

COMPLETE CODEBOOK

PART 1: AGGRESSIVE CUES

IDENTIFICATION NUMBER: Three digit identification number assigned to each music video.

VIDEO DEMOGRAPHICS: Record the artist's name, song title, album title, and record company information exactly as is shown in the music video.

UNIT OF ANALYSIS: The occurrence(s) (visual or audio) of aggressive cues (i.e., objects or events actually occurring or simulated representing physical harm or the threat thereof). For example, fire, smoke, fist fights, explosion sounds, etc. Be sure to give specific reference to the objects and events depicted in each aggressive cue (e.g., if a lion's paws are shown, record "lion's paws" not simply "lion.") Also if the aggressive event is portrayed in a simulated fashion (e.g., dance movements representative of aggressive behaviors) indicate that the was simulated. Also include aggressive hand movements such as fist or chopping motions utilized by the performers. Record any spoken aggressive actions by direct quotation. (This does not include song lyrics).

PART 2: AGGRESSIVE CUE PROMINENCE, CATEGORIZATION AND INFORMATION REGARDING INITIATORS AND RECIPIENTS

AGGRESSIVE CUE: Each aggressive cue will be assigned a five digit identification number. The "validated aggressive cues" listing contains a listing of each validated aggressive cue and its corresponding THREE digit number. In order to distinguish between different occurrences of the same type of aggressive cue (e.g., a video contains two occurrences in which a woman is shown hitting a man), fourth and fifth digits are necessary. For example, a particular aggressive cue would be recorded as "123" (i.e., the "123" identifies the particular aggressive cue as contained in "Validated Aggressive Cues" listing. The fourth and fifth digits are necessary to indicate the occurrence in which the particular aggressive cue is shown (i.e., "12301" would indicate the first occurrence of that particular aggressive cue in the video). Because the same occurrence may be shown over a series of cuts, it is necessary to make separate entries and record information for each cut in which the particular aggressive cue occurrence is shown. For example, if a woman is shown hitting a man over a series of three cuts, "12301" would be entered three times under the heading "Cue" and information regarding the camera techniques, time, instigator, victim, event, and object would be recorded for every cut. If another occurrence of the same aggressive cue is displayed later in the video, it would be recorded as "12302" and so on. A new occurrence is defined as when there are other cuts in between which show something else. The unit of analysis is the cut -- i.e., one line is filled out on the coding form for each cut in which an aggressive cue is shown. Each aggressive cue, then, might result in one, two, or more lines entered, depending on the number of cuts over which the cue is shown. Should more than one aggressive cue describe an aggressive instance, the most descriptive aggressive cue would be chosen and then checked for its validity (i.e., should the instance show a man jumping away from another man who is holding a gun, the aggressive cue "man jumping away from another man who is holding a

gun" would be applied to that specific instance rather than the aggressive cue "man with gun" which would not be coded).

CAMERA TECHNIQUE: Indicate via the two sets of corresponding numbers shown below the type of camera shot utilized at (1) the beginning and (2) the end of each cut in which an aggressive cue is displayed. The first digit indicates the type of lateral positioning utilized, and the second digit indicates the focal length employed. Keep in mind that the same aggressive cue may be displayed over a series of cuts and information regarding the camera shot utilized in each cut must be recorded. Also remember that the unit of analysis is the cut, but the aggressive cue is the target of the camera technique analysis. For example, if a gun is our aggressive cue, and it is shown in a long shot on top of a table at both the beginning and end of the cut, a "01/01" would be recorded (i. e., "0" representing lateral positioning and "1" indicating focal length). If change occurs in the camera technique utilized in the cue being analyzed in the cut, (e.g., a long shot to a close-up due to a zoom-in camera technique), a 01/03 would be recorded. Should an aggressive cue move into a cut, (i.e., "man with no eyes" moves into the frame and is displayed in a medium shot), a "12" would be coded for the camera technique utilized at the beginning of the cut (i.e., "1" being representative of the cue moving into the frame, and "2" being descriptive of the focal length employed). Should a cut follow with no shot change occurring, a "02" would be coded to indicate the camera technique utilized at the end of the cut. Remember, the entire cue is coded (i.e., should the aggressive cue be "woman escaping from cage", both the woman AND the cage would be included in the analysis).

1st Digit: Lateral Positioning

0 No change (i.e., cue is in frame at start and/or finish)

1 cue moves into frame

2 Cue moves out of frame

3 Cue moves in and out of frame

4 Partial (i.e., part of cue moves in or out of frame)

If a "1", "2", "3", or "4" is utilized when describing lateral positioning, the focal length number it is paired with the camera technique utilized when showing the cue either after it moves into the frame or prior to its moving out of the frame.

2nd Digit: Focal Length

The following information was taken from Wurtzel, 1983:

1 Long Shot: "...the subject is dominated by the much larger background area" (p. 95).

2 Medium Shot: "The subject becomes much larger and more dominant. The background is still important but now shares the videospace with the subject" (pp. 96-97).

3 Close-up: "The subject becomes the primary focus of interest within the shot. Only a small portion of the background is visible" (p. 97).

4 Extreme Close-up: "The subject virtually fills the screen and is clearly the central focus of the shot" (p. 97).

AGGRESSIVE CUE DURATION: Record the elapsed time for every instance in which an aggressive cue is displayed, rounded to the nearest .10 of a second. Should the entire cue be shown split over two or more cuts (e.g., cue= "man chases woman"-- cut #1=displays woman running without man shown; cut #2=shows man running without woman, code each cut as if the entire cue was present. If an object slips in and out of cut, count only time it is shown (add). If an act is displayed two or more times in a cut and there is no reason to stop timing, keep timing (e.g., a sequence of slaps, punches, etc.). The beginning of an aggressive act is defined as the sequence of events leading up to the cue (i.e., if aggressive cue is "man punches woman," one would count the man's raising of his arm as part of the cue). An aggressive cue ends when a different cue or something unrelated is shown (if a transposition or a fading in/out occurs, keep counting until the remnants of the cue are gone).

EVENT/OBJECT: The following information is taken from Webster, 1970. Indicate whether the aggressive cue being coded is an event (i.e., "a happening," p. 485) or an object (i.e., "a thing that can be seen or touched," P. 980.) Examples of events, when described, would include an active verb (e.g., "men argue," "woman hits man," etc.). Examples of objects when described, would not include an active verb and would include stimuli such as "skull and crossbones painted on guitar," "an "animal" tattoo," "policeman," "lion," etc.

INITIATORS AND RECIPIENTS OF AGGRESSIVE CUES: When an aggressive event is displayed, it is necessary, when appropriate, to code information pertaining to both the initiator(s) and recipient(s) of the aggressive event. There are instances when it will not be possible to code both. For example, should the aggressive event display only a recipient, (e.g., woman runs down street in fear and no other information is available in subsequent or proceeding cuts), one would code a "9/99" for initiator (unable to determine type and number of initiator(s)) and a "2/01" for victim (i.e., one woman). However, should the aggressive act not have an initiator (i.e., man falls to side), a 0/00 would be coded for initiator (i.e., no initiator) and a 1/01 would be coded for recipient (i.e., one man). Should the aggressive act not have a recipient (e.g., musical performer pumps fist during song), a "0/00" would be coded for recipient and dependent on the sex and number of initiators an entry would be made under "initiator." There is never an initiator of an aggressive OBJECT (or it would be classified as an event); however, information concerning the victim of an aggressive object may be necessary. For example, if an aggressive cue object of "woman transposed in flames" is shown, a "0/00" would be recorded for the "initiator" as there is never an initiator for an aggressive object, but a "2/01" would be recorded under victim as one woman would be the victim of the aggressive object. If a victim is not displayed when an aggressive object is displayed as would be the case for cues such as "lion," "policeman," "skull ring," etc., a "0/00" would be recorded for both initiator and victim. Should individual(s) simultaneously be the initiator and recipient of the aggressive event being coded, (i.e., man and woman argue), information for both would be recorded. For example, the aggressive cue would be entered and "1/01" (e.g., one man) would be coded as the initiator

and a "2/01" (e.g., one woman) would be coded as the recipient of aggressive cue on the first corresponding line available for both initiator(s) and recipient(s). The coding would be reversed on the second line available as "woman" would be coded as the initiator and "man" would be coded as the recipient. Be sure to record a "0/00" under the appropriate column whenever an initiator or a recipient is not shown (i.e., do not leave blanks). The following coding scheme will be utilized when coding both the sexes of the initiators and recipients of aggressive cues:

1st digit: type of 2nd and 3rd Digits:

Initiator(s)	Recipient(s)	Number of Initiator(s)/Recipient(s)
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0=none	00=none
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1=male	01-98=number of males, females, etc.
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2=female

3=group of both genders	99=unable to determine
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(unable to tally genders separately)

4=concert audience

5=viewing audience

6=animal

7=inanimate object (e.g., grass, paper, pencil)

8=other -- please specify

9=unable to determine

INITIATOR: The sex and number of the individual(s) who is (are) shown as instigating the aggressive cue being coded (e.g., if the aggressive cue being coded is "woman pushes man away from bathing beauties," the numbers "2/01" (i.e., "2" representing female/"01" representing the number of females) would be coded under the heading "initiator." Two spaces are available in case more than one type of initiator is portrayed. For example, should a man AND a woman slap a man, a "1/01" would be recorded on the first initiator line (i.e., one man) AND a "2/01" would be recorded on the second line available (i.e., one woman). A "1/01" would then be entered once under recipient (e.g., one man). Descriptive information pertaining to initiator(s) must be recorded for every cut in which an aggressive act is displayed. If there is (are) no initiator(s), record a "0/00." If unable to determine the initiator(s), record a "9/99."

RECIPIENT: The sex and number of the individual(s) who is (are) the targets of the aggressive cue being coded (e.g., if the aggressive cue being coded is "woman pushes man away from

bathing beauties," the numbers "1/01" (i.e., "1" representing male/"01" representing the number of males would be coded under the heading of "recipient." It is possible for there to be recipients of aggressive OBJECTS. For example, if the aggressive cue is "woman transposed in flames," a "2/01" (i.e., female/1) would be coded as the recipient, with a "0/00" coded under "initiator." Two spaces are available should there be more than one type of recipient (e.g., one man and one woman). For example, should the aggressive cue be "man shoots man and woman," a "1/01" would be recorded once under initiator (i.e., one man) and "1/01" would be entered on the first line of recipient (i.e., one man) followed by a "2/01" on the second available line (i.e., one woman). If there is (are) no recipient(s), record a "0/00." If unable to determine the recipient(s), record a "9/99."

PART 3: TRANSITIONS AND PACING

MUSIC VIDEO IDENTIFICATION NUMBER: Each different music video is assigned a three digit identification number.

MUSIC VIDEO DEMOGRAPHIC INFORMATION: Record the artist name, song title, album name and record company of each different music video analyzed. For those videos which are shown more than once in the sample, the cuts from the video containing the most cuts will be collected and that number will be assigned to the other duplicates.

LENGTH OF VIDEO: Record the length of the music video in minutes and seconds from opening scene to closing scene as measured by a stop watch.

VIDEOTYPE: Classify the videos as concept or performance via the corresponding number indicated below:

01 Concept: More than 50 percent of the video consists of narrative, dramatization, story or surrealistic setting.

02 Performance: More than 50 percent of the video consists of studio or concert performance (Sherman & Dominick, 1984)

Transitions: Record the total number of for each music video.included in this analysis are takes, dissolves, wipes, and split screen special effects:

take or cut off: "instantaneous change from one field of view from another" (Wurtzel, 1983, p. 511).

dissolve: "a simultaneous fade-in of one video source and fade out of another" (Wurtzel, 1983, p. 592). Included are superimpositions in whole or partial areas. Keyed words are not counted.

wipe: "...transition in which one image wipes across another to replace it" (Wurtzel, 1983, p. 617).

split screen: "a wipe carried only partway through ... two or more images appear on simultaneously" (Wurtzel, 1983, p. 612).