceived as separate objects, individual letters), individual distinct parts of graphics, separate objects in background or foreground, and objects only partially visible (i.e., blocked by other objects or cut off at edge of image).

NOTES:
- • An individual word is an object. A word is any combination of letters and/or numbers that is meaningful. Punctuation is not a word. When a hyphen connects words, each word is an object (but the hyphen is not - it is part of the first word). As with letters, for sequences of numbers each meaningful grouping of numbers is a word/object (so "$4.99" is a word and so is "(800) 928-2000").
- • In considering what constitutes an object, group things that are organically or structurally attached to each other (e.g., parts of a face, fingers on a hand, parts of a person, branches of a tree, trees in a forest, walls in a room, etc.); do NOT group things that just touch each other but are distinct. A face is always one object. A bowl of cereal or fruit is one object unless each piece of cereal/fruit is clearly identifiable.
- • BACKGROUNDS ARE OBJECTS, even those without any texture or color variation.
- • Count as many separate objects as you can in the image.
- • An identification logo or other graphic should be coded as an object.
- • Individual members of a crowd or audience should only be counted separately if they can be identified separately.
- • You don't need to know what an object is to count it as a separate object.
- • If there are simultaneous video pictures, use the entire image/screen to code this variable (treat each picture or part of a picture as an object if appropriate).

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4. Camera angle?
_____ [1] Low (looking upward)
_____ [2] Medium (eye level)
_____ [3] High (looking down)
_____ [4] Overview (looking straight down)
_____ [5] Underview (looking straight up)
_____ [6] Simultaneous video pictures
_____ [7] Does not apply

FULL QUESTION:
In the first frame of the 10 second interval (the timepoint frame) what is the camera angle in the image?

DEFINITIONS & EXAMPLES:
Camera angle - the position from which the camera views the subject in an image.

Subject - the object(s)/entity(ies) that is/are the primary focus of attention in an image; the part of the image that appears to be most important, central, emphasized.

Low (looking upward)- a view from below, looking up at the subject/action.

Medium (eye level) - a view from the same level as the subject/action.

High (looking down) - a view from above, looking down on the subject/action.

Overview (looking straight down)- a view from directly above looking straight down.

Underview (looking straight up) - a view from directly below looking straight up.

Simultaneous video pictures - more than one separate image on the screen (not a dissolve).

Does not apply - a blank screen or an image that contains only text and/or graphics (i.e., text or graphics or both superimposed over a patterned or unpatterned background) .

NOTES:
- • If there are two separate pictures on the screen, code as "simultaneous video pictures".
- • The camera angle in most images is medium; only code an image as containing a different camera angle if the angle is obviously different than medium (eye level).
- • Members of a group of objects/entities must all be equally emphasized in the image for the group to be considered the subject in the image. The subject in an image may be a group of objects or entities, but before you code this variable look closely to see if one of the members of the group is more the focus of attention than the others and therefore the subject of the image.

_____

5. Camera shot length?
_____ [1] Long
_____ [2] Medium
_____ [3] Close-up
_____ [4] Extreme close-up
_____ [5] Simultaneous video pictures
_____ [6] Does not apply

FULL QUESTION:
In the first frame of the 10 second interval (the timepoint frame) what is the camera shot length in the image?

DEFINITIONS & EXAMPLES:
Camera shot length - the distance the frame maintains from the "subject in an image.

Subject - the object(s)/entity(ies) that is/are the primary focus of attention in an image; the part of the image that appears to be most important, central, emphasized.

Long shot length - subject occupies between 1 and 25 percent of the image; the object is framed very loosely (e.g., if the subject is one person, all of the person's body is shown in the image).

Medium shot length - subject occupies between 26 and 75 percent of the image; the object is not framed either very tightly or very loosely (e.g., if the subject is one person, most but not all of the person's body is shown in the image).

Close-up shot length - subject occupies between 76 and 90 percent of the image; the object is framed tightly (e.g., if the subject is one person, only the person's face is shown in the image, with little background visible).

Extreme close-up shot length - subject occupies between 91 and 100 percent of the image; the object fills the image (e.g., if the subject is one person, the person's face or other body part takes up all of the image, with no background visible).

Simultaneous video pictures - two or more distinct pictures are contained in the image.

Does not apply - a blank screen or an image that contains only text and/or graphics (i.e., text or graphics or both superimposed over a patterned or unpatterned background) .

NOTES:
- • If there are two separate pictures on the screen, code as "simultaneous video pictures".
- • Members of a group of objects/entities must all be equally emphasized in the image for the group to be considered the subject in the image. The subject in an image may be a group of objects or entities, but before you code this variable look closely to see if one of the members of the group is more the focus of attention than the others and therefore the subject of the image.
- • The camera shot length in most images is medium; only code an image as containing a different camera shot length if the shot length is obviously different than medium.

_____

[For 6 code only the first type of representational image.]

6. Type(s) of representational images?
_____ [1] Animation
_____ [2] Live action
_____ [3] Simultaneous combination of animation and live action
     (Describe:_____)
_____ [4] Text and/or graphics only

FULL QUESTION:
At the beginning of the 10 second interval what type(s) of representational images are presented?

DEFINITIONS & EXAMPLES:
Type(s) of representational images - by definition all television images are symbolic representations of objects or entities that are not physically present; the representation can take the different forms identified in this question.

Animation - images contain ONLY drawings; the contents of the drawings may or may not appear to move (e.g., Looney Tunes and other cartoons).

Live action - images contain ONLY photographs of objects or entities; the contents of the photographs may or may not move. Examples include puppets, claymation, and animatronics, as well as images that contain special visual effects.

Simultaneous combinations of animation and live action - images contain both animation and live action.

Text and/or graphics only - one or more images contain ONLY text and/or graphics and nothing else (e.g., information screens during news broadcasts and sponsorship or viewer discretion messages). The text or graphics can be still or moving.

NOTES:
- • Simultaneous live action and animation is a special effect and should also be coded in variable 11.
- • Images in which text and/or graphics appear in the same image with live action should be coded as live action. Similarly, images in which text and/or graphics appear in the same image with animation should be coded as animation.

ENTIRE 10 SECOND INTERVAL VARIABLES

[Move the tape to the exact frame you entered in the Location of Anchor Frame box at the beginning of the Coding Sheet.
IF THIS FRAME IS THE FIRST FRAME FOLLOWING A CUT, proceed to next variable.
IF THIS FRAME IS NO LONGER THE FIRST FRAME FOLLOWING A CUT the tape has slipped and you must:
1. Move the tape to the anchor frame (i.e., the frame that follows the first cut after the timepoint frame).
2. Reset the time counter to zero (00:00:00:00).
3. Move the tape back until the time counter indicates the same time as you wrote in the ANCHOR FRAME box at the beginning of the Coding Sheet but with a negative sign in front of it.
4. Reset the time counter to zero (00:00:00:00).
5. Proceed to the next variable.

[For 7-8, code the entire 10-second interval.]

AUDIO VARIABLES

7. Audio rate?
__ __ words

FULL QUESTION:
During the 10 second interval how many words are spoken?

DEFINITIONS & EXAMPLES:
Audio rate - the number of words per interval spoken by anyone -- human or animal or alien.

NOTES:
- • If a word is being spoken at the exact beginning of the interval, move to that frame and press play -- if you can identify the word, count it; if you can't identify the word, do not count it. Similarly, if a word is

being spoken at the exact end of the interval, move to the last frame and press play -- if you can identify the word, do not count it as part of the interval; if you can't identify the word, count it as part of the interval.

- • If two or more people are speaking simultaneously, each person's words must be counted.
- • If languages other than English are spoken, note that on coding sheet but do not attempt to count words in that language.
- • Do not count sighs, burps, yawns, sound effects, or other noises as words; a word is not just a sound but an intentional symbolic utterance.
- • Count each word sung in vocal music in your total.
- • In counting words that are or contain numbers, count each number as a word; so "five-ninety-nine" is not one word ("5.99") but three.

-
_____

8. Music?
_____ [0] No [**SKIP** to 9]
_____ [1] Yes

FULL QUESTION:
During the 10 second interval is there at least one instance during which music can be heard?

DEFINITIONS & EXAMPLES:
Music - vocal or instrumental sounds that have rhythm, melody, OR harmony. A single instrumental tone also is considered music.

NOTES:
- • INCLUDE music that is part of program content (e.g., a radio being played in the scene on a fictional program, a live band performing).
- • Music does not have to have a melody or beat; it may be a continuous (one-note) tone.
- • Music may be very short and difficult to identify. If you think there might be music at the very beginning of the interval, move to the very first frame (the timepoint frame) and press play -- if you can identify a musical tone, count it.

_____

[For 8a, code the first instance of music in the interval.]

8a. FOR MUSIC PRESENT: Background?
_____ [0] No
_____ [1] Yes

FULL QUESTION:
For 10 second intervals during which music can be heard, is the first instance of music in the interval background music?

DEFINITIONS & EXAMPLES:
Music - vocal or instrumental sounds that have rhythm, melody, OR harmony. A single instrumental tone also is considered music.

Background music - music that is not part of the program content (e.g., a radio being played in the scene on a fictional program or a live band performing is part of the program content and is NOT background music; most

music is background music that accentuates the emotions or actions in the program without having a specific identifiable source, that is, the viewer can't tell who is playing the music).

NOTES:
- • Music videos can not be coded as containing background music because the music is part of the program content.
- • The fact that the source of the music is not visible in the image is not enough on its own to code the music as background music – there must be no indication that the music being heard is part of the scene or program content.

_____

[For 9, code the entire 10 second interval.]

9. Picture and sound <u>nonconvergent</u>?
_____ [0] No, never nonconvergent
_____ [1] Yes, at least once nonconvergent

FULL QUESTION:
During the 10 second interval is there at least one instance during which the picture and sound are nonconvergent?

DEFINITIONS & EXAMPLES:
Nonconvergent picture and sound - the sounds you would reasonably expect to hear if what is in the picture was physically present are absent, modified, or supplemented. The audio is not "lined up with" the video -- either there is no way to specifically identify the source of sounds (e.g., of background music or voice-overs) or the sound and picture are out of sync in time (e.g., in old movies where you see someone's mouth move before you hear what they say).

Examples would be voice-over narration, a music video in which singers are shown acting out a story rather than actually singing the words that are heard, the presence of background music, artificial audio effects, and a program in which the sound and picture are not synchronized. By definition, when any audio can be heard while the image is completely blank (not just dark) the sound and picture are nonconvergent.

NOTES:
- • Note that the sound and picture may be related to each other and still be nonconvergent as defined here.
- • Do NOT count as nonconvergent sequences of images in which although the source of sound doesn't match what is in the image, the source is immediately and obviously present in the action portrayed; for example in a conversation between two people (even if it takes place over the phone) some images may show one person reacting/listening to the other while the sound is of the other person speaking - this is NOT nonconvergent sound and picture.
- • For simultaneous video pictures, the sound and picture are nonconvergent unless the sounds match both or all the pictures and aren't otherwise nonconvergent (i.e., contain voiceovers, background music, etc.).
- • NONCONVERGENT SOUND AND PICTURE ARE VERY COMMON; CODE THIS VARIABLE CAREFULLY!
- • If there is background music or narration in the 10 second interval then by definition the picture and sound are nonconvergent.

_____

VISUAL VARIABLES

10. Editing pace?
__ __ transitions in interval

FULL QUESTION:
During the 10 second interval how many transitions are there?

DEFINITIONS & EXAMPLES:
Transition - a complete change in an image; this may occur suddenly (as in a cut) or gradually (as in a dissolve). (Note that in some cases objects or entities in the image before the transition may also appear in the image after the transition; for the two images to be coded as a transition at least some of the objects or entities must be in different positions on the screen or be seen from different camera views.)

NOTES:
- • When one segment ends and another begins there can be either one transition (if there is a cut between segments, so that there are no frames that contain a blank image) or two transitions (the first from the first segment to the inter-segment interval of blank images and the second from the inter-segment interval to the second segment.
- • Remember that a transition has not occurred unless the entire image, including any and all pictures within it, changes.
- • If the 10 second interval begins or ends while a transition is in progress, count the transition(s) as one of the transitions during the interval.
- • A transition requires a complete change in all of the contents of an image, either changes in the objects in the image or changes in their positions in the image. An exception to this is text that is superimposed over other content: even if the text doesn't change as long as everything else does it should be coded as a transition (for example, when credits are superimposed over a series of still shots at the end of a program). This exception does not apply to text that occurs in an image containing only text and graphics, or text that appears in a separate simultaneous picture in an image; in these cases the entire image must change to be considered a transition.
- • A transition between segments actually can contain just one transition (segment 1 cuts to or dissolves to segment 2 -- in which case the duration of the intersegment interval is 0 frames) OR two transitions (segment 1 cuts or fades out to black, then black cuts or fades into segment 2, with the black frames being the intersegment interval). This is only between segments, so that any other transition (within a segment) can only contain one transition (shot 1 to shot 2); if shot 1 fades out to black and shot 2 fades in from the black all within a segment, that is a single transition we define as a "fade out/fade-in" in variable 22a.

---

11. Simultaneous video pictures?
 (CHECK ALL THAT APPLY)
_____ [0/1] Yes, simultaneous RELATED video pictures
_____ [0/1] Yes, simultaneous UNRELATED video pictures
_____ NO

FULL QUESTION:
During the 10 second interval is there at least one instance during which there are two or more pictures in the image at the same time?

DEFINITIONS & EXAMPLES:
Simultaneous video pictures-- an image that contains more than one picture.

RELATED video pictures - pictures that logically go together based on content because they both (all) relate to the specific program or segment in progress (e.g., split screen in which people in different cities appear next each other; split screen in which ending credits for a program appear next to final program action, such as Frasier)

UNRELATED video pictures - pictures that logically do NOT go together based on content because they both (all) do not relate to the specific program or segment in progress (e.g., split screen in which credits for one program appear next to picture of anchorperson previewing upcoming news; ESPN sports update containing scores of other games appears in part of the screen while the game being broadcast continues in the other part of the screen).

NOTES:
- • Do not code an image containing only text and/or graphics as simultaneous video pictures.
- • The sections of the screen containing the video pictures must be separate and distinct, not overlapping (e.g., one part of the screen may contain credits and another part may contain promotional material; if any part of the credits appears in front of any part of the promotional material, do NOT code this as simultaneous video pictures).
- • The simultaneous video pictures may occupy any combination of nonoverlapping areas of the screen, not just the traditional split screen format that divides the image in two halves.
- • In some cases the pictures may seem to be related in only a general rather than a specific way; code as unrelated unless the relationship is specific. For example, if the sports scores that appear on the bottom of the screen during Headline News were not merely superimposed over the picture of the anchor desk but were a completely separate part of the image, they would be unrelated to the other pictures in the image because even though they also represent news they represent a completely different part of the news program.
- • Because at least one of the pictures must not occupy the entire area of the image to be counted here, do not include dissolves from one full image to another.
- • This does NOT include images in which objects, or what are meant to appear to be objects, occupy different and distinct parts of the screen (e.g., the billboards in the Media TV ending credits and in the Music City Tonight theme are objects and not simultaneous video pictures). If objects that aren't part of, or don't fit in the scale or layout of, the rest of the image, then they may represent simultaneous video pictures.

_____

12. Artificial special visual effects?
   (CHECK ALL THAT APPLY)
_____ [0/1] [11_1] Blurred image
_____ [0/1] [11_2] Distorted image
_____ [0/1] [11_3] Slow motion
_____ [0/1] [11_4] Time-lapse
_____ [0/1] [11_5] Instant replay
_____ [0/1] [11_6] Color filters
_____ [0/1] [11_7] Jump cut(s)
_____ [0/1] [11_8] Unusual transitions
_____ [0/1] [11_9] Overlapping pictures
_____ [0/1] [11_10] Incomplete object(s)/entity(ies)
_____ [0/1] [11_11] Simultaneous live-action and animation
_____ [0/1] [11_12] Simultaneous color and black & white
_____ [0/1] [11_13] OTHER IMPOSSIBLE ACTION (Describe:_____)
_____ NONE

FULL QUESTION:
During the 10 second interval are there any artificial special visual effects; and if so, which one(s)?

DEFINITIONS & EXAMPLES:
Special visual effect - a production technique <u>other than text or graphics</u> that adds or modifies any part of the image that would be seen in a simple recording or broadcast of the portrayed events.

Artificial special visual effect - visual effects likely to DECREASE viewers' suspension of disbelief or illusion of nonmediation by reminding them of the artificial/mediated nature of the viewing experience.

Blurred image - an image that contains vague, indistinct, or fuzzy representations of object(s)/entity(ies). An example is the subjective view of a person about to pass out.

Distorted image - an image that contains representations of object(s)/entity(ies) that are twisted out of shape, scrambled, mangled or otherwise changed. An example is a "scrambled" section of the screen when the producers are keeping a person's identity anonymous (as on Cops).

Slow motion - a representation of an action that is made to appear slower than it actually occurred. An example is the manner in which the Bionic Woman or Six Million dollar man or the Incredible Hulk are shown using their superhuman powers).

Time-lapse - a representation of an action made to appear speeded up. The effect is created by having the camera take a picture at regular intervals such as every X minutes. The action may appear fluid or "jumpy". Examples include a sequence that shows a flower blooming and the commercial in which brownies quickly are stacked up on a plate).

Instant replay - an action is repeated immediately after it takes place. Examples include all types of sporting event "plays" and David Letterman's "Stupid Pet/Human Tricks").

Color filter - one or more colors are added to the image, which causes at least part of the scene to appear distinctly tinted. These are common in music videos.

Jump cut(s) - in this type of cut the position of object(s)/entity(ies) on the screen in one frame is suddenly shifted in the next. The result is that the object(s)/entity(ies) seem to jump from one screen location to another for no apparent reason. A sequence of jump cuts that mimics the faster-than-normal passage of time is a time-lapse effect. This technique is used often in Homicide: Life on the Streets.

Unusual transitions - any transition between shots that is not a simple cut, dissolve, or fade. Examples are a wipe in which the new image slides into the screen and a transition in which the image evolves from a geometric shape (these and others are often used in Home Improvement).

Overlapping pictures - two or more pictures are on the screen at the same time and at least part of one appears in the same space as part of another (this is the same as simultaneous video pictures except that the pictures are not separate, distinct, and bordered). These are common in music videos.

Incomplete object(s)/entity(ies) - parts of the dominant object(s)/entity(ies) in an image are cut off by the edges of the screen. This refers to the purposeful use of a stylistic production technique that features unusual framing. NOTE: If you are in doubt about whether an image contains an incomplete object/entity, code it that way and describe it in detail. Just as the borders of our field of vision give us incomplete images of objects in our environment, the edges of the television screen give us incomplete images of objects on the screen, but this is NOT what is meant here by incomplete object/entity. Code as incomplete object/entity only those instances in which significant parts of dominant objects/entities are cut off by the edge of the screen, not just in one frame

but in all frames in which the objects appear in a sequence of images. Code only dominant objects; remember there can be only 4 of these in any picture. This technique is often used with faces. An example is a sequence of images in a music video in which only the left half of a person's face is shown.

Simultaneous live-action and animation - both animation and live action appear on the screen at the same time (see the definitions of these in question 6). An example is a cereal commercial featuring Tony the Tiger or the "Trix are for kids" rabbit.

Simultaneous color and black & white - both color and black & white appear on the screen at the same time (see the definitions of these in question 13).

OTHER IMPOSSIBLE ACTION - visual special effects that do not fall into any of the other categories but produce the portrayal of actions or events that would logically, and obviously, be impossible in the context of the environment and genre of the program segment (e.g., objects or entities moving, morphing, etc. on their own in a commercial for candy). Remember to allow for the possible and impossible based on the environment and genre of the program segment - floating is impossible on earth but not in space; morphing is an artificial visual special effect in a police drama but not a science-fiction movie like The Terminator). Don't overanalyze; the impossibility must be obvious. This does NOT include moving, morphing, blinking etc. of text or graphics.

NOTES:
- • As indicated in the General Notes, code animation as you would live action.

_____

13. Color versus black & white?
   (CHECK ALL THAT APPLY)
_____ [0/1] Color image
_____ [0/1] Black & white image
_____ [0/1] Simultaneous color and black & white

FULL QUESTION:
During the 10 second interval are there color images, black and white images, and/or images that contain both color and black and white?

DEFINITIONS & EXAMPLES:
Simultaneous color and black & white -- if both color and black & white appear simultaneously in any image.

NOTES:
- • Simultaneous color and black & white is also an artificial special visual effect and should be coded under variable 12.
- • An image that contains white text over a black background is NOT a black and white image.

_____

[For 14 code only the first subjective camera shot in the 10 second interval.]

14. Subjective camera shot?
_____ [0] NO
_____ [1] Direct address breaking fourth wall
_____ [2] Direct address not breaking fourth wall
_____ [3] Implied participant

_____ [4] Implied participant/body visible
_____ [5] Implied participant/point-of-view movement

FULL QUESTION:
During the 10 second interval is there at least one subjective camera shot; if so, what type or types of subjective camera techniques does the first subjective camera shot contain?

DEFINITIONS & EXAMPLES:
Subjective camera shot - a series of images that recreate a view through an actual or implied object or entity's eyes; the specific techniques for creating this view are listed in this variable.

Direct address - a technique in which the person on the screen seems to speak directly to the viewer (e.g., news anchors and talk show hosts). The person or entity in the shot must look directly at the camera (viewer) at least once to qualify as direct address (i.e., don't assume that because the interval contains a talk show monologue that the host looks directly at the viewer during the interval). The person must look directly at the camera (viewer), not slightly off to the side as if they're talking to an unseen interviewer.

Direct address breaking fourth wall - the "fourth wall" is the implied wall through which the viewer is able to see objects/entities on television (i.e. the wall is the camera lens or glass viewing screen). When a character suddenly or unexpectedly looks at the camera and makes some statement (verbal or otherwise) to the viewers, this is considered "breaking the fourth wall." This must occur in either a fictional program (sitcom, drama, etc. -- in this genre the viewer's presence is never acknowledged except with this technique) or in a commercial; if it occurs in a commercial watch the entire segment and make sure that the viewer's presence is not initially acknowledged.

Direct address not breaking fourth wall - if there is direct address without breaking of a fourth wall as defined above (e.g., news anchorperson, David Letterman) then this in NOT considered breaking the fourth wall.

Implied participant - the camera shows what a specific person or entity in the scene sees -- the viewer takes the role of one of the people (entities) in the scene (i.e., "the viewer sees through the eyes of a character") (e.g., a shaky camera implies that someone is viewing a particular scene -- if the point of view is associated with a specific entity in the scene the technique used is implied participant). This category does NOT include shots in which the viewer takes the role of one of the entities in the scene and can also see any part of that entity's body (e.g., hands, feet).

Implied participant/body visible - this technique is identical to the implied participant technique except that when the viewer takes the role of one of the entities in the scene she can also see any part of that entity's body (e.g., hands, feet).

Implied participant/Point-of-view movement - the use of a moving camera to mimic for the viewer the non-mediated experience of a person or object moving through an environment; this movement can be slow or fast and is usually forward or backward but also could be in any other direction. To be categorized as point-of-view movement a shot must imply that the person or object's physical position changes (i.e., if the camera's view represents that of a character and the camera pans across a room as if the person was looking around the room, that is not a point-of-view movement technique because it implies only that the character's head moved, not their physical position in the room).

NOTES:
- • Remember to code only the first subjective camera shot in the interval
- • This is NOT a "Check all that apply" question - if a subjective camera shot is "Implied participant/point-of-view movement" do not also code it as "Implied participant"

- • For simultaneous video pictures, code subjective camera shots that are included in one or more of the pictures.
- • Follow the general rule that says not to use the television content or form that precedes or follows the selected 10 second interval to code variables.

_____

Move the tape to the exact frame you entered in the Location of Anchor Frame box at the beginning of the Coding Sheet.
IF THIS FRAME IS THE FIRST FRAME FOLLOWING A CUT, proceed to next variable.
IF THIS FRAME IS NO LONGER THE FIRST FRAME FOLLOWING A CUT the tape has slipped and you must:
1. Move the tape to the anchor frame (i.e., the frame that follows the first cut after the timepoint frame).
2. Reset the time counter to zero (00:00:00:00).
3. Move the tape back until the time counter indicates the same time as you wrote in the ANCHOR FRAME box at the beginning of the Coding Sheet but with a negative sign in front of it.
4. Reset the time counter to zero (00:00:00:00).
5. Proceed to the next variable.

[For 15 code only the first apparent broadcast type during the interval.]

15. Indication of broadcast type?
_____ [1] Text or sound include word "Live" (but not "Recorded Live")
_____ [2] Text or sound include a time and either day or date that <u>DOES</u> match the time and either day
     or date the tape was recorded
_____ [3] Text or sound include word "Recorded"
_____ [4] Text or sound include a day or date or time that <u>DOESN'T</u> match the day or date or time the tape
     was recorded
_____ [0] NEITHER 1, 2, 3, or 4

FULL QUESTION:
During the 10 second interval is there any indication in picture or sound of the broadcast type, and if so, what is the first such indication?

DEFINITIONS & EXAMPLES:
Broadcast type - television programs can take events that occur in nonmediated reality and present them as the events occur, they can be recorded as the events occurred and then broadcast later, or they can be recorded in individual segments and constructed for broadcast later.

Text or sound include word "Live" (but not "Recorded Live") - Either text in the picture or the sound during the 10 second interval, or both, contains the word "Live" and thereby indicates that the broadcast type is "events being presented as they occur." Do NOT include "Recorded Live" in this category.

Text or sound include a time and either day or date that <u>DOES</u> match the time and either day or date the tape was recorded - Either text in the picture or the sound during the 10 second interval, or both, contain the time AND either the day ("Tuesday") or the date ("July 5"), or both, that correspond with the time, AND day and/or date, the tape being coded was recorded, and thereby indicate to viewers that the broadcast type is "live." (e.g., during news programs and on the Weather Channel this information is often provided in one corner of the screen). Note that the day or date or both of them are not enough - the time of day must also be included.

Text or sound include word "Recorded" - Either text in the picture or the sound during the 10 second interval, or both, contains the word "Recorded" and thereby indicates that the broadcast type is "recorded as the events occurred and then broadcast later." Include "Recorded Live," "Recorded Earlier," "Recorded in front of a live studio audience," "Recorded for presentation in this time zone," and similar messages in this category.

Text or sound include a day or date or time that doesn't match the day or date or time the tape was recorded - Either text in the picture or the sound during the 10 second interval, or both, contain a day, date, or time (or any combination of them) that do not correspond with the day, date, or time the tape being coded was recorded and thereby indicate to viewers that the broadcast type is either "recorded as the events occurred and then broadcast later" or "events recorded in individual segments and constructed for broadcast later."

NOTES:
- • If the broadcast type changes during the interval, code only the first type.
- • Do not consider any knowledge you have about the <u>actual</u> broadcast type (e.g., "I know it's a sitcom and that they tape those before they broadcast them") -- consider only the indications of broadcast type in the interval being coded.
- • Do not use any knowledge you obtain from content before the interval begins to code this item.

CAMERA MOVEMENT VARIABLES

16. Camera movement?
_____ [0] No [**SKIP** to 18]
_____ [1] Yes, but only during simultaneous video pictures [**SKIP** to 18]
_____ [2] Yes, and at least some not during simultaneous video pictures

FULL QUESTION:
During the 10 second interval was there ANY camera movement?

DEFINITIONS & EXAMPLES:
Camera movement - one continuous shift or change of the frame of the image that lasts for at least 30 frames (1 second). This includes continuous movement in any direction or directions and includes zooms (in which only the camera lens moves).

Yes, but only during simultaneous video pictures - the only camera movement during the 10 second interval occurs as part of images that contain simultaneous video pictures (images that contains more than one picture).

Yes, and at least some not during simultaneous video pictures - some of the camera movement during the 10 second interval DOES NOT occur as part of images that contain simultaneous video pictures (images that contains more than one picture).

NOTES:
- • If a movement that has been going on for several seconds prior to the 10 second interval ends less than one second into the interval it should not be coded as a camera movement (and the same thing is true for movements that begin within one second of the end of the interval).
- • The objects in the images during a camera movement will not always change position in the image; if the camera is following a moving object (e.g., a car, the space shuttle, etc.) the camera is moving even if the object stays in the same place in the image, and this should be coded as a camera movement.

17. FOR CAMERA MOVEMENT PRESENT: Shaky camera technique?
_____ [0] No
_____ [2] Yes

FULL QUESTION:
For 10 second intervals during which there is camera movement, is at least one of the movements a movement that features the shaky camera technique?

DEFINITIONS & EXAMPLES:
Camera movement - one continuous shift or change of the frame of the image that lasts for at least 30 frames (1 second). This includes continuous movement in any direction or directions and includes zooms (in which only the camera lens moves).

Shaky camera technique - a series of at least 2 camera movements in which the frame of the image moves quickly and unpredictably in any direction; this technique makes it seem that the camera does not have a steady form of support such as a tripod (i.e. it seems to be handheld); the movement or movements must continue for at least 2 seconds (60 frames). Examples include home movies, COPS, NYPD Blue, and Homicide: Life on the Street.

NOTES:
- • Note that the camera can move relatively smoothly and still be coded as a shaky camera if it appears to be handheld or otherwise not have a steady form of support.
- • Do not use material before or after the 10-second interval to code this item.
- • For simultaneous video pictures, when shaky camera movement is contained only within one or more pictures within an image do not code as shaky camera.
- • If a movement that has been going on for several seconds prior to the 10 second interval ends less than one second into the interval it should not be coded as a camera movement (and the same thing is true for movements that begin within one second of the end of the interval).
- • The objects in the images during a camera movement will not always change position in the image; if the camera is following a moving object (e.g., a car, the space shuttle, etc.) the camera is moving even if the object stays in the same place in the image, and this should be coded as a camera movement.

_____

For 17a-c, do not code any camera movement that occurs during images that contain simultaneous video pictures; ignore all such movement in answering these questions.

17a. FOR CAMERA MOVEMENT PRESENT: Quick forward point-of-view?
_____ [0] No [**SKIP** to 17c]
_____ [1] Yes

FULL QUESTION:
For 10 second intervals during which there is camera movement, is at least one of the movements a quick forward point-of-view movement?

DEFINITIONS & EXAMPLES:
Point-of-view movement - the use of a moving camera to mimic for the viewer the non-mediated experience of a person or object moving through an environment; this movement can be slow or fast and is usually forward or backward but also could be in any other direction. To be categorized as point-of-view movement a shot must

imply that the person or object's physical position changes (i.e., if the camera's view represents that of a character and the camera pans across a room as if the person was looking around the room, that is not a point-of-view movement technique because it implies only that the character's head moved, not their physical position in the room).

Quick forward point-of-view movement - fast point-of-view movement forward into or through an environment. This does not include movement at or slower than the speed of someone walking. The movement need not be purely or only STRAIGHT forward but it must be primarily forward movement.

NOTES:

Move the tape to the exact frame you entered in the Location of Anchor Frame box at the beginning of the Coding Sheet.
IF THIS FRAME IS THE FIRST FRAME FOLLOWING A CUT, proceed to next variable.

IF THIS FRAME IS NO LONGER THE FIRST FRAME FOLLOWING A CUT the tape has slipped and you must:
1. Move the tape to the anchor frame (i.e., the frame that follows the first cut after the timepoint frame).
2. Reset the time counter to zero (00:00:00:00).
3. Move the tape back until the time counter indicates the same time as you wrote in the ANCHOR FRAME box at the beginning of the Coding Sheet but with a negative sign in front of it.
4. Reset the time counter to zero (00:00:00:00).
5. Proceed to the next variable.

[For 17b, code the FIRST quick forward point-of-view movement that is present in the 10-second interval. Calculate the duration from the frame when the first quick forward point-of-view movement begins. If quick forward point-of-view movement is in progress at the beginning of the interval rewind the tape to the first frame of the movement and code the entire movement. However, DO NOT reset the timer to zero at the beginning of the movement.]

17b. FOR QUICK FORWARD POINT-OF-VIEW CAMERA MOVEMENT PRESENT: Duration?
Begin: _____ [P] Positive
            _____ [N] Negative
            __ __ hours   __ __ minutes   __ __ seconds   __ __ frames

End: __ __ hours   __ __ minutes   __ __ seconds   __ __ frames

FULL QUESTION:
For 10 second intervals during which there is quick, forward, point-of-view camera movement, what is the exact duration of the first such movement?

DEFINITIONS & EXAMPLES:
Duration of quick forward point-of-view camera movement - the amount of time between and including the first and last frames that contain quick forward point-of-view camera movement.

NOTES:
- • Code the entire movement, INCLUDING changes in direction and including times during which the movement is "slow." The movement is over when the camera (image frame) has completely stopped moving and continues to be still for at least 30 frames (1 second).

- • Be sure to indicate with a "P" or "N" in the space provided whether the appearance of the text begins after ("P") the zero point or before ("N") it.
- • Code camera movement that continues beyond the end or that begins prior to the interval if necessary.
- • If there are two or more separate quick, forward, point-of-view camera movements code the duration only of the first one.
- • Remember that camera movement does not necessarily end when a shot ends; if movement begins within the first second of the next shot then the camera movement should be coded as continuing.

[For 17c, code the FIRST camera movement that is present in the 10-second interval (even if it includes the quick forward point-of-view movement coded in 17b). If movement is in progress at the beginning of the interval rewind the tape to the first frame of the movement and code the entire movement. However, DO NOT reset the timer to zero at the beginning of the movement. NOTE: A change in direction of camera movement does NOT indicate the end of a single camera movement.]

[For 17c do not reset counter to zero.]

17c. FOR CAMERA MOVEMENT PRESENT: Duration of first movement?
Begin: _____ [P] Positive
               _____ [N] Negative
               __ __ hours   __ __ minutes   __ __ seconds   __ __ frames

End: __ __ hours   __ __ minutes   __ __ seconds   __ __ frames

FULL QUESTION:
For 10 second intervals during which there is camera movement, for the first camera movement what is the exact duration of the camera movement?

DEFINITIONS & EXAMPLES:
Camera movement - one continuous shift or change of the frame of the image that lasts for at least 30 frames (1 second). This includes continuous movement in any direction or directions and includes zooms (in which only the camera lens moves).

Duration of camera movement - the amount of time between and including the first and last frames that contain ANY camera movement.

NOTES:
- • Code the entire movement, INCLUDING changes in direction. The movement is over when the camera (image frame) has completely stopped moving and continues to be still for at least 30 frames (1 second).
- • Be sure to indicate with a "P" or "N" in the space provided whether the camera movement begins after ("P") the zero point or before ("N") it.
- • Code camera movement that continues beyond the end of or begins prior to the interval if necessary.
- • The objects in the images during a camera movement will not always change position in the image; if the camera is following a moving object (e.g., a car, the space shuttle, etc.) the camera is moving even if the object stays in the same place in the image, and this should be coded as a camera movement.
- • Remember that camera movement does not necessarily end when a shot ends; if movement begins within the first second of the next shot then the camera movement should be coded as continuing.
- • If the first sequence of camera movement during the 10 second interval is quick forward point-of-view camera movement and it is followed by at least one second in which there is no camera movement, then the durations coded in 17b and 17c will be the same.

TEXT VARIABLES

[For 18 and 18a, code the entire 10-second interval.]

18. Superimposed text (other than identification logo)?
_____ [0] No [**SKIP** to 19]
_____ [1] Yes

FULL QUESTION:
During the 10 second interval is there at least one image that contains superimposed text?

DEFINITIONS & EXAMPLES:
Superimposed text - words or other letters and/or numbers superimposed or <u>added to the image</u> (including words and letters incorporated into graphics). This does not include words or letters that are part of identification logos (see variable 19).

NOTES:
* • Do not include text that is part of the content (e.g., a shot of a letter, a shot of a bottle that has "Coke" written on it).

18a. FOR SUPERIMPOSED TEXT PRESENT: Text movement?
_____ [0] No
_____ [1] Yes

FULL QUESTION:
For 10 second intervals that contain superimposed text does the text ever move?

DEFINITIONS & EXAMPLES:
Text movement - at least one part of the text moves or changes in any way. This includes any shift of position on the screen, morphing (changing shape) of the text, and blinking text.

NOTES:
* • Do not include text movement that occurs before or after the 10 second interval.

[For 18b-e, find the frame of the first image that contains text and code that image only. If the first image of text appears during a transition (e.g., a wipe), code the first frame after the transition in which the image contains text.]

18b. FOR SUPERIMPOSED TEXT PRESENT: Stand-alone?
_____ [0] No, other video contents are in image too
_____ [1] Yes, entire image is text over a blank background [**SKIP** to 18d]

FULL QUESTION:

For 10 second intervals that contain superimposed text, in the first image in the interval that contains text does the text "stand alone" over a blank background?

DEFINITIONS & EXAMPLES:
No, other video contents are in image too - in addition to text and a blank background, somewhere in the image there is/are other video contents (the text may or may not be superimposed over this other video content).

Yes, entire image is text over blank background - the text is displayed on an otherwise completely blank screen; i.e., except for the text the image contains only a solid, 1 color, background without any pattern.

NOTES:

_____

18c. FOR SUPERIMPOSED TEXT PRESENT WITH OTHER VIDEO CONTENT: Related?
_____ [0] No
_____ [1] Yes

FULL QUESTION:
For 10 second intervals that contain superimposed text and in which the first image in the interval that contains text also contains other video content, is all of the text in that image related to at least some of the other video content?

DEFINITIONS & EXAMPLES:
Related - all of the text and at least some of the other video content in the image logically go together because they both relate to the specific program or segment in progress (e.g., either superimposed or split screen credits of a program are related to the action of that program). An example of UNRELATED text is a weather warning scrolled across the bottom of the screen.

NOTES:

-
_____

18d.. FOR SUPERIMPOSED TEXT PRESENT: Number of words?
__ __ words

FULL QUESTION:
For 10 second intervals that contain superimposed text, in the first image in the interval that contains text how many words of text are there?

DEFINITIONS & EXAMPLES:
Words of text - a grouping of letters and/or numbers that is meaningful (even if you do not understand the meaning). Punctuation (characters on the number keys of a keyboard) is not a word. When a hyphen (or other punctuation, as in internet addresses) connects words, each word should be counted separately. As with letters, for sequences of numbers each meaningful grouping of numbers is a word (so "$4.99" is a word and so is "(800) 928-2000"; 23 is one word, not two; etc.).

NOTES:
- • If only part of a word is visible in the image, consider it a complete word. That is, always "round up" when counting the number of words of text.

- • A word does not have to be readable on the screen (i.e., it can be small, blurry, etc.) to be coded as a word.
- • Trademark and copyright symbols that contain letters are text within a graphic and therefore should be coded as a word.
- • Superimposed text can be one or more whole words or it can be just one letter or number (as in a graphic for Special <u>K</u> cereal). Of course, don't count individual letters when counting words of text unless the letter represents a complete meaning.
- • When two words are next to each other, that is with no space in between them (as in product names such as "HealthRider"), code this as just one word (i.e., to be coded as a word the letters that make up the word must be separated for all other text).
- • DO count words in any superimposed identification logo for this variable.

Move the tape to the exact frame you entered in the Location of Anchor Frame box at the beginning of the Coding Sheet.
IF THIS FRAME IS THE FIRST FRAME FOLLOWING A CUT, proceed to next variable.
IF THIS FRAME IS NO LONGER THE FIRST FRAME FOLLOWING A CUT the tape has slipped and you must:
1. Move the tape to the anchor frame (i.e., the frame that follows the first cut after the timepoint frame).
2. Reset the time counter to zero (00:00:00:00).
3. Move the tape back until the time counter indicates the same time as you wrote in the ANCHOR FRAME box at the beginning of the Coding Sheet but with a negative sign in front of it.
4. Reset the time counter to zero (00:00:00:00).
5. Proceed to the next variable.

[For 18e, code from first frame with image that contains text, including text in progress at beginning of interval. DO NOT reset the timer to zero.]

18e. FOR SUPERIMPOSED TEXT PRESENT: Duration?
Begin: _____ [P] Positive
          _____ [N] Negative
                    __ __ hours   __ __ minutes   __ __ seconds   __ __ frames

End: __ __ hours   __ __ minutes   __ __ seconds   __ __ frames

FULL QUESTION:
For 10 second intervals that contain superimposed text, what is the exact duration of ANY text?

DEFINITIONS & EXAMPLES:
Duration of superimposed text - amount of time during which images contain ANY superimposed text. The text is over when 30 consecutive images (1 second) contain no superimposed text of any type.

NOTES:
- • Remember the general rule that a formal feature begins at the first frame in which the image and the specific formal feature are complete, "normal", and "faded in" and ends at the last frame in which the image and the specific formal feature are complete, "normal", and "not faded out". The first frame in the interval in which the image contains text is the first frame in which the image contains text that is complete, "normal", and "faded in".

- • Code from the first frame in which the image contains ANY text, until all text is absent for 30 consecutive frames (1 second). This means even if the text changes (e.g., part of the text disappears, new text appears, the text begins to move or stops moving, the size of the text changes, text movement carries part of the text off the screen) it should be coded as part of the duration. Blinking text should be coded as part of the duration as long as there are fewer than 30 frames between appearances of the text; scrolling text should be coded as part of the duration unless there are 30 frames during the scrolling in which no text is on the screen.
- • Be sure to indicate with a "P" or "N" in the space provided whether the appearance of the text begins after ("P") the zero point or before ("N") it.
- • Code text that continues beyond the end of the interval if necessary.
- • Remember that superimposed text does not necessarily end when a shot ends; if text begins within the first second of the next shot then the superimposed text should be coded as continuing.
- • DO NOT count include in the duration images in which the only text is in a superimposed identification logo.

[For 19, code the entire 10-second interval.]

19. Superimposed identification logo?
_____ [0] No [**SKIP** to 20]
_____ [1] Yes

FULL QUESTION:
During the 10 second interval is there at least one instance during which a superimposed identification logo is present?

DEFINITIONS & EXAMPLES:
Superimposed identification logo - a symbol (which can include letters, numbers, and/or words) displayed in one of the quadrants of the screen, usually in the corner, which specifies one of the following: the network, station, or channel. The identification logo must not identify the program in progress or a corporation or product. A station identification symbol which takes up the entire screen is not an identification logo.

NOTES:
- • Do not code corporate or product logos (e.g., the Texaco star) or program logos (e.g., VH-1's "The Big 80's") as identification logos -- these are "Graphics other than identification logos" and are coded elsewhere.

[For 19a-d, code the first instance of an identification logo in the 10-second interval.]

19a. FOR SUPERIMPOSED IDENTIFICATION LOGO PRESENT: Transparent or opaque?
_____ [1] Transparent
_____ [2] Opaque

FULL QUESTION:
For intervals during which a superimposed identification logo is present, is the logo that appears first in the interval transparent or opaque?

DEFINITIONS & EXAMPLES:

Transparent - objects, entities, and backgrounds can be seen behind the letters/numbers of the logo themselves and not just in the spaces between the letters/numbers - i.e. there is no part of the logo that "blocks" the content behind it. A transparent logo may be tinted or otherwise colored, as long as objects can be seen through it.

Opaque - it is solid; objects, entities, and backgrounds can NOT be seen behind at least some of the letters/numbers of the logo themselves - i.e., at least some part of the logo "blocks" the content behind it. Just because a logo is tinted or otherwise colored does not mean it is solid - it is only opaque if at least some objects are not visible through the logo.

NOTES:

- • If the color of the letters/numbers in a logo change when the colors of objects or backgrounds behind the logo change, the logo is transparent.
- • DO move the tape forward and backward, beyond the 10 second interval if necessary, to determine whether the logo is transparent or opaque.
- • When the logo changes in any way, including changing from being transparent to opaque, it should be considered a new form of the logo; only code the <u>first</u> form of the logo that appears in the 10 second interval.

19b. FOR SUPERIMPOSED IDENTIFICATION LOGO PRESENT: Logo placement?

_____ [1] Upper left corner
_____ [2] Upper right corner

_____ [3] Lower left corner
_____ [4] Lower right corner

_____ [5] Center

FULL QUESTION:

For intervals during which a superimposed identification logo is present, where is the logo that appears first in the interval located on the screen?

DEFINITIONS & EXAMPLES:

Logo placement - location of the identification logo on the screen.

NOTES:

- • Mark only one response option for this variable.

[For 19c, code from first frame in which the image contains identification logo, including logo "in progress" at beginning of interval. DO NOT reset the timer to zero.]

19c. FOR SUPERIMPOSED IDENTIFICATION LOGO PRESENT: Identification logo continuous (on screen at least 5 minutes)?
_____ [0] No
_____ [1] Yes [**SKIP** to 20]

FULL QUESTION:

For intervals during which a superimposed identification logo is present, is the logo on the screen continuously for at least 5 minutes?

DEFINITIONS & EXAMPLES:

NOTES:
- • Remember the general rule that a formal feature begins at the first frame in which the image and the specific formal feature are complete, "normal", and "faded in" and ends at the last frame in which the image and the specific formal feature are complete, "normal", and "not faded out".
- • If the logo disappears during a program interruption, the logo should be coded as stopping when the program interruption begins.
- • Code identification logos that continue beyond the end of the interval if necessary.

19d. FOR SUPERIMPOSED IDENTIFICATION LOGO PRESENT: Identification logo duration?
Begin: _____ [P] Positive
        _____ [N] Negative
        __ __ hours   __ __ minutes   __ __ seconds

End: __ __ hours   __ __ minutes   __ __ seconds

FULL QUESTION:
For intervals during which a superimposed identification logo is present, what is the exact duration of the first appearance of a logo?

DEFINITIONS & EXAMPLES:
Duration of identification logo appearance - amount of time the same identification logo remains on the screen.

NOTES:
- • If the logo duration is 5 minutes or longer, leave this variable blank and code the duration under the previous variable.
- • Remember the general rule that a formal feature begins at the first frame in which the image and the specific formal feature are complete, "normal", and "faded in" and ends at the last frame in which the image and the specific formal feature are complete, "normal", and "not faded out".
- • A transparent logo should not be coded as ending just because the color of objects behind it make it appear to have changed.
- • If the logo disappears during a program interruption, the logo should be coded as stopping when the program interruption begins.
- • Note that the logo may appear on the screen for a long time.
- • Be sure to indicate with a "P" or "N" in the space provided whether the logo begins after ("P") the zero point or before ("N") it.
- • Code identification logos that continue beyond the end of the interval if necessary.
- • Even if the logo changes in form, it is still an identification logo as long as it presents (only) the network, station, or channel - apply the one second rule for coding the duration (i.e., the logo can be said to end only when it is followed by (and begin only when it is preceded by) one second (30 consecutive frames) in which no identification logo appears.

[For 20 and 20a code the entire 10-second interval.]

20. Superimposed graphic(s) other than identification logo?
_____ [0] No [**SKIP** to 21]
_____ [1] Yes

FULL QUESTION:
During the 10 second interval is there at least one image that contains a superimposed graphic other than an identification logo?

DEFINITIONS & EXAMPLES:
Superimposed graphics other than identification logo - a representation, other than a photograph (live action), of a concrete or abstract object or entity that is added to but not integrated with the other video pictures of an image. This means NO PART of the object can be hidden or blocked by another object or entity in the image (note that this means that whenever an object/entity appears in front of or over a background, the background by definition can not be a graphic). Superimposed graphics other than identification logo <u>excludes</u> identification logos, text (unless it is <u>a part of</u> a graphic), anything in images that contain only animation of the same style, and animation that is integrated with live action (as is Tony the Tiger in cereal ads). It <u>includes</u> decorative borders, product and corporate logos, and "corner wipes" (the small pictures that appear next to news anchors as they read stories). Weather maps are not superimposed graphics if the weather person interacts with them or if they are a physical prop on the news set. Text is part of a graphic only when part of text is bordered by or touches the graphic.

Identification logo - a symbol (which can include letters, numbers, and/or words) displayed in one of the quadrants of the screen, usually in the corner, which specifies one of the following: the network, station, or channel. The identification logo must not identify the program in progress or a corporation or product. A station identification symbol which takes up the entire screen is not an identification logo. To be coded as an identification logo the logo can not be integrated with or appear immediately next to any other graphic or text.

NOTES:
• • Text only does not constitute a graphic.

_____

20a. FOR SUPERIMPOSED GRAPHICS PRESENT: Graphic(s) movement?
_____ [0] No
_____ [1] Yes

FULL QUESTION:
For 10 second intervals that contain superimposed graphic(s) other than identification logo, does any graphics ever move?

DEFINITIONS & EXAMPLES:
Graphics movement - at least one part of a graphic moves or changes in any way. This includes any shift of position on the screen, morphing (changing shape) of the graphic, and blinking graphics.

NOTES:
• • Do not include graphic movement that occurs before or after the 10 second interval.

[For 20b, code from first frame with image that contains graphic(s), including graphic(s) in progress at beginning of interval. DO NOT reset the timer to zero.]

20b. FOR SUPERIMPOSED GRAPHIC(S) PRESENT: Duration?

Begin: _____ [P] Positive
                 _____ [N] Negative
                 __ __ hours   __ __ minutes   __ __ seconds   __ __ frames

End: __ __ hours   __ __ minutes   __ __ seconds   __ __ frames

FULL QUESTION:
For 10 second intervals that contain superimposed graphic(s), what is the exact duration of the graphic(s) as it/they appear(s) in the first image in the interval that contains graphic(s)?

DEFINITIONS & EXAMPLES:
Duration of superimposed graphic(s) - amount of time a particular ANY graphic(s) remains on the screen. The graphics are over when 30 consecutive images (1 second) contain no superimposed graphic of any type.

NOTES:
- • Code from the first frame in which the image contains ANY graphic(s), until all graphic(s) are absent for 30 consecutive frames (1 second). This means even if the graphic(s) change (e.g., part of a graphic disappears, a new graphic appears, a graphic begins to move, the size of a graphic changes) it should be coded as part of the duration. Blinking graphics should be coded as part of the duration as long as there are fewer than 30 frames between appearances of the graphic.
- • Be sure to indicate with a "P" or "N" in the space provided whether the appearance of the graphic(s) begins after ("P") the zero point or before ("N") it.
- • Code graphic(s) that continues beyond the end of the interval if necessary.
- • Remember the general rule that a formal feature begins at the first frame in which the image and the specific formal feature are complete, "normal", and "faded in" and ends at the last frame in which the image and the specific formal feature are complete, "normal", and "not faded out".
- • Remember that a superimposed graphics does not necessarily end when a shot ends; if a graphic begins within the first second of the next shot then the superimposed graphic should be coded as continuing.

SHOT VARIABLES

Go to zero.
Go to the first frame of the <u>shot</u> IN PROGRESS.
Reset the timer to zero.
Code that shot.

21. Shot duration?

__ __ minutes __ __ seconds __ __ frames

FULL QUESTION:
What is the exact duration of the shot in progress at the timepoint frame?

DEFINITIONS & EXAMPLES:
Shot - the image or series of images on the screen between two transitions (edits).

Duration of shot - number of minutes, seconds, and frames between (and including) the first frame of the shot and the last frame of the shot

NOTES:
- • For transitions other than cuts (e.g., fades, dissolves, wipes, etc.) consider the end of the first shot to be the last frame during which a complete, "normal", "not faded out" image appears; the next shot begins on the first frame during which all indications of the transition are gone and a complete, "normal", "faded in" image appears; all frames between these two constitute the duration of the transition. DO NOT code variables for images during these transitions. For example, if the image at zero is in the middle of a transition, instead of coding that image move to the first normal image following that frame and code that image.
- • Code content before and/or after the 10-second interval if necessary.
- • It IS possible to code the duration of a shot that contains multiple video pictures. However remember that a shot as defined here does not end until the entire image changes – changes within individual pictures during sequences that contain simultaneous pictures do not represent the beginning or ending of a shot.

_____

TRANSITION VARIABLES

Go to the last frame of the shot just coded.
Code the transition that follows that shot.

_____

22. Is the transition a cut?
_____ [0] No
_____ [1] Yes [**SKIP** to 23]

FULL QUESTION:
Is the transition that follows the shot just coded a cut or not?

DEFINITIONS & EXAMPLES:
Transition - a complete change in an image; this may occur suddenly (as in a cut) or gradually (as in a dissolve). (Note that in some cases objects or entities in the image before the transition may also appear in the image after the transition; for the two images to be coded as a transition at least some of the objects or entities must be in different positions on the screen or be seen from different camera views.)

Cut - a transition between shots in which there is no overlap between images; a sudden transition.

NOTES:
- • A transition requires a complete change in all of the contents of an image, either changes in the objects in the image or changes in their positions in the image. An exception to this is text that is superimposed over

other content: even if the text doesn't change as long as everything else does it should be coded as a transition (for example, when credits are superimposed over a series of still shots at the end of a program). This exception does not apply to text that occurs in an image containing only text and graphics, or text that appears in a separate simultaneous picture in an image; in these cases the entire image must change to be considered a transition.

- • A transition between segments actually can contain just one transition (segment 1 cuts to or dissolves to segment 2 -- in which case the duration of the intersegment interval is 0 frames) OR two transitions (segment 1 cuts or fades out to black, then black cuts or fades into segment 2, with the black frames being the intersegment interval). This is only between segments, so that any other transition (within a segment) can only contain one transition (shot 1 to shot 2); if shot 1 fades out to black and shot 2 fades in from the black all within a segment, that is a single transition we define as a "fade out/fade-in" in variable 22a.

22a. FOR A TRANSITION THAT IS NOT A CUT: Type of transition?
_____ [1] Dissolve
_____ [2] Fade-out
_____ [3] Fade-in
_____ [4] Fade out/fade-in
_____ [5] Unusual transitions (Describe:_____)

FULL QUESTION:
For the transition that is not a cut, what type of transition is it?

DEFINITIONS & EXAMPLES:
Dissolve - a transition between shots in which the new shot fades in as the old shot fades out so that the two images appear at the same time briefly. The transition does NOT include any frame in which the image is completely blank.

Fade-out - a transition FROM THE END OF A SEGMENT to an inter-segment interval in which the segment image fades out to a blank screen.

Fade-in - a transition from an inter-segment interval TO THE BEGINNING OF A NEW SEGMENT in which the image from the new segment fades in from a blank screen.

Fade-out/fade-in - a transition between TWO SHOTS WITHIN THE SAME SEGMENT in which the old image fades to a blank screen, and then the new image fades in from that blank screen. There must be at least one frame in which the image is completely blank (usually black) during this kind of transition.

Unusual transitions - any transition between shots that is not a simple cut, dissolve, or fade. This include a wipe, a transition between shots in which the old image is gradually covered or "pushed aside" as the new one is introduced. It also includes examples such as a transition in which the image evolves from a geometric shape or the old image breaks up into squares and "collapses" before the new one arrives (these and others are often used in Home Improvement).

NOTES:
- • Unusual transitions are also special visual effects and should be coded in variable 18.
- • Remember that a transition does not occur unless the entire image changes – changes within individual pictures during sequences that contain simultaneous pictures should not be coded as transitions.
- • A transition requires a complete change in all of the contents of an image, either changes in the objects in the image or changes in their positions in the image. An exception to this is text that is superimposed over

other content: even if the text doesn't change as long as everything else does it should be coded as a transition (for example, when credits are superimposed over a series of still shots at the end of a program). This exception does not apply to text that occurs in an image containing only text and graphics, or text that appears in a separate simultaneous picture in an image; in these cases the entire image must change to be considered a transition.

- • A transition between segments actually can contain just one transition (segment 1 cuts to or dissolves to segment 2 -- in which case the duration of the intersegment interval is 0 frames) OR two transitions (segment 1 cuts or fades out to black, then black cuts or fades into segment 2, with the black frames being the intersegment interval). This is only between segments, so that any other transition (within a segment) can only contain one transition (shot 1 to shot 2); if shot 1 fades out to black and shot 2 fades in from the black all within a segment, that is a single transition we define as a "fade out/fade-in" in variable 22a.

[For 22b, move the tape to the first frame of the transition. Reset the timer to zero.]

22b. FOR A TRANSITION THAT IS NOT A CUT: Duration?
      __ __ seconds   __ __ frames

FULL QUESTION:
For a transition that is not a cut, what is the exact duration of the transition?

DEFINITIONS & EXAMPLES:
Transition - a complete change in an image; this may occur suddenly (as in a cut) or gradually (as in a dissolve). (Note that in some cases objects or entities in the image before the transition may also appear in the image after the transition; for the two images to be coded as a transition at least some of the objects or entities must be in different positions on the screen or be seen from different camera views.)

Duration of transition - number of seconds and frames between (but NOT including) the last complete frame of one shot and the first complete frame of another.

Duration of dissolve - the number of seconds and frames starting with first frame in which the new image appears and ending with the last frame in which the old image appears.

Duration of fade-out - the number of seconds and frames starting with the first frame in which the image begins to darken (i.e., fade-out) and ending with the last frame of blank screen before the next image begins to appear.

Duration of fade-in - the number of seconds and frames starting with the first frame of a blank screen prior to the new image and ending with the last frame in which the new image is still darkened (i.e., it is not yet completely faded-in).

Duration of fade-out/fade-in - the number seconds and frames starting with the first frame in which the old image begins to darken (i.e., fade-out) and ending with the last frame in which the new image is still darkened (i.e., it is not yet completely faded-in). This includes the frames in which the image is completely blank.

Duration of unusual transitions - number of seconds and frames between (but NOT including) the last complete (i.e., normal) frame of the old image and the first complete (i.e., normal) frame of the new image.

NOTES:
- • Code content before and/or after the 10-second interval if necessary.

- • A transition requires a complete change in all of the contents of an image, either changes in the objects in the image or changes in their positions in the image. An exception to this is text that is superimposed over other content: even if the text doesn't change as long as everything else does it should be coded as a transition (for example, when credits are superimposed over a series of still shots at the end of a program). This exception does not apply to text that occurs in an image containing only text and graphics, or text that appears in a separate simultaneous picture in an image; in these cases the entire image must change to be considered a transition.
- • A transition between segments actually can contain just one transition (segment 1 cuts to or dissolves to segment 2 -- in which case the duration of the intersegment interval is 0 frames) OR two transitions (segment 1 cuts or fades out to black, then black cuts or fades into segment 2, with the black frames being the intersegment interval). This is only between segments, so that any other transition (within a segment) can only contain one transition (shot 1 to shot 2); if shot 1 fades out to black and shot 2 fades in from the black all within a segment, that is a single transition we define as a "fade out/fade-in" in variable 22a.

---

23. Transition between segments?
_____ [0] No
_____ [1] Yes

FULL QUESTION:
Is the transition between shots also a transition, or part of a transition, between segments ?

DEFINITIONS & EXAMPLES:
Transition - a complete change in an image; this may occur suddenly (as in a cut) or gradually (as in a dissolve). (Note that in some cases objects or entities in the image before the transition may also appear in the image after the transition; for the two images to be coded as a transition at least some of these objects or entities must be in different positions on the screen or be seen from different camera views.)

Segment - uninterrupted portion of one programming element (e.g., advertisement, promotional announcement, public service announcement, bumper, or program).

NOTES:
- • The transition does not have to be between different segment GENRES, only between different segments (e.g., a transition from an ad to ad is a transition between segments).
- • By defnition a transition that is a "fade-out/fade-in" is not a transition between segments.
- • By definition a separate "fade-out" from one segment to an inter-segment interval or "fade-in" from an inter-segment interval to a new segment is part of a transition between segments.
- • A transition requires a complete change in all of the contents of an image, either changes in the objects in the image or changes in their positions in the image. An exception to this is text that is superimposed over other content: even if the text doesn't change as long as everything else does it should be coded as a transition (for example, when credits are superimposed over a series of still shots at the end of a program). This exception does not apply to text that occurs in an image containing only text and graphics, or text that appears in a separate simultaneous picture in an image; in these cases the entire image must change to be considered a transition.
- • A transition between segments actually can contain just one transition (segment 1 cuts to or dissolves to segment 2 -- in which case the duration of the intersegment interval is 0 frames) OR two transitions (segment 1 cuts or fades out to black, then black cuts or fades into segment 2, with the black frames being the intersegment interval). This is only between segments, so that any other transition (within a segment)

can only contain one transition (shot 1 to shot 2); if shot 1 fades out to black and shot 2 fades in from the black all within a segment, that is a single transition we define as a "fade out/fade-in" in variable 22a.

---

24. What follows the transition?

_____ [1] Same scene

_____ [2] Different scene

_____ [3] Blank screen

FULL QUESTION:

In the first transition following the timepoint frame, what type of image follows the transition?

DEFINITIONS & EXAMPLES:

Same scene - scene that occurs in the same immediate physical location (e.g., in the same room would count, but not in the same house) AND focuses on the same continuing action (e.g., a continuing conversation, an individual play in a football or baseball game, etc. that is in progress) as the previous scene. If any of the objects or entities in the image before the transition appear in the image after the transition the transition is most likely within the same scene (e.g., two people are seen speaking first from one camera angle, then from another, or one person in a conversation is seen in one shot and the other person in the conversation is seen in the next shot).

Different scene - scene that occurs in a different immediate physical location AND/OR focuses on different action from the previous scene (e.g., two people are seen speaking, then two other people somewhere else are seen eating; a transition between a live action image of a salesperson to an image of text or graphics in an infomercial).

Blank screen - an image that either contains no color or just one color (e.g., a program segment ends and a blank, black screen is visible before a commercial begins)

NOTES:

- • Same scene means not only that the scenes before and after the transition occur in the same immediate physical location (e.g., the same room) AND focus on the same action (e.g., a conversation), but that the action is continuous through the transition. So a cut from a live shot of a football play to the instant replay is in the same physical location and focuses on the same action, but should be coded as a different scene.
- • If ANY of the contents of the image before the transition show a different scene or combination of scenes than the scene or scenes in the image following the transition, what follows the transition is a DIFFERENT scene.

SEGMENT VARIABLES

From the last frame of the shot that precedes the transition that was just coded, move the tape back to the first frame of the segment IN PROGRESS (remember that two segments in the same GENRE [e.g., two commercials] still are different segments; move the tape back to the beginning of the SEGMENT in progress, not the segment GENRE in progress).

Reset the timer to zero.

Code this segment.

---

25. Segment duration?
     __ __ minutes   __ __ seconds

FULL QUESTION:
What is the exact duration of the segment?

DEFINITIONS & EXAMPLES:
Segment - uninterrupted portion of one programming element (e.g., advertisement, promotional announcement, public service announcement, bumper, or program).

Duration of segment - number of minutes and seconds between (and including) the first frame of the segment and the last frame of the segment

Examples would be the amount of time between the beginning of a program and the first commercial break, the amount of time a commercial lasts, the amount of time a network promo for a new show lasts, etc.

NOTES:
- • Do not code technical errors that briefly disrupt programming as the beginning/end of segments.
- • Do not code the time between program and commercial or other times the screen is black as segments (they represent inter-segment intervals).
- • Distinct portions of a segment that are nevertheless part of the segment should not be coded as a separate segment. This includes, for example, a miscellaneous program-related element, the end of a commercial in which information for ordering a product is shown, or a presentation at the end of segment of news describing what is "coming up next.
- • If text within a graphic changes, the graphic by definition has changed (which means it's duration has ended).
- • A program and a program bumper are separate SEGMENTS. There can be an intersegment interval between a program and a bumper for that (or another) program.
- • A promotional or other message about a program about to begin is part of the program as long as it does not mention any other program and there is not a program interruption (e.g., station id, etc.) between the message and what would normally be considered the beginning of the program.
- • If the beginning or the end of the segment is cut off because the recording stopped when the tape ran out or because when the recording started the segment was already underway, just code the duration of as much of the segment as you can and note on the Coding Sheet that the tape cut off the duration (we'll create a variable to record this for the rest of the coding).
- • Don't count different parts of a program as different segments; the only possible types of segments are listed in the genre variable (variable 2). So, for example, when OJ trial coverage ends and a news update begins, there is just one segment ("CNN programming"), not two, because together they represent one uninterrupted program element.

INTER-SEGMENT INTERVAL VARIABLES

Move the tape to the first frame following the segment just coded that contains no vestige of the last image of that segment.
Reset the timer to zero.

Code the following inter-segment interval.

_____

26. Duration of inter-segment interval?
   __ __ seconds   __ __ frames

FULL QUESTION:
What is the exact duration of the inter-segment interval?

DEFINITIONS & EXAMPLES:
Inter-segment interval - seconds and frames between (but not including) the last frame in which the image contains any vestige of one segment and the first frame in which the image contains any vestige of the next segment; typically contains only a black screen.

Duration of inter-segment interval - the number of seconds and frames between (but NOT including) the last frame in which the image contains any vestige of one segment and the first frame in which the image contains any vestige of the next segment; typically contains only a black screen.

NOTES:
- • If there is no frame between segments (i.e., the transition between segments is one cut), code the duration of the inter-segment interval as zero seconds, zero frames.
- • A technical mistake that causes a very brief appearance of part of a segment (e.g., a commercial not scheduled to be shown) should be considered part of the interval between the two segments that are shown in their entirety.
- • Note that frames during which there is no picture but there is sound SHOULD be coded as part of an inter-segment interval.
- • A program and a program bumper are separate SEGMENTS. There can be an intersegment interval between a program and a bumper for that (or another) program.
- • A promotional or other message about a program about to begin is part of the program as long as it does not mention any other program and there is not a program interruption (e.g., station id, etc.) between the message and what would normally be considered the beginning of the program.
- • Remember the general rule that says that recorded durations will always be one frame less than the actual duration (so that an inter-segment interval that is one frame in duration should be coded as zero frames in duration).

_____

Move the tape to the first frame of the transition.
Reset the timer to zero.

[For 26b if the inter-segment interval is part of the transition coded in 22b use the information you entered in variable 22b to code the 26b.]

26b. Duration of transition that contains inter-segment interval?
   __ __ seconds   __ __ frames

FULL QUESTION:
What is the exact duration of the transition that contains the inter-segment interval?

DEFINITIONS & EXAMPLES:

Transition - a complete change in an image; this may occur suddenly (as in a cut) or gradually (as in a dissolve). (Note that in some cases objects or entities in the image before the transition may also appear in the image after the transition; for the two images to be coded as a transition at least some of the objects or entities must be in different positions on the screen or be seen from different camera views.)

Duration of transition - number of seconds and frames between (but NOT including) the last complete frame of one shot and the first complete frame of another; see variable 32b for information on how to code the duration of specific types of transitions.

NOTES:
- • You can reset the timer to zero to code this variable.
- • A transition requires a complete change in all of the contents of an image, either changes in the objects in the image or changes in their positions in the image. An exception to this is text that is superimposed over other content: even if the text doesn't change as long as everything else does it should be coded as a transition (for example, when credits are superimposed over a series of still shots at the end of a program). This exception does not apply to text that occurs in an image containing only text and graphics, or text that appears in a separate simultaneous picture in an image; in these cases the entire image must change to be considered a transition.
- • A transition between segments actually can contain just one transition (segment 1 cuts to or dissolves to segment 2 -- in which case the duration of the intersegment interval is 0 frames) OR two transitions (segment 1 cuts or fades out to black, then black cuts or fades into segment 2, with the black frames being the intersegment interval). This is only between segments, so that any other transition (within a segment) can only contain one transition (shot 1 to shot 2); if shot 1 fades out to black and shot 2 fades in from the black all within a segment, that is a single transition we define as a "fade out/fade-in" in variable 22a.

_____

27. Genre of segment that follows inter-segment interval?

Comedy
_____ [01] Situation comedy   (Title:_____)
_____ [02] Other   (Describe/Title:_____)

Drama
_____ [03] Medical drama   (Title:_____)
_____ [04] Crime/legal/mystery drama   (Title:_____)
_____ [05] Science fiction/fantasy/horror   (Title:_____)
_____ [06] Other   (Describe/Title:_____)

Serial
_____ [07] Daytime soap opera   (Title:_____)
_____ [08] Prime time soap opera   (Title:_____)

Movie
_____ [09] TV movie   (Title:_____)
_____ [10] Theatrical film   (Title:_____)

Informational/educational
_____ [11] Local news   (Title:_____)
_____ [12] National/international news   (Title:_____)

_____ [13] Documentary   (Title:_____)
_____ [14] Magazine   (Title:_____)
_____ [15] Reality program   (Title:_____)
_____ [16] Instructional program (adults) (Title:_____)
_____ [17] Other   (Describe/Title:_____)

Talk
_____ [18] Celebrity talk   (Title:_____)
_____ [19] Political talk/com-
           mentary/interview   (Title:_____)
_____ [20] Theme/topic show   (Title:_____)

Promotional
_____ [21] Infomercial   (Product:_____)
_____ [30] Program/channel promo spot   (Product:_____)
_____ [31] Program bumper   (Product:_____)
_____ [32] Commercial   (Product:_____)
_____ [33] Public service announcement   (Product:_____)
_____ [34] Station identification   (Product:_____)
_____ [35] Other   (Product:_____)

Miscellaneous
_____ [22] Live action children's
           educational program   (Title:_____)
_____ [23] Animated children's
           educational program   (Title:_____)
_____ [24] Live action NONeducational
           children's program   (Title:_____)
_____ [25] Animated NONeducational
           children's program   (Title:_____)
_____ [26] Game show   (Title:_____)
_____ [27] Sports event   (Title:_____)
_____ [28] Music video program   (Title:_____)
_____ [29] Other   (Describe/title:_____)

FULL QUESTION:
What is the genre of the segment that immediately FOLLOWS the inter-segment interval just coded?

DEFINITIONS & EXAMPLES:
See definitions for variable 2.

NOTES:
- • The segment coded in this variable occurs following a transition between segments that is either very short and contains at least one blank (usually black) image or is a cut between segments.
- • The genre of the segment that follows the inter-segment interval can be the same as the genre of the segment that precedes it.

CODER:_____   TAPE#: ___ ___ ___ ___   TIMEPOINT #: _____ [1-8]

Was there an unusual camera view during the 10 second interval?
IF YES, DESCRIBE:

_____

_____

_____

_____
_____

Unusual relationship between form and content?
IF YES, DESCRIBE:

_____

_____

_____

_____
_____

Printed from Microsoft Word for Windows 95 (version 7)

Formatting for HP 4L:

CG Times 12 pitch
line spacing: exactly 11.9 pt.

Structural Features Content Analysis Project
DATE: November 10, 1997

CODING SHEET 2:
TIMEPOINT VARIABLES

Date of coding: _____
Name of coder:_____
Date of entry: _____

_____
Sampling information [Copy from tape label]

TAPE#: __ __ __ __

Recorded on: MOnth: __ __   DaTe: __ __   YeaR: __ _____

DAY of week:
(1.) Sunday   _____ [1]
(2.) Monday   _____ [2]
(3.) Tuesday   _____ [3]
(4.) Wednesday   _____ [4]
(5.) Thursday   _____ [5]
(6.) Friday   _____ [6]
(7.) Saturday   _____ [7]

Time: HOUR: __ __   AM / PM (circle one)

CHANNEL: _____

INTERVal #: _____ [1-8]   Hours:__ __   Minutes: __ __   Seconds: __ __

_____

****
  FOLLOW INSTRUCTIONS IN CODING MANUAL FOR LOCATING TIMEPOINT
****

1. How many segment genres in 10 seconds?
_____[1] One
_____[2] Two
_____[3] Three or more

```
+---------------------------------------------------------------------+
|                                                                     |
|        LOCATION OF ANCHOR FRAME FOR THIS TIMEPOINT                   |
|                                                                     |
|    Anchor frame:  __ __ minutes    __ __ seconds    __ __ frames     |
|                                                                     |
+---------------------------------------------------------------------+
```

[IF THE INTERVAL YOU CODE IS LESS THAN 10 SECONDS LONG, COMPLETE
VARIABLE 1a]
1a. Duration of segment genre to be coded?
        __ __ seconds   __ __ frames
_____

2. What is the segment genre?

Comedy

_____ [01] Situation comedy
        (Title:_____)

_____ [02] Other
        (Describe/Title:_____)

Drama

_____ [03] Medical drama
        (Title:_____)

_____ [04] Crime/legal/mystery drama
        (Title:_____)

_____ [05] Science fiction/fantasy/horror
        (Title:_____)

_____ [06] Other
        (Describe/Title:_____)

Serial

_____ [07] Daytime soap opera
        (Title:_____)

_____ [08] Prime time soap opera
        (Title:_____)

Movie

_____ [09] TV movie
        (Title:_____)

_____ [10] Theatrical film
        (Title:_____)

Informational/educational

_____ [11] Local news
        (Title:_____)

_____ [12] National/international news
        (Title:_____)

_____ [13] Documentary
        (Title:_____)

_____ [14] Magazine
        (Title:_____)

_____ [15] Reality program
        (Title:_____)

_____ [16] Instructional program (adults)
        (Title:_____)

_____ [17] Other
        (Describe/Title:_____)

Talk

_____ [18] Celebrity talk
        (Title:_____)

_____ [19] Political talk/com-
        mentary/interview
        (Title:_____)

_____ [20] Theme/topic show
(Title:_____)

Promotional
_____ [21] Infomercial
(Product:_____)
_____ [30] Program/channel promo spot
(Product:_____)
_____ [31] Program bumper
(Product:_____)
_____ [32] Commercial
(Product:_____)
_____ [33] Public service announcement
(Product:_____)
_____ [34] Station identification
(Product:_____)
_____ [35] Other
(Product:_____)

Miscellaneous
_____ [22] Live action children's
educational program
(Title:_____)
_____ [23] Animated children's
educational program
(Title:_____)
_____ [24] Live action NONeducational
children's program
(Title:_____)
_____ [25] Animated NONeducational
children's program
(Title:_____)
_____ [26] Game show
(Title:_____)
_____ [27] Sports event
(Title:_____)
_____ [28] Music video program
(Title:_____)
_____ [29] Other
(Describe/title:_____)
_____

[For 3-5, code only the FIRST frame in the 10-second interval image (if that frame does not contain a NORMAL, FADED-IN IMAGE move the tape forward to the first such image).]

3. Number of objects in image?
__ __ objects

_____

4. Camera angle?
_____ [1] Low (looking upward)
_____ [2] Medium (eye level)
_____ [3] High (looking down)
_____ [4] Overview (looking straight down)
_____ [5] Underview (looking straight up)
_____ [6] Simultaneous video pictures
_____ [7] Does not apply

_____

5. Camera shot length?
_____ [1] Long
_____ [2] Medium
_____ [3] Close-up
_____ [4] Extreme close-up
_____ [5] Simultaneous video pictures
_____ [6] Does not apply

_____

[For 6 code only the first type of representational image.]

6. Type(s) of representational images?
_____ [1] Animation
_____ [2] Live action
_____ [3] Simultaneous combination of animation and live action
           (Describe:_____)
_____ [4] Text and/or graphics only

_____

[For 7-8, code the entire 10-second interval.]

7. Audio rate?
__ __ words

_____

8. Music?
_____ [0] No [**SKIP** to 9]
_____ [1] Yes

_____

[For 8a, code the first instance of music in the interval.]

8a. FOR MUSIC PRESENT: Background?
_____ [0] No
_____ [1] Yes

_____

[For 9, code the entire 10 second interval.]

9. Picture and sound <u>nonconvergent</u>?
_____ [0] No, never nonconvergent
_____ [1] Yes, at least once nonconvergent
_____

10. Editing pace?
__ __ transitions in interval
_____

11. Simultaneous video pictures?
       (CHECK ALL THAT APPLY)
_____ [0/1] Yes, simultaneous RELATED video pictures
_____ [0/1] Yes, simultaneous UNRELATED video pictures
_____ NO
_____

12. Artificial special visual effects?
       (CHECK ALL THAT APPLY)
_____ [0/1] [18_1] Blurred image
_____ [0/1] [18_2] Distorted image
_____ [0/1] [18_3] Slow motion
_____ [0/1] [18_4] Time-lapse
_____ [0/1] [18_5] Instant replay
_____ [0/1] [18_6] Color filters
_____ [0/1] [18_7] Jump cut(s)
_____ [0/1] [18_8] Unusual transitions
_____ [0/1] [18_9] Overlapping pictures
_____ [0/1] [18_10] Incomplete object(s)/entity(ies)
_____ [0/1] [18_11] Simultaneous live-action and animation
_____ [0/1] [18_12] Simultaneous color and black & white
_____ [0/1] [18_13] OTHER IMPOSSIBLE ACTION
(Describe:_____)
_____ NONE
_____

13. Color versus black & white?
       (CHECK ALL THAT APPLY)
_____ [0/1] Color image
_____ [0/1] Black & white image
_____ [0/1] Simultaneous color and black & white
_____

[For 14 code only the first subjective camera shot in the 10 second interval.]

14. Subjective camera shot?
_____ [0] NO
_____ [1] Direct address breaking fourth wall
_____ [2] Direct address not breaking fourth wall
_____ [3] Implied participant
_____ [4] Implied participant/body visible
_____ [5] Implied participant/point-of-view movement
_____

15. Indication of broadcast type?
_____ [1] Text or sound include word "Live" (but not "Recorded Live")
_____ [2] Text or sound include word "Recorded"
_____ [3] Text or sound include a day or date or time that doesn't match the day or date or time the tape
        was recorded
_____ [0] NEITHER 1, 2, or 3

───

16. Camera movement?
_____ [0] No [**SKIP** to 18]
_____ [1] Yes, but only during simultaneous video pictures [**SKIP** to 18]
_____ [2] Yes, and at least some not during simultaneous video pictures

───

17. FOR CAMERA MOVEMENT PRESENT: Shaky camera technique?
_____ [0] No
_____ [1] Yes

───

17a. FOR CAMERA MOVEMENT PRESENT: Quick forward point-of-view?
_____ [0] No [**SKIP** to 17c]
_____ [1] Yes

───

[For 17b, code the FIRST quick forward point-of-view movement that is present in the 10-second interval. Do not reset counter to zero.]

17b. FOR QUICK FORWARD POINT-OF-VIEW CAMERA MOVEMENT PRESENT:
      Duration?
Begin: _____ [P] Positive
       _____ [N] Negative
       __ __ hours__ __ minutes   __ __ seconds __ __ frames

End: __ __ hours__ __ minutes   __ __ seconds __ __ frames

───

[For 17c, code the FIRST camera movement that is present in the 10-second interval (even if the movement includes the quick forward point-of-view movement coded in 17b. For 25f do not reset counter to zero.]

17c. FOR CAMERA MOVEMENT PRESENT: Duration of first movement?
Begin: _____ [P] Positive
       _____ [N] Negative
       __ __ hours__ __ minutes   __ __ seconds __ __ frames

End: __ __ hours__ __ minutes   __ __ seconds __ __ frames

───

[For 18 and 18a, code the entire 10-second interval.]

18. Superimposed text (other than identification logo)?
_____ [0] No [**SKIP** to 19]
_____ [1] Yes

_____

18a. FOR SUPERIMPOSED TEXT PRESENT: Text movement?
_____ [0] No
_____ [1] Yes

_____

[For 18b-e, find the frame of the first image that contains text and code that image only. If the first image of text appears during a transition (e.g., a wipe), code the first frame after the transition in which the image contains text.]

18b. FOR SUPERIMPOSED TEXT PRESENT: Stand-alone?
_____ [0] No, other video contents are in image too
_____ [1] Yes, entire image is text over a blank background [**SKIP** to 18d]

_____

18c. FOR SUPERIMPOSED TEXT PRESENT WITH OTHER VIDEO CONTENT: Related?
_____ [0] No
_____ [1] Yes

_____

18d. FOR SUPERIMPOSED TEXT PRESENT: Number of words?
__ __ words

_____

[For 18e, code from first frame with image that contains text, including text in progress at beginning of interval. DO NOT reset the timer to zero.]

18e. FOR SUPERIMPOSED TEXT PRESENT: Duration?
Begin: _____ [P] Positive
_____ [N] Negative
__ __ hours__ __ minutes   __ __ seconds __ __ frames

End: __ __ hours__ __ minutes   __ __ seconds __ __ frames

_____

[For 19, code the entire 10-second interval.]

19. Superimposed identification logo?
_____ [0] No [**SKIP** to 20]
_____ [1] Yes

_____

[For 19a-d, code the first instance of an identification logo in the 10-second interval.]

19a. FOR SUPERIMPOSED IDENTIFICATION LOGO PRESENT: Transparent or opaque?
_____ [1] Transparent
_____ [2] Opaque
_____

19b. FOR SUPERIMPOSED IDENTIFICATION LOGO PRESENT: Logo placement?
_____ [1] Upper left corner
_____ [2] Upper right corner

_____ [3] Lower left corner
_____ [4] Lower right corner

_____ [5] Center
[For 19c, code from first frame in which the image contains identification logo, including logo "in progress" at beginning of interval. DO NOT reset the timer to zero.]

19c. FOR SUPERIMPOSED IDENTIFICATION LOGO PRESENT: Identification logo
        continuous (on screen at least 5 minutes)?
_____ [0] No
_____ [1] Yes [**SKIP** to 20]

_____

19d. FOR SUPERIMPOSED IDENTIFICATION LOGO PRESENT: Identification logo
        duration?
Begin: _____ [P] Positive
        _____ [N] Negative
        __ __ hours__ __ minutes   __ __ **seconds**

End: __ __ hours__ __ minutes   __ __ **seconds**
_____

[For 20 and 20a code the entire 10-second interval.]

20. Superimposed graphic(s) other than identification logo?
_____ [0] No [**SKIP** to 21]
_____ [1] Yes
_____

20a. FOR SUPERIMPOSED GRAPHICS PRESENT: Graphic(s) movement?
_____ [0] No
_____ [1] Yes
_____

[For 20b, code from first frame with image that contains graphic(s), including graphic(s) in progress at beginning of interval. DO NOT reset the timer to zero.]

20b. FOR SUPERIMPOSED GRAPHIC(S) PRESENT: Duration?
Begin: _____ [P] Positive
         _____ [N] Negative
         __ __ hours__ __ minutes   __ __ seconds __ __ frames

End: __ __ hours__ __ minutes   __ __ seconds __ __ frames

_____

[For 21 go to zero. Go to the first frame of the <u>shot</u> IN PROGRESS. Reset the timer to zero. Code that shot.]

21. Shot duration?
      __ __ minutes __ __ seconds __ __ frames

_____

[For 22 go to the last frame of the shot just coded. Code the transition that follows that shot.]

22. Is the transition a cut?
_____ [0] No
_____ [1] Yes [**SKIP** to 23]

_____

22a. FOR A TRANSITION THAT IS NOT A CUT: Type of transition?
_____ [1] Dissolve
_____ [2] Fade-out
_____ [3] Fade-in
_____ [4] Fade out/fade-in
_____ [5] Unusual transitions
(Describe:_____)

_____

[For 22b, move the tape to the first frame of the transition. Reset the timer to zero.]

22b. FOR A TRANSITION THAT IS NOT A CUT: Duration?
      __ __ seconds   __ __ frames

_____

23. Transition between segments?
_____ [0] No
_____ [1] Yes

_____

24. What follows the transition?
_____ [1] Same scene
_____ [2] Different scene
_____ [3] Blank screen

_____

[For 25: From the last frame of the shot that precedes the transition that was just coded, move the tape back to the first frame of the segment IN PROGRESS (remember that two segments in the same GENRE [e.g., two commercials] still are different segments; move the tape back to the beginning of the SEGMENT in progress, not the SEGMENT GENRE in progress). Reset the timer to zero. Code this segment.]

25. Segment duration?
　　__ __ minutes 　　__ __ **seconds**

_____

[For 26 move the tape to the first frame following the segment just coded that contains no vestige of the last image of that segment. Reset the timer to zero. Code the following inter-segment interval.]

26. Duration of inter-segment interval?
　　__ __ seconds 　　__ __ **frames** 　___ **[-01]** CHECK HERE IF (NO FRAMES OF BLACK)

_____

[For 26b move the tape to the first frame of the transition. Reset the timer to zero.]

26b. Duration of transition that contains inter-segment interval?
　　__ __ seconds 　　__ __ **frames** 　___ **[-01]** CHECK HERE IF (NO FRAMES OF BLACK)

_____

27. Genre of segment that follows inter-segment interval?
Comedy
_____ [01] Situation comedy
　　(Title:_____)
_____ [02] Other
　　(Describe/Title:_____)

Drama
_____ [03] Medical drama
　　(Title:_____)
_____ [04] Crime/legal/mystery drama
　　(Title:_____)
_____ [05] Science fiction/fantasy/horror
　　(Title:_____)
_____ [06] Other
　　(Describe/Title:_____)

Serial
_____ [07] Daytime soap opera
　　(Title:_____)
_____ [08] Prime time soap opera
　　(Title:_____)

Movie
_____ [09] TV movie
       (Title:_____)
_____ [10] Theatrical film
       (Title:_____)

Informational/educational
_____ [11] Local news
       (Title:_____)
_____ [12] National/international news
       (Title:_____)
_____ [13] Documentary
       (Title:_____)
_____ [14] Magazine
       (Title:_____)
_____ [15] Reality program
       (Title:_____)
_____ [16] Instructional program (adults)
       (Title:_____)
_____ [17] Other
       (Describe/Title:_____)

Talk
_____ [18] Celebrity talk
       (Title:_____)
_____ [19] Political talk/com-
       mentary/interview
       (Title:_____)
_____ [20] Theme/topic show
       (Title:_____)

Promotional
_____ [21] Infomercial
       (Product:_____)
_____ [30] Program/channel promo spot
       (Product:_____)
_____ [31] Program bumper
       (Product:_____)
_____ [32] Commercial
       (Product:_____)
_____ [33] Public service announcement
       (Product:_____)
_____ [34] Station identification
       (Product:_____)
_____ [35] Other
       (Product:_____)

Miscellaneous
_____ [22] Live action children's
       educational program
       (Title:_____)
_____ [23] Animated children's
       educational program
       (Title:_____)

_____ [24] Live action NONeducational
children's program
(Title:_____)
_____ [25] Animated NONeducational
children's program
(Title:_____)
_____ [26] Game show
(Title:_____)
_____ [27] Sports
(Title:_____)
_____ [28] Music video program
(Title:_____)
_____ [29] Other
(Describe/title:_____)

_____

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